The Performance Projection Paradigm:
An Exploration of a Dialogue Between the Moving Body and
Projected Image Through Improvisation

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Submitted for the qualification of
Doctor of Philosophy
at the University of Salford
School of Arts, Media and Creative Technology

June 2025
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DEDICATION

To my beloved mother and father, Caroline and Anthony Stott, whose memory continues to guide me.

To my wonderful husband, Martin, thank you for supporting me through this journey, your patience and love is appreciated.

And to my incredible children, Sebastian, Alexander and Florence, you are my greatest inspiration. I hope one day you look at this and know that you can achieve anything with passion and dedication. This is for you.

ACKNOWLEDGEMENTS

PREFACE

In this preface I will summarise the function and purpose of the *Performance Projection Paradigm*[1] (PPP) within the specific field of intermedial dance, to frame the broader considerations and motivations that underpin my thesis and clarify its potential transferability. The PPP is a framework developed through my practice and research into intermedial and transdisciplinary performance. I explore non-verbal dialogic interplay between the moving body and projected image through improvisation. My research is situated in Extended Reality (XR), in that it uses digital technology, in the form of projected visuals, combined with movement in an immersive environment. This environment aims to foster mutual states of influence, bidirectional interactivity and continuous loops between the *Performer-participant* and *Visualist* that form an interdependent performance ecology.

The PPP is my primary outcome from this practice-led research and functions as a transferable performative toolkit, a methodological and conceptual framework for dancers wanting to work with Visualists, and vice versa. It offers a methodology and adaptable techniques that can be adopted by practitioners wanting to explore dialogic interplay between the moving body and projected image. The PPP is transdisciplinary because it operates at the intersection of intermedial performance, improvisation and dance. It is informed broadly by post structuralist and phenomenological philosophical perspectives and, specifically, theoretical concepts of kinaesthetic awareness (James, 1890, "Will" section), "deterritorialisation" (Deleuze and Guattari, 1980:9), "becoming" (Deleuze and Guattari, 1972:39, 1980:232) and "sympoiesis" (Haraway, 2016:33). These concepts have contributed to the articulation of the PPP as a transformational framework that investigates new perspectives on bodily presence, agency and digital interaction.

The PPP comprises of the Emotional, Cognitive and Physical (ECP) warm-up, the "kinesfield" (Schiller, 2003:12), the responsive software, Modul8, and soundtracks (all activated by the Visualist) and the Performance-play. The ECP itself comprises: 2 exercises from existing yogic methodology- which I refer to as the Three-Part Yogic Lung Breath and the Progressive Muscle Relaxation Method – the *Suggestive Spectrum*, the *Shifting Shape System* and the *Choice Method,* which I created iteratively through the practical phases or *Waves*. The kinesfield is the environment within which the PPP takes place, which includes the technical setup and the interaction between all the elements and individuals within the space. The Suggestive Spectrum connects the Performer-participant to colour, whereas the Shifting Shape System uses abstract shapes as kinetic prompts to guide movement responses. Finally, the Choice Method introduces structured decision making from the Performer-participants, enhancing their agency and conscious choosing in the Performance-play. Together these techniques facilitate real-time embodied interaction between the Performer-participant and Visualist, transforming them into co-authors and establishing a methodology for intermedial performance.

The focus of my research, while positioned in the broader field of dance, lies in the intersection between the moving body and media within performance. Therefore, in my

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[1] For all italicised terms in this preface please see the glossary of terms

review of improvisational and contemporary dance practitioners, (Chapter 1: Literature and Practice Review) Forsyth and Cunningham are examined for their contrasting approaches to movement creation and interaction, but the emphasis remains on the intermedial dimension between dance and projection, rather than contemporary dance, which I argue is underrepresented in current practice. Rather than focus on contemporary dance frameworks, my research-practice explores how media can generate potentialities of interactive movement. I reimagine how the projected image, orchestrated by the Visualist, goes beyond a scenographic background to an evolved co-creator, generating a dialogic relationship with the moving body of the performer.

My research identifies a lacuna in intermedial dance practice, I argue that this gap lies in the limited exploration of bidirectional interaction between the moving body and projected image. Performance that positions itself as intermedial is often unidirectional, with predetermined elements, with visuals that respond to but do not influence the performers or performers that react to but do not impact the visuals. My research proposes an alternative bidirectional interaction between the moving body and projected image, through the application of the PPP.

This research is an evolution of my artistic journey, shaped by two decades of dance, physical theatre and yoga facilitation, combined with co-creative collaborations and productions, which use video as a compositional competent, but in a multimedial[2] rather than intermedial relationship with the live performance. My approach is grounded in philosophical inquiry and mediation, through which I occupy multiple, overlapping roles: researcher, Performer-participant, Visualist and facilitator. This multiplicity of embodied and (w)holistic perspectives has provided intersectional and critical insights into how non-verbal and intermedial dialogue can be generated between the moving body and projected image, shaping the aesthetic, poetic and technical principles of my practice. These positions are not fixed, but fluid and reflect the intermedial nature of my research and practice. My aesthetic resides in abstraction and metaphor to provoke a personal and electro-embodied[3] response. Technically I developed facilitation with projection software using Modul8 to manipulate images responsively in real-time as part of a co-authored exchange. However, occupying these multiple roles has also created methodological challenges, particularly regarding subjectivity and maintaining critical distance. It is difficult to be objective when simultaneously inhabiting both a participant and researcher position, shifting between the two roles can complicate the ability to be solely immersed as a Visual participant and objective as

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[2] Giesekam (2007) differentiates *multimedia*, often used "indiscriminately" for any performance involving screen media, from *intermedial* performance, where a "world of difference" emerges through thorough integration between live and mediated elements (Giesekam, 2007:8). Parker-Starbuck's (2011) notion of the *cyborg theatre* extends this intermediality, framing bodies and technologies in symbiotic interplay of interdependency and reciprocity, where neither can be fully understood without the other.

[3] Electro-embodiment is a term I have developed to describe the connection formed between Performer-participants and Visualists during my workshops. It refers to a sensory and embodied experience shaped in real-time through digital image projection engagement. This lived experience, while resonating with phenomenological concerns, such as perception and bodily awareness, does not stem from a phenomenological methodology. Instead, it suggests a co-authored, hybrid aesthetic generated through a responsive feedback loop between the body and image.

a researcher. Whilst this cannot be transcended, to address this, I built intentional pauses between each Wave in the methodological framework, through interviews, moments of reflection and analysis, and engagement with the theory that has informed this thesis. These pauses allowed for space of critical distance. During the workshop practice, in the Waves, I moved into the physical, emotional and phenomenological informed space of electro-embodiment. In the interview phase, I would shift back to a more cognitive mode, to analyse and theorise the outcomes of the workshops.

This methodological oscillation reflects the evolving nature of the research shaped through embodiment and critical reflection. By using the Modul8 software to manipulate colours, shapes and abstract imagery, I aim to evoke personal, affective responses rather than literal interpretations. This allows for a metaphorical visual vocabulary, rooted in memory, which affects an electro-embodied perception in the Performer-participant. This interplay between image and Performer-participant is therefore not fixed but continually becoming, in a state of mutual transformation.

The poetics of my practice lie in the "sympoietic" (Haraway, 2016:58) co-authorship between the Performer-participant's and Visualist, facilitated through improvisation, kinaesthetic exchange and non-verbal dialogue. The work is underpinned by "rhizomatic" (Deleuze and Guattari, 1980:3) and "cyborgian concepts" (Haraway, 1985:72) embracing a continual state of transformation, biological and technological, where the boundaries between body and image, are shifting, in a constant state of becoming.

The PPP is practically applicable for others in the field, in digital humanities and beyond. It offers a methodological framework that can be used by Performers and Visualists to generate a non-verbal, electro-embodied dialogue. It provides a tool for educators and researchers who work in PaR to explore experimental and intermedial learning, whilst in digital humanities it supports research into the moving body and projected image in XR.

The transferable knowledge generated through my practice and research has manifested the PPP and would also benefit other interdisciplinary and transdisciplinary performance practitioners. For this reason, I am considering developing an open access online hub, with practical advice, case studies and 'how to' videos to support others in employing my theory and practice. This accessibility would allow Visualists, performers, educators, creatives and researchers to implement the PPP in their pedagogy, workshops and creative industry environments. Users may utilise the toolkit to explore electro-embodiment and immersed interactivity. My vision to democratise access to the methodology, allows for innovative collaboration and opens the framework up to all sections of the community.

What has emerged from my qualitative research is that the PPP also has the potential for significant wellbeing benefits. It can also be used in therapeutic settings as a movement therapy to help with trauma recovery and encourage interactions with those who are neurodiverse. Participants frequently reported feelings of emotional release, increased self-awareness and a sense of connection, to themselves and me, the Visualist, through an electro-embodiment and the immersive and interactive process of the practice. These therapeutic elements, though not an initial focus, are emergent outcomes and have led the next phase of my research to explore the application of the PPP within movement-based wellbeing practices. During this residency I further explored my practice with non-dance participants in the Development Lab at the University of Salford. The documentation of this can be found at MindScape Lab where the PPP has begun trialling in other interdisciplinary contexts. This

highlights a change in the evolution of the PPP, demonstrating its transferability beyond the field of intermedial dance to health and social care domain.

The PPP offers practical and transferable methodologies with applications beyond intermedial performance, including pedagogy, creative industry and therapeutic interventions. The impact of the PPP resides in its potential to inform multiple domains: as a pedagogical model within intermedial dance and theatre education; as a digital repository hosted on an open access PPP hub; and through its application in movement therapy and rehabilitation. It also offers public engagement and industry application, including workshops delivered at conferences and cultural institutions. Furthermore, the PPP provides a foundation for continued research and development through organised intermedial symposiums to encourage critical discussions on electro-embodiment and the convergence of technology and performance.

ABSTRACT

The key contribution of my research lies in the development of a practical methodology for transdisciplinary and intermedial dance practice, which I have termed the *Performance Projection Paradigm* (PPP). This methodology is designed to enable a real-time interactive feed between the moving body and projected images, which is rooted in improvisation and is therefore bidirectional, with influence from both parties. Rooted in technologies of Extended Realities, this "cyborgian" (Haraway, 1985:65) perspective, is in accordance with Donna Haraway's (1985) theory that the technological and the human are inextricably imbricated. I have developed a methodology that focuses on the live interplay between dance and electronic image projection as a co-creative practice through mutual influence.

In developing a bidirectional model of intermediality, the PPP investigates a lacuna in intermedial dance. I argue that existing practices in the field reduce the initiating agency to the performer or technology alone, proposing a one-way interaction. In contrast, my methodology facilitates continuous co-creation and mutual evolution of the body and projection in performance, which I also analyse in relation to Deleuze & Guattari's notions of becoming and "deterritorialization" ((Deleuze and Guattari, 1980:9),) and Haraway's theory of sympoiesis. Drawing on these concepts, I argue that my methodology allows for a dynamic, 'dialogic' exchange between the Performer-participant and the Visualist in a continual feedback loop.

My thesis, therefore, follows a "PaR" (Nelson, 2013:4) approach, originally informed by Robin Nelsons' (2013) triangulation model, which connects practical insights, theoretical framing and critical reflection to create embodied knowledge. Ben Spatz (2015, 2018) expands this to included embodied technique which itself constitutes research. Spatz puts forward that technique is a site of inquiry, where knowledge is produced through practice. This then means that the performer's body is a reflective tool and a living archive. The practical component of my thesis was structured through three phases, or Waves, of exploration and experimentation. Through the Waves participants contributed through feedback but also through practice, therefore actively co-creating embodied knowledge through interactivity. This highlights Spatz practice-led theory of technique as a site of embodied inquiry, as my research also acknowledges that knowledge and meaning reside in the practice itself.

The PPP is composed of three connective techniques: the Suggestive Spectrum*,* concerning colour associations, Shifting Shape System, which uses abstract shapes; and the Choice Method, which leads decision-making during improvisation. These techniques were developed through each stage of the Waves and prepared participants for, what I term the Performance-play, the interactive, improvisational phase where feedback loops of (re)action and (inter)action between body and projection occur. Ultimately, the PPP establishes a novel bidirectional model within intermedial practice, providing an original toolkit consisting of ideal environmental needs, technical set-up, immersive specifics, performer requirements and a bespoke ECP warm-up, that other practitioners can adopt to explore and create intermedial performance through kinesthetic play, which advances the field of intermedial dance practice.

I have included a glossary of terms to define terminology I developed through the practice which explain their purpose and use.

LIST OF FIGURES: IMAGES AND PHOTOGRAPHS

GLOSSARY OF TERMS

Wave
This term describes the three iterative phases of practice and research that developed the Performance Projection Paradigm. The term Wave describes the constant ebb and flow of the research experimentation, reflection and refinement.

Performance Projection Paradigm
The Performance Projection Paradigm (PPP) is the key outcome of my thesis. It is a methodology to enable interaction between the moving body and projected images, through intermedial improvisation. This theory generating paradigm is co-authored by its participants, and states the ideal environment, technical set-up, scripted warm-up, inclusive of the connective and conscious choice techniques, and the visuals needed to manifest a non-verbal physical/visual 'conversation'.

Suggestive Spectrum
The Suggestive Spectrum is a connective technique that uses colour to induce (re)actions from the Performer-participant. The method is a four-stage process of: suggestion, visualisation, manifestation and actualisation.

Shifting Shape System
The Shifting Shape System, also a connective technique, that uses shape to initiate reactions from the Performer-participant. Performer-participants are introduced to shapes, one by one, triggering responses. Again, this is a four-stage process of: suggestion, visualisation, manifestation and actualisation.

Choice Method
The Choice Method is a conscious decision-making technique, designed to prepare Performer-participants in making intentional choices by allowing an engagement with two or more images and navigating between them through instinctive responses.

Performance-play
This term describes what happens immediately after the warm-up. It is the improvisational and investigative part of the session where the Performer-participants and the Visualist interact in real-time, moving off script in a mutual two-way responsivity.

Electro-embodiment
This term describes the state in which the Performer-participant and Visualist intertwine through a process informed by phenomenological thinking, with the focus on the lived and embodied experience. In this space where presence meets projection, light meets movement and digital meets dance the Performer-participant and Visualist are both sensor and sensed, both initiating and interpreting simultaneously, in a feedback loop. This process is grounded in a Practice-as-Research methodology but also resonates with phenomenological ideas of embodied perception.

Performer-participant
This term describes the duality of the performers' role in the workshops. It highlights the constant revision and responsivity of how the performers must engage as active co-creators.

Visualist

This term describes the image maker, who manipulates the projected visual content during the workshops. In an active relationship with the Performer-participant, this responsive role adapts in real-time, in accordance with what is happening in the space.

Modul8

Modul8 is a live video mixing software used predominantly by VJs to manipulate video in real-time. It allows the user to layer, transform and blend visuals. In my practice Modul8 is used as a tool to create a dialogic relationship in an intermedial space with mutual states of influence between the body and image. It therefore means that the software is intrinsically part of the process rather and not simply an enhancement tool.

Becoming

The term "becoming" (Deleuze and Guattari, 1972:39, 1980:232) is a notion Deleuze and Guattari developed that refers to a state of continual change as everything effects everything else, so nothing is fixed and rigid. I use this term extensively in my research to denote the process of transformation between the dancing body and image maker.

Kinesphere

This term was introduced by Rudolph Laban (1966:10) and it refers to the sphere and personal space around the body that can be reached with limbs without moving from your foundations; it is an invisible sphere, within which movement occurs.

Kinesfield

This term was developed by Gretchen Elizabeth Schiller, kinesfield describes a space where interactive choreographic art happens. Technology and the body come together to allow for new forms of "participatory movement" (Schiller, 2003: Abstract) to emerge.

Sympoiesis

The term "sympoiesis" (Haraway, 2016:33) means "making-with" (Haraway, 2016:58) and describes a collective and interdependent authorship. Donna Haraway uses the term to describe co-creative systems, while I adopt this term in my practice, to refer to the co-authoring interplay between the Performer-participants and Visualist.

INTRODUCTION

My research sits within the field of intermedial dance practice and takes a 'Practice as Research' investigative approach. exploring the intersection of Extended Reality (XR), intermediality and transdisciplinary practice in performance. My work is considered XR as it involves a mediated reality in a studio space, manipulated and interacted with in real-time. It is intermedial[4] as it is the coming between things: the Performer-participant, Visualist and the media. The Visualist is a practitioner who creates, manipulates and responds using projected imagery in real-time during the performance. The Visualist uses the software Modul8, actively creating the visuals in direct response to the movements and actions of the dancer. It is an integral role in the exchange of dialogue between the performer and projection; the Visualist becomes a coauthor of the piece by manipulating the scene for visual change, creating an interplay and improvisational relationship between body and image. My practice is 'transdisciplinary'[5] in the sense that it mobilises a conceptual framework "beyond disciplinary perspectives" (Manolakelli, 2022, para. 8) through transformation of the individual into a unified and co-creative process, between the moving body and projected image. My research is also rooted in what I call improvised poetics, a responsive, intuitive method that emerges through an electro-embodied interactivity between the Performer-participant and the Visualist. Residing in intermedial dance the PPP extends to digital humanities, collaborative practice and affect theory[6] and is interdisciplinary[7], multidisciplinary[8] and transdisciplinary as it integrates dance and projection, evolving into a collaborative and transformative process. More specifically, the thesis proposes how projected visuals in collaboration with the performer's body can create performance processes, through connective techniques that generate interactive and non-verbal 'conversations' which I have called the PPP. The PPP brings together the necessities of environment, visuals, audio, connectivity and immersivity from the warm-up to the Performance-play. Through this, I explore the shifting dynamics between image and body, situated along a continuum characterised by tension and spontaneity of the elements of choice and chance.

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[4] Higgins, D. (1966) coined the term 'intermedia', as a threshold between performance and media.

[5] Piaget, J. (1972) used the term 'transdisciplinary' to describe a "higher stage succeeding interdisciplinary relationships…would place these relationships within a total system without any firm boundaries between disciplines" (Piaget, 1972:138) Also Manolakelli, A. (2022) describes transdisciplinary as "the unity of intellectual frameworks beyond disciplinary perspectives" (Manolakelli, 2022, para. 8).

[6] Affect Theory a term coined by Silvan Tomkins refers to a framework that explores how emotions and embodied experience shape human behaviour.

[7] Interdisciplinary "refers to the integration of the contributions of several disciplines to a problem or issue by bringing interdependent parts of knowledge into harmonious relationships through strategies such as relating part and whole or the particular and the general" (Manolakelli, 2022, para. 6).

[8] Multidisciplinary "involves several disciplines, each of which provides a different perspective on a problem or issue" (Manolakelli, 2022, para. 5).

The questions this thesis investigates are:

1. What methods, approaches and environments prompt dialogic interplay between moving bodies and projected images?
2. What are the most effective communication strategies for the Performer-participant and Visualist?
3. How does this advance the field of intermedial practice?

My methodology driving this research is centered on 'Practice as Research' and developed through iterative Waves of creative praxis. The PPP emerged out of a series of workshops intended to generate a non-verbal 'dialogue' between the Performer-participant and Visualist where intuitive responses are activated through visual projections. My practice developed in Three Waves: Wave One concerned Performer-participants' responses to visuals; Wave Two, the Visualist responds to the Performer-participants; Wave Three, two-way feedback loops are generated, where both feed into and mutually influence each other. In my research, I adopt Nelsons' (2013) model for PaR, which supports reflective and practice-based approaches towards an investigation into how Performer-participants and Visualists can create an immersive and 'conversational' performance space together. Nelson's model offers a structured way to recognise research emerging directly from creative practice, so that the theory is informed by it, making the tacit knowledge explicit. His model is particularly suited to transdisciplinary practices, where cross disciplinary boundaries allow for innovative potentialities. Like Nelson's model, Smith and Dean's iterative web is also a useful framework by which to understand and process how theory and practice can inform each other in complex multi-directional pathways, to realise new emerging theory. Merleau-Ponty's notion of phenomenological and lived experience feeds into both Nelson's and Smith and Dean's frameworks, as its emphases the importance of the practice and embodied, felt experience in generating knowledge. This allows for a dialogic praxis to develop. "Practice as Research" (Nelson, 2013:4) is therefore fundamental in physical, visual and real-time workshop environments. To ensure the practice informs the research, and not vice versa, a grounded theory approach (Glaser & Strauss, 1967) must be adopted (Glaser and Strauss, 1967:37). In this approach, the data forms the newfound theory rather than supporting a pre-assumed outcome.

The key theorists and concepts informing this research are Donna Haraway's cyborg theory[9] (1985) using the "cyborg" (Haraway, 1985:65) as a metaphor of the hybrid nature of modern identities, mixing human and non-human (machine and animal). The cyborg represents a collapsing of boundaries, a blurring of distinctions and challenges the conventional structures of power, this is further developed in Chapter 1: Literature & Practice Review in the Becoming section. In the current age of AI and posthumanism, Haraway's cyborg is still prevalent, and demonstrates that hybrid identities and re-distributed agencies can encourage reconsiderations of embodiment, autonomy and agency. Also, Haraway's development of

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[9] Donna Haraway's cyborg theory, (1985) *A Cyborg Manifesto* critiques traditional ideas of identity focusing on binary oppositions: human vs. machine or male vs. female. Haraway does not separate, but suggests domains are relational. As boundaries blur, she suggests the cyborg fulfils the changing environment that is challenging the patriarchy through a process of transformation.

sympoiesis[10] refers to "making-with" or collaborative creation. Nothing exists in isolation, and everything is in a continual state of becoming. This is explored further in Chapter 1: Literature & Practice Review.

My research advances the argument that dynamic interplay between the Performer-participant and Visualist encourages new modes of creating performance through mutual and non-verbal kinds of dialogues between the body and projection. Theoretically, this may be framed through the concept of Deleuze and Guattari's becoming, which emphasises a constant transformation. Although the body and image do not share the same ontological status, one materially embodied and one digitally mediated, they contribute and co-create in a state of becoming where they generate a new agency and affect. Whereas the creation of connective techniques, such as the Shifting Shape System and the Suggestive Spectrum, encourages the Performer-participant to respond to the visuals, the Choice Method allows the Performer-participant to make conscious choices based on constantly changing visuals. Combining spontaneity and intention on the part of the Performer-participant and Visualist, allows for the breaking down of limitations established by traditional performance structures to move towards a more complex (inter)action between performer and technology. This collaboration through improvisation allows a transformation to take place where traditional hierarchical structures between the moving body and technology are replaced by an electro-embodiment. Through a reframing of the performer and technician, in fixed roles, to a shared agency, a disruption of the pre-established dichotomy, highlights the practices intermediality, reconstituting what performance is through a mutual influence and bidirectional pathways. The emergence of a new performance language is developed through a combination of structure and freedom, this duality of predetermined and undetermined, allow for a non-verbal dialogic interplay to emerge.

It provides new frameworks for performance making, in which collaboration takes precedence over pre-established hierarchy. Deterritorialisation, another term adopted by Deleuze & Guattari (1972; 1980), means the process by which established structures, systems or 'territories', are disrupted or dislocated, this is further developed in Chapter 1: Literature & Practice Review.

My practice is deeply rooted in the concept of becoming through which the body and projection exist in a permanent state of flux, influencing and (re)imaging each other. This process follows Deleuze and Guattari's term of deterritorialisation I adopt in an intermedial sense, to show the disruption of pre-established hierarchies between the performer and technology to allow a collective, co-authored perspective on performance-making. Drawing on such ideas, I situate the Performer-participant and Visualist within a co-authorial relationship of constant negotiation and transformation. Professor Jenifer Parker-Starbuck (Parker-Starbuck, 2014:1) like Haraway (Haraway, 1985:65) suggests we exist in a "cyborgian society" (Parker-Starbuck, 2014:3) where the body and technology intersect. My practice generates diagrammatic techniques to explore this intersection for improvised (inter)actions that employ deconstructive and reconstructive strategies to prompt and initiate 'conversational' opportunities, unfamiliar possibilities and new potentialities in Chapter 4: Wave Two.

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[10] Haraway's term sympoiesis, explores this collaborative process of "making-with" (Haraway, 2016:58).

My research contributes to the intermedial performance field through the development of this toolkit that enables the non-verbal, dialogic interplay between Performer-participants and Visualists. The PPP and its root methodologies; the Shifting Shape System; Suggestive Spectrum; and Choice Method, offer one systemised yet flexible approach for incorporating visual projections into live performance and promote an embodied non-verbal 'conversation' with the projection. Both the Shifting Shape System and Suggestive Spectrum are in Chapter 4: Wave Two while the Choice Method is further developed in Chapter 5: Wave Three. The Choice Method enhances interaction between the Performer-participant and Visualist, however it focuses on empowering the performer to make deliberate choices in response to the visuals, rather than being passive. This method gives the performers agency to navigate various visual prompts such as change in shape, colour, movement or speed. The Choice Method encourages Performer-participants to practice decision-making during the warm-up, building their confidence in their creative responses'. This method differs from the Shifting Shape System and Suggestive Spectrum as it introduces a layer of conscious decision-making, rather than relying on spontaneity. It allows a structured type of improvisation in which the Performer-participants, listen and actively select their responses. The process of this third connective technique is more subtly co-authored to initiate interaction between the performer and projection.

In line with Haraway's cyborg theory my research furthers the knowledge about how embodied movement and visual elements might co-create a performance that goes beyond the binary of performer and technology. By applying Haraway's concept of sympoiesis, my research has developed a framework where Performer-participants and Visualist co-create together. Therefore, this paradigm proposes a methodology in the making of dance performances that by nature is collective, intermedial and immersive.

This study addresses a gap in research scholarship on methodologies for movement practitioners and Visualists creating non-verbal dialogic interplay. There are various forms of contact: physical, virtual and emotional, through which the body can sense, respond and co-create. These multiplicities form the foundations of dialogic interplay between the moving body and projected image. In my practice, identity is built upon these exchanges: how we see ourselves and how we relate to the world. The Performer-participant is not solely the "dancer", and I am not only the "Visualist", but rather a transformation happens, a shifting of roles and an evolving of being. A 'conversation' emerges between the internal and external self, which allows Performer-participants to navigate their 'new self' by taking up new roles informed by 'other selves' opening potential creative possibilities in performance.

A recurring concept in my practice is the idea of the 'virtual self' or 'other self', an extension of identity through technological and improvisational engagement. In the workshops I am primarily the Visualist (although I have multiple roles, including facilitator and researcher). In this moment, I manipulate projections in real-time using the software Modul8, "triggering play[11]" through visual activations. In turn, the Performer-participants influence the choice of

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[11] "Triggering play" is used in this thesis as it was a term that was mentioned in a positive light by multiple Performer-participants to describe their experience in the workshops and how responsive and activating visuals

projected visuals through their improvised choreographic responses, establishing a feedback loop. This reciprocal process allows the internal and external to extend the self through co-creation and corresponding communication, where Performer-participant and Visualist co-author a shared aesthetic language. It is here the extended cyborgian self appears and is what Haraway calls a "cyborg identity" (Haraway, 1985:155).

Previous research in this field shows the dancer initiating technology, this activation means dancer becomes the leader with their action initiating a technical response. Secondly, there is technology initiating the dancer, here technology leads, with the dancer inspired by and following the projections, with variations prompting different reactions. My critique on this is outlined and argued in the Chapter 1: Literature & Practice Review. My research departs from those practices as it is interactive, mutually influential, intermedial, sympoietic and in continual feedback loops. In this transitioning space, this dynamic, co-authored performance moves from a known to a new becoming where a mutual initiation is spontaneously taking place. By understanding productive communication methods I have produced revised working techniques, leading to new approaches to performance-making. Understanding the intersection of body and technology enables me to create environments conducive to dialogic interplay between Performer-participant and Visualist.

In **Chapter 1: Literature & Practice Review** I explore Improvisation, Collaborative Synergies and Sympoiesis, Becoming and Kinesfield: Intermediality and Embodiment to address practice as it is today. I critically react to the relationship between the moving body and the projected image, and comment on identified gaps in research. Evolving out of these, I offer a practice-based framework facilitating mutual interaction that moves towards as transdisciplinary becoming between these entities through co-authored real-time improvisation.

In **Chapter 2: Research Methodology** I present the Practice-as-Research (PaR) framework that underpins my project. While my approach is qualitative and draws upon phenomenological ideas of embodied experience, these concepts act as interpretative influences, informing the design of the workshops, responsive visuals, evolving environment, prompts, techniques, and emerging theories. Each iterative Wave informs the development of this PaR methodology, offering insights into both process and theory. Within my framework, six emergent methods guide my practice as a Visualist: associative improvisation, layering, orientation, multiplication, speed and duration.

In **Chapter 3: Wave One: Analysis and Emergent Findings** I describe the set up and structure of the workshops and the techniques used. I highlight the need for structures, boundaries and rules for the experimental nature of Wave One to develop and progress. I explain the general warm-up techniques used, and the foundational structures established for subsequent Waves. The emergent findings of this Wave indicated what adjustments to the lighting, sound and spatial organisation were needed to improve the immersion for the participants. Clear prompts provided in the context of a properly structured warm-up with

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induced playability, gamification, sympoiesis, stimulation and motivation. While I am aware that the term "triggering" can have negative connotations in this research that was not the case.

minimal numbers of participants was also important in developing focus and synchronicities. Workshops demonstrated that the more experienced an improviser is, the more intuitively they can respond to projected images to achieve moments of connection, reflection and interaction that are the basis for the PPP.

In **Chapter 4: Wave Two: Analysis and Emergent Findings** I explore the formative developments, including the creation of the Suggestive Spectrum and Shifting Shape System. These techniques introduced an emotive, cognitive and physical connective warm-up to prepare Performer-participants and Visualists. I created diagrammatic techniques to facilitate understanding and future application. In the second Wave, I became the Visualist, learning and creating with the software Modul8. This is software is a tool that enables live visual performance as a visual Jockey (VJ). This helped me gain a deeper insight into the research and workshops' developments and requirements.

In **Chapter 5: Wave Three: Analysis and Emergent Findings** I detail the Third Waves' summative developments, introducing the Choice Method and scripting the warm-up for consistent delivery. This Wave summarises the key changes and setups of each Wave, highlighting activators and interrupters.

In **Chapter 6: Thesis Outcomes: The Performance Projection Paradigm** I outline the key outcome of this thesis which has emerged through the work undertaken in Waves One to Three. This chapter demonstrates the overall findings and contributions of my research. It illuminates how the Performer-participants react to projections through various modes such as association, gamification and emotional responses. The grounded theory framework (Glaser & Strauss, 1967) motivated performers to interact with projections in physical and dialogical ways. As studio practice improved an enabling environment was discovered which led to an immersive experience. I synthesise and reflect on the elements that constitute my research and key findings. I discuss key insights gained from my practice and research such as the critical environmental elements that shape the space, processual approaches adopted by Performer-participants and Visualists and various methods & processes developed in my work. I also discuss the image interpretation system that facilitates dynamic interactions between the Performer-participant and the Visualist. I articulate the core principles that emerged from my research; embodiment; interactivity; integration of technology; fluidity of roles; environmental awareness; playfulness & experimentation; "cyborg identities" (Haraway, 1985:155); aesthetic engagement; collective experience and critical reflection. These principles were significant as they reflect the complexities of my findings and form a significant web of interconnected ideas that underpin the PPP. Each principle contributes to a richer understanding of how technology and performance can coexist and co-inform, highlighting the transformative potential of my paradigm in contemporary performance practices.

The PPP has progressed through the Waves, identifying activators, interrupters and the emergence of Process Avenues, and it is an approach and methodology of how dialogic interplay between the Performer-participant and Visualist can be reached. The significance of this research is that anyone adopting this methodology and toolkit can use it to generate performance works from a (w)holistic approach.

CHAPTER 1: LITERATURE & PRACTICE REVIEW

In this chapter I will outline the key theories and practices that have informed this research. In analysing the relevance of this existing work, and where my own research intersects and departs from it, I will demonstrate a current gap in intermedial dance practice that my research proposes to fill. I will review existing literature and practice in relation to the following four sub-categories: Improvisation; Collaborative Synergies & Sympoiesis; Becoming; and Kinesfield: Intermediality and Embodiment. I chose these categories because, although they are not of the same nature (for instance improvisation is a method/approach whereas becoming is a philosophical term), they represent the four foundational pillars of my practice that form the Performance Projection Paradigm. Focusing my research around these categoric pillars enables me to highlight this gap in intermedial practice and consider how I contribute my theories, techniques and research to this new emergent knowledge and praxis.

Improvisation is the first pillar of my research, and it is the practical process in what I term the Performance-play. The Performance-play is completely improvised and therefore, built up of moment-to-moment responses in real-time, relative to what is happening in the space. Each movement, by the Performer-participant or Visualist, initiates a response, and so this improvised (inter)play is the foundation of my practice.

The second pillar, also related to the practice, concerns the Collaborative Synergies and Sympoiesis that occur between the Performer-participant and Visualist. Collaborative synergies and sympoiesis are a fundamental aspect of the PPP. To clarify this term, 'collaborative' refers to the two or more people or disciplines working together, while 'synergies' refers to the concept of a mutual advantageous opportunity, where working together creates a greater impact collectively than the sum of their individual contributions. Sympoiesis, is a collaborative term, and a concept introduced by Donna Haraway, meaning "making-with", and points to a state of becoming, this also relates to my practice in that the Performer-participants and Visualist are "making-with" each other through improvisation, developing collaborative synergies allowing sympoiesis to take place.

The third pillar, becoming, is a concept that I have adopted from Deleuze & Guattari (1980) and Donna Haraway's (2016) respective theories. The notion of becoming is one in which we

are never truly at a fixed point but instead are in a continual state of evolution, changing, on "lines of flight" (Deleuze and Guattari, 1980:9-10), being influenced by what is around us. In relation to my practice, which is somewhat predetermined, through the practical and technical setup, there are also evolving elements such as the: projection, soundscapes, and participant dynamics, which all signal to a becoming.

Lastly, the fourth pillar, Kinesfield: Intermediality and Embodiment, explores the body and the space around it. In determining how the kinesfield influences us, and vice versa, we can use this to inform participants how to adapt the environment and their movements to generate (re)actions from one another. Rudolph Laban terms the phase "kinesphere" (Laban, 1966:10) to mean immediate interpersonal space, reaching with the body through extension (see figure 1). Laban states: "The sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support when standing on one foot" (Laban. 1966: 10). This concept of the body and space around it informs the 'conversation' between the body and image, how they develop literally and symbiotically to inform what happens physically and responsively.
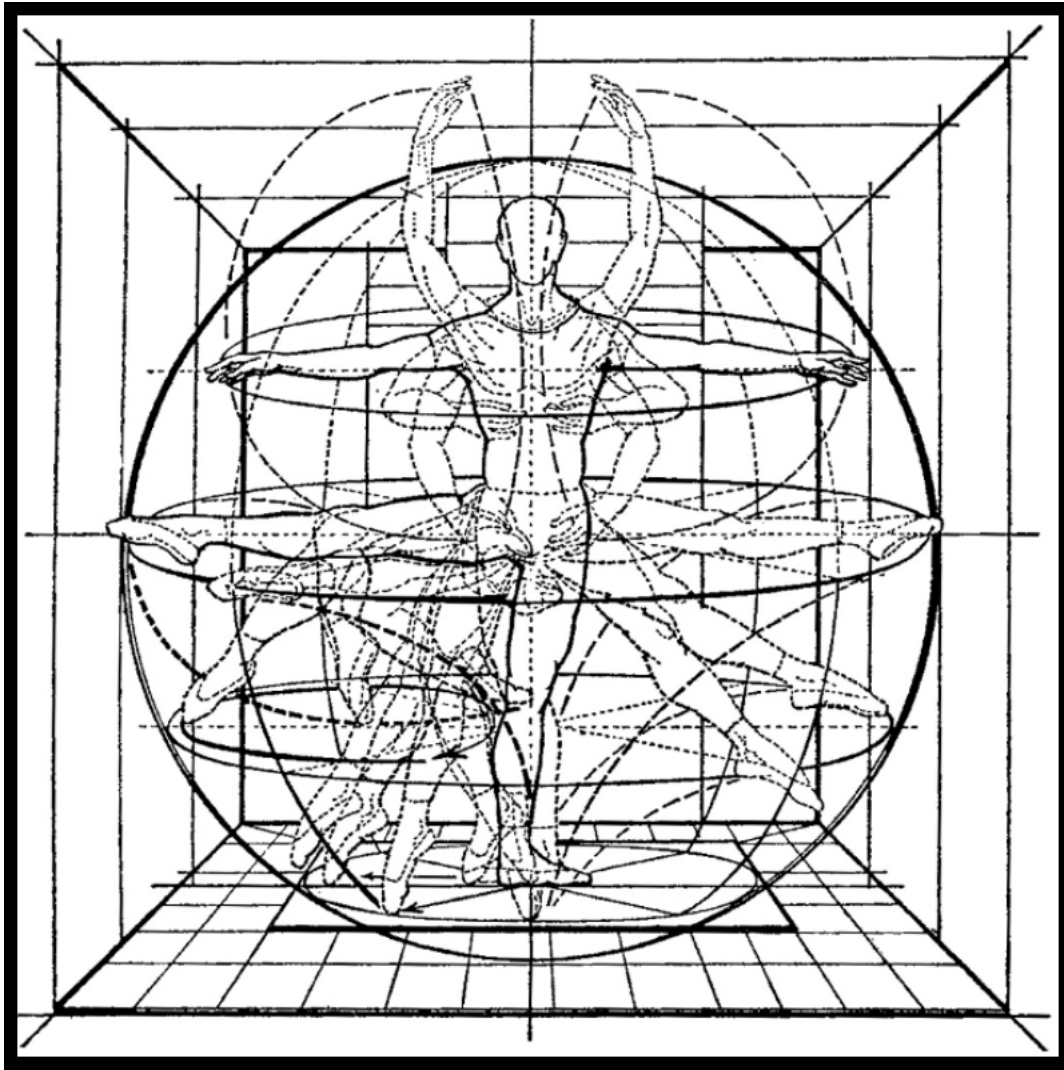
Fig. 1. Kinesphere, Laban dance technique (1966).

Being aware and understanding how these four pillars have developed in their respective categories and how they crossover and co-inform each other, gives my practice and research a strong foundation and connection to other researchers, practitioners, artists and academics who have come before me, and whilst helping me situate my practice they reveal the space(s) where my research can contribute.

In the sections that follow I also refer to several examples of relevant current practice in the field of intermedial dance. Through analysing these works I argue there is not a dialogue between the body and the projected image in intermedial dance practice that currently exists. I discuss productions and happenings where performers are not, I argue, activating or being activated. The projection is not initiating a live responsive movement or reaction, and neither is the performer activating the projection, there is movement and projection happening

simultaneously, giving the impression of a 'conversation' where really it is predetermined action. The works are not interactional, I maintain, which is where my practice and inquiry resides and ultimately contributes to. This seemingly missing transactional 'conversation' is what motivates my research and is where my original contribution in the field lies.

1.1 IMPROVISATION

> The skill of using bodies, space, imagination, objects and all human resources to generate or to reformulate a coherent physical expression of an idea, a situation and a character (even, perhaps, a text); to do this spontaneously, in response to the immediate stimuli of one's environment without preconceptions.
> (Frost, A. & Yarrow, R. 2016: xv).

Improvisation is understood as a spontaneous response and reformulation to environmental stimuli, with no predetermined structure. In their book *Improvisation in Drama, Theatre and Performance*, Forst and Yarrow (2016) emphasise that improvisation must be responsive to the environment.

This dialogic interplay, developed moment-to-moment, between the Performer-participant and Visualist, is the foundation of the PPP. Improvisation in the PPP is spontaneous, responsive and relational. It involves inspiration, influence, trust, listening, responding, negotiation and co-authorship, to develop creative synergies and sympoiesis. The PPP, therefore, is fundamentally interdependent and co-constructed rather than self-sustaining.

Recent scholarship further emphasises improvisation as a relational process through responsiveness and mutual influence. In *Performing new dance ecologies through dialogic choreographies*, Maud Lannen (2022) explores how current dance is evolving to more touch-based interactions that transcend traditional contact improvisation. Yi Gang and Bi Zhang (2024) explore the connection between what is known as the flow state and improvisation. Improvisation can stimulate flow, and once in this state, dancers are more likely to be spontaneously creative. Gang and Zhang state: "When in a state of flow, individuals are fully absorbed, experiencing a co-existence of tension and fluidity, a diminished sense of time, a fading of self-awareness, and a complete immersion in the activity." (Gang, Y & Zhang, B. 2024:73). These dialogical choreographies and flow states demonstrate that improvisation is

a negotiation between bodies and environments, through a phenomenological engagement and embodied emotions, where movement emerges through a relational feedback loop.

Spontaneity is what drives improvisation and ultimately keeps it lively. Improvisational approaches emerge from the practice over time, allowing a framework to manifest through chance and choice. Stephen Nachmanovitch, author of *Free Play* (1990), comments that improvisation is "what you do with the information that is coming into all your senses, in this moment, in this room." (Nachmanovitch, 1993:21). Nachmanovitch suggests that improvisation can be realised rather than taught, with facilitators enabling the student to realise the ability they already have. He goes on to write that improvisation is about 'presence' and 'responsiveness' (Nachmanovitch, 1993:9) to what is experienced and consequently responding to that experience. I argue that both 'presence' and responsiveness' are the two fundamentals of how to improvise in this project. These ideas resonate with my practice as participants embody projections and the Visualist responds to the Performer-participants movements, in a continual exchange. Within the PPP improvisation functions as an ongoing feedback loop.

Improvisational dance is built on experimentation, and it is a process that many movement practitioners have adopted to develop and formulate their style. Yvonne Rainer, a student of Martha Graham and Merce Cunningham, employed improvisational techniques that made her one of the pioneering figures of dance. In the 1960s, Rainer and Simone Forti were involved in choreographic experiments based on compositional methods employed by composer, John Cage. While Forti demonstrated a lifelong commitment to improvisational practice, contributing to the development of improvisational as a methodology in contemporary dance. Rainer also explored non-traditional frameworks in her choreography. Both Rainer and Forti were inspired by Cage's ideas on chance theory, which he developed through his engagement with the I Ching system. Cages used these chance operations to determine musical scores, effecting the durations, tempos, and other elements in his music making process. Richard Kostelanetz, who interviewed Cage stated: "This method allowed for a high degree of unpredictability and spontaneity in his work, reflecting his belief in the integration of life and art." (Kostelanetz, 2003:197). John Cage used both choice and chance as a creative method, which reflected his philosophy and pioneering approach by linking seemingly opposing concepts.

Merce Cunningham pioneered new approaches of working in contemporary dance, using chance operations as part of his choreographic process, which would often involve remotely creating the music and dance, these independent elements would then be brought together in the performance. In Cunninghams collaborations with Cage, this independency in the development of art forms, would culminate in their creative contributions being brought together, in an anarchic approach, meaning the music and movement were not tied, structurally autonomous yet simultaneously coexisting. Improvisation was used in Cunningham's rehearsal and served as a conceptual influence; however, his choreographic methodology was predominately structured, shaped through chance operations in rehearsals, rather than spontaneity in the performance.

In contrast, my practice revolves around real-time co-authorship and interdependency. Whereas Cunningham and Cage's collaborations explored chance and independency, the PPP very much relies on co-construction where one needs the other to create. The difference is that the interdependency that my practice is built upon is formed through improvisational feedback loops between the moving body and projected image, co-authoring mutual responsiveness.

Performance ensemble Troika Ranch reinforce this notion of co-creative responsiveness in digital environments, exploring interdependency and interactions between body and technology. Director and choreographer, Mark Coniglio and Dawn Stoppiello, integrate dance and digital media in their performances, insisting that to initiate positive interactions in performance, there must be an element of 'playability' and improvisation. However, Stoppiello critiques interactive works that lack spontaneity, asking "Where is the element of liveness and surprise and playability?" (Stoppiello, 2018, 34:58). For Stoppiello, 'playability' is the essence of improvisation and as unknown interactions emerge through spontaneity, they generate unforeseen collaborative synergies.

While Stoppiello's concept of 'playability' emerges from responsive improvisation, choreographer, William Forsythe requires this approach somewhat in his CD-ROM *Improvisation Technologies* (1994), a tool for dancers to prompt choreographic exploration. Forsythe employed it in *Eidos: Telos* (1995), during which cues were given to dancers to encourage a response, always focusing on the CD-ROM. Though improvisation was

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involved, the tool functioned unidirectionally, providing prompts without reciprocal feedback.

Comparatively, the PPP's connective techniques, that I have termed the Suggestive Spectrum and Shifting Shape System, enable a bi-directional dialogue. As the researcher, director and Visualist, I prompt connections between the moving body and projected images, actively encouraging the Performer-participants to respond whilst also influencing my own visual decisions in real-time. Unlike Forsythe's model, where dancers respond to a visualised circle, I use literal circles for dancers to engage with physically, therefore the live visual response is formed through my projected imagery. While Forsythe framework determines how dancers trace lines with their body, I am concerned with projected, emotional, and metaphorical lines. The Visualist becomes a co-author and particpant, co-creating, (re)acting and constructing with the dancer, thereby building an electro-embodied improvisation process and image interpretation system, grounded in responsivity and metaphor.

Interaction and improvisation, as seen across these practices, are based on the intuitive and relational, they manifest through 'who', 'what' and 'where' by the felt and seen. Cunningham's, Cage's, Forsythe's and Troika Ranch's approaches are formulated or their distinct artistic preferences: from chance and choice, collaboration and autonomy and interaction and independence. Each methodology reflects the practitioners' style that informs their personalised improvisatory tool. My practice situates itself in this lineage, however it is interdependent and emerges through a co-authorship. I have developed my own framework, which like Cunningham's is based on chance and choice, however, unlike his independent approach I embrace a sympoietic and reciprocal, co-creative feedback loop.

Drawing from the insights of these scholars and practitioners I became aware that improvisation was made up from spontaneity, presence, interactivity and playability, which were navigated by chance and choice. Spontaneity, presence, interactivity, and playability all contribute to movement and visual interaction, which in turn effects the development of the collaborative synergies, sympoiesis and becoming. As Nachmanovitch (1990) puts forward, improvisation is a response to sensory information in the present. Stoppiello also emphasises the importance of interactive playability, as fundamental to the improvisatory process, without liveness possibilities and potentialities cannot emerge.

Choreographer and technologist, Carol Brown & Mette Ramsgaard (2004), who collaborate and explore spatial design and movement, look at how the architecture of a space, alongside projection and the body can co-inform one another. They state that in their production *Spawn* "The camera tracking system identifies the shifting outlines of the dancers' bodies which in turn becomes an input for a virtual other, a digital morphology shaped by the presence and movement of the performers." (Brown & Ramsgaard, 2004:1). This "morphology" (Brown and Ramsgaard, 2006:15) that Brown and Ramsgaard describe generates a virtual self in accordance with a physical self. This relates to Haraway's cyborg as it explores the human and non-human, morphing into and from one another. Haraway explains the ambiguity in defining humans from the non-humans as technology advances, stating, "Late twentieth-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines." (Haraway, 1991:152) Whereas the cyborg blurs the distinctions between one and the other the term "autopoiesis" (Maturana & Varela, 1972:89) opposingly denotes something that can self-create and self-maintain, clearly defined and autonomous. Autopoiesis originally a biological term, is described by the authors Humberto Maturana & Francisco Varela, to mean: "Living systems are cognitive systems, and living as a process of cognition. This statement is valid for all organisms, with or without a nervous system." (Maturana & Varela, 1972:13). John Mark Bishop and Mohammed Majid Al-Rifaie explain how they adopt the term:

> The term autopoiesis (meaning 'self') and 'poiesis' (meaning 'creation, production') defines a system capable of reproducing and maintaining itself…the term has subsequently also been applied to the fields of systems theory and sociology. In this paper we apply this model to characterise creativity in art practise.
> (Bishop & Al-Rifaie, 2016:1)

Bishop and Al-Rifaie explore autopoiesis in dance by extending the concept of cell self-generation to movement practise to demonstrate how a dancer can regenerate and reorganise autonomously. The authors adopt this term in a metaphorical sense, to understand the creative process. The subjective perception, which adapts over time, contributes to how dancers perceive and reconstruct their environment, this, Bishop and Al-Rifaie suggest is how the dancer, continually creates. Bishop and Al-Rifaie site the "autopoietic" (Maturana & Varela, 1972:59), process as the interaction of the body to its environment. Their notion of autopoiesis, suggests that an embedded feedback loop is in action, as the dancer (re)produces

movement in real-time and "enacts her world." (Bishop, Al-Rifaie, 2017:23). However, this suggests that the environment is informing the dancers movement, and therefore what is happening is not autopoiesis[12] but sympoiesis.

Donna Haraway offers the term sympoiesis as an alternative to autopoiesis. What is different about her concept is there is a reengagement and "making-with" rather than a self-organising and self-maintaining agent. This "re-engagement" (Haraway, 2016:3) as the dancer "creatively reflects and enacts her world" (Haraway, 2016:3), Haraway argues, is sympoietic not autopoietic, as there is a (re)engagement with the environment, outside of the dancer, influencing them to a "making-with" the environment. Haraway would call this sympoiesis stating: "nothing is really autopoietic or self-organising." (Haraway, 2016:58). On the contrary everything is cooperatively networked to regenerate in an interdependent state, this framing of sympoiesis in my research can be seen as the Performer-participants interact with the Visualist to continually regenerate new possibilities and potentialities through real-time engagement with the kinesfield and each other.

Haraway's concept of sympoiesis where everything is relative, relational and interdependent, resonates with practitioner and theorist, Ben Spatz, who defines Practice-as-Research and Performance-as-Research with the latter existing in two senses: representation and embodiment. This framing of performance is seen in my workshops as embodiment is found in representation.

> Performance as representation and embodiment. By representation I mean the circulation of signs across one or more public spheres, those jointly imagined but culturally very real spaces in which communities and societies produce shared meaning through language's, images, and other discursive forms (Warner 2002). By

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[12] Academic Erika Fischer-Litche also applies the concept of autopoiesis to performance, exploring the energy between the spectators and performers. Fischer-Litche states: "the bodily co-presence of actors and spectators in a physical space stimulates interactions which are themselves constitutive of performance." (Fischer-Litche, 2008:43) Fischer-Litche is highlighting how the atmosphere impacts the performance through an energy transference and an "Autopoietic feedback loop" (Fischer-Litche, 2008:38). The materiality of performance is constantly being changed by the audience through a "bodily co-presence. It is this flow, back-and-forth, between performers and actors that is important." (Fischer-Lichte, 2008:38).

embodiment…the centrality of the living organism in all that we might wish to discuss, even when we aim to displace the human and focus instead on technology or ecology, animals or plants. In the core examples of performance, such as theatre and theatrical dance, representation and embodiment are tightly bound together in the singularity of an event that is both public and embodied.   (Spatz, 2018:211)

Spatz identifies two ways in which anything can be viewed as performance: performance as representation and performance as embodiment. The former refers to a cross-cultural system of signs, involving a process of cultural coding and de-coding, while the latter focuses on the 'living' body, whether human or non-human, as the site of experience and expression. This distinction is crucial to my research, as it frames the duality within my concept of Performance-play: participants both engage in systems of interpretation and sign-making, and simultaneously embody imagery through lived, real-time movement. While the latter aspect draws on phenomenological ideas of embodied experience, it does so as an interpretative lens rather than a formal methodological framework. This process generates a non-verbal dialogic interplay between the moving body and projected image, allowing the Visualist and Performer-participant to begin to establish the PPP. Spatz, argues that embodiment is a site of knowledge production, a medium through which one interacts with the world, providing insights into a 'sign system' and structure of meaning. Spatz states: "Embodiment is the primary site for knowledge production, while representation emerges as a sign system that develops through the interaction of embodied practices" (Spatz, 2019:2). Embodied knowledge is the mode of knowing, accessible only through the body. Participants in my workshops are embodied agents, co-participating in a co-authoring knowledge generation. This mutual embodiment and agency are where creation lies, as both the Performer-participant and Visualist co-create through interactions. What resonates with my practice is Spatz's idea of how embodiment becomes central to the knowledge created. By developing meaning through movement, the participants and I illuminate the fact that my practice is a site of interactive knowledge production. This concept links to my practice, as the Performer-participants and Visualist perceive and respond to each other through a process of coding and decoding the representations, images and actions encountered, embodying them through their 'living' body. Spatz's (2015) articulation of technique as embodied knowledge can be seen as developing the image interpretation system through which Performer-participant and Visualist co-create meaning in and through (re)action.

The PPP is not only a framework for movement but an inquiry into co-creative, (re)active meaning-making processes. Embodiment and representation resonate with the

phenomenological perspective of Merleau-Ponty, whose vision of the body as a site of perception informs his belief that knowledge in the body is only available through the lived experience, stating, "The body is the vehicle of being in the world and, for a living being, having a body means a definite milieu, merging with certain projects, and being perpetually engaged therein." (Merleau-Ponty, 2012:84) Therefore, representation can only be perceived through the body which allows emerging knowledge to be interpreted. Hence, my practice is both embodied and representational as it informs the collaborative process through the generation of an image interpretation system. This system is built upon embodiment on behalf of both the Performer-participants and Visualist through a sympoietic process.

1.2 COLLABORATIVE SYNERGIES & SYMPOIESIS

Improvisation is a collaborative process, interdependent and relational. This connects to collaborative synergies and sympoiesis as the participants and projection remake each other in a co-cooperative system. To clarify this sub-category, 'collaborative' refers to two or more people, or disciplines, working together, while 'synergies' refers to the concept of a mutual advantageous opportunity, where working together creates a greater impact collectively than the sum of their individual contributions. Sympoiesis infers a "making-with".

Collaborative synergies are explored by anthropologist and psychologist Leach & Stevens (2020) who examine how dancers make movement in improvisation. Similarly, Biasutti & Habe (2021) explore how dance improvisation can flow. Both Leach & Stevens (2020) and Biasutti & Habe (2021) are concerned with improvisational constructs, applications and outputs. Their research addresses collaborative approaches, choice-making and a necessary negotiation that is required in the improvisational process. Spontaneity is central in the research of both Leach & Stevens and Biasutti & Habe, with a constant reflection process between the individuals, that Leach & Stevens argues is a process of negotiation which informs and generates the collaborative synergy, found in the interrelation of participants. Synergies can be encouraged and overthinking discouraged as Biasutti and Habe found, "The dancer's mind must be guided by the body, which is why embodied cognition was mentioned many times by participants. The dancers emphasised that if they overthink, the state of flow while dancing is hindered." (Biasutti & Habe, 2021:11). Flexibility is also a necessary element in collaborative workshops, for example a dancer may expect their dance partner to

move a certain way to an opportunity they offer, however if this doesn't happen, they must remain flexible, adapting and responding to maintain the collaborative synergy.

Both Leach & Stevens and Biasutti & Habe claim that for a collaborative synergy to be realised a proper integration of ideas and participants must take place. Kimmel (2021), a researcher in cognitive science and dance, cites the term "antagonistic synergy", this is in opposition to collaborative synergy, and denotes where conflict can disrupt progress. Kimmel (2021) is interested in how synergy is developed and maintained; he explores what effects dancers' choice making in the improvisatory process. Cooperation is key to developing a 'conversational' collaboration where individuals collectively work towards a resolution.

This collaborative synergy can be seen in in the PPP and my workshops, as participants respond and react to one another through physical and virtual means. The Visualist projects images and the Performer-participant reacts to them, this in turn (re)activates the Visualist, everything is continuously changing through this collaborative synergetic process. The "interpersonal synergy" (Kimmel, 2021:1) is what Kimmel describes as interactions between dancers, exploring "how a duet structurally organizes its 'collective physics'" (Kimmel, 2021:2). Responsiveness and reactions transform how collaboration happens. As Leach and Stevens state, "creativity is in the interrelations" (Leach & Stevens, 2020:95) they go on to state, "creativity then 'resides' as much in the process of interrelation as it does in the individual as a part of the process" (Leach and Stevens, 2020:95). This interrelation and interpersonal synergy that Leach & Stevens (2020) and Kimmel (2021) explore, is also present in my practice between the Performer-participants and Visualist, seen through their interactions as an image interpretation system. This transformative process realised through a (re)formation creates an interrelation of ideas, space negotiation and image response and activation, which allows participants to work towards a resolution. As a pattern emerges through feedback loops, these approaches are navigated through the Process Avenues seen in Chapter 2: Research Methodology in the Process Avenues: emerging patterns of interaction section.

Dance Researcher, Sherrie Barr (2015) explores the way collaborative practices in Contact Improvisation (CI) dance and collaboration use a "dynamic process" (Barr, 2015:51). Barr examines the collaborative process exploring how synergies and kinesthetics sharing contribute to practice, stating:

we can better imagine how a collaborative process invites possibilities, whether the choices to be made are influenced by differences and similarities of discipline, assigned or shared responsibilities of investigators, project design, or through the process of writing research findings. (Barr, 2015:52).

While Barr explores kinaesthetic sharing and experimentation within CI, involving physical contact, my practice has no direct physical touch but rather cognitive, emotional and virtual contact. Barr states: "Diverse collaborative relationships reveal how dance makers, like scholarly dance researchers, continually engage in problem solving as they construct, shape, and curate material – data – to find meaning and understanding in the world they inhabit." (Barr, 2014:57). Here Barr is suggesting, like Haraway, that sympoiesis is taking place, there is a continual (re)engagement and (re)orientation with the environment, this relates to "territorialisation" (Deleuze and Guattari, 1972:36, 1980:53). While the sympoietic process is often becoming it is not always endlessly in flux, there are points of rest, if not fixity.

1.3   BECOMING

The notion of becoming, like collaborative synergies and sympoiesis, is rooted in the process of transformation. Also, all these concepts reject fixity in favour of mobility through transformative interactions. I adopt Deleuze and Guattari's concept of "becoming" as well as Haraway's theorising of the term. Deleuze and Guattari state "a point is always a point of origin. but a line of becoming has neither beginning nor end, departure nor arrival, origin nor destination." (Deleuze & Guattari, 1980:293) Therefore, a point relates to being and fixity, and becoming is a (rhizomatic) line. My research aligns with the latter, the rhizomatic line, where constant communication manifests in feedback loops and iterative Waves, to inform the practice and theory. For example, the Visualist may project a circle and as the Performer-participant begins to respond doing circular movements with their head and walking in a diagonal line towards the image the Visualist may set up something to respond to that whilst at the same time the Performer-participants changes their reaction which in turn effects the next projection by the Visualist, here there is an overlap in the 'conversation', with rhizomatic happenings and lines of flight.

Deleuze & Guattari have other terms which while not interchangeable are related with subtle differences a "line of flight" (Deleuze and Guattari, 1980:9-10) can be a path away from a

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traditional structure know as a "territory" (Deleuze and Guattari, 1980:311). When a territory is deterritorialised it becomes unstable and then can become "reterritorialised" (Deleuze and Guattari, 1980:10) and essentially restructured.

If a territory is completely deterritorialised, it is destroyed and cannot be reterritorialised. However, even when deterritorialisation does not lead to total collapse, it still disrupts the existing order and initiates a transformation. Sometimes this disruption allows for an assimilation back to the relative norms, here a form of reterritorialisation is stabilised using new adapted frameworks that allow the territory to evolve rather than be erased.

Harraway discusses becoming in relational terms as "becoming with" (Haraway, 2008:3/4), "becoming as" and "becoming like" (Haraway, 2008:244.). These terms help define Haraway's stance on multispecies relationships. Haraway explores "becoming with" to explain the interactions between humans and non-humans. The phrase "becoming with" is adopted again by Haraway to explain a symbiotic relationship as a "coevolution and mutual shaping" (Haraway, 2016:25).

'Becomings' and symbiosis can be understood as part of the same conceptual framework. As Haraway states: "Symbiosis is a physical arrangement, a co-habitation, a co-evolution, and a co-construction of the bodies of the partners, who are not pre-formed but who come into being in the process of becoming with each other." (Haraway, 2008:3) here Haraway explains the term which defines species interaction, this symbiosis explains the relationship and interactivity between the Performer-participant and Visualist, what happens between them is progressive, as they are not working towards a final point of arrival, although there maybe points of fixity. They navigate the space and each other through relational connections; however, these are not final resting points, there is no end or new points of origin only lines of flight and becoming which precede and proceed from them. These moments of arrival and reflection are crucial to observing the data, as each Wave comes full circle, it allows fresh insight which informs the development of the subsequent Wave.

The terms becoming and cyborg are both in constant states of transformation. Haraway reimagines the cyborg through a positive lens, by highlighting that the notions of separation have shifted and what once separated us is now interchangeable as interrelationships and interdependency has formed. Haraway states: "The machine is no other to the organism, nor

is it a simple instrument for effecting the purposes of the organism. Rather the machine and the organism are each other's communication systems joined in a symbiosis that transforms both." (Haraway, 2004:299)

This is very much what the PPP moves towards, the intermedial relationship, of Performer-participant and Visualist through Modul8. Bringing the organisms (bodies) and the machine (software) together, generating a symbiotic relationship, in a state of continual becoming. Haraway states that for a cyborg to manifest "implosions" (Haraway, 2005:62) must take place. This can be seen in my connective techniques, as implosions between the body and image flow into (an)other.

Haraway's states, "We are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs. The cyborg is our ontology; it gives us our politics." (Haraway, 1985:65) Haraway's cyborg narrative is one of promise, and like Deleuze and Guattari, she privileges becoming over arrival. The cyborg is not a finished product it is in relation to its environment. Haraway speaks of "dominations" and "possibilities" (Haraway, 1991:149 -181) the former relates to the hierarchy of interspecies relationships whereas the latter points to new forms of collaboration. While one is concerned with the past and traditional structures the other is progressive and looks to the future with promise. This duality of 'dominations' and 'possibilities' is present in my workshops as both the Performer-participant and Visualist; while sometimes dipping in to a more traditional framework of dominance, it mainly resides in the realm of 'possibilities' where new forms of interaction are taking place. The 'dominations' reside mostly in the warm-up, as the Visualist and facilitator lead the Performer-participant in the connective exercises, however through them a shift happens as Performer-participants embody the projections. This is explored further in Chapter 4: Wave Two in the Analysis and Outcomes section.

The cyborg as a metaphor, is a symbiotic embodiment of the human and non-human. Haraway looks towards a continuity and co-authorship, challenging the imperialist view of humans as the dominant species. She adopts a (w)holistic and dualistic perspective in information exchange, one where navigation is relational, collaborative and cohesive. The symbiotic embodiment along with the shifting 'dominances' and 'possibilities' points to a dual navigation system. What is crucial, as Haraway highlights, is an affinity to 'otherness' a shift from binary oppositions to a becoming where an in between is found and

consequentially forms something else, something new, something other. Haraway is coming from a feminist and ecological political position whereas my research is not situated within a particular political framework. However, I am adapting these concepts to apply to intermedial, interdisciplinary dance improvisation.

Like Haraway's cyborg, my practice also shifts between 'dominances' and 'possibilities' the Performer-participant and Visualist negotiate between their multiplicities, there is a non-definitive separation between the self and the immersive world, as they make and are made by it. This concept of the internal and external colliding allows the 'conversation' between the Performer-participants and Visualist emerging through a constant revision of the self in relation to the other. Through these revisions there is a realisation of (an)other, in this process of becoming, the Performer-participant and Visualist, alter and affect each other's (re)actions, which in turn affects the next, and so on. This transformative continuum process is the foundation of my practice, and it requires a "relearning of embodiment" (Brown & Ramsgaard, 2004) through continuity and co-authoring.

Writer, Antonin Artaud (1947) stated, "When you have made him a body without organs, then you will have delivered him from all his automatic reactions and restored him to his true freedom." (Artaud, 1946: epilogue). Artaud's vision of stripping away what is socially imposed to allow for full potentiality, directly informed Deleuze and Guattari's (1980) reimaging of the "body without organs" (BwO) as a site of transformation and becoming. In my practice this resonates with the process of deconditioning and reconditioning the Performer-participants in the immersive, intermedial and improvisational space, where I free them from habitual responses and move them towards a kinaesthetic potentiality. This temporary deterritorialisation aligns with the BwO as a methodological threshold allowing the Performer-participant to unmake and remake themselves.

Philosopher Baruch Spinoza (2002/1677) stated, "Nobody as yet has learned from experience what a body can and cannot do," (p. 280), arguing that the body and mind are a single entity, embracing monism. Deleuze reframes this as "what can a body do?" (Deleuze, 1987:257), inferring that it has potential to do more than we imagine. This lends itself to the idea of becoming and the cyborg, both of which destabilise fixed identities through transformative frameworks. Ben Spatz (2015) extends this philosophy into performance stating the body's capacities are best understood through embodied technique, this means that 'what a body can

do' is theoretical, lived and developed through training and explored through practice. This philosophical framing shifts the ontology of the Performer-participants and the Visualist, asking them to become co-creators in an improvisational ecosystem. The concept of the "Body without Organs" (Deleuze and Guattari, 1972:9) is a useful model to resist predetermined roles by undoing habituality. My practice encourages and manifests improvised poetics, so that presence and a (re)active electro-embodiment can generate a felt knowledge in action for intermedial dialogue.

1.4   KINESFIELD: INTERMEDIALITY AND EMBODIMENT

In this section I explore the performing body and the kinesfield which is realised through embodiment felt through intermediality. The term kinesfield refers to a shared invisible space manifest through mediation and remediation (the process of new media reimagining and transforming old media). Schillers term is an evolution of Laban's term kinesphere which describes the invisible sphere around the dancer's body defined as far as the limbs can reach (see page 31). In my practice, the interrelation between the body and image materialises which expands the body's kinesphere, generating the kinesfield, and it is here that intermediality[13] emerges.

Bolter and Grusin state: "We call the representation of one medium in another remediation, and we will argue that remediation is a defining characteristic of the new digital media." (Bolter & Grusin, 1999:45). While pivotal at the time, this contribution helped shape early understandings of digital aesthetics, however it proves limited when applied to more complex intermedial practices grounded in performativity. The contemporary practices explored in this research are more concerned with real-time relational interplay between the body, technology and spaces. My approach is concerned with simultaneity and co-presence which resides in a post digital hybrid space, of affective interactivity.

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[13] Artist Dick Higgins (1965) who developed the term 'intermedium', to describe hybrid art, that exists in between, reimagines binary oppositions in interdisciplinary artistic activities, through a progressive lens. This 'intermedium' threshold between the two or more, demonstrates how performance is dependent on its constituted components: spatial, temporal and environmental. It cannot be what it is without all its constituent parts and therefore the parts make the while: inter-twined, inter-weaved and inter-medium.

Through mediation and remediation, a morphological shift takes place in performance to generate a process of co-becoming (Brown and Ramsgaard, 2006; Birringer, 2021; Manning, 2020) reframing its ontology. Birringer explores morphology as a systematic autopoietic model, where performances adapt through sensing technologies stating, " The morphogenetic fields of live media performance require adaptive dramaturgies, responsive to data and embodied feedback." (Birringer, 2021: On Telematic Futures) Erin Manning dismantles the fixed idea of morphology and leans towards a more incipient form where interaction and mediation form to initiate the (re)action of morphing. Choreographer Carol Brown and architect Mette Ramsgaard actively explore "morphologies" (Brown, 2006:90) incorporating "digital scenographic invention" (Brown, 2006:92) exploring technology in performance making, using Mixed Reality (MR). Brown explores "redistributed agency" (Brown and Ramsgaard, 2006:94) so that "agents of interaction" (Brown & Ramsgaard, 2004:12) can be reimagined. This redistribution and reimagining realised thorugh an improvised playability can generate "morphologies" (Brown, 2006:90) that dissolve the binary and manifest "multiplicities" (Brown, 2006:91). It is the latter that I engage with, albeit in a different space, using different technologies to manifest an electro-embodiment that expands beyond the corporeal self, through a non-verbal 'conversation'.

While *Spawn* (2004) focuses on audience interaction, transforming them from passive to active participants. My practice reimagines embodiment through its "agents of interaction" (Brown and Ramsgaard, 2004:12), the Performer-participant and Visualist. Where my focus is on interactivity between the participants through the technology, Brown and Ramsgaard extend this to include interaction with the audience. I develop an electro-embodied framework to generate methods and techniques contributing practically and philosophically to the field of transdisciplinary performance. These notions of "morphology" and "multiplicity" (Brown and Ramsgaard, 2006:90-91) and electro-embodiment inform the framework of the PPP which is a space of continual innovation between participants. This intermediality realised through remediation relates to the Auslanders definition of 'liveness' based upon spatial proximity. *Spawn* reflects Philip Auslanders concept of 'liveness' (Auslander, 2021:1) as a reciprocal relationship between the live and mediatised event.

Auslander's *Liveness: Performance in a Mediatised Culture,* (1999), initially defined 'liveness' in a binary opposition to media, stating that it emerged only with the advent of

mediatised alternatives. Auslander argued that true *liveness* required a spatial co-presence and real-time interaction between the performer and audience. In his 2008 edition, Auslander shifted the focus from spatial co-location to temporal simultaneity, expanding *liveness* to include virtual environments where shared time replaces shared space, such as live broadcasts to remote audiences. By his third edition, *liveness* is no longer anchored in physical or even synchronous presence, but becomes a simulated effect shaped by technological mediation and real-time consumption. As Auslander states, *liveness* is "not an ontologically defined condition but a historically variable effect of mediatization" (Auslander, 2008:3). This evolving definition reflects the hybrid, asynchronous and ever-changing nature of performance within digital and intermedial contexts, transforming the event and audience within this shifting kinesfield.

This shift from spatial, to temporal and finally to simulated presence, demonstrates a process of becoming related to Haraway's concept of the cyborg. As Auslander states: "the historicity of the concept of liveness, the way that the idea of what counts culturally as live experience changes over time in relation to technological change" (Auslander, 2021:3), is central to my exploration. In my practice, bound by spatiality and temporality, the PPP also exists through a simulation and anthroponomic engagement with software. This contributes to the developing of a non-verbal dialogue, human-to-human through mediation, allowing for a remediation to take place.

In Auslander's third edition (2021), 'liveness' he highlights a progression of the concept, beginning with spatial sharing, actioned through an engagement with technology (1999), shifting to a focus on temporal sharing (2008) and ending in a simulation of 'liveness' accepted through anthropomorphic engagement. Auslander states: "Live performance now often incorporates mediatized elements, and mediatized events can create a sense of liveness" (Auslander, 2021:10).

This trajectory also relates to Haraway's notion of the cyborg as there is a sense of evolutionary becoming and more over a becoming-with machine. As Haraway states: "In the cyborg world, becoming is always becoming with-in a contact zone where the outcome, where who is in the world, is at stake. Becoming-animal, becoming-machine, becoming-with all are part of the same process" (Haraway, 2003:6). What appears to be happening is that we are becoming-live.

This evolutionary becoming is further explored by Steven Dixon in *Digital Performance* (2007), in his reappropriation of the programmers, Kirk Woolford, Bruno Martelli and Michael Klien as co-authors and significantly as "co-dancers" (Dixon, 2007:199). This change in terminology is significant as it highlights the evolving role of the technician: from a separate, submissive and subordinate role to an evolving equal 'creative collaborator'.

This interweaving of the technologists as a vital other is explored also by Jennifer Parker-Starbuck in *Cyborg Theatre* (2014), where she explores the intersections between the corporeal and virtual in a developing technological age, "the integration of technology with the human body in performance challenges traditional boundaries and redefines the experience of presence and embodiment on stage." (Parker-Starbuck, 2014:192). Following Haraway, Parker-Starbuck also considers the "cyborg" (Parker-Starbuck, 2014:1) not as a literal entity, but as a metaphorical and conceptual tool.

Both Haraway and Parker-Starbuck position the cyborg as a moveable and suggestive figure, intertwined and embodying hybridity (Haraway, 1985:65, Parker-Starbuck, 2014:1). In my practice, I recognise the cyborg and its conceptual elasticity, as it allows an exploration of the realm of entanglement between the moving body and projected image. This metaphor lends itself to the PPP as it reframes the digital interaction and electro-embodiment that takes place in my practice.

What can be seen through these varying definitions and explorations is a sense of "becoming-with" (Haraway, 2003:6), which challenges pre-established frameworks and reimagines an approach to making progressive performances in transdisciplinary electronic environments. Here, intermedial practice allows for a "redistributed agency" (Brown and Ramsgaard, 2006:94).

Scholar and author Sarah Bay-Cheng, like Parker-Starbuck, also considers mediatised presence and absence in performance. She explores how technological advancements reshape theatre making, particularly in relation to temporality and spatiality. She argues that the concept of the here and now, which is ever-changing based on "conceptual intermediality" (Bay-Cheng et al., 2010:83). Bay-Cheng claims that spatial and temporal shifts are "essential to our understanding of contemporary performance practices and their responses to digital

media." (Bay-Cheng et al., 2010:87). She highlights temporality is no longer linear and operates in a new networking of time, that modifies temporality in performance. Bay-Cheng likens this temporal shift to Auslander's live radio broadcast (see page 25), which is heard by audiences remotely "a formulation of time with which emerging forms of intermediality in theatre and performance must engage" (Bay-Cheng et al., 2010:90).

Bay-Cheng adopts an Auslanderian notion (drawing from his second edition), believing that performance is not dependant on the spatial proximity of an audience. This contrasts with Peggy Phelan's (1993) claim that "performance's being, like the ontology of subjectivity proposed here, becomes itself through disappearance, this ontological claim is made in the presence of an audience that recognizes the performance as performance" (Phelan, 1993:146). This statement by Phelan, rather like Auslander in his first edition (1999) proposes a rather binary positioning of performance that is, more connected to what it was prior to the meditated world.

However, as the field progresses so too should the concepts and definitions. Mediation and remediation do not alter performances ephemerality, on the contrary, in my workshops, as both the Performer-participant and Visualist engage in non-verbal, responsive dialogue, neither has a fixed outcome in mind. While some expectations or frameworks may guide interactions, the process remains open ended. Co-creation resides in responsive immediacy rather than pre-determined choreography. Its ephemerality is evident, as it is made in the moment and whilst appearing, it disappears immediately thereafter.

This is what I describe as electro-embodiment: the experience of the body when it is mediated, transformed through the digital. This extension explores bodily presence entangled with the digital, establishing in each moment a continuous appearing and disappearing. Even if these moments are documented, allowing it to be revisited, seen again, learned from, and for moments missed in the present to be seen retrospectively, it does not change what it originally was, but allows it to be seen again and again for multiple beneficial reasons.

Auslander qualifies his first definition of 'liveness' in his subsequent editions, embracing a more evolved perspective, that transforms as the field does. He reforms and recontextualises his concepts of 'liveness' in considering various forms of interactivity, ultimately proposing that the concept is "historically variable" (Auslander, 2008:3). As he states in his third

edition, an anthropomorphic engagement, not constrained by spatial or temporal boundaries, but ultimately dependant on the spectators willingness to accept the digital as live, therefore constitutes 'liveness' as simulated.

The intersections of the human and technology are shifting from binary distinctions towards pluralities and intermedial engagements. While performances may appear intermedial, through the combination of multimedia elements, true intermediality, as defined by scholars such as Chiel Kattenbelt (2006), requires mutual influence and interaction between the forms. Without reciprocity or a two-way dialogue between agents, the work is better described as multi-media rather than intermedial.

This distinction is crucial to the work I am developing. My practice which embraces intermediality and interactivity, through co-creation also offers a dialogic toolkit for generating this system. This framework, that can be adopted by others to generate immersive and intermedial dance practice, offers proven strategies to develop new works that can innovate the field.

These evolving definitions of 'liveness', presence and anthropomorphic engagement resonate with Schillers concept of the kinesfield. It is through the participants understanding and acceptance of the digital that forms the bond between the Performer-participants and Visualist. As connections form, an interpretation system develops that manifests the kinesfield. Through moment-to-moment engagement, a shared experience emerges, co-authored through interactivity, (re)activity and intermediality.

The body moves within its kinesphere, yet through interactivity it goes beyond into the kinesfield. Schiller describes the kinesfield as "the interactive process of ones embodied state as relational to its environment through temporal and spatial phenomenological (subjectively felt) dynamic transactions" (Schiller, 2003:27). This refers to the body's agency as not fixed but in relation to its environment.

With artists who dance, and dancers who create visuals beyond the corporeal form, we begin to see a cross-fertilisation, almost fetishisation of the continual state of becoming between the body and the environment. This notion of movement enhanced space, facilitated by an addition of an extension of self (art/extension of self), finds historical precedent in work of

Loie Fuller (1862–1928). In *The Dance of the Serpentine* (1892), Fuller creates extensions of the body using costume, light and movement to expand her kinesphere and generate a kinesfield.

This transactional, embodied interactive state between the body and technology is also central to the work of creative technologist, Dustin Freeman. Freeman's research explores video manipulation through body interaction in improvised theatre. Freeman states:

> When technology is included in theatre, it often appears as merely responding to the performers, not working with them. Other times, while technology may be genuinely responding to performers, the performer's actions are pre-scripted so that the technology's response does not need to be interactive at all.   (Freeman, 2015:1).

Freeman's approach appears to develop a productive kinesfield, which he relates to shift in the relationship from individual embodiment towards collective co-creation. Freeman explores a verbal and visual dialogue mediated by technology, adopting a two-way, reciprocal dialogic interaction, concerned with a co-authorship of performance in real-time through mediation. When the moving the body affects an interface and actives a visual change, the exchange extends beyond the body's immediate kinesphere into a collective shared field.

This developing shared space highlights the importance of the spatial and visual environment on the creative processes such as the interaction, reaction and transaction between performers and technology who navigate through an interpretative space.

Image interpretation is realised through a mutuality and co-authoring of the space and body. The notion of becoming is seen in Haraway's writings and Broadhurst's performance-making, where both develop ideas and performance based on interdependency, co-creation and "making-with". Each emphasises co-dependency on a continuum line reflects the sliding scale and intersectionality seen in the 'Sphere of Interactivity' (Troika Ranch, 2018). This continuum sphere, seen in figure 2 below, consists of three interrelated axes: clarity and obscurity, musician and dancer and improvised and composed.

These opposing ideas generate a framework to explore interactive relationships between the body and technology. These lines of flight carry from one end to an opposing other rather

than fixed binaries. In this model, there are various degrees between the pairs, that one is either moving to or from. Perceivability is important in this model, to identify a position, which is dependent on where one senses and ones assumed moveability on the continuum line. Also, the composition of the work(s) plays a vital role in this model, as they determine how the participant navigates and interacts. If the whole piece is pre-determined choreography the participant will reside on the composed end of line executing the choreography, as intended with no deviation to the improvised at all.

1.4.1   INTERMEDIAL PRAXIS IN POSTHUMAN PERFORMANCE
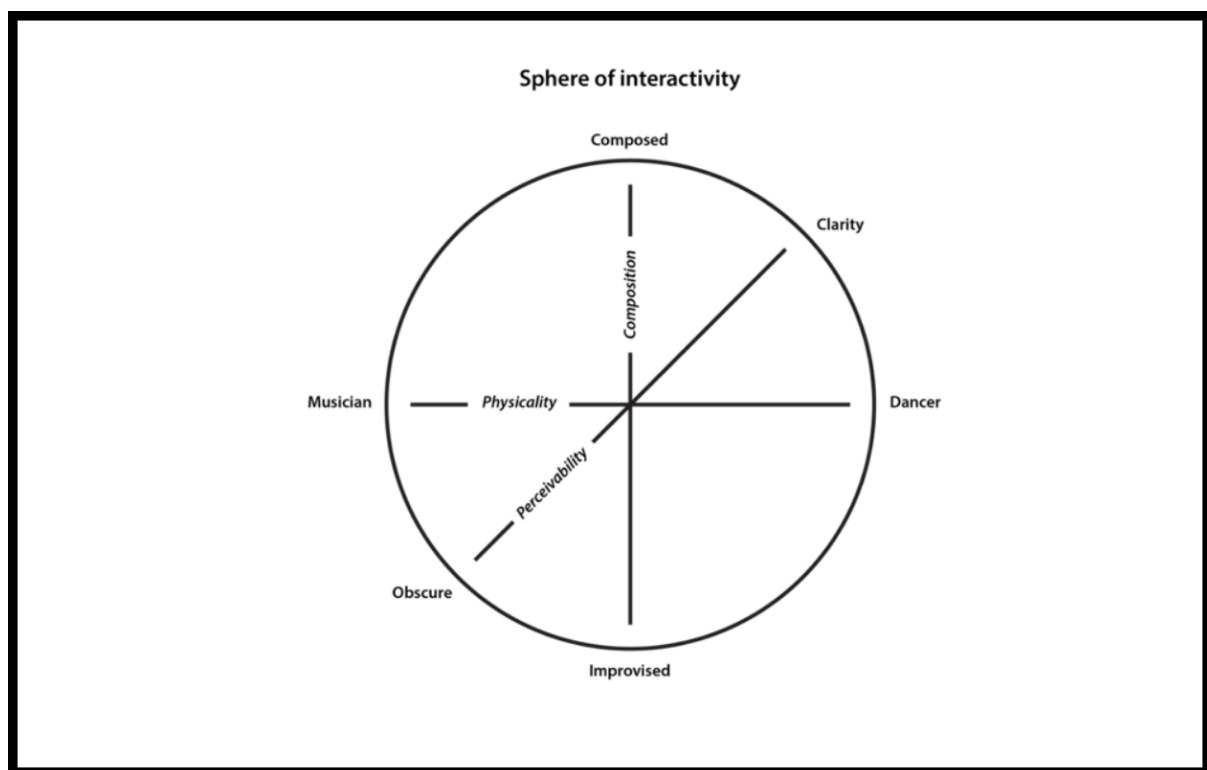
Fig. 2. Sphere of interactivity, Troika Ranch (2018).

The 'Sphere of Interactivity' (see figure 2) is a useful visual framework for understanding my practice. It demonstrates what happens in the kinesfield during my workshops. However, in my adaption, I replace the musician with the Visualist to reflect the practical structure of my practical set up. This continuum sphere echoes Deleuze and Guattari's concept of lines of flight, always moving, never arrived, not one nor the other, but evolving and becoming. In my practice the 'Sphere of Interactivity' is explored in the warm-up and Performance-play where these lines of flight are constantly in motion. This is further explained in Chapter 3:

Wave One, Chapter 4: Wave Two and Chapter 5: Wave Three in my Analysis and Outcomes section.

Haraway takes an epigenetic approach to the relationship between the body and technology, acknowledging they are interdependent and relational, and as such they are in a continual process of becoming. Haraway's notion of sympoiesis or "making-with" combined with Parker-Starbuck's metaphorical cyborg and Dixon's evolving term for technicians as "co-dancers" (Dixon, 2007:381) demonstrates an ongoing theme of becoming.

Broadhurst's *Blue Bloodshot Flowers* (2001), a performance piece with two performers, one virtual and physical, is built around their interactions through text and movement. The AI performer is fabricated upon a surveillance system, so that he can watch and respond to what is happening in the physical space and adjust his behaviour accordingly. This process echoes Haraway's epigenetic view, where a thing, human or non-human, is influenced in a processual manner, over time through relational exchanges. It also connects to Schillers kinesfield, realised through an electro-embodiment, a shared, visible and invisible space, that is ever evolving and becoming.

The integration of artificial intelligence (AI) into dance performance as a collaborative partner demonstrates interdisciplinary alliance and shows how collectively these emerging technologies can emphasise and expand the relationship between human and non-human, in the realm of intermedial performance. Other technologies like motion capture are extensively used to capture dance movements while animation allows these movements to be project or choregraph sequences. These approaches demonstrate the potential of choreography when co-authored with technology[14].

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[14] Wayne McGregor and Google Arts Culture Lab's collaboration demonstrates the evolving landscape of improvisation using AI.

1.4.2 EMBODIED ENCOUNTERS: PRACTISING THE POSTHUMAN

My practice, which is focused on human-to-human interaction through technological mediation, is rooted in Extended Realties (XR). It uses the software Modul8, as part of the immersive process and a communicative tool, shaping the process, and becoming embedded through repeated application, the software becomes embedded in the technique. The term XR, unifies the notion of Augmented Reality (AR), Virtual Reality (VR) and Mixed Reality (MR). While AR is computer generated interactive content overlaid onto the real world, VR constructs completely virtual simulated worlds. MR combines physical and digital space, using both AR and VR. My practice situates itself more with MR, as it interacts with the moving body and projected image, manifesting an intermedial performance practice.

This hybrid space is where an electro-embodiment is developed through an interactive environment, ECP warm-up and Performance-play. This generates contributes to the discourse on posthumanism and new materialism. Having established the conceptual and technological frameworks that underpin my research, I now turn to a direct encounter with my own performance practice. Incorporating an embodied intermedial and interactive space between the performer and projection, my methodology exists in this post-digital landscape, where artists are engaged and technology led in performance making.

Johannes Birringer's telematic performances and live streaming international dancers in remote spaces highlights this shift. In 2005 I danced in one of these otherworldly performance events at the DAP Lab, Nottingham, performing in an interactive wearable uber-marionette dress (see figures 3 and 4). This technology demanded a responsive, dialogic interplay between myself and the international dance partners, who were projected into the shared interactive space from Europe, the US, Brazil and Japan. This experience embodies the reciprocal, mutual responsiveness and intermediality that my research is focused on.

Fig.3. Telematic dress, DAP Lab (version one) (2004).

Fig.4. Telematic dress, DAP Lab (version two) (2004).

Mark Coniglio, co-founder of Troika Ranch and creator of the software Isadora, often employs lively technology and projections to create performances such as *16 [Revolutions]* (2005), unifying the spatial environment by making it visually reactive, immersing the participants and generating a sense of digital-presence and electro-embodiment.

Harry Robert Wilson (2020) also explores the embodied experience through VR. His practice-as-research explores movement between the physical and virtual and how this can make new 'conversations'. This mirrors Freda Chapple and Chiel Kattenbelt (2006) concept of intermedial performance where an intermedial interplay can emerge, they state: "Intermediality in theatre creates a hybrid art form where the boundaries between different media are blurred, allowing for a dynamic interplay of visual, auditory, and performative elements." (Chapple & Kattenbelt, 2006:12). Marvin Carlson expands this further, stating: "Theatre in the digital age no longer only mixes media, it builds hybrid ontologies where audience, performer and media agents all co-author meaning in real-time" (Carlson, 2021:78).

Wilson describes this process as "anti-genealogy" (Wilson, 2020:115), putting forward a rhizomatic model of co-creation and presence. He argues the space between the audience and

the performer is mediated, producing embodied experience marked by the notion of "hypermediacy"[15] (Bolter & Grusin, 1999:31-44). Hypermediacy breaks immersion by bringing attention to the technology, which develops a desire immediacy[16]. I do this in my practice, as I disrupt using the digital to intentionally bring about awareness. Through this participants are encouraged to` build an interpretative image system. Wilson and I both explore how the physical and virtual can create a sense of presence and expand kinespheres and develop a kinesfield.

> Drawing on theories of intermediality, embodied perception and philosophies of the virtual…their specific modes of engagement and the ways of seeing, feeling and being that they produce are the unique result of the meeting point between virtual reality technologies and live performance practices.   (Wilson, 2020:115)

This cyborgian approach, shared by Wilson and articulated thorugh Chapple & Kattenbelt and Carlson's theories, is adopted in my practice.

Theorist, Vivian Sobchack (2016), investigates expressive technologies and their transition to perceptive technologies. She explores how they mediate and constitutes bodily existence and how their cultural pervasiveness has radically altered how we understand temporal and spatial parameters.

> Each technology not only differently mediates our figurations of bodily existence but also constitutes them…each differently and objectively alters our subjectivity while each invites our complicity in formulating space, time, and bodily investment as significant personal and social experience.   (Sobchack, 2016:90)

Sobchack highlights that technology has spatially decentred and shifted temporality, which has led to a quasi-disembodiment. In this electronic environment, traditional notions of embodiment known through spatial and temporal continuity, are reimagined through a digital

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[15] Hypermediacy is a "style of visual representation whose goal is to remind the viewer of the medium" (Bolter & Grusin, 1999:41).

[16] Immediacy is when a medium erases its own presence to the user and/or viewer, any awareness that may be present is looked beyond.

lens. Sobchack states: "This new electronic sense of presence is intimately bound up in a centreless, network-like structure of the present, of instant stimulation and impatient desire, rather than in photographic nostalgia for the past or cinematic anticipation of a future." (Sobchack, 2016:109). She critiques how our perceptions of the here and now are reconceptualised through expanding electronic influences, in a comparatively less favourably view than that of past media. Her interpretation can be viewed as nostalgic, as she interprets this state as counterintuitive to our phenomenological being.

As time and technology evolve, so too must our conceptual frameworks, allowing established notions to be reconfigured, as Auslander continually reimagines 'liveness'. As the landscape of representation shifts, new transformative elements emerge. Sobchack argues that contemporary digital engagement departs from the embodied nature of cinematic experience. In contrast, my practice uses digital technology to return to an embodied engagement, but more so. By navigating a world of screens, travelling through connective pathways and exploring aesthetic and phenomenologically informed possibilities, I realise the cyborgian-extended self.

Through this lens, I am directly challenging Sobchack's definition, where she argues the electronic is disembodied, I put forward a new form of electro-embodiment, a state developed thorugh my practice through structured connective techniques and the ECP warm-up and proven in the Performance-play. In my workshops both the Performer-participant and Visualist engage in live interactions where both the physical and digital are embodied.

This space of the digital and the physical develops the connective techniques: the Shifting Shape System and Suggestive Spectrum. These connective methodologies bring about virtuality, physicality and spatiality realised through an intermedial interactivity which demonstrates a posthuman pluralistic mediated space.

Scholar, Elaine Scarry, as referenced by Sobchack, states: "We make things so that they will in turn remake us, revising the interior of embodied consciousness" (Scarry, 1985:97). This making and remaking could be seen as a reciprocal process, a symbiotic relationship where one makes the other, who remakes the other and so on. This suggests that technology is expressive and perceptive. Scarry's concept of "embodied consciousness" (Scarry, 1985:97)

contrasts Sobchack's "quasi-disembodiment" (Sobchack, 2004:183), that assumes the digital with a departure from the materiality of older media, such as the photographic and cinematic.

Sobchack collapses the digital and electronic into a singular notion and suggests that as these technologies evolve, and become more mobile, they lose their physical associations. The material becomes immaterialised. This reconstitution reconceptualises and reimagines the terms of embodiment.

The concepts of embodiment and presence are indistinguishably linked; embodiment refers to the lived, felt experience of the body, while presence relates to the immediacy and attentiveness of the experience in the moment. Pierre-Pascal Forster, Harun Karimpur and Katja Fiehler articulate the distinction: "As embodiment determines what we perceive as belonging to our body, presence might depend on the product of the embodiment." (Forster, Karimpur, Fiehler, 2022:2). Although distinctive from one another, they weave together: to embody, one must be present (virtually or physically), and to be present, one must feel a sense of embodiment. However, I would argue, that it is the utilisation of these technologies that determines how these concepts manifest, shaping their potential and embodiment.

De Santana (2017) challenges presence as limited to here-and-now, arguing that presence can be experienced through technological mediation, for example where dancers engage with each other remotely but feel a co-presence. This demonstrates that presence exists in varying degrees and shows that it is not only based on physical proximity. According to De Santana presence exists across a spatial and temporal spectrum.

This position opposes Sobchack's view (2016), who appears to side more with a Phelanian approach, adopting a strict separation between digital and physical experiences, with the former lacking the ontology of the latter. However, like Scarry, and Auslander, De Santana supports a reimagined embodiment. These concepts must be understood as existing in a continuum that requires continuous reconceptualisation.

Embodiment, presence and proximity are fundamental and foundational concepts when combining the moving body and projected image. Through my research I have identified three modes of interplay existing in this field.

The first mode is where the dancer initiates or manipulates the technology. Troika Ranch's production *16 [R]evolutions* (2006) demonstrates this approach. The production used motion tracking systems (Eyesweb, InfoMus Lab and Isadora), to allow real-time interaction, where dancers perform in front of a cyclorama with two infra-red lights and an infra-red camera. These tools captured the dancer's silhouettes, which are read and generate an image, left by the tracked movements. This information generates sound in an interactive network of performance.

Since then, technologies such as Kinect and Femto Bolt have expanded interactivity which has allowed artists to work in more sympoietic performances where reciprocal and responsive relationships can be explored. Troika Ranches Creative Director, Dawn Stoppiello, performed *In Plane* in its 1994 premiere, a work in which her movements generate sound, that in turn inspires choreography. This exchange, initiated by the dancer, gives her creative control, not only is she improvising but essentially creating the musical score. This responsive loop became a reactive and interactive choreography. While Troika Ranch's work explored the moving body and machine my practice is human-to-human mediated by machine.

The second mode, where the technology initiates the dancer's response can be seen in performances such as *On Danse* by Compagnie Montalvo-Hervieu, as dancers react to visual cues, for example being chased by projected horses and mirroring a balancing elephant. Though the imagery signifies a connection, this performance is pre-determined and rehearsed. Another example of this is demonstrated in *Scattered* (2016) which uses projections of water cascading as performers simultaneously fall down the screen. Again, an illusion of connection between the body and image exists, but once more it is predetermined and unidirectional.

A third mode is one of mutual reciprocity, an improvised dialogue between the dancer and technology, where both influence and co-author. This is where the PPP resides. Unlike the first two modes, which are unidirectional sequences, this third mode involves live interaction.

As technology now instigates the movement and shape special relationships, it goes beyond the body and the kinesphere and into the kinesfield. This shift consequently redefines our perception of the environment. Performances such as *Levitation* (2016) are an example of this

as it demonstrates a play with perspective and explores an anti-gravity aesthetic by adopting aerial tools alongside projection mapping to enhance the distorting environment. Each moment is determined, and the illusion is broken if it falls out of sync. While Sila Sveta's precision is a combined outstanding arrangement of music, image and choreography it is an illusion, not playful or 'conversational'.

Klaus Obermaier and Chris Haring's *D.A.V.E. (Digital Amplified Video Engine),* which premiered in 1998, demonstrates another impressive performance that creates dream like images playing with depth, speed and perspective. Body parts are reimagined through play and projection, at one moment the performer places his hands over his eyes with palms facing out and two large eyes are projected onto them. These disproportional and displaced body parts, have the viewer questioning what's real and what's not. Other performances using projection mapping include *Pixel* (2014) and *Space Geometry* (2015) both of whom use black and white shapes, with dancers literally pushing the boundaries and affecting the noisy projection. In *Le Mouvement De L'air* (2016), monochrome floor projection and bungee assisted choreography elevate the performers perceived bodies. This illusion extends their physicality by adopting this monochrome colour palate, a common aesthetic choice for projection mapping due to its hypnotic effect making the viewer question depth, scale and orientation of the space and dancers within it. This echoes the work of Elizabeth Streb, whose performers use gravity, lifting and falling to push the body to its limits. While projection is not always used in STREB Extreme Action's repertoire, the company often engages in perception, disrupting the viewers spatial logic.

All the above examples relay in fixed sequences, with unidirectional structures where either the performer dictates the projection, or vice versa, but never both. Where illusion hides a predetermined and mapped out performance, where no interaction is taking place.

My practice departs from this and appears through mutual states of influence, where both the Performer-participants and Visualist have the opportunity for activation. This interactivity can only be present if all things are allowed a live space and moments for a real-time interaction, contrasting with the above examples, where pre-determinism is at play.

Merce Cunningham's integration of projection and movement was innovative at the time. However, his approach maintained a definite separation of these disciplines: projection and

movement coexisted together but remained intentionally independent and non-reactive. This non-synchronous and structural independence highlights Cunningham's belief in the autonomy of artistic forms, rather than their interdependence. In contrast, Compagnie Montalvo-Hervieu *On Danse* (2016) creates a playful interplay between digital and physical elements; however, this is controlled and rehearsed, limiting playability. What is perceived as interaction is an illusion of play, with no liveliness or bidirectional improvisatory dialogue.

By distinction, my research is developing the relationship between the technology and body through an interactive relationship. I allow for interaction to lead the performance-making process, of projection and body activation. Moreover, my whole research project outlines and encourages, through the warm-up, connective and communicative pathways so that live responsive interaction may take place. Connections are made through the connective techniques and allow an emerging responsivity. It is these moments that are missing in many intermedial works and it is in this absence, this space, that my work is situated.

My research and practice reside in this new materialism, advancing a posthuman framework where the body and technology are mutually influential. Embodiment extends in a symbiotic relationship between the physical and digital, co-existing and co-authoring through an anthropomorphic engagement and acceptance assuming an "intra-action" (Barad, K. 1996:161, 2007:33) of interrelations.

1.5   CONCLUSION

The key theorists and practitioners explored in this chapter have assisted my understanding of what makes up my practice and pedagogy. The four conceptual pillars: Improvisation, Collaborative Synergies & Sympoiesis, Becoming and Kinesfield: Intermediality and Embodiment (see figure 5) provide a structured framework through which I have been able to situate and reformulate my practice. Together they have illuminated the gap in intermedial knowledge that I contribute to.
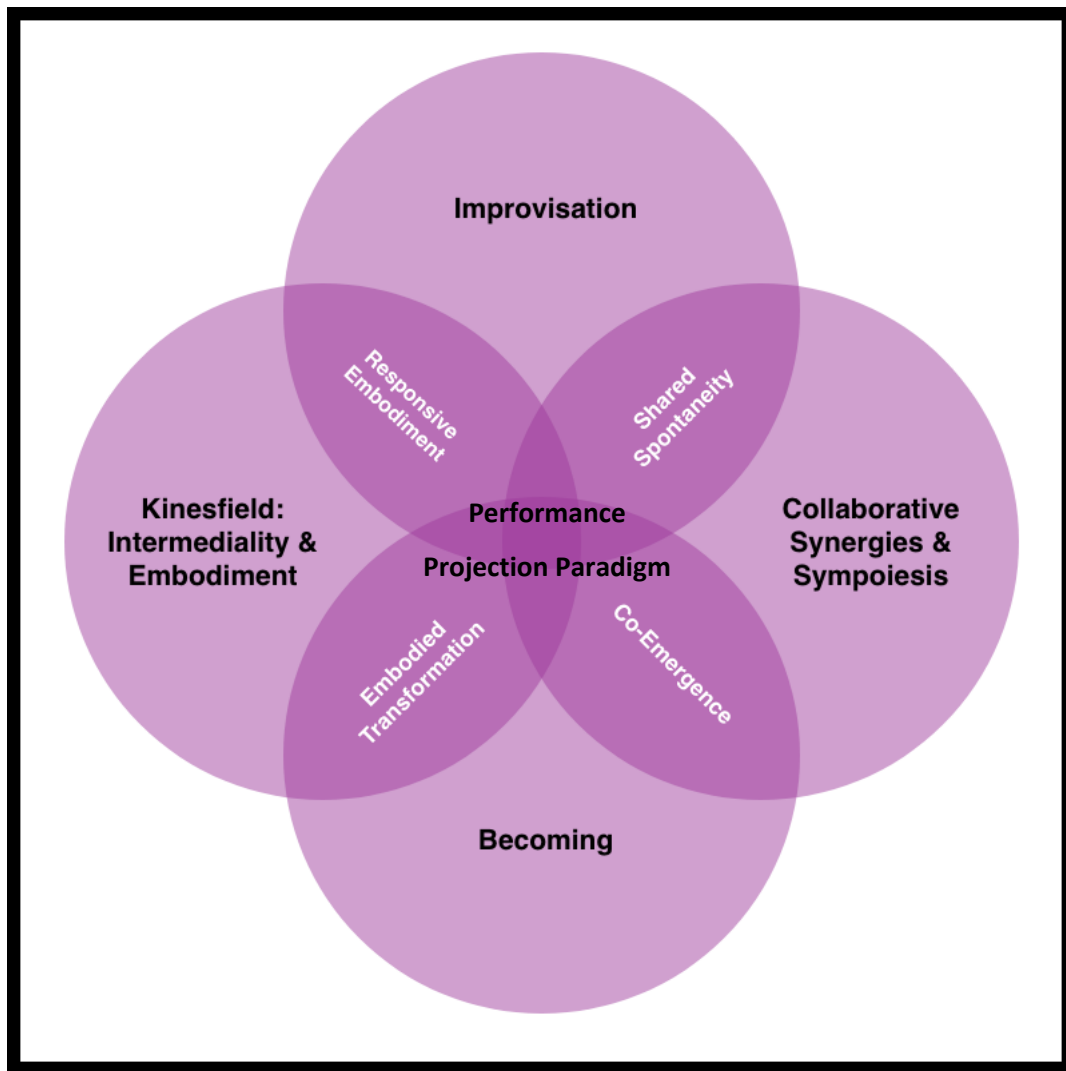
Fig.5. Intermedial XR Performance Projection Paradigm (2024).

The theories and practices outlined in this chapter are developed through the four interrelated sub-categories that make up the pillars of my research.

The first pillar, Improvisation, demonstrates the two-way transactional process, formed through spontaneity, required for a sympoiesis. My work aligns with both Haraway and Nachmanovitch in that I am "making-with" through an interconnectedness and responsiveness. While Cunningham, Cage and Rainer explore chance and choice improvisational processes, my approach is distinctively different as I favour interdependency and reciprocity. My practice resonates with the work of William Forsythe, particularly his development of *Improvisational Technologies* (1994), a tool that uses shape visualisations to inspire and extend movement possibilities. However, Forsythe's *Improvisational Technologies* CD-ROM operates as a prerecorded, instructional archive, unidirectional and

pedagogical. In contrast my connective techniques operate in real-time feedback loops, to develop mutual responsiveness between the Performer-participant and visuals. Nevertheless, in performance contexts, Forsythe's work transcends the limitations of the CD-ROM, operating interactively with choreographic systems activating a kinaesthetic remapping. Whereas my practice emphasises an intermedial, electro-embodied dialogue in an immersive performance ecology.

The second pillar, Collaborative Synergies & Sympoiesis, is fundamental to the structure of my practice. It explores the shared energies and developing relationships between creative partners, in a shared space. However, where the authors I have quoted focus primarily on dancers in a shared space, I focus on the interactions between the Performer-participant with Visualist, meaning the 'conversation' is not only interested in the moving body but also the projected images and the contact needed between the two. Barr in her Contact Improvisation (CI) research explores physical contact negotiations, I adapt this to include emotional, cognitive and virtual modes of contact. My approach focuses on how choices are made and consequently contact is reached within this evolving zone. Here a deviation yet parallel between Barr and myself can therefore been seen. The interrelation, transformation and (re)formation of two people negotiating in a cycle of appearance and disappearance, through a continual (re)engagement and (re)orientation. This relates to "territorialisation" (Deleuze and Guattari, 1972:36, 1980:53), deterritorialisation and reterritorialisation. While these processes often point to a becoming, they are not endlessly in flux, as there are points of rest, if not fixity.

The third pillar, Becoming, relates to a continual regeneration. Deleuze and Guattari state: "the self is only a threshold, a door, a becoming between two multiplicities." (Deleuze & Guattari, 1987:249). This transactional and transformative process is related to the relationship between the Visualist and Performer-participant, in real-time as human-to-human embodied interactions through mediation.

The fourth pillar, Kinesfield: Intermediality and Embodiment, is concerned with the performer's relationship to space as an evolving, co-authored field. This collective shared space in my studio practice which both allows me as I the Visualist to affect whilst being affected. The spatial and visual environment encourages interactions, reactions and transactions between the Performer-participant and myself. While the projections are an

externalisation of internalised responses I, the Visualist, respond to the movements of the Performer-participants, and the projections are manifestations of my body's reactions in this non-verbal dialogic exchange and a visual representation of what I have witnessed the Performer-participant express.

The kinesfield emerges in the moment, ever evolving through the exchange between the Performer-participant and Visualist. This intermedial and electro-embodiment is phenomenologically informed, transcendental and co-constituted through movement, where meaning develops through an image interpretation system. The "intra-actions" (Barad, 2007:33) that are manifested realise an interpretive feedback loop, where participants are affected whilst simultaneously affecting visual and spatial composition.

This fourth pillar, Kinesfield: Intermediality and Embodiment, overlaps with the third pillar, Becoming, as both are concerned with playability, interaction and transaction. As Stoppiello states for a performance to be interactive there must be a playability that is lively which somewhat aligns with Chappel and Kattenbelt intermediality, which explores the interactive shared co-authoring space, which lends itself to Schillers notion of an emerging kinesfield.

Where my work departs is in its commitment to transactional, interactional and reactional ecosystems of co-agency. The PPP is based on interdependency and is a structural framework grounded in interdependency. It aligns with Scarry's "embodied consciousness"(Scarry, 1985) of how we remake ourselves in the digital landscape. In this sense I present the PPP as a cyborgian (Haraway, 1985:65, Parker-Starbuck, 2014:1) method.

Through a playability and cyborgian, anthropomorphic acceptance, my practice emerges through a "morphology" (Brown and Ramsgaard, 2006:15) in feedback loops. As Brown and Ramsgaard seek to do in their practice I too aim to "redistribute agency" (Brown, 2006:94) to allow dancers to be image-makers and the Visualist to physically interact in the dancers by developing a kinaesthetic and visual non-verbal dialogue. My work is most like that of Troika Ranch, in that a playability and transdisciplinary practice informs what happens in the improvisatory space, my work is different in that it is human-to-human, via software in a two-way, back and forth, feedback loop between the Performer-participant and Visualist.

The idea of the metaphorical cyborg, grounds my practice in hybridity. allowing for a reterritorialised self to emerge through colour, shape and movement. This 'rhizomatic' frameworks allow the PPP to transform possibilities and potentialities, extending the physical and virtual, but still ultimately using human-to-human connection. This methodology informs the paradigm shift in new media and immersive technologies in performance.

While Sobchack (2004), puts forward a cultural omnipresence of how technologies have transformed culture's temporal and spatial consciousness, ultimately producing a sense of quasi-disembodiment, I propose an electro-bodiment, an immersive relationality that moves towards a continuum of becoming of the body and projection. This posthuman continuum is realised through my connective techniques, the Suggestive Spectrum and Shifting Shape System, inducing a multiplicity, with one embodying the other through the many.

My practice embraces presence, playability, interaction and transaction that leads to a sympoiesis which generates a (w)holistic approach to performance making inspired by current frameworks and approaches yet using the virtual and physical in cohesion to generate a cyborgian approach to performance making.

The structured improvisational framework of the PPP supports participants by guiding connectivity and encouraging spontaneity. I use the term 'organic' to refer to the interactions in this structured improvisational environment. This felt process is explored further in Chapter 2: Research Methodology in the Methodological Framework & Approach and Practical Methodological Approach sections.

CHAPTER 2: RESEARCH METHODOLOGY

2.1 METHODOLOGICAL FRAMEWORK & APPROACH

As outlined in the introduction, the key aspect of this research is to understand what approaches to adopt to encourage non-verbal communication between the Visualist and the Performer-participants in the context of intermedial dance improvisation. The investigation is guided by these research questions:

1. What methods, approaches and environments prompt dialogic interplay between moving bodies and projected images?
2. What are the most effective communication strategies for the Performer-participant and Visualist?
3. How does this advance the field of intermedial practice?

This chapter primarily addresses the first and second research questions. The third, concerning the wider implications and potential applications of this practice, is explored in Chapter One: The Literature and Practice Review, and later through the articulation of the PPP.

By understanding what prompts and disrupts dialogic interplay I can develop strategies that develop an immersive environment where improvisation between the Performer-participant and Visualist can playfully evolve, I have called this the kinesfield.

My motivation for this research practice has come from a desire to create an immersive, intermedial, and interactive performance ecology, through the intersection of the body and technology, through a process of electro-embodiment. With an intention to enable new possibilities and potentialities in performance leading to the generation of the diagrammatic technique(s) for effective performer and projection improvised interactions, which I subsequently named the Performance Projection Paradigm (PPP).

In this chapter, I will explain how I addressed my study methodologically, the rationale behind the methods chosen, and their applicability in my research. My inquiry is driven by a

"PaR" (Nelson, 2013:4) methodology, combined with a qualitative grounded theory study, to see what prompts and actively encourages a 'conversation' between the moving body and projected image, through improvisation. I also draw on Stephen Nachmanovitch's improvisational approaches, exploring parallels in my studio practice to Deleuze and Guattari's notion of becoming.

My philosophical approach is based on interpretivism[17], where reality is subjective and built upon interpretations as participants co-author their interactions, developing a collaborative subjectivity in the performance. This interpretivist methodology allows for an exploration of the felt and sensed experiences of the Performer-participants and Visualist, who are in a continual sense of becoming. This becoming also speaks to my practice of improvised poetics, where bodily knowledge is expressed in this intermedial space.

Phenomenology is the study of conscious experience and its characteristics from the point of view of the subject, defined in terms of perception and subjectivity. Subjectivity is what determines how we communicate with other individuals and the world. Phenomenology is connected to being (ontology[18]) and knowing (epistemology[19]), and both these concepts resonate with my research. This knowing and being is present in my practice when the Performer-participants and the Visualist respond instinctively to one another through embodied (re)actions. As they co-exist in space and co-author an image interpretation system, they begin to know through being. This collective navigation allows for a transformation of the self and space through emerging strategies in real-time.

The methods I adopted in my study are informed by Participatory Action Research (PAR), that used all those participating in the practice to co-author new knowledge. The methods

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[17] Interpretivism is the philosophy of human experience, Max Weber (1864 - 1920). Interpretive methods explore how we construct meaning from experience.

[18] Ontology is the nature of being. Karen Barad states, "Ontology is not a question of what exists, but of what relations matter." (Barad, 2007:136).

[19] Epistemology is the theory of knowing, how it is shaped, understood and perceived. Robert Audi states, "Epistemology is the theory of knowledge. It is concerned with the nature, sources and limits of knowledge." (Audi, 1998:1).

included the workshops, the ECP warm-up and connective techniques, participant interviews and observation and document analysis. The ECP warm-up allowed participants to relax, move, interact and connect with one another, generating strategies, connective pathways and an image interpretation system through an embodied dialogue.

The qualitative data methods enabled me to directly view what was taking place as the researcher, whilst participating as a performer and/or the Visualist and facilitator. These multiple roles gave layered insights and supported the "iterative cycles" of reflective and generative practice (Smith and Dean, 2009:1) at the centre of my "PaR" methodology (Nelson, 2013:37). By moving between practitioner, researcher and facilitator roles I was able to engage with cycles of "know-what" (Nelson, 2013:48), "know-that" (Nelson, 2013:48) and know-how, by doing, theorising and being/seeing in real-time.

This triangulation of practice, reflection and contextualisation echoed Nelsons key principles Nelson (2013:37) Kershaw, (2009:1), Barrett & Bolt (2007:1), who foregrounded the PaR process as embodied knowing and recursive and iterative inquiry. Semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998) allowed me to explore how Performer-participants interpreted their own (re)actions during the Performance-play. Document analysis supported this by showing emerging processes and patterns, which meant I could iteratively adapt the PPP. This reflective process reflects with Charma's (2006) constructivist grounded theory, where theory is developed within the practice itself.

"Conceptual frameworks to facilitate exchange and collaboration" (Barton, 2018:9) are seen in "PaR" as theory emerges from data patterns (Nelson, 2013:4). This approach is central to grounded theory (Glaser & Strauss, 1967) in which the concepts must be established through the data collected from participants in the workshops. As Glaser & Strauss, the founders of grounded theory, state: "One does not begin with a theory, then prove it. Rather, one begins with an area of study and what is relevant to that area is allowed to emerge" (Glaser & Strauss, 1967:37).

This reflects how interactions, observations and participants verbal, and non-verbal feedback contributes to the data. For example, the feedback from Wave Two showed participants had varied responses to colour and shape, this was then tested and explored further in Wave Three. I built my workshops based on experiential knowledge developed as a facilitator and

continually adjusted practices through reflection and application, this manifested in the ECP scripted warm-up including the Suggestive Spectrum, the Shifting Shape System and the Choice Method which built connective pathways and aided direction when participants struggled with transitions.

Phenomenology is relevant to my investigation, particularly in relation to the body as site of perception. Merleau-Ponty describes the body as central to experience, the "the primacy of perception" (Merleau-Ponty, 1964:12-42) and not an object but a medium of communication with the world. Merleau-Ponty states: "the body is not an object, but a means of communication with the world. It is not a collection of organs juxtaposed in space, but a unified whole, a way of being in the world." (Merleau-Ponty, 2012:153) Merleau-Ponty views the body as a monistic totality, relating to its environment, through physical and perceptual means rather than a sum of separate parts.

Merleau-Ponty (2012) states: "The phenomenological world is not the making explicit of a prior being, but rather the founding of being; philosophy is not the reflection of a prior truth, but rather, like art, the act, the actualisation a truth." (Merleau-Ponty, 2012:xxxiv). In his view, phenomenology is concerned with how we make sense of our environment through experience. The lived body (body schema) as opposed to the physical body (Merleau-Ponty, 2012:101), brings implicit possibility into explicit representation through bodily movement.

Embodied responsive action in real-time embraces how perception and body awareness are instrumental to a non-verbal discourse, through which a "new theory" (Charmaz, 2006) can be produced. Husserl believes that experiences are never an accident but are intentional and relational to the world. He states in *Logical Investigations* and *Ideas I*, that subjective experiences develop from intentional structures, showing that perception is guided by intentionality.

Heidegger (1927) elaborates on the theme of intentionality stating: "being in the world is a unitary phenomenon" (Heidegger, 1962:78). This concept expands on intentionality, as embedded in the lived experience of participants and not passive observers, as we relate to our environment through our involvement with it.

Both Husserl and Heidegger's intentionality relates to Deleuze and Guattari becoming and Haraway's epigenetic perspective of sympoiesis.

Subjective experiences shape our intentionality (Husserl) and therefore influence how we interpret each other, this in turn determines our interactions. Interpretive phenomenology, as described by Frechette et al. (2020) states that "lived experience shapes the perception of the present," (Frechette, Bitaz, Aubry, Kilpatrick, Lavoie-Tremblay, 2020:6). These philosophical insights inform my practice, highlighting how the Performer-participants and Visualist interact, generating a 'conversation' built upon their own personal subjective experiences.

My methodological approach is based in hermeneutics[20], the art of interpretation, concerned with how we understand words, symbols and meaning. This knowledge forming process is present in my workshops, as Performer-participants and the Visualist can freely explore, react and respond to one another through movement and projection as they seek to interpret each other. The workshops are a methodology and a process by which to relate participants to one another through their involvement with and to the immediate space, while their past engagements with the world shapes to some extent how they react.

The Performer-participant activates their body to (re)act to the visuals, while the Visualist similarly uses their body to (re)act and manipulate images to respond to the Performer-participants moving in the space. Both use their body as a vehicle to understand, respond and (re)generate ideas through (re)activation.

The 'motivation' of the workshops is to understand the general truths of what prompts dialogic interplay between the Performer-participant and Visualist, and the 'intention' of the exploration is to travel on a journey through time and space, to reveal through an electro-embodiment what makes up the PPP.

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[20] Hermeneutics, interprets all forms of communication, to understand meanings and experience.

What emerges is an embodied, environmental, physical and virtual performance space where a discourse between the body and image, interaction and co-creation, can be realised through an improvisatory and recursive processes of "PaR" (Nelson, 2013:4).

2.2   STRUCTURE OF WORKSHOPS

2.2.1   SPATIAL USE, TECHNIQUE INTEGRATION AND RESPONSIVE DESIGN

The core practice is centered around creating a dialogic, improvisational exchange between bodies and projected imagery within a responsive environment that Schiller terms a kinesfield.

The kinesfield" and technical enhancements were fundamental in generating an immersive, responsive and intermedial space. In Wave One, workshops took place at the Circus House, which had limited technical infrastructure. In Wave Two the workshops transitioned to the Studio Theatre in the New Adelphi Building at the University of Salford. This move introduced a sprung floor and improved controlled lighting (without natural interference), I also choose to front project which brought with it enhanced camouflage effects. This space also offered a fixed setup and better sound, allowing more focused time of the creative aspects.

While music was not the driving force of the research, its inclusion enhanced immersivity and contributed to the intermedial space. Music was introduced to help produce an atmosphere, shift the energy within the space and provoke movement and (re)action. For example, meditative soundscapes were used in the warm-up to help with relaxation, meditation and visualisation. These ambient sounds complimented the positive affirmations and directions the participants received with an intention to make them more receptive to instructions. The music was not intended (as with everything in the PPP) to be prescriptive, but more a conducive layer to be felt intuitively, adding a sensory contribution to the practice.

Music was introduced in Wave One and transitioned the workshop from a silent to audio-curated and immersive space partially through a sensorial enhancement and as a mask to outside noise. Finally, there is an indirect felt synchronicity generated through the

combination of the audio and visual, by me, the Visualist and the Performer-participants, that effects our embodied states and interpretations. There is a synergy created between the sound, the body and the image that, through its triadic relationship an intermedial flow is formed.

In Wave One's exploratory workshops involved a purely physical warm-up with a focus on physicality rather than connectivity. In reflection the Performer-participants needed a more (w)holistic warm-up, one that engaged them emotionally and virtually as well as physically. Whilst also developing a connection to projections. This informed a more structured Wave Two, based on participant behaviour, feedback and my observations, which led to the development of the connective methods: the Suggestive Spectrum and the Shifting Shape System. These techniques generated pathways between the Performer-participants and Visualist and their evolving environment.

These established a foundation for the triadic interplay of the Emotional, Cognitive and Physical (ECP) warm-up (see Appendix) where entangled modes of embodied experience are explored through my connective techniques with pre-existing yogic exercises: the Three-Part Yogic Lung Breath and the Progressive Muscle Relaxation Method. These exercises guided participants to a more embodied connection process.

In Wave Three the Choice Method was introduced, allowing participants to develop autonomous and conscious decision-making a strategy for when participants felt overwhelmed, unsure or indecisive, further refining the PPP. Participants were also asked to do self-directed movement and stretches. The warm-up became scripted in this Wave Three for consistency (see Appendix).

The structured workshops evolved through iterative Waves of research, practice and reflection. Each subsequent Wave was informed by the previous, through practical and theoretical insights in a recursive loop.

Reflections and feedback developed through the Waves, from Wave One, where each participant answered a questionnaire after each session, to Wave Two and Three, where participants took part in semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998) at the end of each workshop. This transitioned the data gathering process from ineffective superficial isolated feedback forms to an integrated and deeper

conversational discussion that was part of the participants intermedial experience. With a more defined methodology, structured warm-up and an enhanced technical set-up, each Wave contributed to the overall evolution of the practice and research.

Participant ratios and disciplines were streamlined over the Waves, getting smaller, more focused and intimate. In Wave One there were thirteen Performer-participants: Meijer, Barber, Anderson, Penfold, Onions, Peach, Greville, Dixon, Meadows, Gaynor, Swift, Kehayov and I. There were also three Visual Jockeys (VJs): Lochrie, Morgan, and I. In Wave Two the Performer-participants were: Rangel Vieira da Cunha and Anderson, with me as the sole Visualist having adopted the interactive software Modul8.

In Wave Three, there were six Performer-participants: Stanway, Anderson, Astridge, Vethanomy, Sykes and Herandi. Each had a one-to-one workshop with me, the Visualist. All participants gave informed, written consent to use their name and image in this research. The decision was grounded in the collaborative nature and the Practice-as-Research environment. By acknowledging the participants name it gave recognition to their collaborative contribution in the workshops.

As the workshops progressed through the Waves, there was as shift in the participant roles. As connections developed, a "redistributed agency" (Brown and Ramsgaard, 2006:94) allowed the Performer-participants and Visualist to become "agents of interaction" (Brown & Ramsgaard, 2004:12) which transformed the participants from independent individuals to an interdependent collective.

2.3   THE ROLE OF THE VISUALIST: DEVELOPING A RESPONSIVE METHODOLOGY

The role of the Visualist was vital to the project, in Wave One I undertook it with no previous experience and in Wave Two I was the sole Visualist, immersed deeply in the responsive software, learning the functionality of the program and allowing complex operations to become responsive actions. I developed my capabilities and knowledge of the software further in Wave Three allowing the projected visuals, which are part of the narrative between

the Visualist and Performer-participant, to inform the emerging visual strategies and practical methodological approach.

My role as the Visualist emerged in response to the practice. The methodology manifested a live, real-time language. This required an adaptable dialogue that could respond to the Performer-participants (re)actions. To support this, I developed a range of strategies including associative improvisation, layering, orientation shifts image multiplication and experimented with speed and duration. Each added different ways to influence the visual narrative and respond to Performer-participants.

Using associative improvisation, as the Visualist I could either follow through with existing visual elements, creating thematic continuity, modify existing images or add new ones, shifting the direction of the 'conversation'. To achieve layering, two video loops were combined on the Modul8 mixing desk with a transition between similar or different visuals. Orientation was played with by flipping the image on its X, Y and Z axis which could induce disorientation. The multiplication technique created several copies of an image to intensify or expand the visual field. Additionally, altering the speed and duration of visual loops controlled the tempo and rhythm. The combination of these methods provides a responsive toolkit to shape the performance's evolving visual 'conversation'.

Images were deposited into an image bank developed for specific elements of the workshop Suggestive Spectrum (figure 6) and Shifting Shape System (figure 7) then pulled into the media sets (figure 8) and finally moved to the channels A and B for modifications and manipulations (figure 8). Below the image banks are for the Suggestive Spectrum and Shifting Shape System alone, there are further image banks for the warm-up and Performance-play grouped in themes.
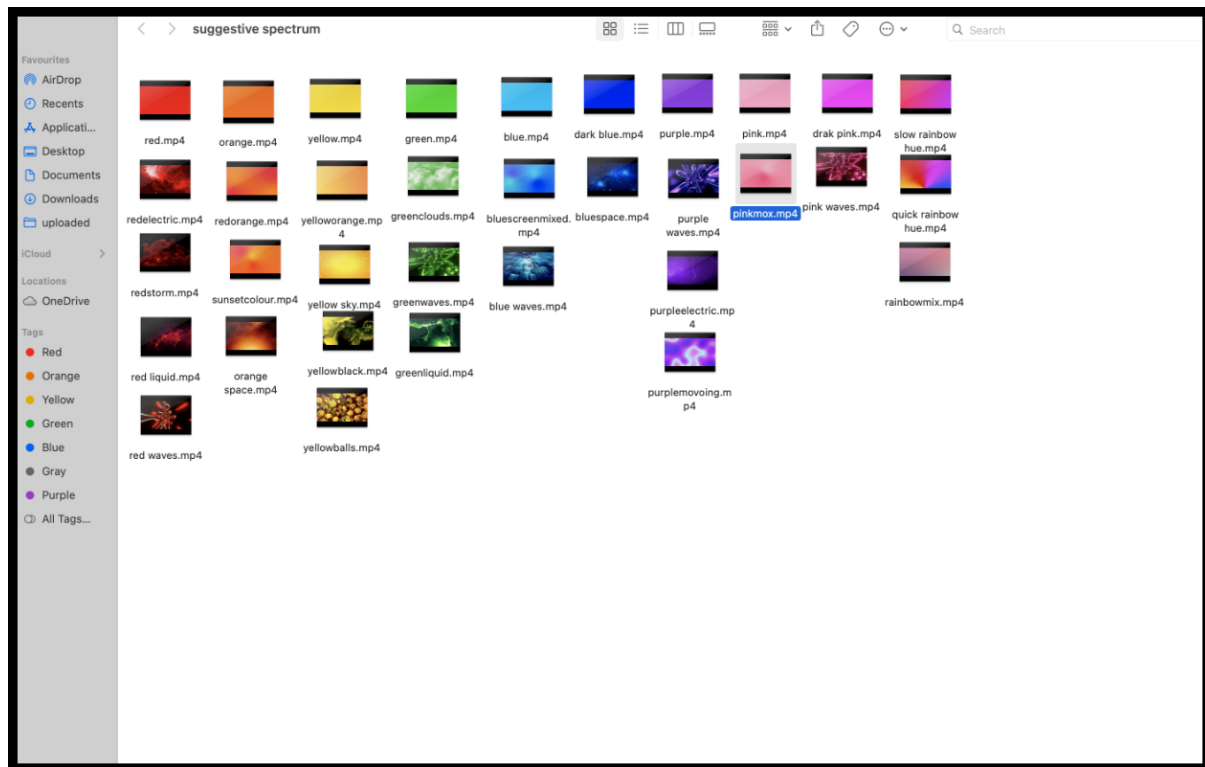
Fig.6. Image bank: Suggestive Spectrum, Wave Three.
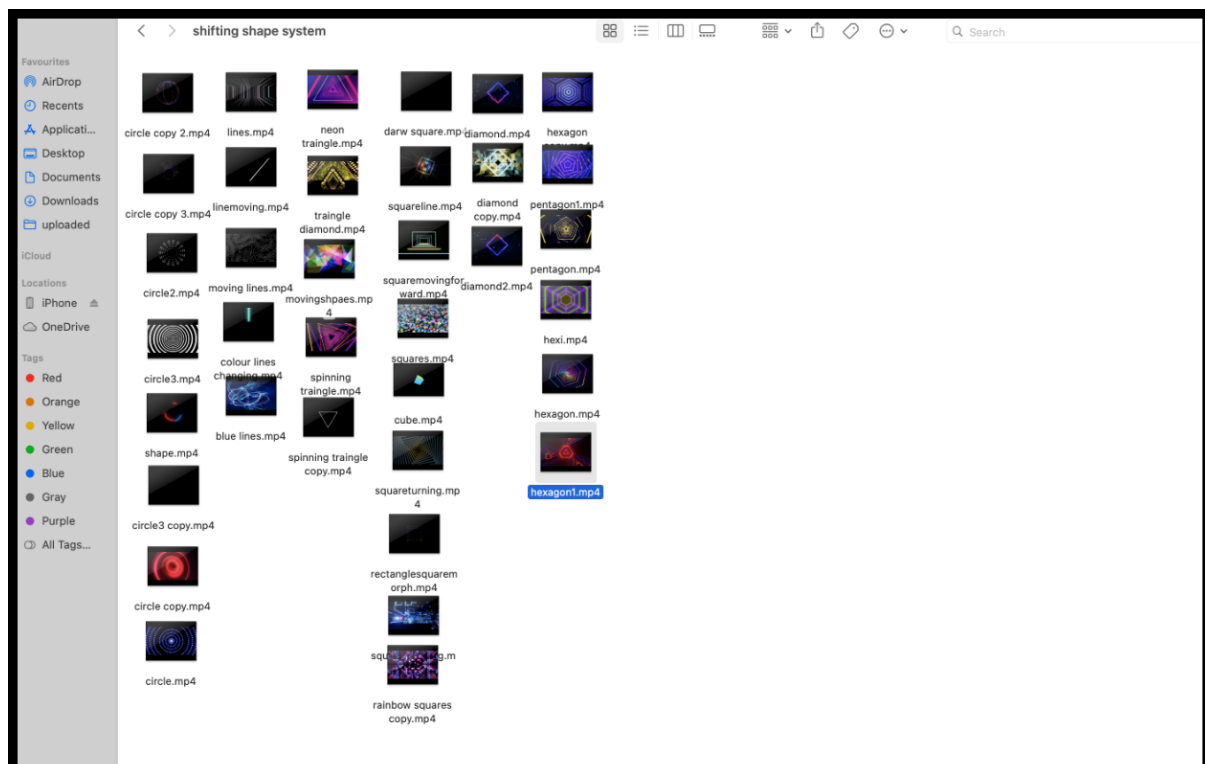
Fig.7. Image bank: Shifting Shape System, Wave Three.
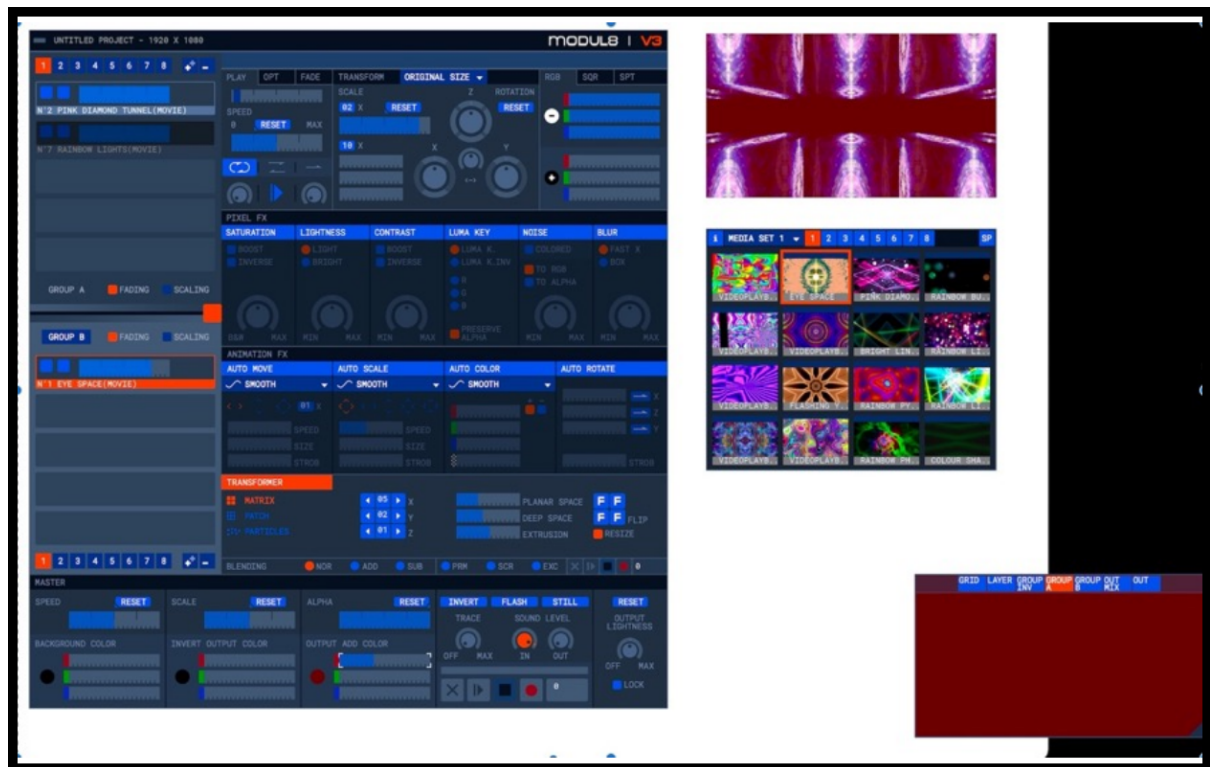
Fig.8. Modul8 mixing desk, Wave Three.

These visual strategies developed over Wave Two and Wave Three, serve as tools for interaction and 'conversational' play. Visual prompts led to new forms of engagement, which shifted the visuals from a scenographic background to active participants. By Wave Three, the visual methods had been integrated into the improvisational process. No longer pre-defined but responsive, allowing the Performer-participants to playfully explore the space. These processes, in turn, evolved to support real-time adjustments where Performer-participants influenced visual outputs.

For example, when lines were projected, I could layer additional lines to develop the theme or completely change the visuals to redirect the dialogue. This reciprocal interactivity demonstrates the core arguments in my research that for a dialogical relationship in intermedial practice there must be live modifiability.

The images employed in my practice were abstract to give scope for interpretation, purposefully avoiding depictions of any specific object(s) or subject(s). The rationale for this methodological choice aimed to prompt metaphorical reactions rather than literal, linking back to my interpretive approach. As Merrill Aldighieri, the first recognised Visual Jockey

(VJ) commented when producing and manipulating images: "I didn't want to imprison the viewer with a set narrative." (Merrill Aldighieri, 2011, 12:34).

Aldighieri demonstrates the ethos of the VJ where interpretive freedom is valued over prescriptive narratives. In relation to my practice this abstraction allowed for a playability and intermedial interactivity. The absence of where a narrative would normally be is an opportunity for dialogic interplay to emerge between the moving body and projected image.

2.4   PaR MODELS

My "Practice as Research" (Nelson, 2013:4) methodology is grounded in experiential and embodied knowledge, where tacit understanding leads theoretical insights allowing for a deeper understanding of the project. I employ Robin Nelson's triangulation model for "PaR" (Nelson, 2013:4), which consist of three interrelated knowledge types: know-how, know-that, and know-what. Each element informs and builds on the others and continues to inform the next stage of knowledge generating praxis. (see figure 9 below).
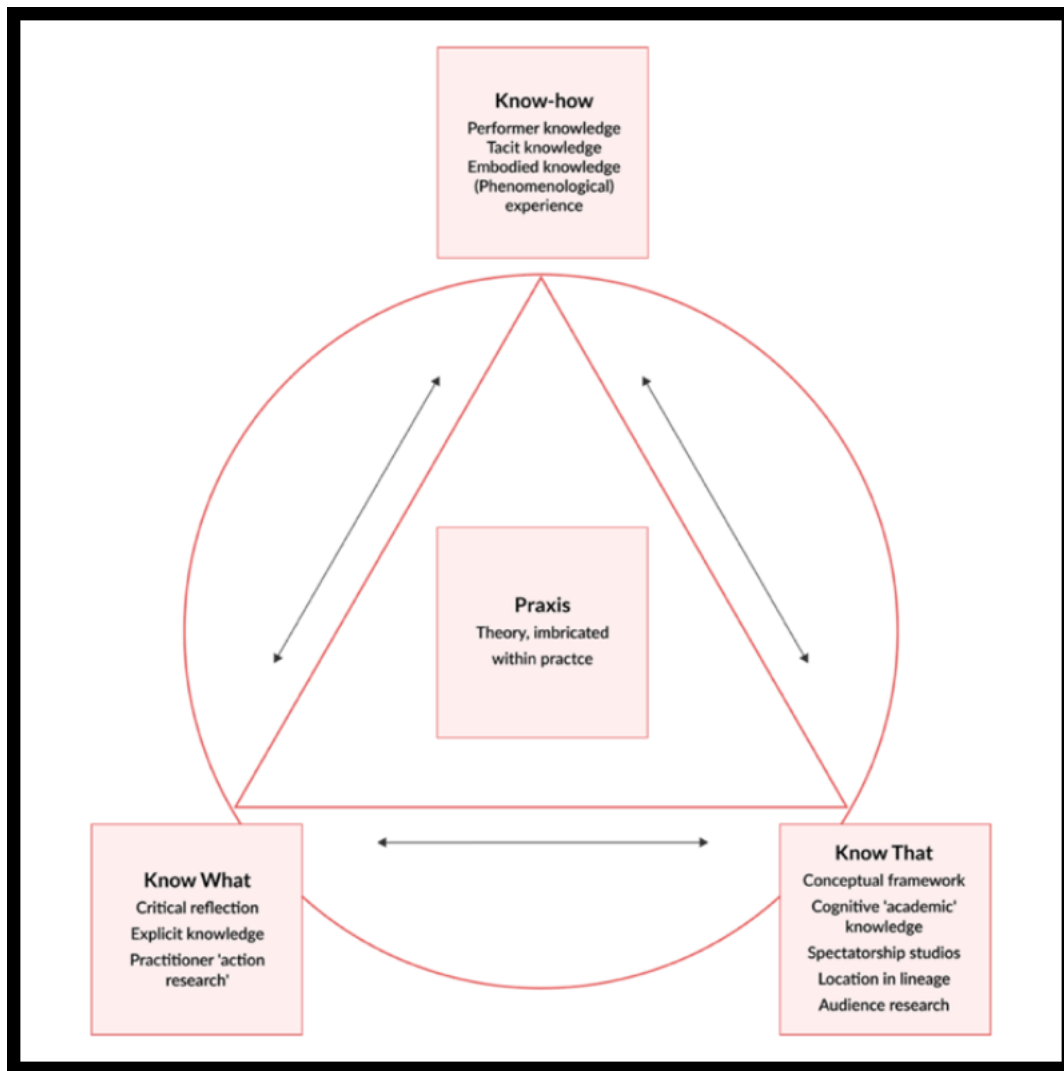
Fig. 9. Dynamic Model for PaR, Prof. R. Nelson, from *Practice as Research in the Arts* (2013).

The concept of know-how refers to the practical skills developed through experience. In my practice know-how emerges through workshops where Performer-participants produce a non-verbal, tacit knowledge by engaging with projections. New techniques, such as the Shifting Shape System and Suggestive Spectrum demonstrate Nelson's claim that know-how supports ongoing inquiry and shapes future practice.

Nelson stresses that practice should be sited within theoretical discourse (Nelson, 2013:32). The know-how that I brought to the practice as a movement-based practitioner and facilitator has transformed. Through becoming the Visualist, a role that I adopted to facilitate the workshops on a practical level gave me theoretical embodied insights into intermedial performance.

The know-that informs the know-how to manifest interaction between moving bodies and projections which leads to the know-what. Merleau-Ponty's notion that we know through experience, forms the foundation of my practice, while the becomings highlight the interrelations between the Performer-participant and Visualist.

The know-what is reflective knowledge, which combines theoretical and the practical insights. This arises form reflection on practice, documented though questionnaires in Wave One and interviews, at the end of Wave Two and Three, seen in Chapter 4: Wave Two and Chapter 5: Wave Three in the Analysis and Outcome section. Approaches that succeeded and problems that arose allowed me to refine the context of my work, where, reflecting Nelsons model, where know-how, know-that and know-what, feeds into an ongoing refinement and deepening theoretical reflection generating loops of knowledge.

The know-what, informs the know-how, within the Waves, seen in Wave Two, for example, when the know-what, elicited responses from Performer-participants regarding the activating effects of certain colours. Blue showed itself to be an 'Extreme Activator', always inducing a reaction and was the most generalised preferential colour. However, red, although also an 'Extreme Activator', was viewed negatively. Performer-participants described the colour as having negative impressions but regardless of this it generated energies and synergies. Stanway noted "red was more of a kind of negative one for me" (Stanway, Wave Three:327) but also described it as "energy building up" (Stanway, Wave Three:328) while Astridge commented that it "Drew something out of me" (Astridge, Wave Three:353) and Herandi stated "I went into danger mode" (Herandi, Wave Three:318). These Extreme Activators were then used in subsequent workshops to increase engagement. These insights, understood through critical reflection informed refinements in subsequent workshops, demonstrating how the know-what fed back into the know-how.

Merleau-Ponty believes that we come to know the world through our body and that perception is active and relational. My practical approach and methodology is based on this premise, that as the Performer-participants move, they not only perceive the projections but influence them, developing a cyclical exchange. This two-way perception process is fundamental to my practice. The outcomes of my workshops, which have grown through the gaps of pre-existing theoretical and practical knowledge by other practitioners and thinkers, highlights how the PPP contributes to the intermedial dialogue of contemporary performance

studies. It can expand the existing knowledge, as an approach to develop an intermedial non-verbal dialogue of mutual influence in a two-way system, which, as I have argued does not currently appear to exist.

Smith and Dean's iterative cyclic web (2010) is another model (figure 10) for creative arts and research processes, which also gives a visual insight into the routes of practice-led research and research-led practice. Their model proposes an ongoing iterative process where practice is informed by theory and theory by practice. Smith and Dean's model helps me demonstrate where my research is practice-led and where my practice is research-led, as my practical explorations highlight new theoretical insights to continually reframe the design and focus of my practice. This can be seen in the development of the Waves, in Wave One my workshops were practice-led, whereas in Wave Two, my practice became research-led, as theories of embodiment and intermediality led my practical investigations in the form of my emerging connective techniques. These were developed through practice, tested in application and refined on reflection. I interpreted the feedback from participants to develop approaches, prompts and methods.
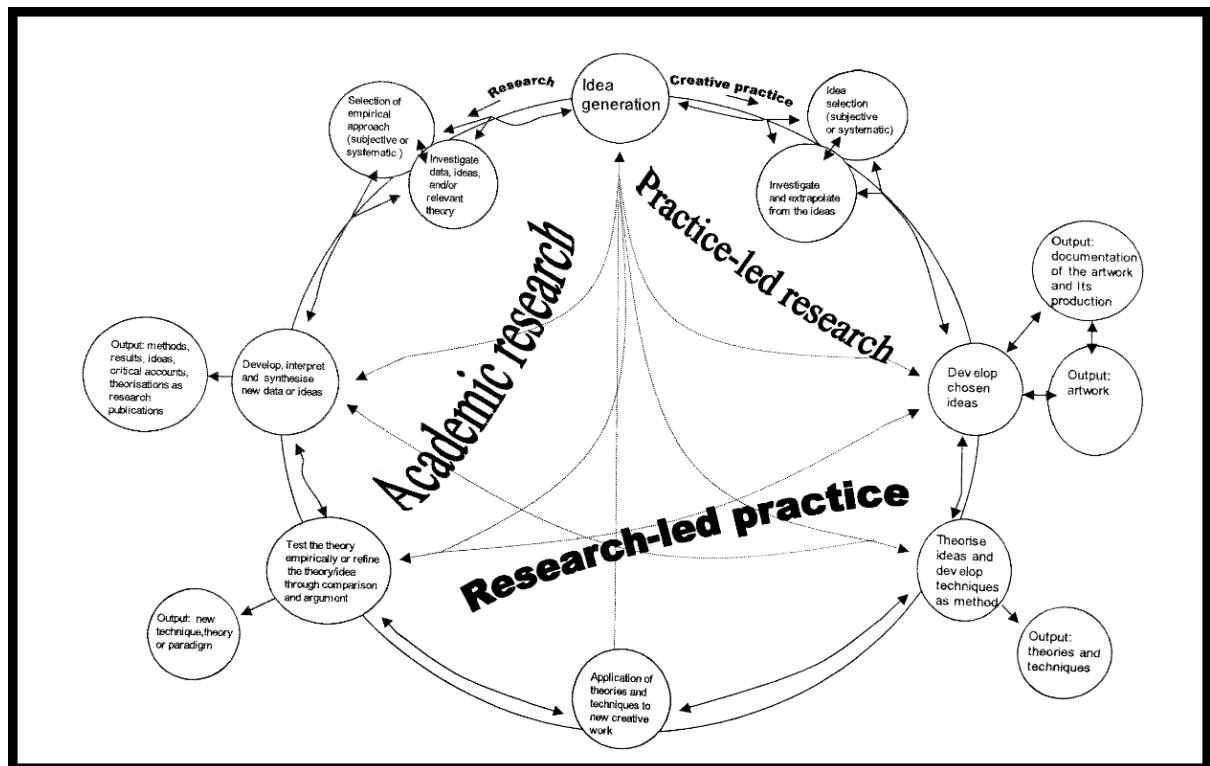
Fig. 10. The iterative web of practice-led research and research-led practice (2009).

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Reflective practice as a research process generates knowledge, which Smith and Dean term the "iterative cyclic web" (Dean & Smith, 2009:19-24). Smith and Dean's model, demonstrates how reflection plays an important role in the generation of knowledge. A theoretical insight I gleaned through reflection was assumptions I had regarding the relationship between the body and projection. Specifically, universal patterns I thought would emerge to shapes and colour, such as psychological associations with colour theory or cultural symbolism. While this somewhat true, for example Extreme Activators emerged (see Extreme Activators in Chapter 5: Wave Three) suggesting that red and blue always produced strong reactions, emotions to these colours were not universally shared. However, my practice and research indicated that connections were subjective and correlated to the individuals lived experience which was varied.

What did emerge was themed around processes adopted by Performer-participants to determine how to respond to colours, shapes and images. Rather than revealing universal patterns, the adopted strategies highlighted how the relevance of an individual's lived experience was instrumental in deconstructing and reconstructing the meaning of images. These strategies I termed Process Avenues.

Both Nelson's triangulation model for "PaR" (Nelson, 2013:4) and Smith and Dean's iterative cyclic web show how theory, practice and reflection are isolated but continually inform one other. Each Wave of my practice is an "iterative cycle" (Dean & Smith, 2009:19-24), where the know-how, which is the embodied practice, informs the methods between the Visualist and the Performer-participants. This developed into the connective methods seen in Wave Two and conscious choice making in Wave Three.

This know-how in turn reveals new theoretical insights know-that which when tested, as theory is put into practice, then influences the future design and becomes the know-what. This multidirectional knowledge, seen in the Smith and Dean's model shows how the know-how of practice, the know-that of theory and the know-what of critical reflection all feed into one another in the "iterative cycle web" (Dean & Smith, 2009:19-24). In my practice the theoretical revisions, led to reflexive iteration between practice and theory which motivated the development the connective and conscious choice-making techniques. Each Wave was part of interrelated feedback loops, informed by practice-led and research-led methodologies.

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Inspired by these models I developed my own process of cyclic triangulation, for each Wave of research and practice. I would sequentially plan, deliver, reflect, analyse and adapt each iterative Wave before moving to the next. This process of continuity, developed through my design of the project, began with a focus, followed by an action, then a reflection, pattern recognition and adapted implementations for subsequent Waves. Where Nelson developed a triangulation model and Smith & Dean's an iterative web focused on multidirectional feedback, my process was directionally progressive. My model moved in a progressive linear flow, building iteratively and never returning to previous stages.

Therefore, my process addresses the continuous development of knowledge through cycles, comprising of action, reflection and adaptation, demonstrating a modified triangulation model by adopting Smith and Dean's iterative approach, culminating in a progressive knowledge generation through successive Waves.

I analysed the data to build improvisational techniques, developing my theory of what prompts or inhibits dialogic interplay between the moving body and projected image. Through continual reflection and adaption, I developed new theory in the form of two original connective techniques: the Suggestive Spectrum and Shifting Shape System. These techniques combined colour and shape visualisation with embodiment exercises to prepare Performer-participants for interactive non-verbal 'conversation'.

The originality of these techniques goes beyond traditional warm-up exercises, building a bridge between the body and image and encouraging an electro-embodied communication with the visuals. The reflection process at the end of each Wave, enabled a critical evaluation of each workshops progression. By identifying emerging patterns adaptations could be informed, meaning the subsequent Waves continued to be responsive to the incoming data from participants.

In writing up my theoretical insights I reflect on the adopted approaches form the key theorists that inform my research: Donna Haraway, Gilles Deleuze & Félix Guattari, Maurice Merleau-Ponty, Robin Nelson and Hazel Smith & Roger Dean. The concepts and methodologies of these pioneering thinkers were foundational to my research. These concepts when placed with my own practice-led discoveries, allowed me to connect theoretical understanding with embodied practice to generate new knowledge and the PPP.

2.5   DATA COLLECTION METHODS, ANALYSIS AND TECHNIQUES

As stated above, I developed my own cyclic triangulation process through observations and inductive reasoning. The data collection processes aided the theory development, embedded through qualitative methods, to capture the participants' embodied experiences within the workshops. These approaches helped form the PPP, a new theoretical framework built upon reflective practice to inform the generation of intermedial workshops and non-verbal dialogic communication.

The information was gathered through semi-structured interviews[21] (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998), group discussions, questionnaires, and observations combined with procedural documentation. Due to COVID-19 constraints, Wave Three required documentation to be pre-sent, which shifted the procedural design.

Each Wave flowed through an iterative cycle which reflected the "PaR" (Nelson, 2013:4) models and the constant comparison process, developed by Glaser and Strauss (1967). As Glaser & Strauss note, "The constant comparative method is designed to aid analysts with these abilities in generating a theory which is integrated, consistent, plausible, close to data." (Glaser & Strauss, 1967:103).

This method, developed from grounded theory, was an iterative loop. The emerging patterns were compared with previous themes. This "constant comparison" (Glaser & Strauss, 1967:105) revealed recurring preferences to certain colours, shapes and images and revealed Process Avenues which in turn led to workshop design alterations. By identifying 'activators' a dialogic praxis could be encouraged.

Emergent theoretical insights and discoveries in the workshops developed an embodied practice which generated feedback loops, and this was how my researched evolved. For

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[21] The interviews are annotated in the Appendix.

example, Performer-participants were not necessarily familiar with this type intermedial improvisation. This led to the development of the ECP warm-up which encouraged participant engagement. Also, questionnaires proved to be too open-ended and insufficient for reflection, this prompted a move to semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998) to gather deeper conversational feedback.

The questionnaire in Wave One was exploratory and rudimentary in nature. While it served as an initial tool to gain participants responses, the questions were lacking in depth and specificity. Often questions were either not answered fully or omitted altogether. As such, this meant that the analysis was somewhat incomplete and therefore deemed not substantial enough to warrant inclusion in the appendix. However, the insights gleaned did inform progressive steps to refine the practice as well as the approach to gather feedback from those taking part. This predominately led to the introduction of the semi-structured interviews in the Waves Two and Three.

interviews questions included:

"How did you find that?"

"Did you feel any connections between me and/or the projection at any point?"

"Did you feel any moments of connection?"

"What activated and prompted you?"

"Did anything block you?"

"Was anything emerging or changing, or did you feel a bidirectional dialogue at any point between either the image and you, or you and me?"

"Do you have any questions for me?"

These questions aimed to obtain the participants' embodied experiences in the workshops. However, the limitations of expressing fully what was felt through verbal communication posed a challenge to totally capture the participants insights. Therefore, to address this video documentation, photography and observations helped to somewhat bridge this gap.

The flexible semi-structured interview approach (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998) allowed questioning to adapt responsively in real-time to participant feedback. This was seen in Wave Two when Rangel Vieira da Cunha mentions something she remembers from her experience of the one-to-one workshops, she likens it to 'ocean glass

'(Rangel Vieira da Cunha, Wave Two:297) This comment we search to elaborate on together and understand it to be an aquarium, this also needs elaborating and probing further to fully understand the statement. Clarification highlights that the projected images were inducing in Rangel Vieira da Cunha a feeling as though she were in an aquarium that made her move as though she were a jellyfish. A searching and digging of questions following on from one another was necessary here for the myself, the researcher, to fully grasp what Rangel Viera da Cunha was suggesting.

The Performer-participants' and Visualists' experiences were subjective, however, when compared they revealed shared patterns which collectively generated insights. The challenge methodologically was to accommodate their subjectivity whilst understanding it is this subjectivity that holds the most value in Practice-as-Research. Similarly, my own subjectivity played a role in the workshops, and understanding this from an autoethnographic perspective made me reflect on my own contribution to the practice and research. These reflections were vital in refining the PPP and readjusting my methods, so that the multi-layered reflections, individual and collective, led to a deeper perception of the interactive process.

2.6   ENVIRONMENTAL CHANGES

My research used a spatially responsive methodology, by identifying what environmental conditions impacted the participants' embodied experience. This awareness of space, led to the relocation of practice from the Circus House (Wave One) to the New Adelphi Studio Theatre (Waves Two and Three). The different spatial context impacted the quality of the intermedial experience and had a positive effect on the workshops. The kinesfield" was discovered through a processual trial and error approach to technically refined a controllable space.

Theoretically the optimal space would eliminate external light and noise to allow a totally immersive environment in a controllable space. This would heighten the sensorial aspects as participants could then pay greater attention to embodied interaction in the immediate space without distractions. Studio lighting could be controlled, allowing visual clarity of the projections. Enhanced technical support and equipment would be available which would include high specification projectors, a PA system and a sprung dance floor.

My findings emerged through various methods: observation and participation in studio practice, semi-structured interviews and reflections. These methodological tools helped me find moments of non-verbal communication and embodied interaction. Finding synchronisation, in live or retrospective moments, highlighted patterns of interactive improvisation. During one of the workshops Vethamony, responded to a shift in the projection's colour, he did this responsively through embodied movement, mirroring the projections. I only retrospectively realised this visual cue when watching the video back. This moment, although observed retrospectively, highlighted a real-time reaction and a non-verbal dialogue taking place that I wasn't immediately aware of in the live setting.

The post-performance interviews of subjective experience helped transform the qualitative data into categories upon which to reflect. I then traced recurring themes, such as embodied engagement, feedback loops and process pathways by methodologically searching all the interviews for subject specific answers, such as likes and dislikes, strong responses, colour or shape answers, to see trends appear and ascertain patterns. This retrospective reflection found information that sometimes did not immediately appear which could then be tested in subsequent practice.

2.7   METHODOLOGICAL DEVELOPMENTS

The methods adopted through the Waves aimed to generate the most effective way to analyse data iteratively. In Wave Two I made minor alterations to my participant information sheet, risk assessment and consent forms. These documents were read aloud to participants to ensure clarity. In Wave Three I added a Covid information sheet, and documentation was emailed to participants prior to the workshop. Hard copies were provided on the day to be signed in my presence. All documents can be found in the Appendix.

The ECP warm-up was developed over the Waves, introducing my connective techniques and improvisatory-play to build an emerging image interpretation system. In Wave One the Performance-play was initially 2 hours, (4 sets of 15 minutes) this was reduced to 30 minutes in Wave Two and Three.

Data collection methods also progressed, questionnaires used in Wave One were replaced by semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998) in Waves Two and Three. The interviews allowed participants to share deeper insights of their embodied experiences.

The scale of the workshops significantly changed. Initially participants took part in a large group, then smaller groups and eventually one-to-ones. Performer-participant Anderson returned in Wave Two and Wave Three, having been in Wave One, which allowed for a comparable experience outside of myself.

Throughout the practice breakthrough moments emerged, moments of heightened connection, responsivity and playability between the Performer-participant and Visualist. These moments would highlight shifts in awareness, synchronous synergies and electro-embodiment, often happening in smaller groups, they fed a reciprocal fluency between the body and image.

This process of focus, action, awareness, pattern recognition and adapted implementation was how I generated my new theory. Charmaz, who introduced the concept new theory, emphasises that the generation of theory should emerge from the data collected and not fit preexisting theoretical frameworks. Charmaz advocates for data to be interpreted flexibly, allowing new theory to emerge. In the context of my workshop's general themes emerged such as Extreme Activators while others were more specific and changeable such as Process Avenues. The information gathered has come to be grouped into the following concepts: engagement experience, becoming and building an interpretation system. These concepts highlight the methodological contributions of the PPP, showing how embodied performance can be theorised through a PaR framework.

2.7.1　Process Avenues: Emerging Patterns of Interaction

Process Avenues emerged from thematic analysis of participant kinaesthetic responses. These frameworks that developed were built individually but demonstrated commonalities across the workshops, making them collectively significant to the development of the PPP. These Process Avenues represented how Performer-participants engaged with projections through adopted strategies.

The Likeability and Emotional Response Avenue involved emotional preferences that initiated movement. Blue and red were often referred and reacted to and became known as Extreme Activators. These colours would energise or destabilise Performer-participants which would prompt an overt physical engagement.

The second process was the (Dis)connect Avenue, this was when participants could not find a bodily association with a visual, this would disrupt the dialogue between the Performer-participant and Visualist. When no connection could be found, immersive interactivity was broken, highlighting the need for a resonance between the body and image for a dialogue to exist.

The third process was the Body Association Avenue this would be when Performer-participants would refer to the connective techniques: the Suggestive Spectrum, the Shifting Shape System and the Choice Method to embody images. These processes helped to feel and locate colours, shapes and images to participants bodies, generating pathways for interactivity and electro-embodiment.

2.8   CONCLUSION

The research methods and approaches underpinning this study are based on "PaR" (Nelson, 2013:4), qualitative data and grounded theory (Glaser & Strauss, 1967). What has emerged from my methodology is techniques that prompt a non-verbal 'conversation' through improvisatory play. This iterative process has resulted in a new intermedial tool: the PPP.

The methodological practicalities of this research resided in the set-up, the warm-up and the Visualist & Performer-participant methods. Embodied movement, yogic practice and specifically generated connective and conscious decision-making techniques: the Shifting Shape System, Suggestive Spectrum and Choice Method, all aimed to immerse participants and develop a communicative space.

While practical decisions by participants were made through associations and feelings, through past and present experiences, informing a duality through participants perception and (re)action in the space, inductive reasoning allowed for the identification of generalisable

patterns and strategies. Performer-participants adopted methods to approach 'conversations' with the Visualist, these included mirroring, shadow making and attempted interactivity/gamification, while the Visualist methods consisted of associative improvisation, layering, orientation, multiplication, speed and duration. When participants engaged in these methods, it was a sign that a non-verbal communicative exchange had begun.

My practice, situated within a PaR methodology, explores embodied responses and feedback loops that are generated through interpretation, perception and projection.

Drawing on Deleuze and Guattari's (1987) notion of becoming deterritorialisation and reterritorialisation, the Performer-participant and Visualist communicate and transform becoming co-authors and subsequently transcend from fixed to a fluid roles, essentially redefining their dialogic praxis.

As outlined earlier Charmaz (2006) states that new theory can be generated when it doesn't fit preexisting frameworks. The PPP is such a theory, emanating from the embodied research and iterative practice. This new theory offers a framework that has both structure and flexibility, a process-based play framework that is situated within a wider discourse of intermedial dance performance. The PPP is ultimately a tool for discovery, that can be used in academic, professional and improvisational settings.

CHAPTER 3: ANALYSIS OF WORKSHOPS & EMERGENT FINDINGS WAVE ONE

This chapter documents Wave One and my associated workshops within it. This Wave is the foundation of my practice and as such it is open, free and a place for experimentation. This chapter will focus on the first research question:

What methods, approaches and environments prompt dialogic interplay between moving bodies and projected images?

The working methods I adopted and employed informed the subsequent Waves thereafter. I identified key findings that contributed to my thesis outcome, the Performance Projection Paradigm, to define the necessary approaches, boundaries and prompts needed for a dialogue between the moving body and projected image. This initial Wave of workshops focused on the Performer-Participants response to the image/Visualist. The insights I gained in this Wave led to an emergent methodology, a precedent was set whilst an emergent formula was realised for subsequent Waves, including spatial, temporal, environmental, audio, visual, and physical considerations to allow a non-verbal, intermedial 'conversation' to appear. It is in this Wave that improvised poetics began to appear as dialogic interaction manifested.

This Wave took place in the Circus House and involved 15 participants. The Performer-participants included Anderson, Meijer, Barber, Onions, Dixon, Meadows, Gaynor, Swift, Grevillea, Peach, Penfold, Kehayov and myself. The 3 Visualists for this Wave were Morgan, Lochrie and me.

3.1   KINESFIELD

In Wave One, the setup consisted of two parallel white sheets and a white wall at the back to make a 3-side square (4m x 4m). Visuals were front projected on the wall and back projected on the sheets. The Visualists worked independently from three laptops, with no live or synchronised visuals. Performer-participants could enter from all four diagonal corners, while two cameras positioned at opposing diagonal corners captured still and moving images of the workshops. (see below figure11).
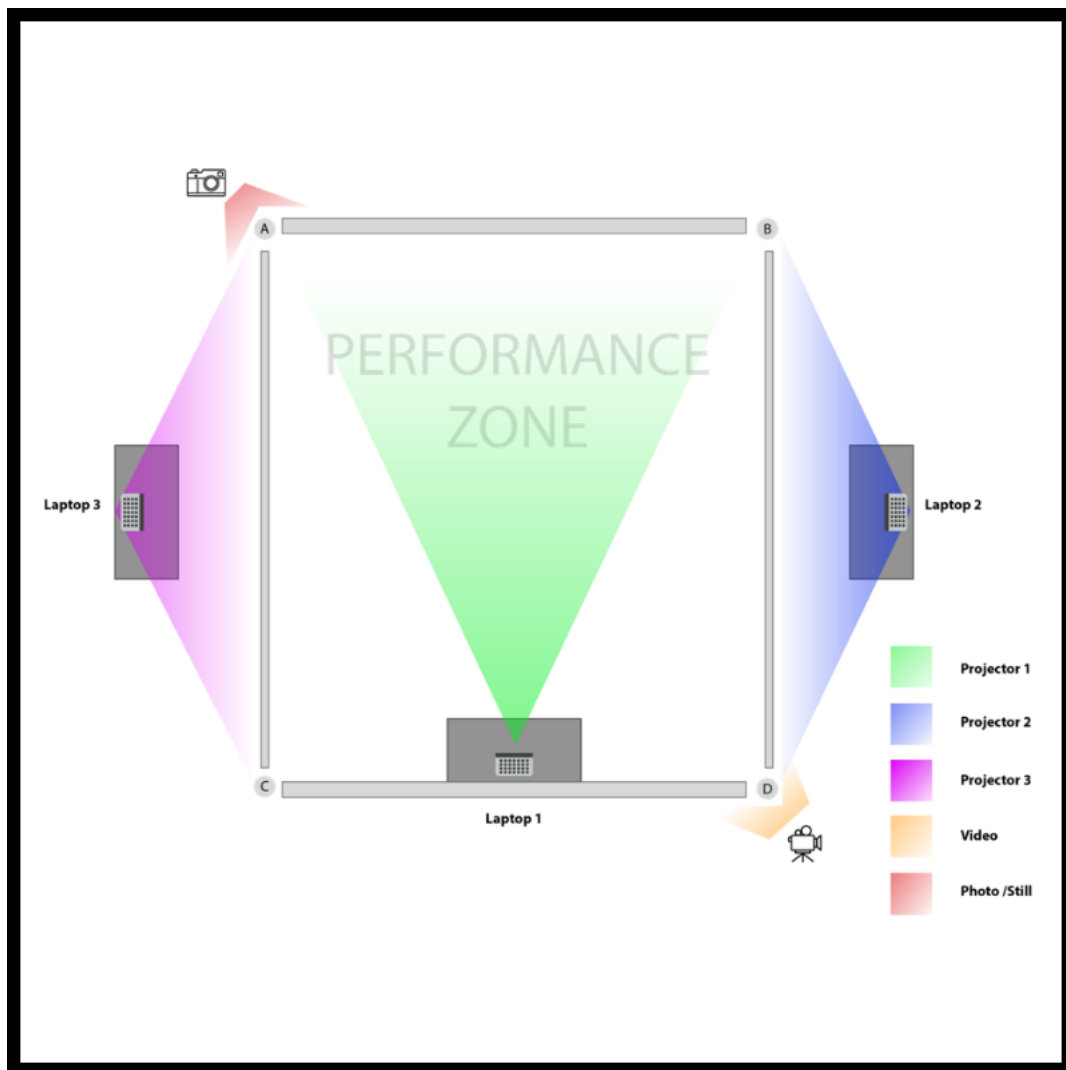
Fig.11. Plan, Circus House, Wave One.

The Circus House provided white walls for projection, high ceilings to hang booms (see figure 12) from which the screens were fitted and allowed the suspension of the trapeze. This was a significant space to facilitate large groups of participants although outside noise from classes taking place in the building and natural light coming through the sky lights were challenges to contend with (see figure 12). The projections were more visible as the daylight diminished, benefiting some Performer-participants but hindering others: gymnasts and acro-balance performers needed consistent light.

Below Performer-participants can be seen improvising together in figures 13 – 15.

Fig. 12. Studio Space, Circus House, (version one), Wave One.

Fig 13. Studio Space, Circus House, (version two), Wave One.

Fig. 14. Circus House, (version one), Wave One.
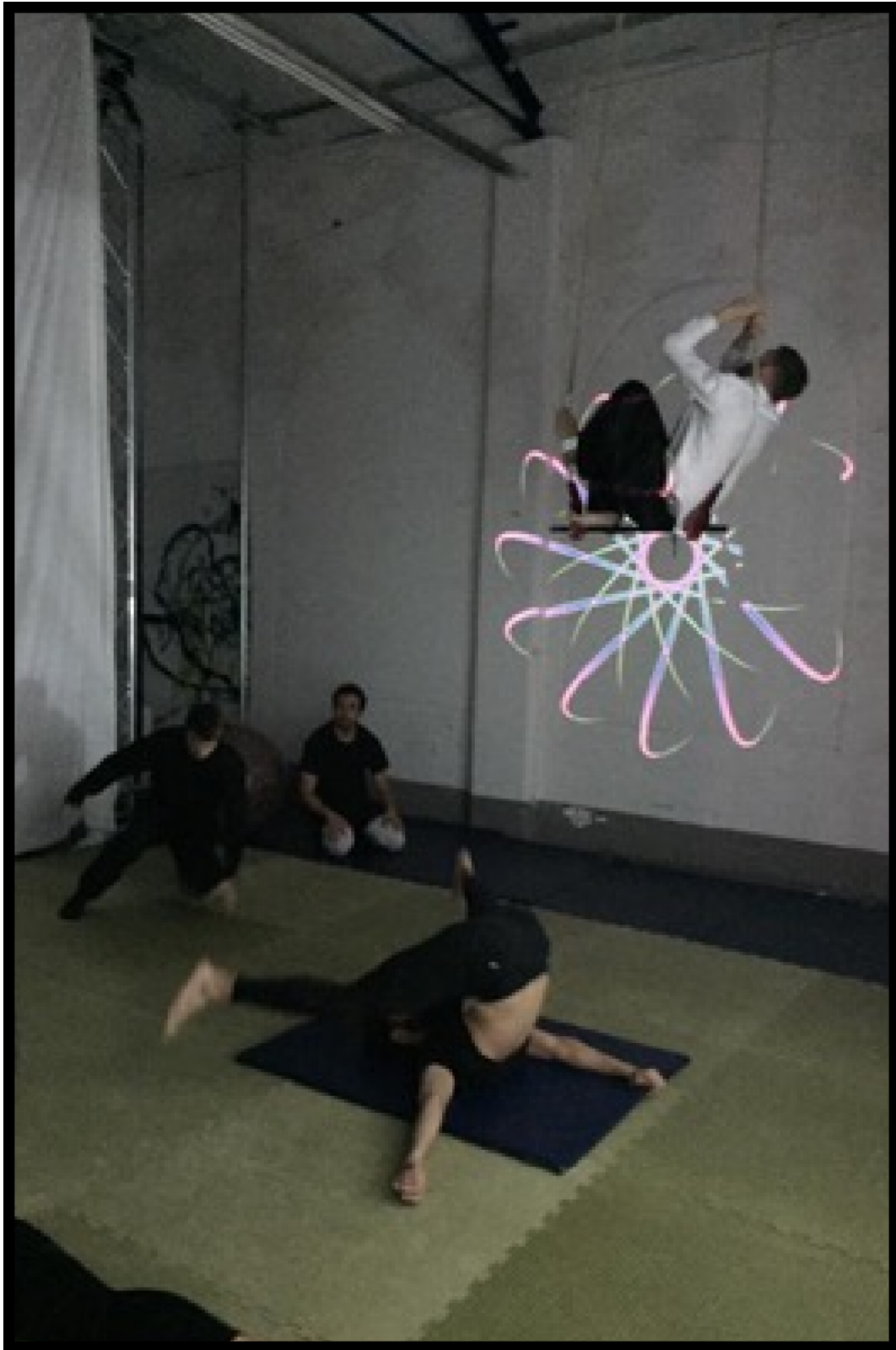
Fig. 15. Circus House, (version two), Wave One.

This venue supported 4 workshops, each structured around the following: 3 hours total duration, including a 45-minute set-up, a 15-minute warm-up (purely physical followed by

Performer-participants self-directed stretches), 2 hours of improvisatory play, which became divided up into four 15 minutes sections, with equal breaks in between, concluding with reflective time for questionnaires.

The Performance-play was intentionally free flowing, with no movement restrictions or rules imposed. The audio and visual choices were intentionally abstract, to reduce overtly narrative cues and induce personal interpretation. I acknowledge that abstraction is not necessarily non-prescriptive, as it still influences participants through its intensity and cultural and subjective associations, however, it allows scope for participants more space to interpret meaning.

Soundscapes without beats or rhythms, such as relaxation music, were integrated into the warm-up. During the Performance-play minimalist music by Philip Glass was introduced. The repetitive music contributed to a mesmeric experience, conducive to a light trance state. This altered state of consciousness, enhanced immersivity and interactivity which encouraged an embodied dialogue to emerge.

As the workshops progressed, the Visualists facilitated projections, mainly pressing play to initiate the visuals. While this role was at this time simple, it still contributed to the collaborative atmosphere working towards a more responsive co-authorship in later Waves.

3.2   DESCRIPTION OF WORKSHOPS

Wave One consisted of four workshops, each lasting three hours. Each workshop followed four phased processes: set-up, warm-up, Performance-play and feedback and reflection. The numbers in each of the workshops varied slightly, but workshop one, two and four had most of Performer-participants and Visualists present. Workshop three however, only had two Performer-participants: Anderson and Stott, and two Visualists: Lochrie and Morgan. The reason for this was that there was a national holiday, inadvertently revealed a groundbreaking insight: lower ratios had a positive impact on the immersive practice.

The first phase was the technical setup involved: hanging the sheets parallel to one another, on the suspended booms, setting up both the cameras on tripods, preparing the portable music system, making the circus props for participants available.

The second phase was warming-up the Performer-participants comprising of stretching, cardio and choreographed movement sequences. Following this Performer-participants were asked to take time to do their own personal stretches.

The third phase of the workshop was the Performance-play, during which prerecorded videos were projected into the space. Performer-participants would be instructed when this section was beginning. Performer-participants could enter and leave the space at will.

In the first two workshops, talking was permitted, however, it soon became evident that a spoken dialogue disrupted immersivity and possible non-verbal communication. From workshop three onwards a no-talking rule was established.

The fourth phase consisted of gathering feedback and encouraging reflection. Performer-participants completed questionnaires to share their experiential feedback. These early instruments offered preliminary insights into connection with the projections and embodied responses.

3.3   ANALYSIS & OUTCOMES

The primary objective of Wave One was to explore interactive play between the moving body and projected images, through improvisation, with a focus on how Performer-participants responded to the Visualists projections. Initially workshops were intentionally unstructured to encourage free play. However, feedback and observations highlighted the need for structure in subsequent workshops. Also, emergent findings from this Wave highlighted the benefit of Performer-participants having improvised before and feeling comfortable reacting in the moment and being in space.

3.3.1 INTERACTIVITY

interactivity was promoted to allow an exchange, or at this stage a one-way response. As disruptive elements showed themselves, I adjusted, refined and the introduced boundaries and rules. Performer-participants often responded instinctively to images, however, there did appear to be a constant tension between performing their best moves and responsively participating to and with the projections. This dualism is where the term Performer-participant grew from.

In this video of the first workshop in Wave One, early embodied interaction can be seen. Performer-participants employed the first strategy, mirroring the shapes and movements on screen. At 0:47 (figure 16) Anderson mirrors kaleidoscopic spinning projections using rhythm. At 1:08 (figure 17) acrobats Meijer and Peach engage in a lift and as bubble shapes rise and fall, so do they. Again at 2:24 (figure 18) Anderson stands on his large circus ball as the projections vibrate side to side, so too do his hips as he keeps adjusting his weight to keep his balance. This synchronous alignment is seen again at 3:04 (figure 19) as Meijer and Peach do another acrobatic lift, making lines with their bodies in front of the projected lines, not long after the projected lines implode so too does their lift. Again, Meijer and Peach at 3:26 (figure 20) execute another lift in front of the projections, creating literal lines with their bodies in front of the projected lines on the screen.

Fig. 16. Anderson, Kaleidoscopic Spinning, Wave One.

Fig. 17. Meijer & Peach, acrobatic lift, Wave One.

Fig. 18. Anderson, vibrating image & body, Wave One.

Fig. 19. Meijer & Peach, acrobatic lift, Wave One.

Fig. 20. Meijer & Peach, Wave One.

These examples reveal human-to-human interactions, through mediation of the images, to create embodied felt experiences, which generate a developing self, a non-verbal communication and sympoietic relationship, between the Performer-participant and Visualist. These embodied strategies include mirroring, shadow-making and gamification through interaction.

The third workshop in Wave One, seen here shows some of the footage captured, this was my first recorded breakthrough moment of improvisational responsive synergy between the Performer-participant to the projected image. The reduced ratio encouraged spontaneous synchrony, Sympoiesis and becoming.

At 0:16 (figure 21), 1:06 (figure 22) and 1:53 (figure 23), Stott[22] and Anderson synchronise movements in unison with each other and the visuals.

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[22] The names of Performer-participants shown in the pictures cited directly below each corresponding image within the descriptions, in order of appearance, from left to right.

Fig. 21. Stott & Anderson, Wave One.

Fig. 22. Stott & Anderson, Wave One.

In figure 23 both make a bird like shape with their hands, swaying from side to side. This responsive and felt alignment began to blur boundaries. These improvised poetics were generated in relation to the self, the other and the projections and are central to the PPP.

These moments of synchronicity, described by Performer-participants as transformative, diffused and the boundary between the image and body. Barber stated, "It felt like the images were responding to me…almost like we were dancing together. I lost track of where I ended, and the projection began." (Shannon, Wave One, workshop four). Barber's experience strongly resonates with Haraway's notion of sympoiesis. Another participant, Dixon, also described a co-agency with projection, stating, "It was like the projection had a mind of its own, but it also listened to mine. It felt like a shared choreography between me and the screen." (Dixon, Wave One, workshop four)
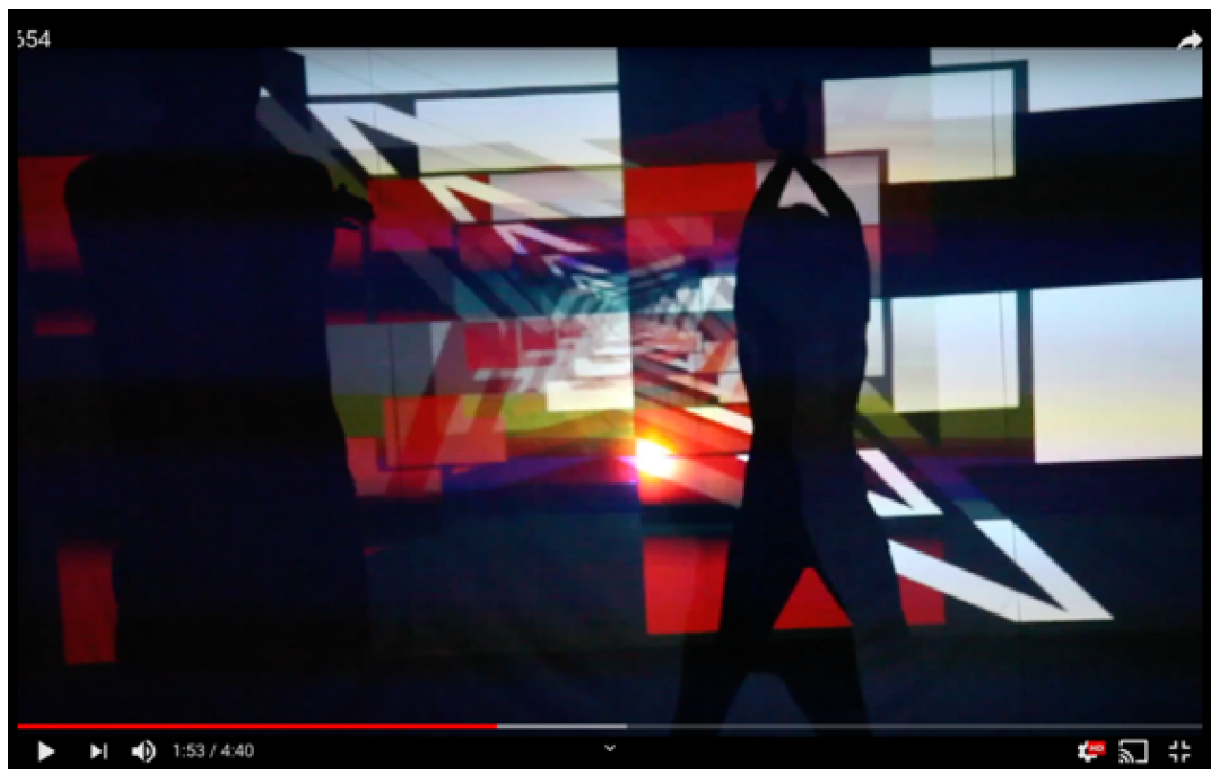
Fig. 23. Anderson & Stott, Wave One.

Through the ability to converse in this non-verbal space, Performer-participants seemingly transformed into a continual state of becoming, with each other and the images, as the visual and physical collided. These breakthrough moments happened possibly partially because there were fewer participants in the space, with only two performers and two Visualists, enabling a more immersive setting, but also because the Performer-participants involved

were more experienced in improvisation. This "Practice as Research" (Nelson, 2013:4) that was emerging showed opportunities arising, and connections being found, which over the course of the workshops were explored further. This tacit knowledge became explicit and led to transdisciplinary dialogue.

There were moments where two separate 'conversations' were happening simultaneously, as both Performer-participants reacted to the images, idiosyncratically, through their own disciplinary lenses, while interacting with one another. At 2:23 (see figure 24), Anderson appears to direct Stott's movement, as if he is the wind to the bird. His gestures appear against a backdrop of colour and shape that suggest 'a play within a play', a TV screen watching itself, watching itself in an infinite loop. In this visual interpretation system, the black shapes appear to represent the fragmented nature of society, now a multiple of itself endlessly.

My interpretation is informed by phenomenological sensibilities. Through my dual role as a researcher-participant, combined with my autoethnographic approach, I have engaged with the visual material in both present and reflective moments.
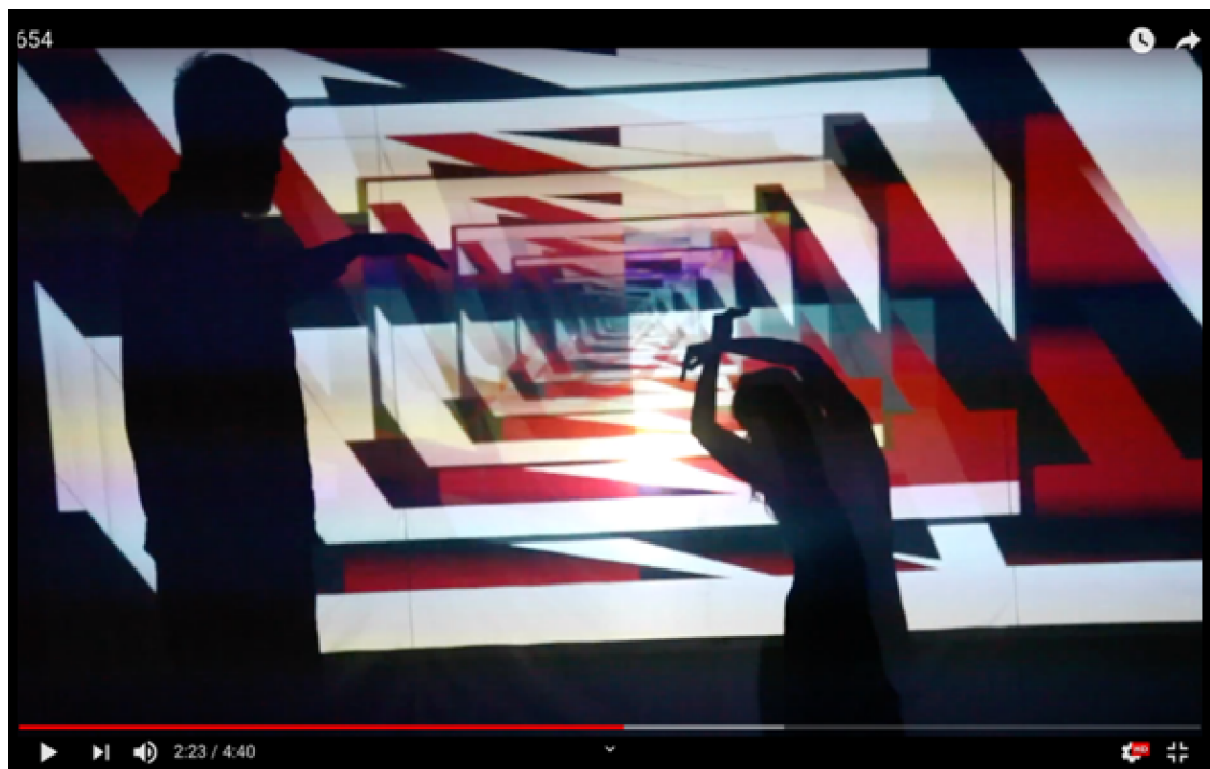
Fig. 24. Anderson & Stott, Wave One.

Later, at 2:31 the music becomes directional in Stott's movement and a juxtaposition between the Performer-participants is apparent. As Anderson, unlike Stott, is not led by what he can hear but what he can see, walking slowly towards the screen at 2:40 (see figure 25), there is a rhythmic engagement, making the Performer-participants more watchable at this point.
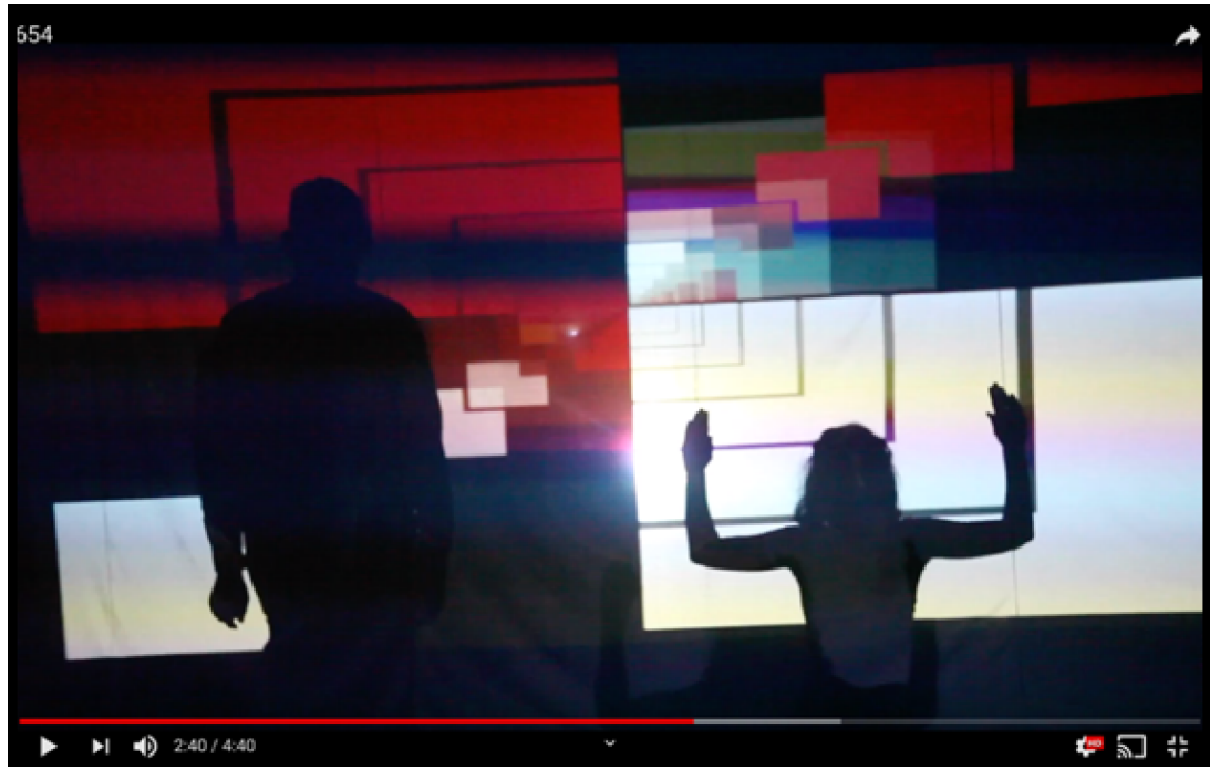
Fig. 25. Anderson & Stott, Wave One.

An example of how the same 'conversation' is being had simultaneously to different effects is apparent at 2:55 (see figure 26) as we see Anderson, the larger figure on the left, tapping squares as if in a responsive VR game, while Stott, appears to be pushing the squares up, as if to stop herself being crushed.
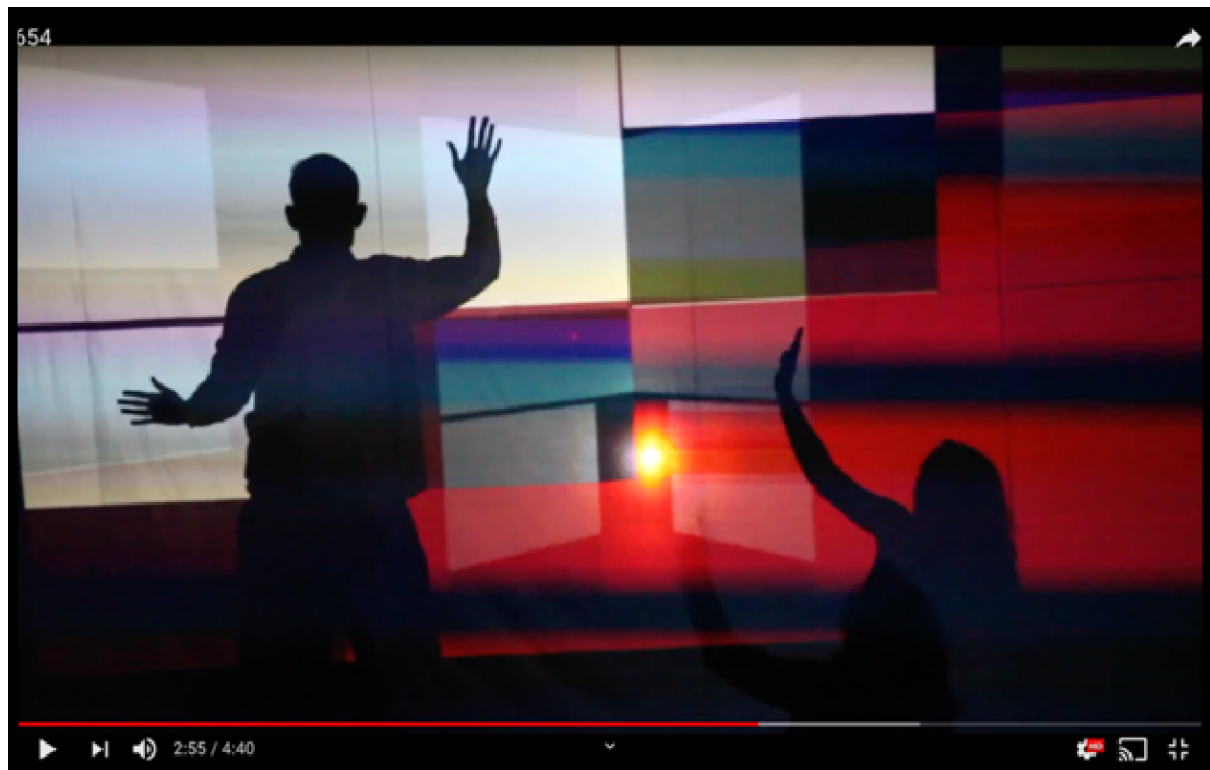
Fig. 26. Anderson & Stott, Wave One.

Later at 3:16 (see figure 27) she begins pushing across, as if pushing the panels of a revolving door that appear in the projection as a ghostly veil over the squares that Anderson is responding to.
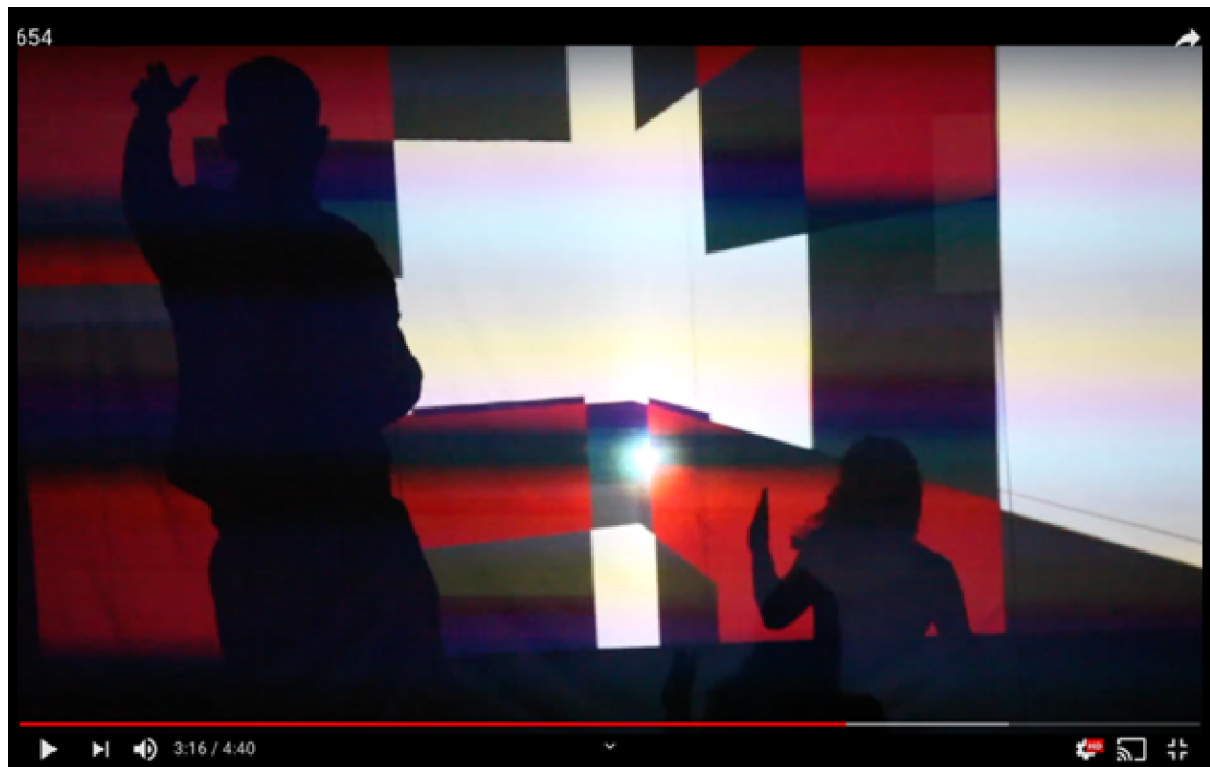
Fig. 27. Anderson & Stott, Wave One.

Anderson responds to Stott's movement, momentarily disregarding the projected imagery in favour of performer-improvised interaction and at 3:46 (see figure 28) the two Performer-participants reflect one another at different levels. Here two 'conversations' are happening at the same time, Performer-participant-Performer-participant and Performer-participant-Visualist/projection. What began as two entities in parallel, with no intersection, eventually developed into a reactionary happening - if not yet singular, then not separate.

Fig. 28. Stott & Anderson, Wave One.

3:49-3:56 (see figure 29) Stott can be seen playing with perspective and adopting the second strategy, shadow making, exploring the self against the screen; by altering her proximity from the projector and the screen, she interrupts the visuals. What appears to be happening in these reactionary moments is an element of the third Performer-participant strategy, gamification, which was a key insight. This is done in various ways from manipulating perspective and using the second Performer-particpant strategy shadow interplay. Performer-participants are aiming to react to the projections to make the virtual physical through the interactive and (re)active process of manipulation.
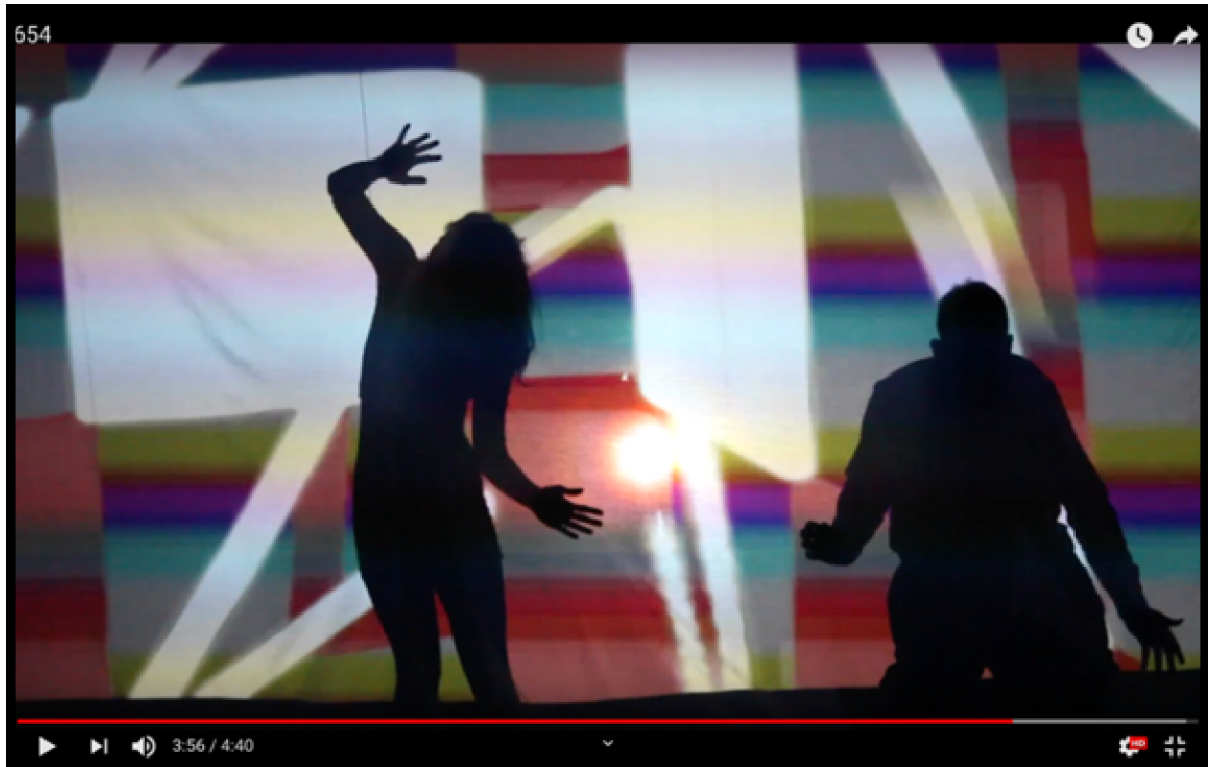
Fig. 29. Stott & Anderson, Wave One.

Emergent findings from this Wave highlighted the benefit of Performer-participants having improvised before and feeling comfortable reacting in the moment and being in space.

During the fourth and final workshop of this Wave the playfulness established in the third week by Anderson and Stott continued. The documentation of this workshop revealed a second breakthrough as a playability was carried forward upon the return of the larger group. This development demonstrated that the workshops were maturing, and the Performer-participants were employing strategies. This was significant as Performer-participants explored with depth, dimensions, space and perspective and upon discovering these new elements they began to form a process for personal play.

Here we see at 0:10 (see figure 30) five bodies playing with perspective through their proximity to the projector and the screen, this is done both in relation to the images and each other, this is recurrent at 0:44 (see figure 31) and 0:56 (see figure 32). Some bodies appear larger than others, on the left in figure 31 we see the small figure of Anderson (who is closer to the screen and further away from the projector) hold on with his hand to Stott's large thumb (she is furthest away from the screen and closer to the projector), this significant moment happened upon accidently through improvisation and explorative play became an

adopted technique upon discovery as Performer-participants then explored proximity to the screen and projector, to see what images could be made together, apart, close and faraway. These workshops and significant moments show the gamification, play and techniques that were being found and explored.

Fig. 30. Performer-participants perspective, Wave One.

Fig. 31. Performer-participants reactive, Wave One.

Fig. 32. Performer-participants perspective mimics, Wave One.

In this, the fourth workshop, there were moments of union that emerged, for example where Onions (large front right) echoes Barbers gesture (second in from the right). This mirroring offers up a connection, moments for playful interaction and allows for a non-verbal 'conversation' to be had (although performer-performer). Again, an association can be seen at 1:45 (see below figure 33), and again at 2:03 (see below figure 34) when Stott and Onions both sit side by side, arms extended.

Fig. 33. Performer-participants mimic (version one), Wave One.

Fig. 34. Performer-participants mimic (version two), Wave One.

At 1:54 Barber is led by Dixon, (see below figure 35), however at 1:57 (see below figure 36) Barber responds to the projection by trying to tap out images appearing on the screen.

Fig. 35. Dixon & Barber, Wave One.

Fig. 36. Barber, Wave One.

This emergence of shared play marked the beginning of a reciprocal relationship between Performer-participants and projection, allowing a conversation to manifest the PPP. What began as an exploratory interaction grew into moments of intentional co-ordination with participants mirroring each other, negotiating space and initiating turn taking. These encounters resonate with "interpersonal synergies" (Kimmel, 2021:106) where participants respond, "as if they were one" (Kimmel, 2021:106). This collaborative energy echo's Haraway's (2016) notion of sympoiesis, a process of "making-with", where there is a co-authored agency. This significant change marked the beginning of the exchange and the 'conversation'. This Wave revealed a significant step from a formless yet free beginning that progressed and developed into moments of playability, laying the foundation for Wave Two and while very much explorative, negotiated by trial and error, it was a strong foundational framework to progress from. These processes also relate to the concept of sympoiesis involving "making-with" each other.

3.3.2 CHALLENGES

While Wave One provided valuable creative space to explore possibilities and potentialities there were several practical and methodological challenges that needed to be addressed. These challenges included: environmental issues, participant numbers, the role of the Visualist and visuals, interaction issues and data collection methods. These areas needed to be modified to better improve immersivity, connectivity and reflection from the participants of their experience in the subsequent workshops.

The physical environmental presented various issues, including the screens not meeting and projections not covering screens (see figure 37 and 38), natural light hindering the projection visibility, and the performance-zone lacking clear boundaries. In figure 39 you can see the back white central wall that I projected onto, which provided a playful starting point for studio practice, allowing moments of connection between images and bodies, however, this space was not ideal and necessitated changes.

Fig. 37. Workshop set-up, Wave One.
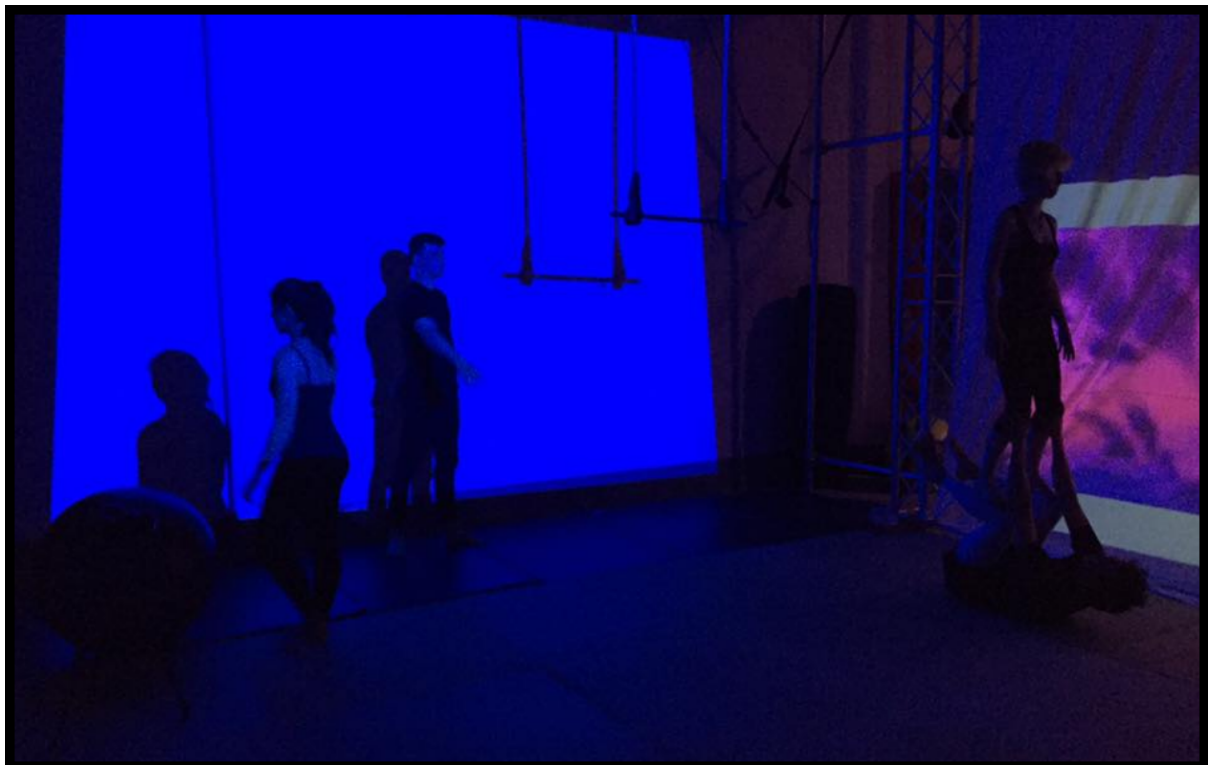
Fig. 38. Performance-play, Wave One.

Fig. 39. Studio Space, Circus House, Wave One.

In Wave One, participants numbers were high as there was a lot of interest in the project, participants came from various performative backgrounds, such as contemporary dance, break dance, acrobatics and aerial arts. whilst this allowed a creative diversity it caused navigation issues that interrupted flow. In figures 40 and 41 below this point is illustrated showing a spatial congestion and a high ratio of Performer-participants from multiple-disciplines. These factors affected the navigation paths and disrupted collaborative opportunities between the Performer-participants and projection.

Fig. 40. Performer multiplicities (version one), Wave One.

Fig. 41. Performer multiplicities (version two), Wave One.

In response to the challenges of this Wave, I made the decision to move away from using three Visualists, operating independently, preloaded content towards a single Visualist role

adopting responsive software, Modul8. Whilst this was an effective starting point it limited possibilities for dialogic interplay. This shift became instrumental in the emergence of the PPP.

Interaction between the Performer-participant and Visualist was hindered by two distinctly missing elements, firstly there was the absence of a shared and connective warm-up, where both the Performer-participants and the Visualists were brought together to develop connections between each other. Secondly unresponsive visuals, with no real-time reaction or connection to the Performer-participants meant that there was a lack of liveliness.

Finally, the data collection methods, in this Wave a questionnaire (see Appendix), needed to be replaced by a process that led participants into giving more detailed responses. When asked "How would you describe you experience?" Onions stated: "Immersive, creative, thought-provoking" (Onions, workshop two, Wave One). When asked what is your favourite element of the project, Lochrie responded: "the evolution of the process." (Lochrie, workshop two, Wave One) and Barber replied: "reacting to different shapes and being able to be free." (Barber, workshop two, Wave One). When participants were asked "If you could change or improve something about the workshop what would it be?" Onions stated, "only make the projection screens bigger, but it totally works already." (Onions, workshop three, Wave One).

While the questionnaire ascertained information it was brief and somewhat superficial, this was in part due to the questions asked, as they were too open but also because participants didn't know what or how to say what they meant. This could have been because describing an embodied experience can be difficult. Also, participants sometimes gave one-word answers or left questions blank completely.

This process was subsequently replaced by semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998). As I, the researcher, could guide participants more, asking further questions in the moment to clarify answers that perhaps weren't clear. Also, I felt that when talking, rather than writing, participants would naturally be more forth coming.

3.3.3 VISUALIST-PERFORMER-PARTICIPANT SYNERGY: BUILDING CONNECTIVE TECHNIQUES

During Wave One, the significance of the Visualist's role and the responsiveness of the visuals became increasingly apparent. It was through these workshops that the necessity of adopting real-time image manipulation software, Modul8, proved essential to develop a responsive non-verbal language between the moving body and projected image.

This technological development allowed me to generate more creativity autonomy and informed the subsequent development the connective techniques: the Suggestive Spectrum and the Shifting Shape System. These techniques are facilitator led with verbal cues, bringing together the Performer-participants and the Visualist in responsive image building processes. Verbal cues and responsive action, along with image projection bring about an intermedial and immersive environment where a sympoietic relationship can be established. The process in both techniques consist of suggestion, visualisation, actualisation and mobilisation of either colour (Suggestive Spectrum) or shape (Shifting Shape System).

Both these connective techniques help Performer-participants transition into a more open and responsive state, letting go of constraints or expectations, entering a shared space where they can connect to the Visualists/visuals. Through these connective techniques a felt experience through a non-verbal communicative method can be adopted, and through this, new knowledge is generated. Both these techniques can be found in the Glossary of Terms, and they are further explored in Chapter 4: Wave Two. They both generate pathways for creative connections and develop a systematic interpretation system between the Visualist and Performer-participants. These connectives essentially develop the collaborative synergies and interrelations (Leach & Stevens, 2020) so that creative exchange can be activated.

3.3.4 ADJUSTMENTS

Following this Wave, several key adjustments were initiated, to improve immersivity and intermediality. These changes required a change in the venue (with no disruptions from exterior sound or uncontrollable, synthetic and/or natural light), the addition of a PA with audio controllability, improved technical equipment and support, screens that met, images that filled the screens, lower participant numbers, streamlined disciplines to

dancers/movement practitioners, the introduction of an ECP warm-up (including connective techniques), implemented rules (no talking) and imposed set boundaries (time specific sections in the Performance-play). Additionally, going forward I would become the Visualist and adopt the responsive image manipulation software, Modul8, which also would allow me to replicate the same image on multiple screens at the same time.

3.4   CONCLUSION OF WAVE ONE

Wave One revealed critical insights that shaped the methodological and practical evolution of the research. It exposed strengths and weaknesses and highlighted refinements needed to be made.

Spatial and structural observations included the initial set up, of parallel white sheets, a white wall, multiple laptops and Visualist operators. While this foundational setup supported initial interaction, uncontrollable lighting and audio, projection misalignment and outside noise all pointed to the need for a new space going forward. The absence of audio was addressed early in the workshops by introducing soundscapes and minimalist music to enhance immersion.

The term Performer-participant was introduced at the end of this Wave, to highlight the continuous choice between performative and participatory behaviour. Techniques such as mirroring, perspective play and gamification began to emerge in this exploratory phase.

Breakthrough moments occurred often in smaller groups. Performer-projection interaction was frequently interrupted by performer-performer improvisations, where participants explored moving with each other. However, when Performer-participants improvised with each other, through their relation to proximity to the projector as they played with perspectives they encouraged different effects on the screens. The progressions in this Wave highlighted the need for intermedial interaction between the Performer-participants and Visualist to evolve their kinespheres to develop a collective kinesfield.

The outcome for this Wave was to allow an emerging framework to reveal itself as each workshop had alterations that could then be tested. Responsiveness improved as the workshops progressed, particularly in workshop three and four, where Performer-participants

began to respond intuitively, in synchronicity as they mirrored one another's movements as well as interacted with the projections. This proved connection pathways were being established, yet more connection was required to the projections, which highlighted the need for the ECP warm-up and connective techniques. This Wave influenced the structural framework that I adopted for the subsequent Waves, involving improvisation and intentionality, to allow for an intermedial, interactive and collective improvisation space so that a connection between the Performer-participants and the Visualist could emerge.

CHAPTER 4: ANALYSIS OF WORKSHOPS & EMERGENT FINDINGS WAVE TWO

This chapter documents Wave Two, developed in response to Wave One. It reflects an emergent methodology based on responses observed and documented upon by the Performer-participants and Visualist. The research questions this chapter will address are the first and second:

What methods, approaches and environments prompt dialogic interplay between moving bodies and projected images?
What are the most effective communication strategies for the Performer-participant and Visualist?

Wave Two tested previous techniques and allowed the development of new processes. Continuing to explore non-verbal 'conversation' between the moving body and projected image.

The objective of this Wave was to explore interactive play between the moving body and projected abstract images, through improvisation, with a focus on how the Visualist responds to the Performer-participants movements. However, although the attention was on the reactions of the Visualist to the Performer-participant, the latter were asked to also be responsive to the projections.

While free play was central to the workshops, structured adaptions were implemented upon reflection of the previous Wave. These changes included the addition of a cross-disciplinary ECP warm-up and semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998) meaning this Wave was more formal and methodological.

4.1 KINESFIELD

The spatial setup for Wave Two took place within a black box, in the New Adelphi Studio Theatre, at the University of Salford. The dimensions of which were a depth of 11.4m x width of 11.8m. When the curtains were drawn, the performance space reduced to D 9.4m

x W 9.8m. The projectors required a distance greater than 3.6m to fill the projection space. Not wanting to reduce the Performance-play space or compromise image quality, I chose to front project, which proved to be a beneficial adaptation.

Projection was achieved using the software, Modul8, which allowed for real-time manipulation and marked the significant shift of becoming the sole Visualist. Using my laptop and a video splitter I projected on all three sides simultaneously. Participants had two points of entry, both on either side of the Visualist (fourth wall), and they remained in the Performance-play space from the warm-up to the end of the workshop. There were two cameras that were documenting the process, one for moving images and the other for still. (below figure 42).
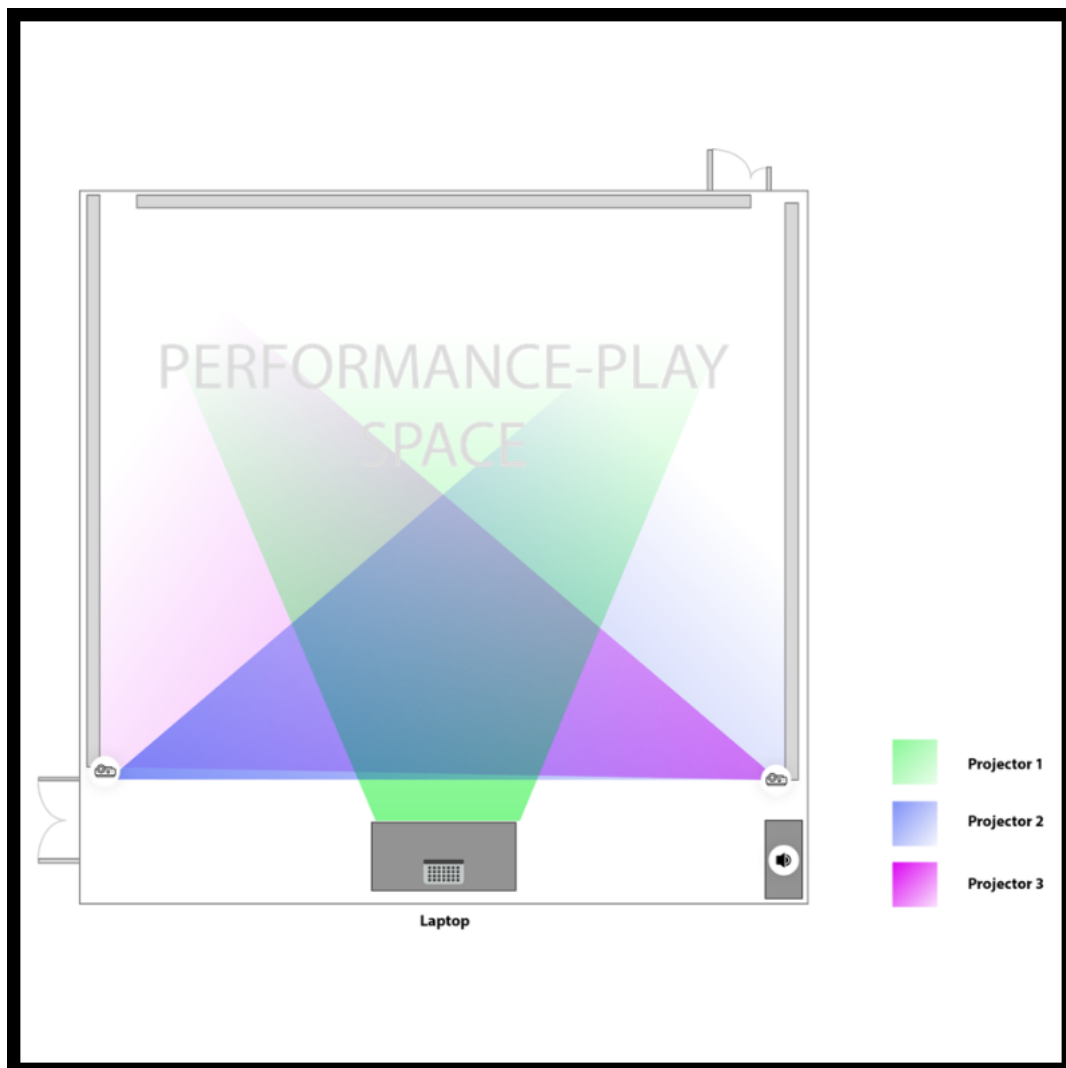
Fig. 42. Plan, Studio Theatre, New Adelphi, Wave Two.

This space supported 6 workshops and 3 participants, the Performer-participants were Anderson and Rangel Vieira da Cunha, and I was the Visualist.

Transitioning to the studio theatre in Wave Two offered several advantages: the absence of natural light prevented interference with projections, the setup could remain intact over consecutive days, a knowledgeable technician was available, the high-spec PA system enhanced the immersive experience, and the sprung dance floor provided a reflective and functional surface. This further developed the project by improving the environmental elements (in Chapter 3: Wave One).

4.2   DESCRIPTION OF WORKSHOPS

Each of the workshops in Wave Two was 2 hours, segmented into 4 parts. This included 15 minutes for documents to be read and signed, 30 minutes for the ECP warm-up, 30 minutes for the Performance-play and 30 minutes for the semi-structured interview (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998). There were 6 workshops in total in this Wave, 2 of which were with both Performer-participants and the Visualist and 4 that were one-on-ones, with each Performer-participant having two opportunities for interactivity and one-to-one time.

Workshops began with an Emotional, Cognitive and Physical (ECP) warm-up, this bespoke process was built upon feedback and observations obtained from Wave One where Performer-participants had engaged with visuals in the Performance-play but had not been directed on how to do this in the warm-up. This absent process was then included which encompassed the newly generated connective techniques: The Suggestive Spectrum and the Shifting Shape System to developed connective pathways between the Performer-participant and Visualist using colour and shape. These techniques informed an element of a part of 5-part process which also included the Three-Part Yogic Lung Breath, Progressive Muscle Relaxation Method, and self-directed movement. The aim was that connections built in the warm-up could then be explored and developed in the Performance-play. The workshop ended with a reflective, semi-structed interview between me, the researcher, and the Performer-participant(s).

In Wave Two, (figure 43) the setup evolved significantly, with interactive projections manipulated in real-time using the software Modul8. There was an extensive set of videos saved on my laptop ready to be pulled into the live mixing desk. Videos were saved under various themes for the warm-up, they included: videos of outer space for the opening section which involved the yogic relaxation exercises, the three-part lung breath and the Progressive Muscle Relaxation Method. Various colour plates were group together for the Suggestive Spectrum and multiple versions of shapes were gathered for the Shifting Shape System. For the self-directed movement section, images were borrowed from one of the numerous video bank categories used in the Performance-play, as this was the section that preceded it, allowing for a smooth transition. The Performance-play used videos from image banks titled: abstraction, psychedelic and space. The videos were chosen based on what initiated reactions in Wave One but with multiple options to choose from. Videos were constantly manipulated using various tools on the visual mixing desk (figures 43 and 44).

Fig. 43. warm-up during Wave Two.

(The warmup always begins in space with soundscapes playing while we centre, connect and release)

Fig. 44. 3-sided cube setup, Studio Theatre, New Adelphi.

4.3 PLAN FOR WARM-UP

The warm-up began once the Performer-participants and Visualist in the room, located themselves physically and emotionally in the space.

I, the researcher, described the workshop process and the ECP warm-up, inclusive of pre-existing exercises combined with new techniques specifically designed for this research. These techniques connected the Performer-participant and Visualist cognitively, creatively and actively to one another. Allowing for a generation of creative pathways to realise an image interpretation system through the Suggestive Spectrum and Shifting Shape System.

This combination of known and unknown, virtual and physical, directed and undirected informed the complex collaboration and interaction that was about to take place and guide this experimental and experiential 'conversational' process.

The Performer-participant was then asked to lay in the centre of the performance-zone, on their backs, hands relaxed and by their side, feet allowed to drop to either side. The

Performance-zone was indicated by the three screens which have outer space projected on them (figure 45).

Fig. 45. Anderson, Wave Three.

Participants were assured they were in a safe and secure space with a focus being drawn to breathing, I stated:

> with each breath you are more relaxed and more connected to the floor, with any tension you may feel, slipping away. You feel an enormous sense of well-being, connectedness to the space and overall, you feel in a relaxed and safe environment. You are in the exactly the space you need to be and any sounds, images, emotions and sensations that you become aware of can be acknowledged and listened to.
> (Stott, Wave Three)

4.3.1 THREE PART LUNG BREATH

Following this the first exercise, the three-part lung breath, brings awareness to the flow of oxygen through the chest, diaphragm and abdomen (Figure 46). This exercise allows participants to take the breath through the lungs from shallow breathing to deep breathing, oxygenating and relaxing the body. With each breath initially in the chest (upper lobe), then the diaphragm (middle lobe), and finally the abdomen (lower lobe), participants feel more

relaxed. Pranayama (Yogic breathing) allows participants to feel calm, relaxed, using the lungs to their full capacity. Pranayama is focused on improving the energy of the body and the mind and increasing their ability.
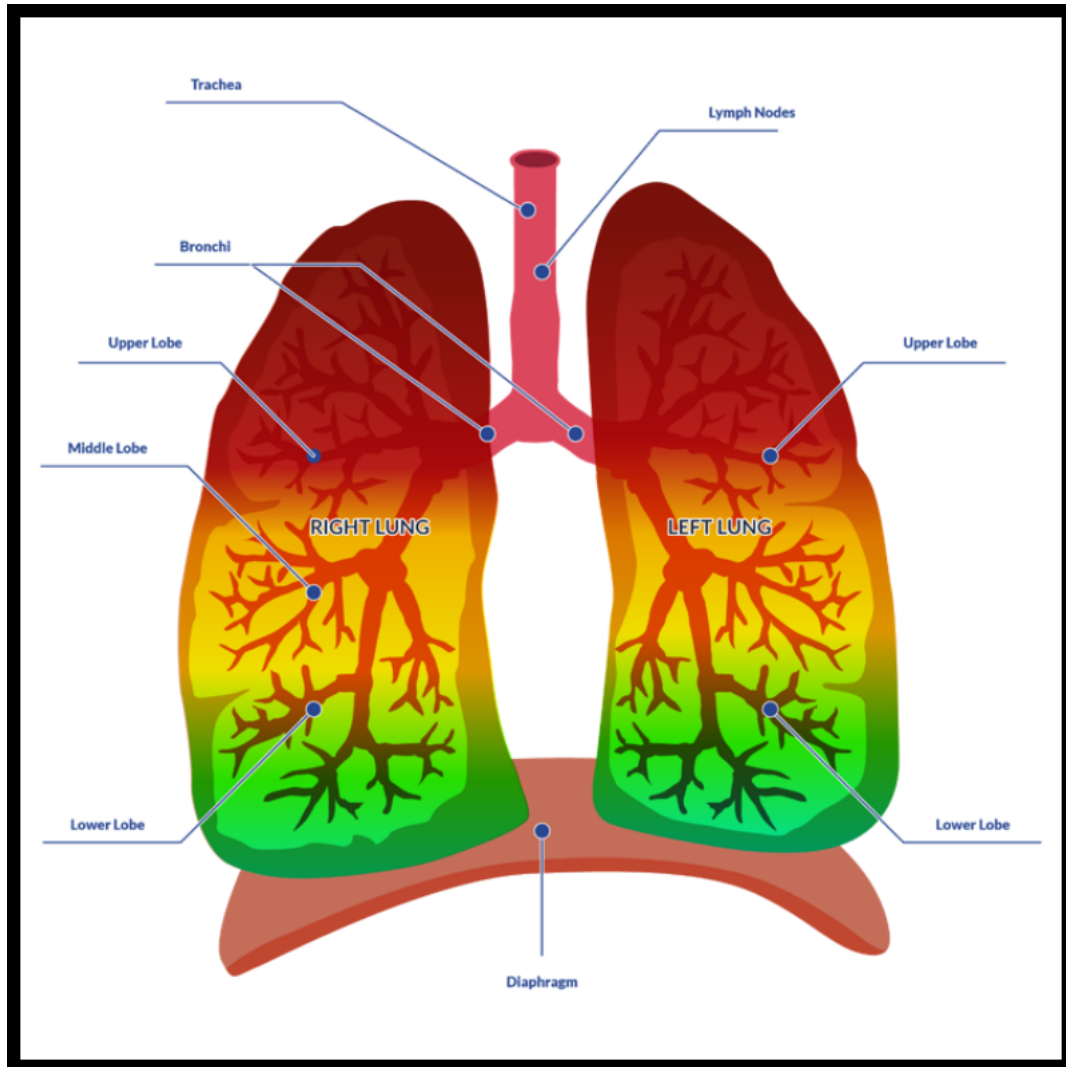
Fig. 46. Three-part lung breath, Wave Two.

4.3.2 PROGRESSIVE MUSCLE RELAXATION METHOD

The second exercise is the Progressive Muscle Relaxation Method, which is done in two parts, firstly the tensing of individual muscle groups and secondly the releasing of them, this is done in conjunction with the breath. Contracting the muscles when breathing in, for approximately 5 seconds and releasing the contraction when breathing out, again for 5 seconds. This exercise begins in the feet and moves up the legs, it then progresses to the buttocks, lower back and stomach and then moves up to the chest and upper back, then the

arms, shoulders and neck and ends in the face (figure 47). Whilst lying on the floor in this relaxed state, participants are ensured of their personal, emotional, cognitive and physical safety as they lie in the space, with eyes closed, allowing words of encouragement and positive suggestion, to flow over them.

It is important to feel relaxed and in open state of mind, to let go of any physical tension or tightness, so that the body goes into the Performance-play feeling balanced with no body part holding tension and therefore at a disadvantage.
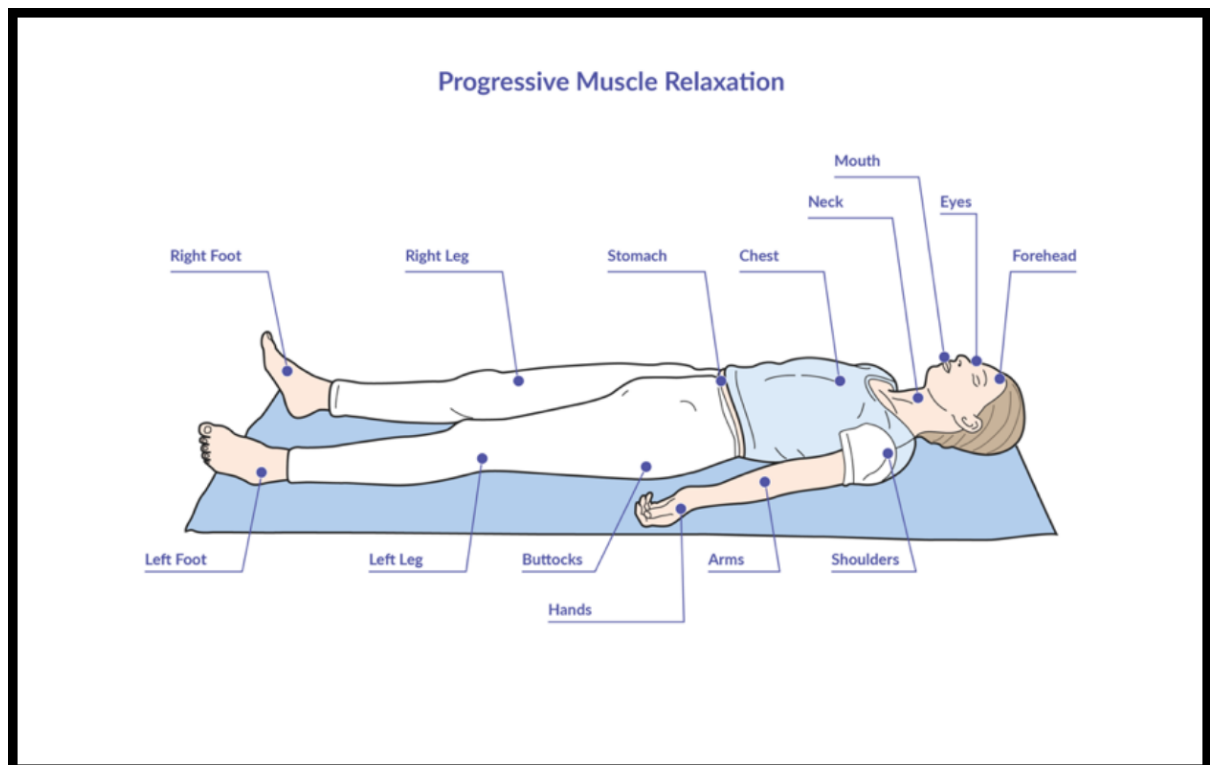
Fig. 47. Progressive muscle relaxation method, Wave Two.

4.3.3 SUGGESTIVE SPECTRUM

The third exercise is the Suggestive Spectrum (figure 48), a connective method, which is a processual tool, involves participants being given a suggestion, which is then visualised and manifested in the body through embodiment and actualisation. I then simultaneously project what is visualised by the Performer-participants. This process is the beginning of the building of an image interpretation system, developing an interpersonal process of signification between the Performer-participant and the Visualist, to develop a connection between body parts and colours.

Participants begin this exercise lay down, with eyes closed, however they open them as it progresses through the spectrum "Where does the colour belong in your body?" This will vary and can move and change throughout the warm-up and Performance-play.

There are three wheels within the Suggestive Spectrum, the primary wheel shows the colours I use in the exercise, the secondary wheel is the variants I may use and the third wheel on the outside gives' examples of body parts the Performer-participant may feel said colour to initiate, this is not prescriptive but suggestive. This outer wheel is based on where they may feel the colour, to give participants and the facilitator an idea that colour can affect anywhere and everywhere in the body. It is important to remember that the outer wheel can spin, and body parts can connect to different colours, which can move through the body. The diagram is a suggestive map but not a definitive one.
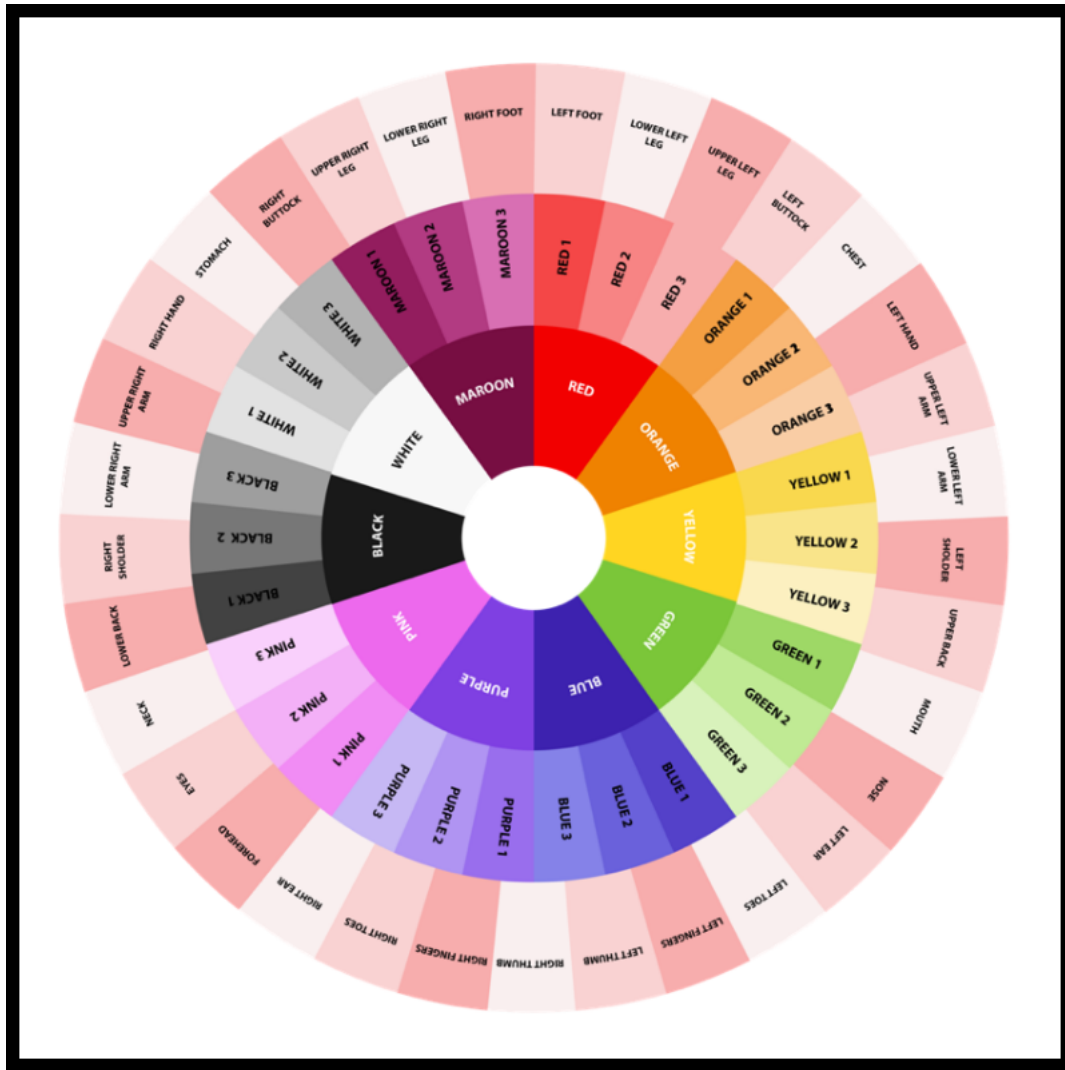
Fig. 48. Suggestive Spectrum, connective technique, Wave Two.

4.3.4 SHIFTING SHAPE SYSTEM

The fourth exercise is the Shifting Shape System (figure 49), also a connective method, involving imagining shapes and feeling where they reside in the body. These shapes prompt movement and connection with the Visualist. As with the Suggestive Spectrum, there are four stages: suggestion, visualisation, manifestation and actualisation.

As each shape is suggested, the Performer-participants visualise said shape, I the Visualist project it into the space and it is then manifested in the body and actualised to motivate movement. The prompt that "shapes can multiply and move around the body", is given, and at this point images begin to multiply and move on the screen. Movement is corresponding

and responding to the shape generation, which with each new connection builds a series of pathways to develop an image interpretation system.

These connections that happen during the warm-up may be used later during the Performance-play. However, Performer-participants do not need to replicate what happened in the warm-up, whereby a colour or shape may have activated a certain body part but moreover allow the experience to inform and prompt the 'conversation'. Therefore, it cannot be assumed that each colour and shape given a body part during the warm-up will stay the same, this organic flow and change is to be expected in the practice and play.
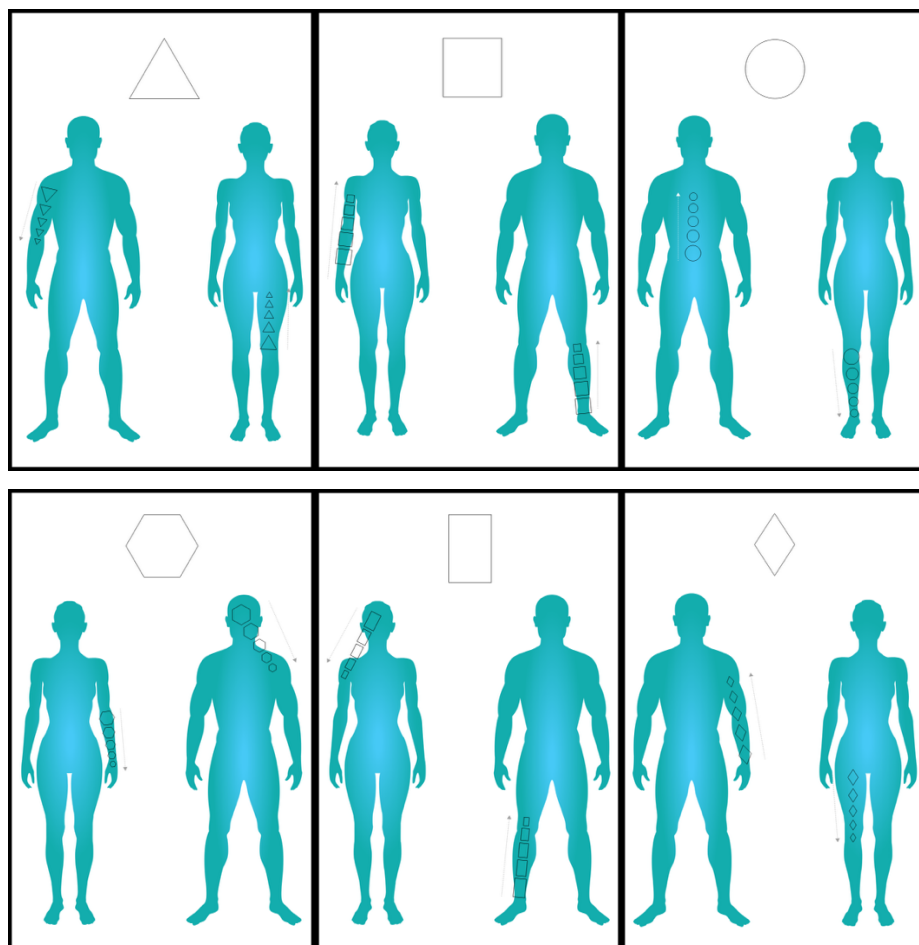
Fig. 49. Shifting Shape System, connective technique, Wave Two.

4.3.5 SELF-DIRECTED STRETCHES

The fifth section of the warm-up is where the Performer-participants explore self-directed stretches and movement, with no instruction, as verbal cues cease after the Shifting Shape

System. Performer-participants continue to shift through stretching, counter-stretching, floor movement and interactive actions in relation to the space, images and environment, always thinking about connectivity. The Performer-participants and Visualist have time to explore their own movement and image generation, to fully warm themselves up. Then I, the Visualist, reset the software and the music and consequently we move into the Performance-play.

The Visualists/director/researcher/myself has multiple versions of colours and shapes pre-set in Modul8, so while guiding the Performer-participants through the warm-up and giving verbal direction(s) and suggestion(s) I activate images, colours and shapes through the software simultaneously. These activations are related to the directions, for example when Performer-participants are lay down with eyes closed imaging red, I, the Visualist, activate red on the software so that all the screens project red.

*The Visualist can take part in the Three-part Lung Breath and Progressive Muscle Relaxation Method from a sitting position to let go of tension and feel connected to what is happening. They must however be at the desk and activating images, shapes and colour for the Shifting Shape System, Suggestive Spectrum and other parts of the warm-up to generate images for the workshops. However, they must also receive and give as part of the image interpretation system, to build connective pathways between them and the Performer-participant during the warm-up to find and practise their responsivity.

*All images used in the warm-up and performance play are pre-made and saved. Colours, shapes and animations are banked, and dragged and dropped in live, to be manipulated in real-time in response to what is happening, or to initiate a response from the Performer-participants. They are also layered and altered in a live environment, and this is essential as part of the Visualist preparation for the warm-up and Performance-play.

4.4   ANALYSIS & OUTCOMES

In this Wave, there is a point of 'arrival' signifying a pivotal transformation within my process, whereby research-led-practice, from the previous Wave, informs the emergence of a new understanding, characterised by significant adaptations, in this current Wave. In this analysis section there are sub-categories through which I explore findings, they include:

logistical and practical adaptions (including becoming the sole and responsive Visualist), shape & colour, 'conversational' flow & interpretation systems, structured prompts and choice as well as intermedial connections.

As the theoretical concepts and practical experiences combine, this Wave represents a point of 'arrival', inviting rest and reflection, and allowing the implemented changes to take on a tangible form that emerged from previously intangible elements. By embracing change, in this complex landscape this point of 'arrival' is a transformative moment, that demonstrates the growth of the research and its transition from practice-led -research to research-led-practice.

4.4.1 LOGISTICAL & PRACTICAL ADAPTATIONS

Logistical changes, boundaries and new prompts established a productive environment to encourage a performative dialogue through interrelations and collaborative synergy. My method in each Wave was "repetition with difference" (Bolt, 2016:132), where new information continuously informed the next stage of development. The key changes from Wave One to Wave Two included adjustments in the environment/warm-up, participant numbers/disciplines and my role as the Visualist. The growth of the project was built on collective experiences and insights found what needed to be addressed in this Wave.

Participant numbers were reduced significantly in this phase, partially due to the government's restrictions on large gatherings during the Covid Pandemic. Secondly smaller groups were also preferable for developing a more intimate and immersive environment and thirdly, I wanted to use only movement-based practitioners to get more specific insights[23]. Therefore, the performer disciplines were narrowed down to include participants form only dance and theatre performer backgrounds, rather than those with training in circus and acrobatics. There was either a two to one ratio of Performer-participants to the Visualist, or one-to-one workshop with a Performer-participant and Visualist.

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[23] It is important to note that some of the participants from Wave One no longer worked in creative arts anymore or had relocated.

The role of the Visualist and visuals was something that changed quite significantly in this Wave. I became the Visualist, I obtained and practised with the software Modul8, using videos and manipulating them in real-time. This was a sharp learning curve for me as I had no previous experience. However, I felt it necessary for the project as I had wanted the visuals to be live in Wave One, by this I mean, reactionary and adaptable in real-time. I also felt it would be easier to make what I wanted to happen if I was the visual responder, rather than trying to communicate this with someone else. I operated the Modul8 visual desktop from my laptop to project, manage and edit videos responsively (figure 50 and 51).
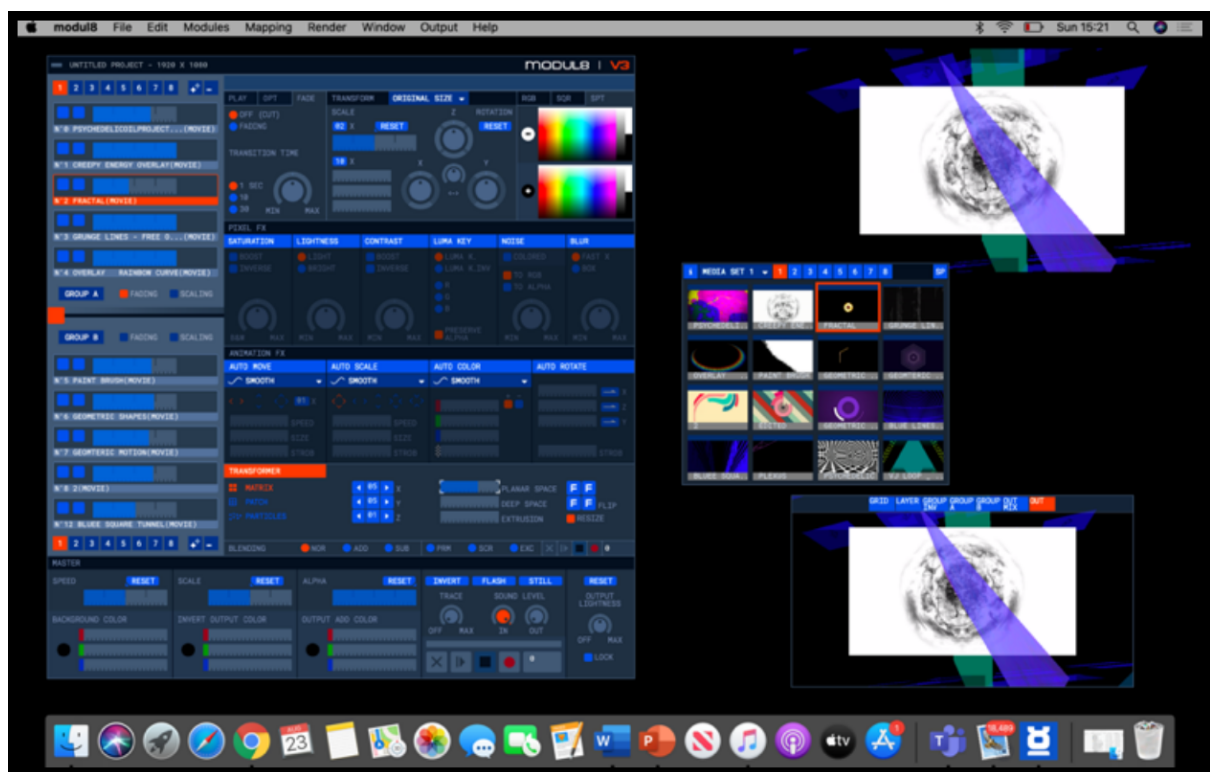
Fig. 50. Modul8: the software (version one), Wave Two.

Fig. 51. Modul8: the software (version two), Wave Two.

The mixing desk as seen above shows the visual console. A key development is that this software allowed me to mix, alter, modify and adapt images in real-time, the inputs came from pre-made videos, saved in my video banks on my hard drive. The videos from the banks were pulled into the media sets (box on the right in the middle), of which there were 8, and each media set had 16 video slots. These were then dragged and dropped into either one of the channels, group A or B (large box on the left), which had 5 video slots and 8 chapters each.

The modified input images responsively to what Performer-participants actioned in the space. To the right of these two channels (right hand side of large box on left), there were the mixing options, which included but were not limited to transitions, time, saturation, lightness, contrast, noise, blurring, scale, colour and rotation options, transforming, as well as fading, cross fading and opacity. The top right box gives the Visualist a preview as to what is being manipulated on the operating desk and the bottom right box shows what is being projected, in this instance it is the same, as in this screen shot, as I had activated the preview to project.

I also invested in a splitter which meant that what I created would be split into three separate lines so that the same image was being projected on the three screens, making the space more encompassing and immersive (figure 52).

Fig. 52. Studio Theatre, Wave Two.

Interaction issues that emerged in Wave One were also addressed in this Wave, firstly the warm-up appeared to be missing connective techniques to create pathways between the Performer-participants and Visualist. This led to developing the ECP warm-up, inclusive of the connective techniques. And I tackled screen issues by hanging the sheets in this new space so that they met, and the projections covered screens (figure 53). I also had access to better technical equipment; natural light was no longer an issue and easily controllable lights available.
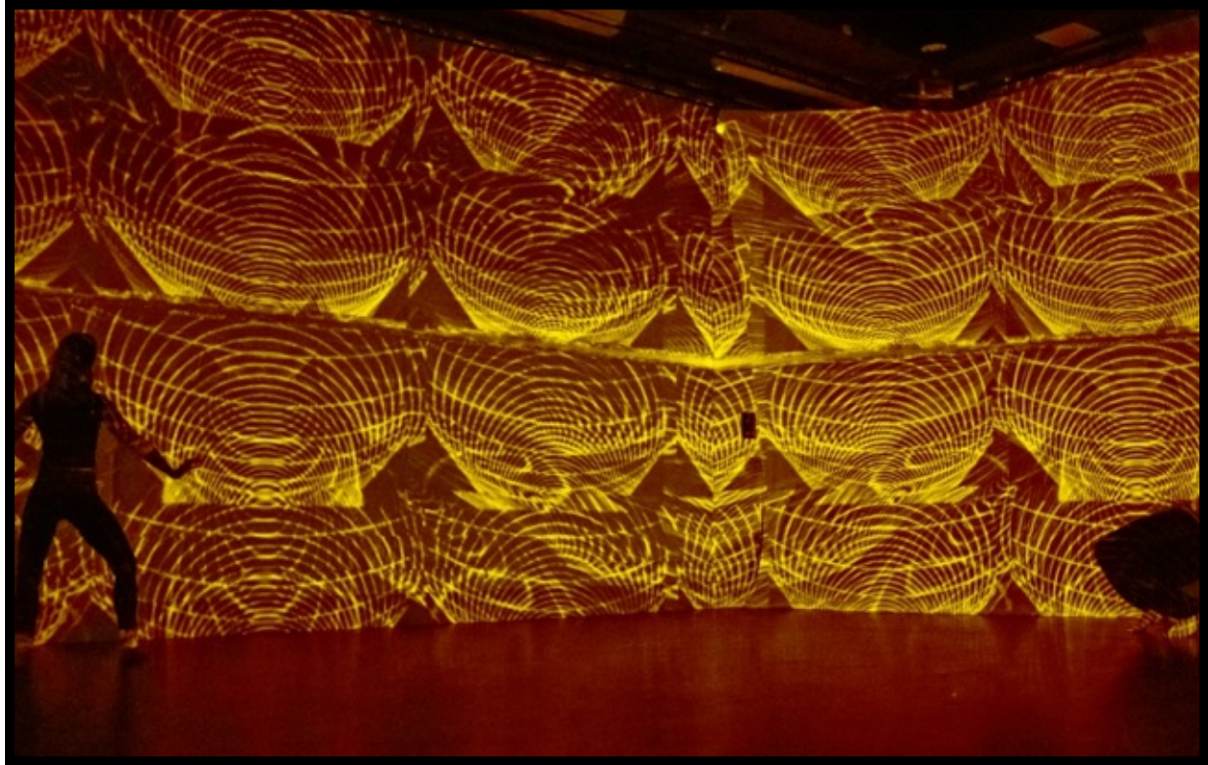
Fig. 53. Setting up, Studio Theatre, New Adelphi, Wave Two.

Data collection methods were also changed from the questionnaire handed out at the end of each session in Wave One to semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998) carried out in person in Wave Two. The patterns evolving from practice through continual reflection and analysis were obtained through these semi-structured interviews, in a systematic yet flexible approach so that I could begin to form theories.

Anderson, the Performer-participant who had also taken part in the previous Wave, observed significant changes in the process both technically and conceptually. Anderson noted:

> It feels like the projects matured; I think last time we had a lot of props on stage that we could hide behind…I remember that from the first one there were some quite nice bits with performing behind the screen and performing in front of the screen. That sort of mirroring thing was quite nice…it's just more complete. (Anderson, Wave Two:228)

This statement highlights the projects maturity, growth and sophistication in comparison to the previous Wave, it also highlights the theoretical developments in my practice and research mirroring the research cycles found in the iterative cyclic web (Smith & Dean,

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2009). Demonstrating how each Wave of practice adds more understanding and complexity whilst refining methods which ultimately allows growth, flow and processes to develop.

Anderson also appreciated the addition of the ECP warm-up, describing it as 'liberating' mentioning the importance of establishing a "safe space" (Anderson, Wave Two:214). During the Performance-play, Anderson considered improvising with Rangel Viera da Cunha but hesitated due to their lack of prior interaction. His feedback, alongside comparisons between the Wave One and Wave Two workshops, revealed significant developments, including the addition of structure, live images and extended playtime. Anderson also noted that the technical improvements and seamlessness of the projections, enhanced the overall experience. Anderson stated:

> This time it's just the floor and just moving around but I think you've got a lot more control of the space. I think it's having the outside techies, whereas this time as soon as I came in the space it's like we're doing a warm-up, we're doing this, we're sitting down…it feels more mature and just a bit more stripped back…it's just more complete technically, it's just how the projections are all connected, there's no gaps in the projections screens.   (Anderson, Wave Two:227)

Wave Two featured a more structured framework, allowing an immersive environment developed through guidelines still incorporating free choice but limiting disruptive behaviours that prompted a shift in the practical methodology.

4.4.2 SHAPE & COLOUR

A key development in this Wave was the identifying of Performer-participants idiosyncratic responses to images, such as Anderson's preference for circles (figure 54) and Rangel Viera da Cunha's preference for slower image transitions. These varied preferences within a small sample group highlighted the need for a flexible approach to accommodate individual differences in future workshops.

Fig. 54. Anderson & Rangel Vieira da Cunha in the blue pulsating circle, Wave Two.

In one instance, Rangel Viera da Cunha made a triangle shape, which I then projected (figure 55). I started to multiply and spin the triangles as she then followed by making a flipping action with her hands (figure 56) seen as Rangel Vieira da Cunha flips the images with her arms (0:15) and then her feet (0:19). In figures 57 and 58, this movement of the images through the feet demonstrates the breaking of a cycle while continuing the dialogue. This interplay between the Performer-participants actions and the Visualists responses, highlighted the aesthetic and poetic aspects of the practice.

In figure 59 there are 3 shapes being projected, a triangle, squares and decagons, these multiple shape options allow for the 'conversation' to follow different avenues through shape engagement, whilst the most prominent shape appears to be leading the 'conversation'.

Fig. 55. Rangel Vieira da Cunha with geometric shapes (version one), Wave Two.

Fig. 56. Rangel Vieira da Cunha with geometric shapes (version two), Wave Two.

Fig. 57. Rangel Vieira da Cunha and Stott with geometric shapes, Wave Two.

Fig. 58. Rangel Vieira da Cunha with geometric shapes (version three), Wave Two.

Fig. 59. Rangel Vieira da Cunha with geometric shapes (version four), Wave Two.

Both participants noted the impact of shapes on their movement, with circular shapes being particularly engaging. The circular images in Wave Two (figure 60 and 61) activating both participants, prompting movement and interaction.

Reflecting on the two days of experiments, Rangel Viera da Cunha preferred the slower images and transitions on the second day, while Anderson noted a natural shift in his interaction with the projections, moving from initial improvisation to a more methodological approach.

Fig. 60. Anderson & Rangel Vieira da Cunha in blue & red layered tunnels, Wave Two.

Fig.61. Anderson & Rangel Vieira da Cunha, Wave Two.

Here Anderson and Rangel Vieira da Cunha can be seen in blue circles that are being overlaid, with one image overlapping the other. After one image is manipulated, the second image also goes through modifications, on the transformer section in Modul8, by increasing the matrix (X), the patch (Y) and the particles (Z) and adjusting the image scales in response to the Performer-participants movements.

Here Rangel Vieira da Cunha can be seen in 'conversation' with the projected images on the screen, made up of red, pink and blue colours with circles, lines and triangles. These intense hypnotic images with multiple layers call her to action. Infront of the central screen, Rangel Vieira da Cunha reflects the rotating shape, almost touching it with her feet. As the shape spins, so too does she, transitioning to an open second position, she appears to transform it into a cube.

Anderson had mentioned that he liked blue hues and circles would calm him, so these became his preferences for colour and shape, which helped build his interpretation system and created a visual language that supported emotional regulation and sensory engagement (figures 62 - 66).

Fig. 62. Anderson with blue and cylindrical/circular shapes (version one), Wave Two.

Fig. 63. Anderson with blue and cylindrical/circular shapes (version two), Wave Two.

Fig. 64. Anderson with blue and cylindrical/circular shapes (version three), Wave Two.

Fig. 65. Anderson with blue and cylindrical/circular shapes (version four), Wave Two.

Fig. 66. Anderson with blue as the dominant colour, Wave Two.

4.4.3   CONVERSATIONAL FLOW & INTERPRETATION SYSTEMS

When projecting shapes as the Visualist, I observed that different forms generated varied responses. A reoccurring theme was the emergence of circular feedback loops, where participants and projections fed into each other's movements, creating an evolving dialogue. However, to progress the 'conversation' one must break the circular flow, to keeps it lively and moving forward. This tension in the work is recurring and knowing when to move on and break the cycle is key. This is naturally found but also reiterated when preparing participants. Sometimes breaking the cycle, for the Visualist, would involve going back through the layers to simplify what was happening on the screen or pull whole sections out. My cue for this would often be seeing the Performer-participants stuck in a moment or appearing to signal resets.

However, I would be drawn to continually use new images, this led me to realise that this pull to create a new each time resonated with how Anderson felt when he described wanting to offer new moves and wondered if he already given his best self. This common feeling of having to 'perform' and show our best self through many variables is one that must be worked through.

Rangel Viera da Cunha states: "I think the space… I feel more comfortable …but I don't know how to move…and I think 'I can't stop'" (Rangel Vieira da Cunha, Wave Two:221). Rangel Viera da Cunha noted the constant need to be in motion, expressing a sense of comfort in the space but also uncertainty about how to move.

This incessant motion can be seen here where Rangel Vieira da Cunha reacts frantically to the images, initially with her hands (0:15- - 0:19), pushing the projections to the side, only for more to shift across. She then lies down (0:19 – 0:32) and begins to use her feet to move the image. This continuous movement facilitated a feedback loop between the images and the Performer-participant, heightened by the frenetic drum and bass soundtrack which amplified the intensity and urgency of the exchange.

An image interpretation system was built anew in each workshop, emerging from the specific dynamics of the moment between the Performer-participant and Visualist. Despite this sense of continuous reinvention, returning Performer-participants accumulated system connectors,

tacit cues and embodied memories, built by experiential references which informed subsequent (re)actions. This accumulation did not produce a fixed system but allowed for responsive play through developing nuanced improvisations. In this way the interpretation system was reflecting a rhizomatic process of becoming, where each encounter allowed experience to inform the present, without stabilising it. With each interaction a forged intimacy developed an exclusive embodied dialogue.

Each interpretation system was treated as a new emergent coding each time, and each time it transitioned to and in the moment. Anderson comments on his developing interpretation system stating:

> I think I managed more connection to shape this time…I felt like the projections were following me, not the other way around…I started trying to pull down the lines and it was like no, now I'm following the projection. But if I do a bit it sets up like a non-verbal dialogue between me and you.   (Anderson, Wave Two:237)

Anderson highlighted a moment of connection, describing when he first felt the images following him, he then instinctively responded to them, this was in part shaped by prior workshops, as he had developed an electro-embodied familiarity with the projected images. This demonstrates a layered experience, of present spontaneity combined with residual memory to allow an image interpretation system to emerge and a dialogue to be had.

When building connections through a mutual understanding of each other in the space, responsive visuals and physical bodies co-create through an embodied language. This unspoken dialogue goes beyond just doing what you think the other participant will like or respond to but also initiating response regardless of preferences or despite them.

Anderson would run in circles, and this became known as a 'reset' signal (figure 67) in the workshops, I took this action to mean a reset which Anderson later confirmed in the reflection process. Anderson also stated: "It's a little bit like what you were saying about you now know the shapes I like and the colours that relax me and you know how to control those little signals, and I know" (Anderson, Wave Two:240) here he is recognising what he likes and dislike and how maybe this is used to control or affect him due to knowledge gained through the ongoing process.

Fig. 67. Anderson running in circles/reset indicator, Wave Two.

The figure below shows Anderson engaging with the projection while I, the Visualist, respond to his movements. This electro-embodiment demonstrates another moment of becoming and interaction. What is illustrated here is my response to his (re)action to the visuals projected, a reciprocity and a continuous physical feedback loop. This progression was made by prioritising elements that encouraged engagement and moved away from disruptions, allowing moments of rest.

Fig. 68. Anderson caught in the projection, Wave Two.

4.4.4 STRUCTURED PROMPTS & CHOICE

Structured prompts were employed in the warm-up of this Wave, such as how to connect to colour and shape in the Suggestive Spectrum and Shifting Shape System. These connective techniques were appreciated by Performer-participants as they provided a necessary framework in the otherwise non-structured environment. Anderson likened prompts to the "rules of the game" (Anderson, Wave Two:216), these enabled constraints to help maintain the immersive space: "I liked them. I think it helps create the space, we know that once we cross that white line, we are in a performer mode. They're like the rules of the game almost." (Anderson, Wave Two:216) Here Anderson is explaining that crossing the physical line between the project space and the performance-zone signifies when he transitions from being a person in the space to a 'performer'. Boundaries and prompts helped Anderson, to navigate the abstract space and focus on the interaction with the images. Conclusively, prompts were found to be beneficial to build an interpretation system.

When Performer-participants were required to make choices in the workshop it could disrupt immersivity, momentarily pulling them out of the kinaesthetic flow. However, in responsive and reactive states, choice is never absent, it is subtly present, as a part of the embodied

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dialogue with the environment. Here choice making is instinctive rather than rational, particularly when confronted with opposing colours, shapes, or tempos. In such contexts, choice is not a cognitive imposition but an effective response, a perceptual felt (re)action through a thinking and feeling body, echoing Merleau-Ponty's concept of embodied intentionality where perception and (re)action are interlinked, and choice is felt before it is thought. To avoid a break in flow Performer-participants would benefit from being introduced to choice making in the warm-up through the addition of a choice-making exercise to inform and equip them to do this in the Performance-play.

4.4.5 INTERMEDIAL CONNECTIONS

Anderson was concerned as to whether he would be able to leave projected images behind stating: "I was a bit worried at the start I was going to get locked into the projections, but it was quite easy just to leave them behind and get lost in the space as well." (Anderson, Wave Two:214) Anderson also remembered a moment when he was making a circle (see below figure 69) which then was projected in front of him, he recalled trying to speed it up, and as he did, he noted that this moment "triggered play" (Anderson, Wave Two:242) in him.

Fig. 69. Anderson and his 'trigger play' moment, Wave Two.

Anderson explained his experience of playing in the workshops basing it on his relationship with me as a person, a performer and a technician. Anderson reflects on his previous experiences with technicians, explaining a shift from separation to relational entanglement, a 'conversation' between the Performer-participant and the Visualist, "I felt so good about this one because, I was like we're playing …I've worked with techies before whereas now it's like there's a relationship with the techies? that you don't normally get as a performer." (Anderson, Wave Two:242-243). This resonates with Kelli Zezulka's explorations of the evolving relationships in digital performance as she wants a recognition for the technical collaborators as co-authors (Zezulka, 2019:106). This also echoes what Steve Dixon felt when he called the digital programmers' "co-dancers" (Dixon, 2007:199). From my perspective I could feel this 'conversation' also, in this moment of play and it too was like nothing I have experienced before.

Moments of connection can be seen to happen at various points, one of which was when Anderson began tracing circular motions, that prompted me as the Visualist, to find a circle in my bank of shapes, project it, and manipulate it while Rangel Vieira du Cunha then actions a head spin as the circle moved on the screen in front of her. This moving, this tracing of the body over the image and image over body, was a 'triggering play' moment. This image to body and back again is the emergence of an interpretation system, in this moment shared by three participants with multidirectional pathways. Here we have the back-and-forth, which demonstrates Wave Two extending beyond its objective, this verges into the activity that is the focus of Wave Three. This emergence shows that connections are present and responsive pathways established, and it is proof that both the Performer-participants and Visualist have reached a state of "making-with" in a process of sympoiesis.

When asked if Performer-participants felt a connection to the Visualist most stated they didn't, but they felt connected to the images. Firstly, I was outside the marked Performance-play area, secondly, I was in the fourth wall, with no screen/projected imagery, so although they could see me, they would not often face me, as I was in a non-responsive space. Thirdly, the performers usually face out to the audience in a traditional process of performance. However, this was a workshop and a deviation from the traditional in favour of a progressive co-authoring space. Anderson stated:

> Yesterday I wasn't aware of you; I was aware of the projections. Whereas in this last one I was aware of you …trying to signal to you but especially when I was facing this way, I feel like I was firing more stuff at you.   (Anderson, Wave Two:239)

Often, I was not seen as part of the 'conversation' they were having, even though I was activating the images. Rangel Vieira da Cunha stated: "Because I think when I'm doing, I'm not thinking about the connection." (Rangel Vieira da Cunha, Wave Two:249) here Rangel Vieira da Cunha is highlighting that she is consumed with reactive embodied movement informed by the images rather than awareness or considerations of connections.

To develop a fluid exchange, where the image-maker responds to the moving body and vice versa, both need to be continually responsive: watching, actioning and receiving. These signals are inclusive of resets, such as Andersons running in a circle.

Preferences developed in colour, shape, tempo, layers or transitions, and they were used by both the Visualist and the Performer-participant to encourage or inspire the receiver. Also, importantly as a technician-dancer (Visualist/myself), I brought the experience of Wave One as a Performer-participant to that practice which gave an insightful vision from having been on both sides of the 'conversation'.

I reminded Anderson of a moment that impacted me where a projected black and white image appeared to catch him against the back wall, with arms open as if "surrendering to it". It felt like it was pulling him into the wall and if he stayed there long enough, he would become part of it. This can be seen in seen below figure 70, emphasising the sympoietic connection that was happening between the Performer-participants and Visualist. Here, Anderson became in this moment part of the architecture, creating an illusion with his body, where the physical and virtual collided.

Fig. 70. Anderson surrendering to the image, Wave Two.

4.5   CONCLUSION OF WAVE TWO

In conclusion the building of the relationship(s) between the Performer-participants and the Visualist was the foundation of how the image interpretation system manifested, as pathways were generated, through signalling and receiving, building blocks appeared. Surrendering to the image and movement alike was what was required for this dialogic interaction. This Wave marked a significant progression from Wave One, with the workshops moving to a more immersive setting, developed through controllable tools and an interactive kinesfield manifested by synchronised images and a seamless visual experience.

Becoming the Visualist and using the software Modul8, meant that responsive images were available. Also, a reduced number of participants, allowed for more focused interactions with the opportunities afforded by the software for multiple images to be projected and manipulated simultaneously. Performer-participants were required to frequently make choices, highlighting that decision making needed to be introduced into the warm-up.

The importance of maintaining a balance in the project became clear, with structure (prompts and the ECP warm-up) and spontaneity (live manipulation of images and responsive

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movement) sharing the foundations of the workshops. this shared space allowed a structured yet lively and immersive kinesfield to emerge so that an image interpretation system could be established, through association, interpretation and gamification that triggered play.

CHAPTER 5: ANALYSIS OF WORKSHOPS & EMERGENT FINDINGS WAVE THREE

This chapter documents the third Wave and the accompanying workshops within it. This is the final Wave and as such it is a refinement of the previous Waves with additions and adaptations put in place based upon feedback from Performer-participants, my experience as the Visualist and observations as the researcher.

The first two research questions will be leading this chapter:

What methods, approaches and environments prompt dialogic interplay between moving bodies and projected images?
What are the most effective communication strategies for the Performer-participant and Visualist?

What emerged from this Wave is how participants are affected by and consequently process, colour and shape, through a spectrum of emotions, embodiment and physical expression.

5.1 KINESFIELD

In this Wave, we are again in the New Adelphi Studio Theatre (D 11.4m x W 11.8m) and the setup is the same as it was in Wave Two, with the addition of an installation of a white track curtain, specifically made for the space, which runs along all three sides (see figure 71). This eliminates the joins between walls and curtains seen in Wave Two, which had improved from the gaps between screens in Wave One. The curtain (D 10m x W 5m), enhancing the room's width and creates a more immersive environment.

Performer-participants enter from one side to the left of the Visualist (stage right), before the warm-up and remain in the Performance-play space until the end of the workshop.

The Modul8 software was again used, with no adaptions other than new videos sourced. I did, however, notice a more developed and refined relationship with the software which led

to more confident and smooth transitions. Cameras also documented moving and still images of the workshops.
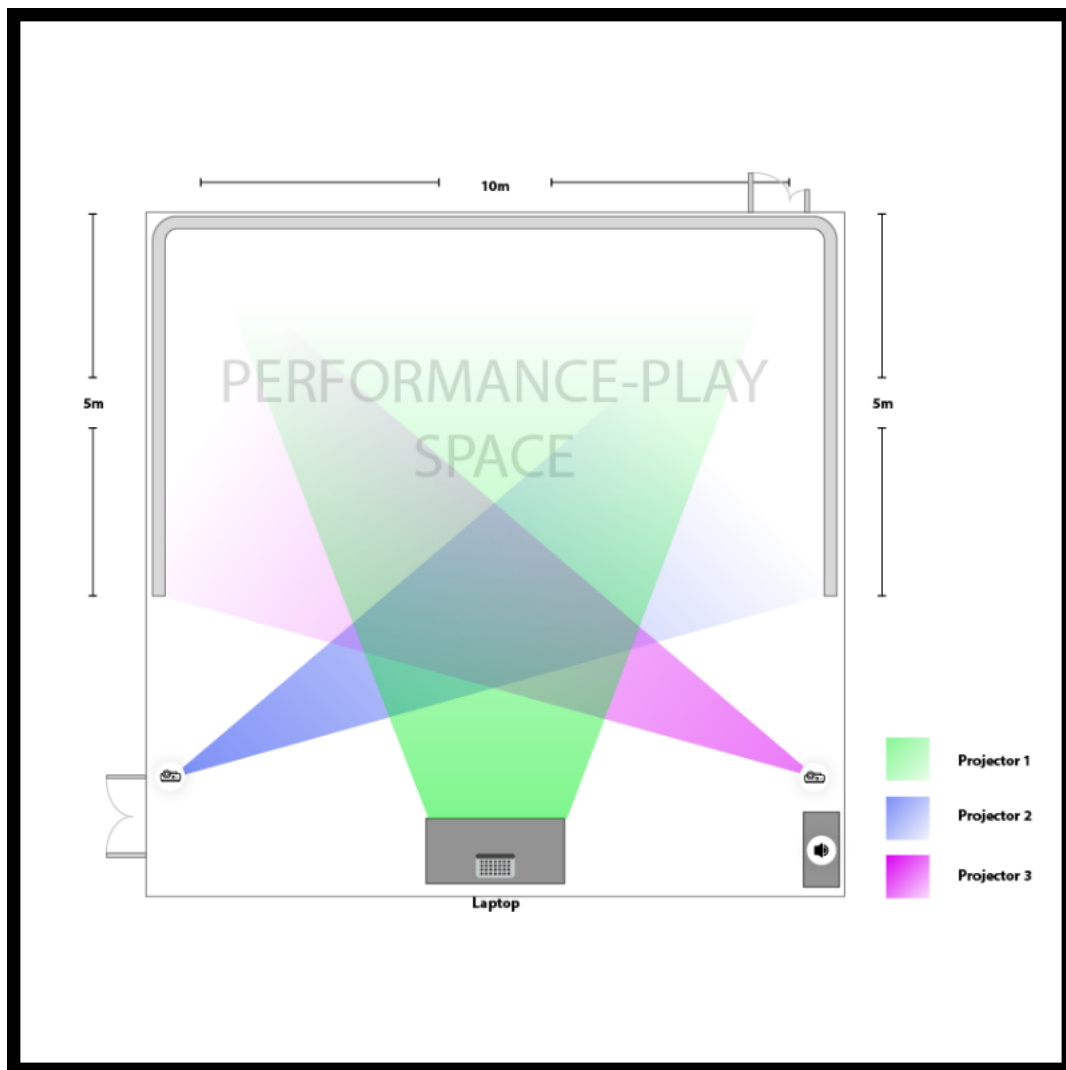
Fig. 71. Plan, Studio Theatre, New Adelphi, Wave Three.

This space supported 6 workshops for 6 Performer-participants, each having a one-to-one workshop. The Performer-participants were Anderson, Stanway, Astridge, Vethamony, Sykes and Herandi and I was the Visualist.

Returning to the Studio Theatre was reassuring in that I knew the space, it was controllable and reliable and because of this I was able to focus on my multiple roles as the researcher, facilitator and Visualist.

Below figure 72 shows the set-up of the operating desk where I managed the visuals and the soundscapes. To the right of the laptops is the splitter and the script and to the left in the central projector.

Fig. 72. Stott - the Visualist, Wave Three.

5.2   DESCRIPTION OF WORKSHOPS

Workshops were 2 hours, as in Wave Two, with 15 minutes for the documentation process, 30 minutes for the warm-up and 30 minutes for the Performance-play with 30 minutes for the semi-structured interviews (Glaser & Strauss, 1967, Patton, 1980, Creswell, 1998).

The workshops began with Performer-participants lying down in the space with positive affirmations being introduced (0:00-0:38) initiating the ECP warm-up which led into the Performance-play. The warm-up was now a 6-part process: 3-Part Lung Breath, Progressive Muscle Relaxation Method, Suggestive Spectrum (0:39-0:56), and the Shifting Shape System and the newly established Choice Method. Here diagonal and falling lines (0:43 – 0:52) changed into spirals, with triangles overlapped, getting the Performer-participant experienced with variables finally leading to Self-directed Movement, which flowed to the Performance-play.

This consistency in the warm-up, achieved through scripting, ensured that all participants had a similar experience, which was crucial for the research methodology to establish a somewhat invariable foundation so that participants had a similar experience in terms of preparation, emotionally, cognitively and physically (ECP) so that my practice could assess participants responses to projected images, with no one at an unfair advantage or disposition meaning that emerging patterns in the data were reliable.

The only variable in the images used in the 6-part ECP warm-up was in the Choice Method and Self-directed movement sections. Also, participant numbers were one-to-one in the workshops with subtle adaptions on the setup.

The Choice Method, a process by which Performer-participants and the Visualist navigated decision making, grew out of the need to practice multiple choice options, giving space to participants to explore multiple connections and develop responsive techniques. The one-to-one participant numbers meant that each Performer-participant was able to explore and build their own interpretive image system with the Visualist and the subtle environmental adaptions streamlined the projects kinesfield for an immersive intermedial dialogic interplay.

Anderson, who had participated in the previous Waves, noticed it was more developed which he found simpler and more connected, stating:

> I've got a little preconceived idea about what's going to happen. But it felt different from the last time. The intro I feel is more connected now. I don't know if you've changed the script a little bit? because by the end working with shapes and stuff and colours was really cool.   (Anderson, Wave Three:252)

Anderson also observed changes in the Performance-play, stating: "I noticed at the end, the visual with the stars when everything else goes away and there's only the stars that actually felt like we'd gone to a different place." (Anderson, Wave Three:257-258)

Stanway discussed her experience of the projections and moreover blue (figure 73), stating:

> I felt like I responded a lot to the blue ones like that was my favourite colour anyway but as soon as the blue ones came up, I was like right yes you know I feel, I feel the blue.   (Stanway, Wave Three:264)

Fig. 73. Stanway, Wave Three.

5.3   CHOICE METHOD

The Choice Method is a conscious decision-making tool that enables Performer-participants to respond with awareness and intentionality, drawing on perceptual, spatial and relational cues to guide their (re)actions in real-time. This technique is fundamental to the participants in navigating multiple choice in the Performance-play and builds on the Suggestive Spectrum and Shifting Shape System, where participants focus on single images, colours and shapes to find placement in the body and activate body parts. By engaging in decision making, through responsive embodied action the connection between the body and image can navigate numerous pathways through choice, play and improvisation. This approach emphasises the significance of choice in performance-making, enabling experimentation and the development of an image interpretation system and allows Performer-participants to make conscious choices that, through repetition, become embodied and instinctive.

In the Choice Method, participants are informed that they will be presented with multiple options as videos layer and transform. When this happens, they are encouraged to make instinctive choices, to where placement or initiation is felt. When impulses are less clear, a process of questioning and bodily listening is needed, prioritising which impulse to follow and respond to. Nalina Wait (2023) explores improvisation as embodied consciousness, stating:

> Teasing apart the specifics of these types of embodied consciousness assists the examination of the subtle but important influences they have on compositional approaches to improvisation. These types of embodied consciousness create the possibility for movement materials that are textural, directional, and founded on qualitative sensations. This approach reframes the idea of composition from one based on formal logic to one directly motivated by fluctuating affective intensities.
> (Nalina Wait, 2023:83)

This "embodied consciousness" (Wait, 2023) can also be seen in my practice, as the Performer-participants (re)act to the images in real-time, caught in an exchange with the projections, through an electro-embodiment.

The verbal cue that priorities are to be made, and no choice is wrong is given at the beginning of the exercise, and from then onwards visual prompts take over, where a listening to the body is required, so that an embodied reaction is found. The layering of images from single

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options, to two or more slowly increases. This process follows a line of suggestion in the form of the initial verbal cue, taken over by image projection, allowing for electro-embodiment and reactive interaction (figure 74).

The opportunity to experiment with choice is vital, as it is a fundamental principle within the image interpretation system, this collaborative improvisation process is developed as familiarity through practice and choice making is explored.
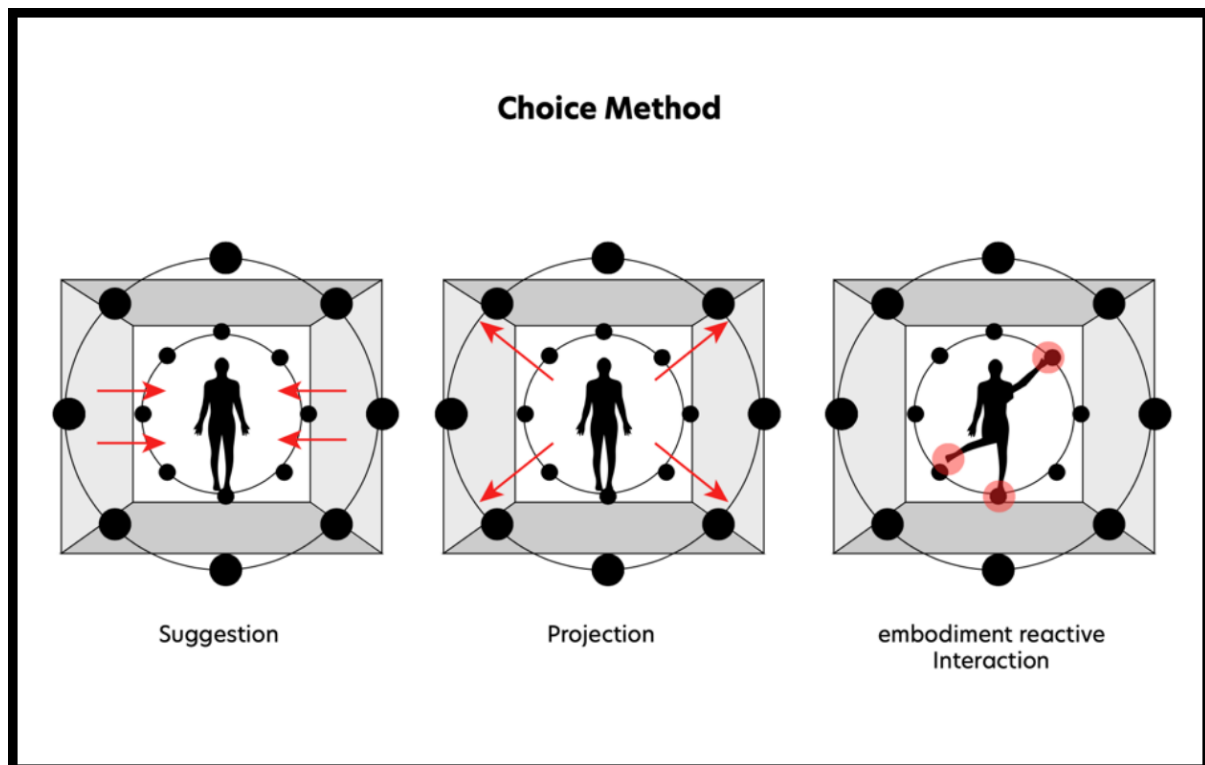
Fig. 74. Choice Method, Wave Three.

This method, where chance and choice collide, increases the directions a performance can go in, connecting the internal with the external. Chance and choice allow possibilities and potentialities for an electro-embodied othered-self to emerge, where lived and live activate responses from what could be considered the internal-self through dual temporal dimensions. The projections further complicate this binary, as they are not external, but manifestations and extensions of a co-authored other self. This intermediality, found through co-creation, moment-to-moment, affects how we (re)make, (re)create and (re)generate ourselves, others and our environment. This process echo's cyborgian, posthuman and new materialist understandings of selfhood where the self is not fixed but in a state of becoming being assembled and reassembled through affective, sensory and electro-embodied relations.

The transition from the ECP warm-up to Performance-play was designed to be seamless, carrying forward the connection to shape and colour without breaking the immersive and meditative state developed. Verbal cues reduced as the warm-up progressed and ceased in conjunction with the soundscape change.

5.4   WARM-UP SCRIPT

Lying down in the space, on your backs, hands relaxed by your sides, allow your feet to drop to either side so there is no tension in your legs. Close your eyes and centralise and focus internally.

Slowly breathing in and out, with each out breathe you feel more relaxed, more connected to the floor. Any tension you may feel is slipping away and you feel an enormous sense of well-being, connectedness to the space and overall, you feel in a relaxed and safe environment. You are in the exactly the space you need to be in and any sounds, images, emotions and sensations that you become aware of can be acknowledged and listened to.

Allow your awareness to come back to your breath and place your hands on your chest, with both middle fingers touching, as you breath in allow the chest to expand and the fingers to separate and as you breath out your middle fingers will touch once again.

Now move your hands from your chest to your rib cage and take the breath there. Again, as you breathe in your fingers will separate as the diaphragm is expanding, and as you exhale your fingers will once again come back together. Keep the breath focused here on the middle lobe, with each breath you feel more relaxed.

Take your awareness to your abdomen, and allow the breath to flow here, you are now breathing in the lower lobe. Slowly move your hands from your rib cage towards your abdomen and with both hands make a diamond by allowing your thumbs to touch one another and your index fingers to touch also. Breathe in and as you do so your thumb and index finger's part and as you exhale, they come back together again. Keep the breath flowing here, in the lower lobe,

allowing all your lungs to be oxygenated. With every breath your body feels more relaxed and connected to the floor and space.

By using pranayama methods you are oxygenating the brain, you are aiding it to function at a higher capacity. Pranayama is focused on improving the energy of the body and the minds' ability.

The Progressive Muscle Relaxation Method is the next exercise we will do, take a moment to focus on your breathing. We will focus on different body parts for this exercise by holding tension and then releasing it. This action will be done in conjunction with breathing, on the inbreath tension will be held and on the out breath it will be released. Both the in and out breath will last approximately 5 to 10 seconds.

Take your attention to the lower limbs, focusing on your feet, clench them and as you do this breathe in and hold it there, and release. Do this again, breathing in, holding tension in the feet, and release.

Now take your attention to your legs, focusing on your calves, your knees, your thighs, and as you breathe in hold the tension, and release. Do this again, bring your awareness, breath in, hold the tension, and release.

Now focus on your buttocks, breathing in hold, the tension, and release, repeat this again, breathing in, hold the tension, and release.

Moving to your stomach, allow your awareness to focus here, and on the in breath bring tension to this area, hold it and release. Repeat this action, breathing in, hold the tension, and release.

Now focussing on your chest, on the in breath hold the tension, and release. Again, breathing in, hold the tension and release.

Now bring the awareness to both arms, breathe in, hold the tension, and release. Repeat this, breathe in, hold the tension in the arms, and release.

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Let the awareness shift to the hands, breathe in, clench the hands, hold it there, and release. Repeat again, breathe in, clench the hands, hold it here and release.

Now moving to the shoulders, breathe in, hold tension, and release. Again, repeat this, breathe in, hold tension, and release.

Now take the attention to the neck and face, hold the tension here, as you breathe in, screw your face up, hold it here, and release. Repeat this again, breathing in, hold tension in the neck, screw the face up and then release.

And now let your body relax, keep breathing deeply into the lower lobes of the lungs.

Whilst lying in this relaxed state know that you are in a safe space, emotionally, cognitively and physically. Still with eyes closed, become aware of yourself, your body, your breath and let all outside thoughts go. Become aware of where any remaining tension is and let it go, become aware of anything you are holding on to and let it go, feel the warmth inside of you, the perfect feeling and let it grow and fill you up.

Now we are moving on to the Suggestive Spectrum, I will connect you to colour, and you will find this in your body. As colours find a home and action movement, this embodiment will guide you. I will suggest colour, which you can imagine and visualise, and this will manifest in your body and the screens all around you, drenching you in it, and as you feel the colour all over your body it will manifest action and actualise it to a physical output. You may open your eyes if you wish.

I want you to imagine blue. Where is blue in your body? How does it move? How does it make you move? Feel blue all around, with eyes open see blue, let blue find a place inside you.

I want you to imagine purple. Where is purple in your body? How does it move? How does it make you move? Feel purple all around, with eyes open see purple, let it inside you.

I want you to imagine pink. Where is pink in your body? How does it move? How does it make you move? Feel pink all around, with eyes open see pink, let in find a place inside you.

I want you to imagine red. Where is red in your body? How does it move? How does it make you move? Feel red all around, with eyes open see red, let it in to find a place inside you.

I want you to imagine orange. Where is orange in your body? How does it move? How does it make you move? Feel orange all around, with eyes open see orange, let in find a home in you.

I want you to imagine yellow. Where is yellow in your body? How does it move? How does it make you move? Feel yellow all around, with eyes open see yellow, let it find a place inside you.

I want you to imagine green. Where is green in your body? How does it move? How does it make you move? Feel green all around, with eyes open see green, let it find a place inside you.

I want you to imagine technicolour all over you. You are drenched in colour, let the colours move around you, let them activate you.

We will now move on to the Shifting Shape System, I will connect you to shape, just as in the last exercise I connected you to colour. I will suggest a shape, you will then visualise said shape and as you do this the shape will be projected into the space. You will find a place for the shape in your body by listening and feeling. This manifestation and embodiment will mobilise your actions and reactions.

I want you to imagine a line. Where in the body do you feel lines? How do they make you move? How many lines can you feel? Are they in one place or are they moving around the body? let this line activate you.

I want you to imagine a triangle. Where in the body do you feel triangles? How do they make you move? How many triangles can you feel? Are they in one place or are they moving around the body? let this triangle activate you.

I want you to imagine a circle. Where in the body do you feel circles? How do they make you move? How many circles can you feel? Are they in one place or are they moving around the body? let this circle activate you.

I want you to imagine a square. Where in the body do you feel squares? How do they make you move? How many squares can you feel? Are they in one place or are they moving around the body? let this square activate you. Maybe this square becomes a cube. How does a cube move? Where in your body do you feel cubes? How does a cube make you move?

I want you to imagine a pentagon. Where in the body do you feel pentagons? How do they make you move? How many pentagons can you feel? Are they in one place or are they moving around the body? let this pentagon activate you.

I want you to imagine a hexagon. Where in the body do you feel hexagons? How do they make you move? How many hexagons can you feel? Are they in one place or are they moving around the body? let this hexagon activate you.

Shapes can multiply and move around the body (this then happens on screen) shapes can activate body movement, corresponding, responding and these actions can be shape generating. As you develop connections between colour and shape to your specified body parts, be led by instinct and feeling. These connections can develop into the Performance-play to generate specific movement, this may change however, and that is OK as although colours and shapes are connected, they can shift.

We are now going to move on from the Shifting Shape System into your own stretches. I now want you sit up, and begin doing your own stretches in the legs, and arms, hands and feet, stomach and chest, lower and upper back and the neck and head.

Allow all your body parts moments of extension and moments of contraction, continuing to breath and move from one body part to the next, actively listening to what your body needs whilst still responding to the projections.

Now I want you to stand up and continue stretching your body from an upright position. Keep looking at the projections, allowing them to influence you.

Now we are now going to explore decision through the Choice Method, allowing reactivate thought to guide our responses. Let your intuition guide you and listen to what initiates a

response in you first. Can you feel a certain colour or shape pulling you? Or is something repealing you? activating and reactivating you?

Listen to your mind, allow your body to feel what you see. Let your body participant in how you feel, embody the images and let them activate you. There is no wrong choice in decision making, all the answers are inside you, listen to them, they are guiding you. All your actions and reactions are exactly what they should be, you are exactly who you should be. keep listening and moving.

I am here with you; you are not alone. The Choice Method is an opportunity for you to practice making conscious informed choices and realising that by following you instinct and navigating image layers by focusing on your leading visual activator you are in a 'conversation' with me, the Visualist and we are making together. Here we are building on the Shifting Shape System and Suggestive Spectrum, where you have been allowed to focus on single images, colours and shapes.

We are now taking this to the next level and developing responsive embodied action by navigating numerous pathways through instinctive choice. Allow yourself to experiment and develop an interpretation system. As you become familiar with the choice-making process, a non-verbal dialogue will emerge between you and me. When making instinctive choices, if placement or initiation is hard to find, go through a process of question and answer, asking your body where an image is or how it makes you feel. Observe the images and listen to your body, so that an embodied reaction is found.

I would like you to continue moving and responding to the images and know that you are being responded to. The images are listening and moving responsively to your actions. Your physicality is your form of communication. You are telling a story. I am listening to your story. I am telling a story with you, and we are navigating this space, this visual and physical world together. You can be anything in this space, energised, still but always listening and responsive and always thinking about connectivity.

-   Now move into Performance-play   -

* I, the Visualist, reset the software and the music/audio. The soundscape relaxation is replaced by a pre-set music soundtrack (minimalist or electronic playlist preset up and chosen depending on the type of connections felt between the myself, the Visualist and Performer-participant).

*The Visualist has all the colours, shapes and images pre-set in video banks and these are dragged and dropped into Modul8 as and when needed for each section: Pre-set outer space images, connective techniques: Suggestive Spectrum (colours), Shifting Shape System (shapes), Choice Method and self-directed movement.

The Visualist activates images, colours and shapes through the software as the facilitator (who may or may not be the same person) gives verbal suggestions and guides to the Performer-participants.

The images and verbal cues should work seamlessly together. For example, when Performer-participants are lay down with eyes closed imaging red, the Visualist activates red through Modul8, so that all the screens project red and appear to be manifesting the colour projecting what the Performer-participant is imagining, almost as if they are in their own minds eye. This happens through the Suggestive Spectrum and the Shifting Shape System.

5.5   ANALYSIS & OUTCOMES

The objective of this Wave was to explore more complex and sophisticated embodied responses and interactive play between the Performer-participant and the Visualist. This Wave directly addressed the first two research questions:

What methods, approaches and environments prompt dialogic interplay between moving bodies and projected images?

What are the most effective communication strategies for the Performer-participant and Visualist to use?

This Wave marked a further refinement of the framework, with attention to the ECP warm-up, developed further through the implementation of the Choice Method, this development deepened the experience and allowed for embodied reactions to be reached more easily. An example of this can be seen in a video here at (0:40 – 0:56) where Vethamony, is responding to the Suggestive Spectrum (figure 75), as the colours move over him, they initiate a head roll (0:32). Later Vethamony physically moves the images through his actions (0:52), then changes the images completely at (1:23) where he jumps to signal a change or reset.

Fig. 75. Vethamony in the Suggestive Spectrum, Wave Three.

Similarly, being moved and moving the images, here Herandi (0:20) mirrored the visuals with her arm movements demonstrating that she was being initiated by them through embodied physicality (figure 76). Anderson and Herandi both mentioned the third Performer-participant strategy, gamification, in their interactions with the images, treating the projections as part of the game where they playfully navigated the space.

Fig. 76. Herandi making waves with her arms, Wave Three.

Anderson used the third Performer-participant strategy, gamification, to navigate his movement, describing using the shapes to move through the space, making a visual game of following the bubbles.

> I do go between the blue and the red bubbles and there was a point in that where I felt I was pushing and then it felt like let's see how I can get round the room making a visual game of it…there's other parts like the triangle line game my body just gave up and I ended up playing a different game.   (Anderson, Wave Three:255).

Anderson uses the visual to inform the physical, this playful interaction echoed what Herandi experienced, where she engaged in a cat and mouse game with the projections, alternating between a strobe-like block of colours and a calmer image.

> It was slightly strobing sort of blocks, and it was alternating between that, and a much more colourful calm image and I was playing a game with projection where I was running into it like a video game almost like cat and mouse game. (Herandi, Wave Three:318).

These moments of play and interaction demonstrate how participants used the images to create personal connections and narratives during the Performance-play. Here (1:30-1:45)

Anderson can be seen in the "electric rainbow" (Anderson, Wave Three:256) at (1:31), he is engaged in a gamification process, pulling in to stop the image and opening to make it move again at (1:32) and stopping once more at (1:44).

These different but recurrent games are approaches by the Performer-participants to understand and respond to what is happening on the screen and in the space. Here Astridge can be seen at (0:08) adopting an embodied reflection of the projections, making large circular movements with her arms as the green and blue circles on the screens shift, vibrate and change colour.

Participants' feedback revealed the importance of recall and association in their approach to Performance-play. Sykes for example, described trying to associate her movements with the warm-up exercises. Here Sykes appears to be touching the diamonds at (0:09) initiating the third Performer-participant strategy, gamification, a process which appears to shift at (0:15) where she makes literal physical lines with her body, once more using the first strategy, mirroring the projections. Also, Sykes here can be seen seemingly being pulled by the kaleidoscopic images (figure 77) and weaving her body thorugh them. While at (1:24) we see the images stop, as I the Visualist, reflect her stasis.

Fig. 77. Sykes in kaleidoscopes, Wave Three.

Also, here Stanway reflects (0:03) the circle making circular motions with her hands and at (0:08) reflects the geometric shapes projected and at (0:20) her head spin initiates an image change.

What is emerging in this Wave is several elements: reflection, gamification, recall and association. Each element has its own trajectory, a "line of flight" (Deleuze and Guattari, 1980:9-10) which connects the Performer-participant with the Visualist through conceptual threads that lead to a becoming. The connection to the Visualist (the person or the image) varies with each Performer-participant, however, whilst Performer-participants acknowledge the presence of the Visualist at the beginning of the workshop, there is a shift as the workshop progresses, and Performer-participants focus more on the images.

Vethamony describes what happens to the presence of the Visualist, from a Performer-participant point of view as a shift in consciousness and perception. He states: "You as a person, you know I'm still in tune with you, but as you start pushing the buttons and music, gifting, then you become more distant, a more distant presence." (Vethamony, Wave Three:298). Vethamony is stating that the physical gives way to the virtual through the intermedial.

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Herandi explains her unawareness of me, or of my presence in the space. She describes a journeying together and how the images instigated a sense of play in her. This echo's what Stanway was commenting on above.: "I sort of forgot that you were here, we were kind of on a journey together and I definitely felt a connection between a lot of it." (Herandi, Wave Three:315). This statement, while appearing to be a little contradictory, is quite revealing, highlighting the paradox of immersive co-presence, it shows how a conscious awareness dissolves while an affective connection deepens. This points to an electro-embodiment and mutual responsivity transcending observation of one another and transforming to being with and "making-with" through movement, image and sensations.

Herandi had a great sense of developing play that can be seen in figure 78, very much in the moment, reacting, playing and responding.

Fig. 78. Herandi, Wave Three.

This shift in awareness is due to three possible reasons; firstly, I lead Performer-participants in the warm-up verbally, this is initially constant but becomes less and less as the warm-up progresses and ceases in the Performance-play. Secondly, there is no screen on the fourth wall, therefore no reason for the participants to look in that direction (where I the Visualist

reside). Thirdly, facing the Visualist could disrupt the body and image connection, so the fourth wall must be maintained to help develop the framework that the Performer-participants have in place as part of their physical methodology.

In the Third Wave there appeared to be two relational dynamics, one between the Visualist and image, which Performer-participants often perceived as a singular expressive force, and the other between the Visualist and Performer-participant. These relational threads unfolded simultaneously, sometimes in parallel and at other times intersecting. These fluctuating lines of interactivity built an emerging and responsive network of exchange.

The adoption and use of the Choice Method provided a mechanism for participants to navigate moments of multi-layering in the projections. For instance, Sykes and Astridge developed strategies for dealing with overwhelming imagery by focusing on colour or selecting specific visuals that resonated with them. These strategies formed part of an evolving toolkit, which is developed through responsive and embodied engagement.

In the Performance-play space, the toolkit functioned as a set of live resources to develop cognitive, emotional, physical participation, built as a framework for the collective but altered for the individual. Framed through as practice-as-Research methodology, this living archive, developed through the Waves, encouraged (re)action, (inter)action and (intra)action between the Visualist and Performer-participant. As Performer-participants individually and collectively expanded their toolkit, through the generation of (re)actions, by intent or default, they developed an intuition that guided them out of moments of overstimulation. This fed into an embodied understanding of knowledge obtained, understood and felt through the body, as it is a site of perception.

Performer-participant approaches included mirroring, shadow making and attempted interactivity/gamification. while the Visualist methods included associative improvisation, layering, orientation, multiplication, speed and duration. When these methods were present the non-verbal communicative exchange was in process.

The main threads that emerged from this Wave and weaved through the Performer-participant and Visualist methods were the engagement of the experience, what facilitated and interrupted flow and the exchange and becoming. When pathways were generated, they

were interdependent, co-authoring, moment-to-moment, to allow for a mutual flow on a continual journey of awareness, through response, deterritorialisation and reterritorialisation.

To reterritorialise themselves through embodied responses, Performer-participants would adopt Process Avenues (see Chapter 2: Research Methodology section Process Avenues: Emerging Patterns of Interaction), these were identified through observations, interviews and reflections highlighting emerging patterns.

Process Avenues were realised in the practice through a systematic qualitative methodology analysis, developed from a grounded theory approach (Glaser & Strauss, 1967). Theory was informed by the data as I used constant comparison to review behaviour patterns which helped me realise the Process Avenue categories which were manifest form the reactions of the Performer-participants. An example of a Process Avenue is the Likability and Emotional Response Avenue that uses emotional reactions to navigate the images and embody a response. These emotional embodied reactions can inform the Performer-participants to embody their responses through movement to reimagine and reterritorialise themselves in the kinesfield.

Colour initiated varied responses from enjoyment and calmness (figure 79 and 80) to prompting a desire to disappear or disengage with the colours and space. Anderson noted:

> New games sort of came up to colours and shapes. I was very aware with blues and purples…. It was cool, yellow was the one where I was like no, I'm not into that colour. Yellow tie dye I just wanted to screw myself up in a ball and hide.
> (Anderson, Wave Three:252).

Fig. 79. Anderson moving through blue and purple, Wave Three.

Fig. 80. Anderson with his favourite colour, Wave Three.

Shapes also significantly impacted the Performer-participants, with Anderson particularly drawn to circles and triangles, using them to create games within the Performance-play.

Astridge experienced moments of internal conflict over whether to move or stay still, often reflecting on whether her actions were organic or forced. This questioning of self-responsiveness was a common theme, where participants continuously questioned their motivations and actions. For example, Vethamony emphasised the need for organic, natural responses, considering the origin of his movements and their relationship to the images, sounds and environment. This reflective approach informed the responsive nature of the Performance-play but did lead to moments of breaks in immersivity. Vethamony stated:

> It had to feel organic. It had to feel natural…where has that come from? That's come from the ego making that decision, rather than conversation, it effected my response…like where does that sit in me? where are these colours? where are these shapes? where are these images? Where does that sound sit in me? what does it feel like?   (Vethamony, Wave Three:286-287)

Astridge also talked of coming from an organic and responsive place, stating:

> There are moments where I felt inspired and then moments where I felt I must do it? like move but then sometimes I stopped myself because it wasn't organic and then it would kind of be like a torment in my head like "should I move, should I not? (Astridge, Wave Three:274).

The reflections from both Vethamony and Astridge demonstrate the complex interplay between inner experience and external expression. While Vethamony interrogates the role of the ego, Astridge is preoccupied with maintaining spontaneity in her responses. Both sought to remain intuitively immersed; however, their intentions were accompanied by an internal noise, an inner questioning, a voice of doubt, that could disrupt the flow. This self-consciousness and/or need for control could be as disruptive as the external noise experienced in Wave One. These tensions align with Nalina Wait's notion of the performer, as she states:

> Each new moment brings a new set of working conditions: contingent on the current body-mind and the present space-time is particularly relevant to improvisation…if awareness is focused on receptivity to the here and now, an improviser's habitual consciousness is both shaped by this practice and becomes better at being in a receptive state whereby the forces of affect shape the movement." (Wait, 2023:128).

This continual negotiation demonstrates that to be responsive, authentic and reactive in improvisation one must be engaged in a continual evolving (re)action to (re)affirm, (re)attend and (re)move to the present moment.

My practice can be seen as a sympoietic discourse, which is reflected through the 'conversation' between the moving body and projected images. This exchange reflects the "rhizomatic" (Deleuze and Guattari, 1980:3) nature of participation, where moments of immersion may be disrupted, due to the internal and/or external interference yet participants are still able to respond and find placement and motivation in movement.

A continual state of becoming is seen, where participants embodied state is in relation to the kinesfield a responsive and co-created space shaped by the developing 'conversation' between the Performer-participant and Visualist. Forst and Yarrow explain this arises from "immediate stimuli of one's environment without preconceptions" (Frost, A. & Yarrow, R. 2016: xv) suggesting that immersivity emerges through a responsive and exploratory journey.

The key theorists that inform my work are all relevant to intermedial practice in that they all bring about an element of sharing, co-creation and co-authoring. As Deleuze and Guattari and Haraway embrace continuity through their concepts of becoming and sympoiesis, I explore and initiate these notions through practice between the Performer-participants and Visualist so that a "making-with" can happen between the body and image. This connection is noted by Stanway who commented:

> I felt a connection with you for sure when I was doing a repetitive movement and the projections would then link up, I had that kind of thing you know where I felt that connection of, we're making this together.   (Stanway, Wave Three:265-266)

5.5.1 BECOMING

The spatial interaction in the workshops happened through the Performer-participants movements and the Visualists projections. This mutual influence and impact on the space was reached through a collective and collaborative process of action and (re)actioning. This co-authoring of the space was explored by both Broadhurst and Dixon with technology and technicians as equal collaborators. I reflect this in my practice through human-to-human interaction through the interface of technological mediation, Modul8.

My practice exists only in mutual states of influence and interaction; this can only happen when there is an opportunity for activation on both parts. This playful and transitioning space

allows for an opportunity to create a dialogue without words based on a felt and lived experience, through thought and (re)action to create something that is neither one nor the other, nor both, but moving from a known to a new becoming. This constant becoming can be seen in figures 81 and 82 where Vethamony is in a state of continuous play, the connection informs the 'conversation' continuum.

Fig. 81. Vethamony in play (version one), Wave Three.

Fig. 82. Vethamony in play (version two), Wave Three.

Vethamony described his connection to the imagery, as transcending from the immaterial to the material (below figure 83). This experience induced a very personal and spiritual connection, as representations were replaced by an ethereal interconnectedness, where what was absent became present. Vethamony expressed this during his interview:

> It was almost like sort of you know those that have gone, ancestors, yes, yes that's what I was feeling you know, and it was like there you are. No, I'm here you know, come see me, you're in me, where are you? Ah you're here and then coming out of that the space that was like you know, it was almost like clarity. you know it was like ok out of that we (inaudible) it felt like I was I could say right whoever or whatever that was, you know, spirits, my guiders, my blessings, you know. I can say goodbye to them, and I know you're there, yes, no problem and this space is just like, OK, that was inside me, that space was like I'm home, at peace. (Vethamony, Wave Three:292)

Fig. 83. Vethamony, Wave Three.

Stanway noted moments of connection between her, the Performer-participant and me, the Visualist, as an exchange between human-to-human, a becoming that emerged, with each one dependent and connected to the other: "I noticed a few times I felt a connection with you, I had felt that connection of we're making this together and really felt that responding" (Stanway, Wave Three:266). Here Stanway acknowledges the co-authoring taking place and the "making-with" demonstrating the sympoietic relationship in this intermedial improvised space.

Fig. 84. Stanway (version one), Wave Three.

I felt the kind of connection between us personally rather than…you know when I'd tap like that (taps) it would change that was when I noticed that I felt connected to the images throughout…I couldn't take my eyes off them in a kind of mesmerising kind if way, I found it very immersive.   (Stanway, Wave Three:269)

Fig. 85. Stanway (version two), Wave Three.

Sykes recalls a moment in the Performance-play where her slashing movements led to the images splitting, creating a feedback loop between her actions and my responses as the Visualist. As she slashed, I split the images accordingly, and she continued the action in synchronicity with the changes. This demonstrated the development of a shared language and of an image and movement interpretation system in action. This interaction illustrates the transition form exchange to becoming, where our responses and interpretations evolve together.

5.5.2   LAYERED IMAGES

The multi-layering of images in Wave Two introduced new challenges which I aimed to address in this Wave through the development and implementation of the Choice Method. Participants Sykes and Astridge developed strategies to cope with the overwhelming visuals, in part developed from their experience of the Choice Method which contributed to their own emerging image interpretation system.

Participants' connections to colour varied, with blue often triggering positive associations, while red triggered negative responses and yellow elicited mixed reactions. These colours

varied on a spectrum from subtle initiators to Extreme Activators, the latter of which would provoke strong emotional reactions that manifested in the body and influenced movement and play instinctively. The participants' responses to colours and shapes were integral to the workshop's dynamic, with their personal associations and experiences shaping their interactions. Astridge likened the connection she felt to the projected images as coming and going in waves, with juxtaposing images layered, her attachment and detachment fluctuated. Astridge stated:

> I felt a connection between us two rather than you're like safely behind the screen and I'm exposed, I did feel like there was a connection throughout and then with the projections it kind of came in waves like yes and no like I think as well that's because there were so many layers to the projection…say there was something going on with a certain colour but a pattern that didn't connect it was kind of like a bit conflicting. (Astridge, Wave Three:276)

These moments of multiplicity and juxtapositions could be resolved using the Process Avenues (see Chapter 2: Research Methodology in Process Avenues: Emerging Patterns of Interaction). For example, the body Association Avenue enables Performer-participants to re-engage with established pathways from the warm-up, drawing from either the Suggestive Spectrum, Shifting Shape System or the Choice Method, to move towards a resolution.

Astridge highlights her moment of detachment which demonstrates the fragility of the 'conversation' and the complexity of keeping the flow whilst introducing new points of interest and responsive image inspiration. The projections effected how Astridge embodied responses, highlighting how real-time adaptability is crucial in negotiating the shared space in the improvisational sympoietic process. However, the dialogue is very much about listening and responding to one another, and in these moments of conflict it is my role as the Visualist to also adapt, peel back the layers, and allow the Performer-participants time and space to explore images thoroughly so that the reciprocal relationship can continue to develop. This kind of attentiveness requires empathy, patience and sustained sensitivity to the affective atmosphere, releasing control to aid co-creation and collaboration. To be an empathetic co-author one must be aware that it is as much about pulling back with the new stimuli as it is about pushing forward. This collaborative skill is fundamental to sustaining a connection with one another.

Sykes also reflects on the impact of multilayering imagery on her decision making (figure 100 below), explaining that layering was at times overwhelming. She developed a responsive strategy to manage the sensory load by narrowing her focus. Sykes stated: "When the layering overcame, I was a bit thrown…so then looked at the colour, I went back to colour instead of shape…so, my strategy was going back to colour" (Sykes, Wave Three:304). This insight highlights an emerging theme among the Performer-participants: their connection to the visuals is often mediated through selective engagement. When overwhelmed by multiple choices Performer-participants would focus solely on one element: colour or motion.

For example, Sykes stated: "I think it was more the movement of the shapes…so, I think I was concentrating more on the movement than actually the colours or…yes, the movement of the shape, then how I should respond to it" (Sykes, Wave Three:305). However, later Sykes said that the shapes took precedence over the colour and visuals. I took this to mean that the motion of the shapes was what impacted her the most: speed, duration, axis spin (X, Y, Z), shaking, flipping, inverting, enveloping, expanding etc. and that the colour was secondary, and the thirdly impacting factor was the shapes. However, this was confusing as earlier when overwhelmed in the Choice Method, she had focused on colour over shape. I can only determine that her 'conversation' was continually in flux and her image interpretation system was always changing.

The 'conversation' is a constant questioning of what is happening in that moment through a continual reengagement. Vethamony discusses this, resonating with the building of an interpretation system "Yes, it was fascinating and interesting…what's that language? what's the conversation? what's the relationship? what's the story without trying to sort of do codes or direct you?" (Vethamony, Wave Three:286)

5.5.3   COLOUR

The dialogic interaction between the Performer-participants and the Visualist was interrupted or accentuated by the Extreme Activators, blue and red. Both these colours consistently activated immediate embodied responses from Performer-participants. Blue made Stanway feel activated, while for Herandi it symbolised sadness and Astridge associated blue with a stillness and warmth. Stanway found blue to be a "positive activator" (Stanway, Wave Three:265) and red to be negative, while Herandi saw red as dangerous and responded

intuitively, associating red with fear. Astridge expressed that her relationship to individual colours evolved, with blues later grounding her and warmer colours feeling internal. She uniquely likened her perception to an infra-red effect. These Extreme Activator colours, whether perceived positively or negatively, provoked strong reactions, which lead to a responsivity, demonstrating that they can be powerful tools to be used by the Visualist. Both blue and red functioned as visceral activators to initiate physical (re)actions shaped by relational histories and embodied memories with heightened connections and awareness developed through the ECP warm-up. Blue and red, emotionally charged hues, became collective anchors for interactivity, demonstrating that these two colours particularly could consistency stimulate a visual kinaesthetic language between the Visualist and Performer-participant.

Other colours would produce varied effects, disconnects or relatively passive results. Yellow and green proved to be effective resets which would activate 'conversation' redirection. Shapes were also varied in the reactions they produced, although lines and circles appeared to demonstrate a pattern of influence. Performer-participants associated circles with softness, reflecting this in their bodily (re)actions, while lines prompted sharp angular movements.

Performer-participants engaged in an image interpretation system through three methods, firstly emotional processing, where affective responses were triggered by colour, shape and movement, secondly literal processing where projected images were understood in direct terms, and thirdly associative processing where personal connotations were reached through memory recollection and embodied personal histories. These methods could be singular or layered and informed the Performer-participants embodied choices. This was demonstrated with Anderson adopting the first strategy, mirroring and embodying a hexagon (literal) while Herandi refenced cultural connections of the illuminati to inform her movement when presented with a triangle (associative).

Herandi describes her involvement at the beginning of the warm-up as an immersive experience where she interacts with colour in a more profound way than ever before. As colours are projected onto the screens surrounding her, they envelope her, this, Herandi explains is a stark contrast to other workshops she has taken part in where she was asked to imagine being a particular colour, such as yellow. In those instances, she would engage in a cognitive exercise to connect with the colour's meaning and significance. Here, however, the

colour yellow is not just an abstract concept she's asked to visualise but a tangible, immersive presence that surrounds her. Herandi notes that this method of being immersed in the colour allows her to experience its effect viscerally. As she is bathed in the colour yellow, she finds that it directly evokes the emotion and associations commonly linked with it, specifically, happiness, without the need for an active interpretation (figure 86). This experience is immediate and intense due to the intermedial setting, that promotes an intuitive connection, Herandi states:

> Be yellow but to see it and be surrounded by it, it sort of takes over you more, you don't have to think about what does yellow mean to me because its right there and you're like it's such a happy colour.   (Herandi, Wave Three:317)

Fig. 86. Herandi, in yellow, Wave Three.

Herandi describes how different colours affect her body. Blue feels like waves in her stomach and her feet, almost as if she's paddling in the sea. Yellow makes her want to raise her arms energetically. Red, however, triggers a reaction of feeling defensive or in "danger mode" (Herandi, Wave Three:318), causing her to hunch down, though she can't pinpoint where in her body this reaction occurs.

In contrast, Stanway and Herandi describe different bodily associations with colours. Stanway feels yellow in her feet, blue in her shoulders and head, and red in her torso, while Herandi experiences blue in her feet and yellow in her arms and feels red as a sensation without a distinct bodily placement.

These colour, body maps demonstrate the Performer-participants' subjectivity which resonates with synaesthesia where colour can be sensed as having emotional, physical or spatial connections or the Chakra system in yogic philosophy, where individualised colours connect to various body parts. Colour perception has been explored and understood to be an embodied experience manifest form memory and association (Merleau-Ponty, 1962; Itten 1961; Noë, 2004). These existing colour theories highlight the fact that embodied colour is not just seen but felt. These multiplicities reinforce the improvised poetics at play in my practice as participants express (re)action through connection.

The variations in how participants relate colour to body parts reflects both their personal associations and the influence of the warm-up exercises and environment. These individual connections influence their interaction with colour, contributing to an evolving image interpretation system, which develops through the Suggestive Spectrum. What emerged was that Performer-participants would develop colour connections and would associate the colours with emotions and movement. This led Performer-participants to build a responsive toolkit in real-time, allowing them to navigate and engage with the space, projected image and Visualist through embodied intuition and awareness. The toolkit was built by each Performer-participant and was generated through their interpretations to the images, evolving through their interactions with the Visualist and the intermedial environment, in a state of renewal and sympoiesis.

In this, the final Wave, Performer-participants would use trial and error to find body placement for colour or shape, Stanways stated:

> I think it was like I was trying to think about where in the body, I would place it and where it was coming through, it felt a bit like it didn't have a place like it was kind of coming through in certain places but then I was like oh no that doesn't feel right and it was kind of moving to another place.   (Stanway, Wave Three:269)

Here Stanway describes navigating colour placement and embodiment, she explains that it is not always an intuitive process, and sometimes a struggle to find placement, however this too is a form of becoming, where a constant question and answer is needed to manage a modification through a continued exchange between the body and image.

The colour orange initiated various reactions, Anderson was reminded of a summer sunset, while Stanway searched for its embodied placement, unable to connect it to her physical body and saw this as a disconnect. From these opposing responses to the same colour, from positive association (Anderson) to disconnect (Stanway) what I realised was that no correlation or pattern appeared, however what it pointed to was that I as the Visualist needed to constantly read and responded to the Performer-participant and in moments of disconnect, reconfigure the space and help them to help navigate to a resolution.

Yellow also initiated a variety of responses; Anderson described feeling detached from the colour and then went on to say it made him want to "curl up into a foetal position, total reset." (Anderson, Wave Three:259). Stanway felt an association with the colour in her feet in the warm-up which informed her physicality, while Astridge considered yellow to be an external colour, adopting her infrared strategy. Herandi assumed an emotional embodiment of the colour, associating it with happiness. Again, as with orange this signifies multiple reactions to the same colour, but all expressed as an embodied felt response.

The relationship to green also varied, Anderson didn't express a specific reaction to the colour, but mentioned he liked it. Astridge perceived it as external, while Sykes felt a strong, enduring connection to it. Again, these varied responses grew from participant preference and process methods adopted. Purple and pink were often grouped together by Performer-participants. Stanway described red, pink and purple as negative, while Sykes struggled to understand their placement and significance, noting that their position was unclear. Anderson liked pink, and Stanway described feeling pink in her torso, using the Suggestive Spectrum. These varying reactions highlighted differing approaches: Andersons preference versus Stanway's bodily association. What can be seen from orange, yellow, green, purple and pink is that the Performer-participants were all informed by emotional, literal or processual method connections. Experiences and personal preferences of colour informed how individually they processed projections through their physical bodies, which ultimately is how they built their image interpretation system.

Blue and purple were preferred by Anderson over other colours, yet he didn't find purple activating. Stanway, on the other hand, associated blue with her head and shoulders and viewed it as a positive, happy colour. She saw blue as a "positive activator" (Stanway, Wave Three:265), associating blue with clear skies. These similarities in positive associations with blue demonstrated how colours can evoke consistent emotional responses among participants, influencing their performance and interaction.

The research revealed no consistent theme for colours across all participants. Responses to colours would vary wildly, from curling up into a ball to associating colours differently, developing a personalised image interpretation system based on their individualised toolkit. However, blue and red, the Extreme Activators, appeared to be the most generalised prompts the Visualist could use to initiate immediate responses. My findings show that processing colours can involve emotional responses (e.g., anger with red, sadness with blue) or physical connections (e.g., red as danger, blue as intense), with reactions ranging from seeking continued connection to resolving disconnection.

This Wave has demonstrated that colour can be transformative in the sympoietic discourse, while yellow and orange induced varied responses from positive association to disconnects and defensive (re)actions. What became evident is that embodied responsivity is based on personalised preference, experience and participants own individual creative language, leading back to the role of the Visualist and their sensitivity towards the Performer-participant, as they too need to adapt moment-to-moment as the co-author.

5.5.4   SHAPE

Responsivity to the shapes was built upon felt real-time impulses combined with cultural associations and personal embodied histories. Herandi responded to shapes through association, praying to a triangle due to its connection with the illuminati, stating:

> It triggered different movements…like the first time a rotating triangle came it felt a bit like oh god sort of illuminate kind of…worship, and I was like oh yes like sort of praying to it…but yes circles are such a playful shape.   (Herandi, Wave Three:318)

Herandi adopted an intuitive association, that used a ritualistic physicality whereas Anderson physically embodied shapes through adopting the first strategy, mirroring, which would bring him a sense of joy, particularly when he transformed into a hexagon (figure 87), stating:

> There was a weird thing when you were talking about the triangles and the hexagons, and I don't know whether. I had my feet on my hands, and my head was like 'I've got a hexagon! is that a hexagon (sits on floor and demonstrates) once I found it, I was just happy.   (Anderson, Wave Three:255-256)

Fig. 87. Anderson with his embodied shape, Wave Three.

Anderson connected with shape on such a level that it impacted his emotional state. Both Herandi and Anderson expressed that that by engaging with and embodying shapes and colours they experienced a positive impact on their emotional state.

Movement initiated by shape could induce quite literal responses. Astridge noted that her movements were influenced as lines prompted sharp, linear (re)actions and circles inspired softer, flowing motions. She did not specify whether shapes were attracting or repelling but rather observed their consistent impact throughout the workshop "Lots of linear movement, associated lines were quite sharp movements, but then obviously softer circles and the softer lines, a bit more of a fluidity." (Astridge, Wave Three:278)
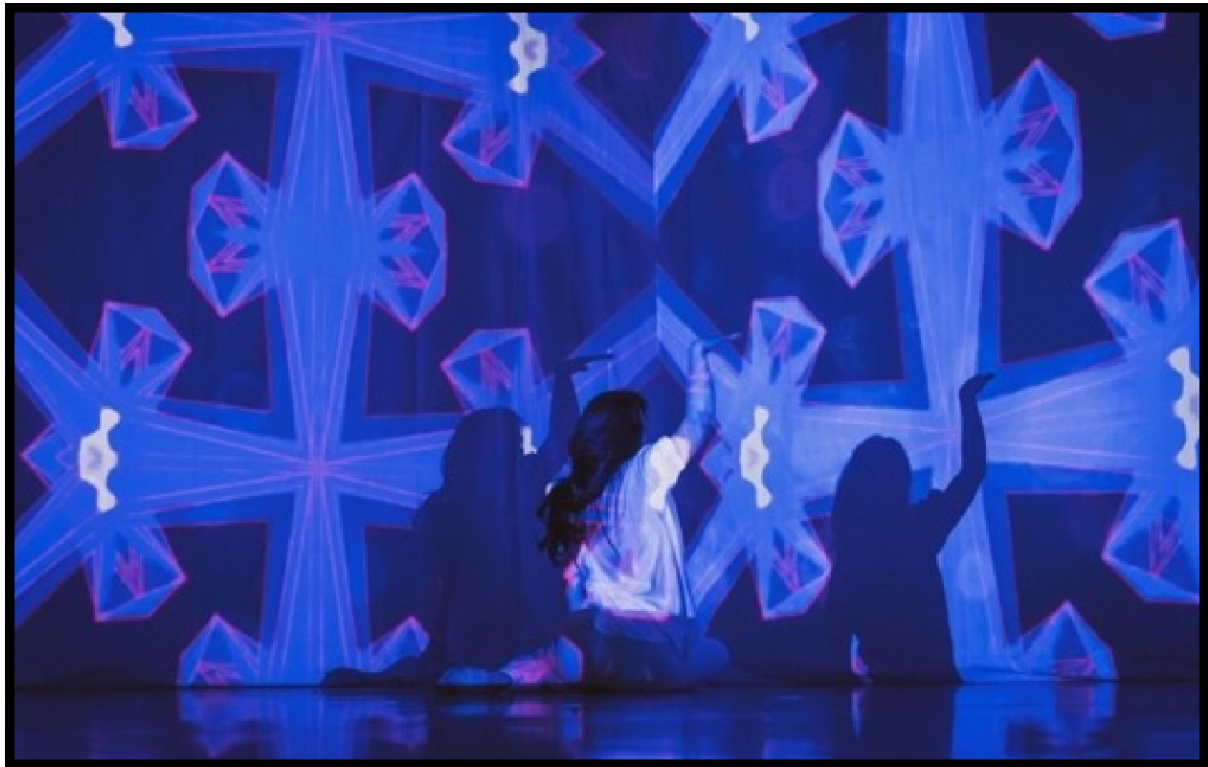
Fig. 88. Astridge, Wave Three.

Like Astridge, Stanway observed the contrasting effects of lines and circles. This interplay echoes the principles of Gabrielle Roth's spatial synergies and her Five Rhythms practice where linear and circular movement correspond to emotional states.

Astridge saw lines as prompting linear movement, while Stanway felt that grids (below figure 89) created a sense of entrapment, evoking an emotional response rather that a literal one. In contrast to girds, Stanway found circles to be fluid and freeing, this paralleled what Astridge felt and embodied with softer movements, induced by circles.

> The circles felt very floaty and bird like…when there were lots of lines and grids, there was a sense of feeling a bit trapped…wanting to get away…the circles I tried to move with and let them flow through me.　　　　(Stanway, Wave Three:266)

Fig. 89. Stanway (version three), Wave Three.

Fig. 90. Stanway (version four), Wave Three.

Performer-participants would also use the third Performer-participant strategy, gamification, to interact with the images, Anderson adopted game playing in the Wave One and this continued through the Waves, he stated:

> The circles were nice. I think the triangles are nice. I can create a nice little game. I make the triangle with my body and the circles are quite easy to interact with because they're sort of moving around, there's a bit of can I touch them? Am I getting moved by them? If I move this way? You know there's a lot of playing and just letting it go and then seeing if she controlling them so that I can touch them? I felt like I was pushing them away.   (Anderson, Wave Three:253)

Anderson here explores the experience with shapes during the performance. He felt a connection with circles and stated he liked the ink blot effect (0:31), however when the images multiplied (0:42) he was unsure how to respond. He stated, "I felt a definite

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connection with circles, and I like the ink blot that split into separate pieces, I wasn't sure whether to go big or small" (Anderson, Wave Three:254-255) see figure below. This uncertainty reflects his process of adapting and refining his responses, indicating he is either familiar with or developing coping strategies for such experiences. As Anderson describes the connections, he felt to shapes he also struggled sometimes to interpret what reaction he should do, for example, with the multiplying exploding ink bolt, this uncertainty led him to question his embodied response (figure 91). In moments like this, a question-and-answer method should be adopted to search for a physical response, a space for the answer to be heard and felt and articulated through the body. This process can be trained through my improvisational exercises that focus on listening and responding, to generate a kinaesthetic and embodied connection to the images.

Fig. 91. Anderson and his challenging ink blot, Wave Three.

5.5.5   OPPORTUNITIES & BLOCKS

Anderson, Sykes and Herandi all expressed that they experienced blocks in the workshops. Anderson felt obstructed by specific colours, yellows and greens, while Astridge felt blocked when images were rotated, and Sykes felt blocked when there was an excessive number of options on the screens. In contrast, Herandi viewed blocks as opportunities to reset, Herandi

stated: "A lot of the time it's like 'oh running here and doing that' and then it's almost a moment of stillness to be like reset. Ok. We are somewhere else now." (Herandi, Wave Three:320).

Collectively these experiences demonstrated that perceived blocks, while often moments of discord, can still provoke a response, often serving as a reset or a pause before further action. This proves that what initially might appear to block one's flow can be an opportunity to travel on a "line of flight" (Deleuze and Guattari, 1980:9-10), which in terms of keeping the 'conversation' lively and progressing, is a desirable output.

Vethamony felt a continuous connection throughout the Performance-play and could recall specific moments. He particularly noted the impact of the bubbles and circles, which reminded him of a jellyfish early on and remained significant throughout. Vethamony stated:

> The bubbles and circles felt like a jelly fish, near the beginning… even towards the end that moment that we were talking about that really felt like that's something going on there but to be honest, all of it you know. (Vethamony, Wave Three:292)

Fig. 92. Astridge in *Extreme Activators,* red and blue, her activating colours, Wave Three.

In response to blocks Process Avenues emerged, these are practice-derived frameworks that emerged from my analysis of participant responses appeared as I was generating my thematic coding of emotional and kinaesthetic responses. These Process Avenues demonstrated the methods participants engaged with to respond the images.

The first process was the Likeability and Emotional Response Avenue, this involved participants emotional reactions and preferences leading the responses, with Extreme Activators, such as blue and red, initiating embodied movement. Secondly, the (Dis)connect Avenue which occurred when participants struggled to locate colours within their body, leading to a sense of disconnection. Thirdly, the Body Association Avenue which involved participants recalling the connective methods: the Suggestive Spectrum, Shifting Shape System and/or Choice Method, to determine how to process colours, shapes and layers and relate them to different body parts. These avenues reflected the varied ways participants interpreted and interacted with colour, influencing their movement. The Extreme Activators, red and blue (see figure 92), can be used to reinvigorate stagnant moments in workshops, this does not take away from the fact that any colour can spark dialogue, however, depending on participant's and the context, red and blue can always initiate a change in direction of the 'conversation'.

What emerged from workshops was that considered blocks could renavigate the conversation. Negative connotations didn't correlate with inaction, and quite often could trigger extreme reactions. For instance, red had negative connotations but was a potent activator. As a result, red became a 'go-to' colour.

Performer-participant's revealed varied perspectives on the development of colour connections. Astridge noted that her connection to colour was constantly evolving, while Herandi emphasised that being surrounded by a projected colour was more immersive than mere imagination alone.

Stanway's preferred the colour, blue, which already had a residence in her emotional memory bank, even before the warm-up. It's arguable that all colours have pre-existing associations, for example, Stanway associates yellow with her feet and blue with her shoulders, while Herandi links yellow to her arms and blue to her feet, finding red unplaceable. These associations highlight that colour and body connections vary and are more about feeling

activated and inspired. As Stanway notes, "Yellow in feet. Pink and red in torso generally. Blue shoulders and head" (Stanway, Wave Three:268).

Astridge categorises colour as infrared, warm or cold, linking warm colours to internal and cold colours to external body parts, offering a more literal and general perspective compared to Stanway's emotional approach. This literal and emotional division is another processual method, as Astridge states, "the warmer colours were a bit more internal, blues and the yellows and the greens were a bit, more external…like infra-red. Where there's lots of heat?" (Astridge, Wave Three:277).

The emerging Visualist methods included associative improvisation, layering, orientation, multiplication, speed and duration.

Three main threads emerged: engagement experience (operating in the moment), exchange and becoming and journeying together, to build individual image interpretation systems with Process Avenues as navigational tools, with the third Process Avenue using the connective techniques: Shifting Shape System, Suggestive Spectrum and Choice Method to return to a connective process.

Herandi emphasised connection between reappearing images, enjoying the familiarity likening it to meeting an old friend. The evolving relationship between the Performer-participant and the images, created a deeper engagement, with each return, leading to a sense of continuity. Herandi comments:

> it's constantly evolving. It felt like, I think after a while of having sort of a response to one of the images when that came back later it felt a little bit like an old friend. Like oh it's you. So, it felt like there was a real sort of relationship built between me and the different images.   (Herandi, Wave Three:323)

Here it is evident that Herandi remembers a returning image that she sees as familiar, which perhaps feels reassuring and initiates a go to response. This perspective complements Anderson's notion of being transported to another place highlighting that the reappearance of projections develops a reassuring narrative of familiarity.

Stanway notes that the likely influence of the preparatory work, helped her feel comfortable and engaged, contributing to the integration and flow of the Performance-play. Choice did not feel forced but rather organic. Stanway stated: "I think it definitely came quite naturally which was nice I think again that might be accredited to the warm-up as well to get me in that proper good mind set." (Stanway, Wave Three:273)

In the Performance-play, participants had the choice to move or stay still, but they sometimes felt overwhelmed by the projections. Astridge felt nauseous and Vethamony experience a sense of having "sea legs" (Vethamony, Wave Three:294). Astridge and Sykes used the Choice Method to focus on preferred elements in layers, while Sykes chose colour over shape when overwhelmed by the images. Both Anderson and Herandi developed unspoken resets, specifically Anderson's foetal position or running in circles which was the indication of a total rest.

The emerging poetics of these embodied resets came in the form of gestures to signal returns. These withdrawals and ritualistic resonances pointed to regression, renewal or kinetic spirals that resonated with Barad's "intra-action" (Barad, 2007:33) or relational agency. The poetics embraced a posthuman approach of co-constituting non-verbal meaning through movement. This embodied gesturing and pause, reset, break and signing from the Performer-participants can be trained through developing connective techniques that allow the participants to respond through physicality, moments of stillness and/or deep listening to their instinctive impulses.

By practising asking questions of the self and listening for the instinctive, felt answers, an image interpretation system can emerge allowing for a non-verbal dialogic bidirectional interplay between the Visualist and Performer-participant.

Fig. 93. Anderson, Wave Three.

The connective techniques in the warm-up developed pathways to encourage sympoiesis, a "making-with" to allow for embodied responses from both the Performer-participant and Visualist. These techniques allowed for a weaving of colour and shape into emotional and physical (re)actions, through an electro-embodiment, which combined with preferences and associations, would build a interpretative bodily language.

5.6   CONCLUSION OF WAVE THREE

This final Wave of workshops was designed to test the culmination of techniques and methodologies developed in earlier Waves, transforming experimental insights into a coherent practice framework. Environmental and logistical considerations including the spatial setup, technical equipment and support, prompts, techniques and the duration of processes, were re-evaluated to develop a responsive framework that could be adopted by others.

The warm-up became scripted, the Choice Method was introduced, and the emphasis was on real-time, bidirectional interaction between the Performer-participant and the Visualist. This

Wave demonstrated the importance of adaptability and responsiveness to achieve a state of becoming. For an interactive and immersive experience both the Performer-participant and Visualist must give and receive but also help each other out in moments of struggle and over stimulation. These moments of disconnect need to be jointly navigated to allow a mutual space of reciprocity.

Emerging methodologies in the research were revealed such as the connective techniques, the Suggestive Spectrum and the Shifting Shape System, as well as the conscious decision-making exercise, the Choice Method. These techniques that I developed are part of the participants' toolkit to process and find the physical embodiment of images.

Performer-participants would employ strategies such as finding associations, using gamification, adopting literal interpretations and developing movement initiated by emotional responses. Gamification, in this context, involved playful physicality in response to projections such as trying to pop, bounce or break the projected image through movement or touch. (Re)actions would often be built on the premise of shadow play (second Performer-participant strategy) or the assumed tactility of the image. When overwhelmed participants would focus on one element such as colour or shape and resets would also be adopted which would appear in the form of repetitive actions or no movement at all, as if rewinding or pressing stop.

Diverse reactions to projections had some commonalities but also multiple variations. Red and blue were Extreme Activators which initiated strong responses across the participants, and shapes such as circles and lines prompted themed responses such as the fluidity of a circle being mimicked in movement style or angular sharp movements in response to projected lines.

Participants would also adopt Process Avenues by which to manage and find visual embodiment. These three Process Avenues were: Likeability and Emotional Response Avenue, this involved participants emotional responses and preferences leading the reactions, with Extreme Activators such as blue and red initiating responses. The (Dis)connect Avenue, where participants couldn't find placement for various reasons, such as indifference or juxtaposing images would lead them to the Body Association Avenue, where they would recall the connective techniques: the Suggestive Spectrum, Shifting Shape System and/or

Choice Method, to determine how to process colours, shapes and layers and relate them to different parts of the body.

Process Avenues, Extreme Activators and shifts in awareness all lead to the image interpretation system, which allowed Performer-participants to navigate the 'conversation' and the "making-with" each other in a co-authoring relationship of continual deterritorialisation and reterritorialisation as both the Performer-participant and Visualist travel together on lines of flight in a sympoietic improvisatory play.

In this final Wave, I was able to reflect on the practice through observations, documentation (interviews, video and photographs) and my reflections on my roles as the Visualist, facilitator and researcher. All these roles and multiple pathways of exploring the research and practice has led to a deep awareness as to shifts in consciousness of both the Performer-participants and Visualist. As the workshops progressed the Performer-participants would become less aware of the presence of the Visualist and more concentrated on the images themselves, this led to a becoming.

This Wave and the preceding Waves all contribute to the field of intermedial performance by demonstrating the effective role of colour and shape on embodied (inter)action. I have developed a framework for implementing and understanding how to induce embodied responses by generating connections and creating a specific intermedial immersive space. Performer-participants and the Visualist can creatively engage in a sympoietic discourse. This can be explored further by other performative practitioners wanting to create intermedial environments with digital technologies.

This research, situated in a becoming intermedial performance dialogue, brings new insights on how to encourage embodiment and develop a non-verbal 'conversation' between the Performer-participant and Visualist. As part of this research I ask for the role of the Visualist to be re-imagined as a foregrounded role and equal co-author who is a vital part of the performance-making process to allow for exciting possibilities and potentialities to emerge.

CHAPTER 6: CONCLUSION: THE PERFORMANCE PROJECTION PARADIGM

In this section I will summarise the findings and key contribution of my thesis, and by doing so address how the Performance Projection Paradigm advances the field of intermedial practice. The PPP is a transdisciplinary practice that has evolved through three stages, or Waves, of practice. The Waves have progressed from a free-flowing exploration into a refined research methodology and toolkit that can be adopted by those wanting to explore and generate co-authored intermedial practice and performance.

The PPP is a performative system built on visual and electro-embodied concepts and techniques. Its methods comprise of existing practices the Three-Part Yogic Lung Breath and the Progressive Muscle Relaxation Method and the techniques that I have developed from my Practice as Research conducted through the three Waves. These techniques are the Suggestive Spectrum, the Shifting Shape System and the Choice Method, (See Appendix 2 for workshops plans).

The PPP offers a framework for both movement and visual practitioners seeking to engage in and explore further co-creative interplay between the moving body and projected image. Informed by Haraway's concept of sympoietic discourse, the PPP invites a collaborative methodology rooted in presence, responsivity and a constant negotiation between the Performer-participants and the Visualist. Through a kinaesthetic co-authorship of the space and each other, an intermedium is established through an electro-embodiment found through the engagement of the inner and outer cyborg sensibilities. This "making-with" and space of mutual influence determines that my research practice contributes to the field of intermediality.

The three questions that guided my research were:
What methods, approaches and environments prompt dialogic interplay between moving bodies and projected images?
What are the most effective communication strategies for the Performer-participant and Visualist to use?
How does this advance the field of intermedial practice?

Question one was manifest through the four pillars. Improvisation, Collaborative Synergies & Sympoiesis, Becoming, and Kinesfield: Intermediality and Embodiment. Question two was explored in Wave Two and Wave Three, as summarised below, and the third question was answered both in Chapter 1: Literature and Practice Review and the PPP system itself.

My findings, informed by the participants' engagement in the project and my own experiences as the Visualist, facilitator and researcher, reflect this sympoietic intermedial practice. The rationale employed for the practice and research methodology used a grounded theory approach (Glaser & Strauss, 1967) to interpret meaning through interaction between the Performer-participants and the Visualist. This inductive methodology which gathered the reflections of participants allowed the information to reveal emerging patterns, developed over the Waves. As data emerged, concepts manifested, in reflection of the individualised image interpretation systems, this combined with my own experiences as the Visualist, facilitator and researcher, contributed to the generation of new knowledge and a method of practice that I have subsequently named the PPP.

What I found in my practice was the Performer-participants and the Visualist needed to develop a shared synergy, so that a mutual and reciprocal 'conversation' could be had to realise an intermedial kinesfield and allow for a dialogic exchange. This realisation motivated my practical framework to prompt the Performer-participants and Visualist to physically and visually interact. This sympoietic movement-based and visually activated space, where communication is reached is realised through adopting strategies. The three Performer-participant strategies include mirroring, shadow making and interactivity/gamification. Whilst Visualist strategies include associative improvisation, layering, orientation, multiplication, speed and duration. When these approaches are being employed it is a sign that a shared synergy has been found.

The image interpretation systems, built anew each time by the Performer-participants, were developed though the visual information and navigated through the Process Avenues, these included the Likeability and Emotional Response Avenue, the (Dis)connect Avenue, and the Body Association Avenue. In this third avenue participants would recall the connective techniques: the Suggestive Spectrum, the Shifting Shape System and/or Choice Method to

process and connect to colours, shapes and navigate layers through informed decision making.

Breakthrough moments happened through the Waves; they allowed for an emergent understanding to be tracked. These developments could be personal and/or dialogic, and emerged from co-authorship, the design of the space and the refined connective techniques. Process Avenues: The Likeability and Emotional Response Avenues and the Body Association Avenue helped aid these breakthroughs. These breakthrough moments contributed to the continual refinement of the connective techniques, the ECP warm-up and the PPP. The improvised poetics not only highlighted interactivity, responsivity and playability between the Performer-participant and Visualist but also proved that the methodology could generate dialogic play.

The recurrent strategies that materialised in the research practice, as noted above all highlighted the ideal setting, processes and framework that were needed to allow an intermedial kinesfield and sympoietic creative exchange between the Performer-participant and the Visualist. Participants contributed to the outcomes of this thesis by sharing their experiences in the workshops such as what helped or hindered them, their shifts in awareness and their processing methods of embodiment.

The Emotional, Cognitive and Physical warm-up which included the connective techniques: the Suggestive Spectrum and the Shifting Shape System, guided Performer-participants in how to connect to colour and shape whilst the Choice Method guided them on how to consciously react and retain immersivity or easily regain it. These methods helped Performer-participants develop their performative and embodied identity through navigating physical, emotional and aesthetic choices, allowing them to form a shared agency with the Visualist. The iterative loops in the intermedial improvisation emerged through a vital mutuality as sympoietic synergies between participants were ever evolving, forming and reforming.

There were challenges for the Performer-participants when searching for the embodiment of visuals, however these occurrences would offer insights into the practice and prompt refinements, and these moments would often renavigate the 'conversation' on a "line of flight" (Deleuze and Guattari, 1980:9-10), or come, in time, to a resting point. Performer-participants established interpretative systems through present and past experiential

interactions to navigate the projected visuals and evolving environment. By combining experiences from then and now this experiential learning was informed through a past and present information processing, journeying to a resolution of what an image might mean, therefore where it might connect to in the body and how this activation can be embodied and physicalised. The actions of the Performer-participant would then inform the Visualist, who would also process the physical movements and embody a reaction through an appropriate image which would then be manipulated according to what was being given and how, I, the Visualist, felt the tone, rhythm and punctuation of the movement informed the action, pace and mood of the reply. These feedback loops between the Performer-participant and the Visualist contributed to a constant deterritorialisation and reterritorialisation which consequently impacted the individuals kinespheres and subsequently built a collective and shared kinesfield. As a result of this themes and patterns began to emerge and a dialogic praxis was formed.

The PPP makes an important contribution to the intersection of dance and XR practice, by offering a methodology for intermedial performance generation. While projection in performance is not a new phenomenon, no existing methodology for 'conversational' electro-embodied co-authored dance currently exists, the PPP is a tool that develops an interactive dialogue and toolkit allowing multi-directional modes of reciprocal interaction.

The PPP is a toolkit: an effective methodology that can be adopted by those wanting to generate co-authored workshops and/or creating performance works in intermedial practice. The connective techniques: the Suggestive Spectrum and Shifting Shape System along with the conscious decision-making technique, the Choice Method, can generate pathways between the Performer-participants and Visualist and allow for processual strategies to emerge. The potential of the PPP is its transformative approach of how dancers and digital technologists can co-create and collaborate through improvisation and embodiment. An electro-embodied and intermedial practice, it develops a discourse that stretches beyond existing performative paradigms by reconceptualising and redefining the interrelations between the body and projection. The PPP allows for physical and virtual improvisatory reciprocity to explore environments in XR through flexibility and adaptability. Ultimately the PPP helps develop an image interpretation system that participants can adopt to co-create an emerging and experiential visual dialogue in a virtual and physical world, which can be

employed for exploration of intermedial practise in improvisatory workshop contexts and to generate material for transdisciplinary productions.

The PPP has the potential to expand its application beyond intermedial dance. The paradigm could reach into therapeutic applications and neuroscientific studies, as well as support dance and digital art practitioners wanting to develop electro-embodied co-creative spaces between moving bodies and projected images in real-time. In therapeutic contexts the paradigms emphasis on electro-embodiment could contribute to psychological practices and movement-based theories for neurodivergent communication and a trauma recovery. Finally, the PPP allows for neuroscientific engagement in exploring neural mechanisms of sensorimotor perception and presence in mediated spaces. The PPP is both a conceptual framework and practical methodology that encourages interdisciplinary collaboration and explores electro-embodiment and co-creative intermedial spaces expanding research and practice.

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APPENDICES

APPENDIX 1 - DOCUMENTATION

PARTICIPANT INFORMATION SHEET

Looking at the use and effects of projection on the performance process and outcome of collaboration, the evolution of movement and the ontological impacts this creates.

I would like to invite you to take part in a research study. Before you decide you need to understand why the research is being done and what it would require of you. Please take time to read the following information carefully. Ask questions if anything you read is not clear or would like more information. Take time to decide whether you want to take part.

I will investigate approaches to performance and collaboration predominantly through The Performance Projection Paradigm. I will conceptually develop my ideas for this project and will begin through cross-disciplinary interaction in my research. This will encourage and measure artistic exchange and engagement in and out of the academic arena.

I want to pioneer new ways of collaboration. This will be done primarily using the Performance Projection Paradigm, introduced in stages with a constant monitoring and evaluation of interactions. The intention is to improvise live interpretations using projection.

I will be exploring cross-disciplinary conversations with Performer-participant and projector and the collaborative process, its changing face and how this will impact on the artists and the creation of projects.

My primary objective will be to encourage creative knowledge and exchange through interdisciplinary projects with academic and public engagement locally, nationally and internationally. The Performance Projection Paradigm will explore existing frameworks and aid the understanding and nature of the collaborative process with the artist as author, creator, editor and producer

I am looking for artists, Performer-participants and creative practitioners to co-create using this The Performance Projection Paradigm and Pop-up Lab. Participants 18 and over from all backgrounds are invited to take part.

> *It is up to you to decide. I will describe the study and go through the information sheet, which I will give to you. I will then ask you to sign a consent form to show you agreed to take part. You are free to withdraw at any time, without giving a reason.*

Things to consider:

The length of time you will be involved in the research will depend on you. You could engage in The Performance Projection Paradigm, taking part in one or all workshops. The research will continue for the duration of my PhD studies.

You will be required to fill out a basic profile; no third party will be given access to this information, and you will be protected by the data protection act 1998. The research student and Salford University will however be able to use information gathered for research purposes only.

There will be a question-and-answer discussion and interview after the workshops to feedback from your experience. This will be at the end of each session/workshop.

The Performance Projection Paradigm will be filmed; you will have access to the edited version of this. All footage captured will be used for research purposes. By reading all information and signing the consent form you are agreeing to take part and for the footage gathered to be used for research purposes.

You have the right to leave the project at any given time without giving notice or reason.

The study will require video/audio taping and/or photography to generate works for the 'collaboration', this may be used for research purposes/demonstration at the performance and/or exposition. You will be one of the authors in the generated work; however, I will be able to showcase this work to a selected group(s) for the purpose of research and exploration.

You may leave the study at any point, however the footage obtained during workshop(s) you were a part of will be used and shown, when necessary, as part of my research, documentation and presentation of experiments and data.

You will be required to improvise as you see fit in the given time and space of the workshop. This will be up to 20 minutes per section in The Performance Projection Paradigm. You will be using your performance skills (this will differ from Performer-participant to Performer-participant depending on your skillset. The visuals will be responding to you, and you will be the stimulus, however although you are the instigator and the leader this does not mean that you cannot respond to images being projected. You are improvising and the Visualist is responding to you and your skill set will assist you and you can respond to this immersive environment as you see and feel fit.

Once you enter the performance space for each section you will be required to stay in the performance space continually improvising movement. You will be requested not to talk.

Simple research methods

As well as the aesthetic creation of collaboration during The Performance Projection Paradigm, individual responsive information will be gathered. This will look at specific themes and responses, trends, approaches gleaned and patterns within the interactions.

What will I have to do?

1. read relevant documents and sign to confirm consent
2. Take part in The Performance Projection Paradigm
3. Take part in a recorded interview/video

What are the possible disadvantages and risks of taking part?

1. Working in multiple performance spaces, may add travel time
2. This might not be what you anticipated, and you may decide not to continue. If so, you are free to step away from the project.

What are the possible benefits of taking part?

1. The Performance Projection Paradigm will encourage creativity and collaboration
2. The opportunity to work in variety of performance spaces

3. Working with a variety of professionals, post-graduate student(s), academics and multidisciplinary Performer-participants

4. Obtaining footage of the work you create in these project(s).

What if there is a problem?

If you have a complaint about the research study, your experience, and/or the researcher (Stott). You can contact me directly in the first instance on N.Stott1@edu.salford.ac.uk where I can try and resolve the problem. However, if you wish to make a more formal complaint you may contact my Supervisor, Dr Tracy Crossley (T.L.Crossley@salford.ac.uk), at the School of Arts & Media or the Chair of the School of Research Ethics Panel, Dr. Jack Wilson (j.j.wilson@salford.ac.uk)

If you have a concern about any aspect of this study, you should ask to speak to the researcher who will do their best to answer your questions

If you remain unhappy and wish to complain formally you can do this through:

University of Salford
New Adelphi Building
The Crescent
Salford
M5 4WT

Or alternatively telephone 0161 295 5000 using the University's campus complaints procedure).

Confidentiality

Your personal details will be protected during and after the study. My procedures for handling, processing, storing and destroying data will match the Data Protection Act 1998.

I will use this framework for participants in my creative inquiry taking part in The Performance Projection Paradigm.

Your Data

A. Your data will be collected through your questionnaire and interview post-workshop.

B. Hard paper/taped data will be stored in a locked cabinet, within locked office, accessed only by researcher

C. Electronic data will be stored on a password-protected computer known only by researcher

D. Those who will have access to view identifiable data will be authorised persons such as researchers within the team, supervisors and sponsors.

E. Data will be retained will be disposed of securely (a minimum of 3 years)

What will happen if I don't carry on with the study?

If you withdraw from the study, we will destroy all your identifiable samples/ tape-recorded interviews, but we will need to use the data collected up to your withdrawal.

What will happen to the results of the research study?

The results will be contained in a thesis, and you will be informed of their details as and when they are confirmed. You will not be identified in any report/publication unless you have given your consent.

Who is organising or sponsoring the research?

Primary researcher (Stott) and Salford University will be organising the research.

Further information and contact details:

To locate additional information or contact to address the different enquires.

General information about research (e.g. consent form, invitation letter, questionnaire, interviews and risk assessment) go to www.natashastott.com or email
N.Stott1@edu.salford.ac.uk

Specific information about this research project N.Stott1@edu.salford.ac.uk or
natasha.stott@gmail.com

CONSENT FORM

Participants name: _

Program title: The Performance Projection Paradigm

Experimental workshop dates:

Thursday 30th January 2020   Friday 31st January 2020

Tuesday 15th June 2021   Wednesday 16th June 2021

Thursday 17th June 2021   Friday 18th June 2021

Project brief: The Performance Projection Paradigm is an exploration of the relationship between the moving body and the projected image through improvisation. You the artist/Performer-participant will be expected to partake in a physical and cohesive and conversational warmup whereby you will connect with projected images of colour, shape and motion through thought, thought-actioning and reactive and responsive movement. You will be asked to have a conversation with me, the researcher, as to the experience of taking part, which will be recorded.

The Performance Projection Paradigm has three Waves; they are as follows:

- Wave One – the Performer-participant-participants respond to the Visualist
- Wave Two – the Visualist responds to the Performer-participant-participants
- Wave Three – the Performer-participant-participants and Visualist respond to one another where both led and follow, call and respond, ask and answer one another in a dialogic and reactive, responsive and intrinsic manner.

This being said that does not mean that although wave two is the Visualist responding to the Performer-participant that the Performer-participant cannot react and respond to the Visualist/visuals, this is allowed and appreciated if it happens organically and will be part of the Q and A after each workshop(s).

The workshop will be recorded, using a video camera.

In consideration for the opportunity to participate in the above-identified program produced by Stott, I agree that the program may be shared for research purposes without limitation through any means and that I shall not receive any financial compensation for my participation.

I further agree that my participation in the program confers upon me no rights of ownership or copyright.

I release Stott from all liability for any claims by me or any third party in connection with my participation in the program.

I confirm that all material furnished by me for this program is either my own or otherwise authorised for such use without obligation to me or to any third party. I also agree to the use of my name, likeness, portrait or pictures, voice, and biographical material about me for educational/research purposes and organisation of data and creative representation purposes.

You have the right to leave the project at any given time without giving notice or reason.

I hereby agree and consent to participate in phase two of The Performance Projection Paradigm experiments program.

Date: _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _

Signature: _

Name (printed): _

e-mail: _

mobile: _

Address: _

Postcode: _

If you have a complaint about the research study, your experience, and/or the researcher (Stott). You can contact me directly in the first instance on N.Stott1@edu.salford.ac.uk where I can try and resolve the problem. However, if you wish to make a more formal complaint

you may contact my Supervisor, Dr Tracy Crossley (T.L.Crossley@salford.ac.uk), at the School of Arts & Media or the Chair of the School of Research Ethics Panel, Dr. Jack Wilson (j.j.wilson@salford.ac.uk)

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APPENDIX 2 – INTERVIEWS WAVE TWO

WAVE TWO WORKSHOP ONE GROUP DISCUSSION

Stott: Does anyone want to speak freely before I ask any direct questions?

Anderson: I'm not too sure what just happened…talk about the whole thing?

Stott: anything you're feeling now…or the process and then I'll ask more direct questions

Anderson: I think just centring ourselves in the space as a team at the start is quite nice and liberating because you know you start the project, your about to a really abstract thing and to make sure we're all on the same sort of page…and just that reassurance of a safe space, and just play, it just releases of your barriers and insecurities…you know what I mean? Like we'd never met each other before 10 minutes before we started today…but I wasn't self-conscious at all like you know what I mean. when the lights came down it was like right, we're here to play and there's just little discoveries as well, I find it hard to ignore but, although we've put all the projections and stuff going on, an outside stimulus for me is the other performer on stage. A certain time I was like should I, shouldn't I? I think that's the only thing I questioned during this is that. When you question it. Is this right? Is this wrong? Is this…Should I? It's just again, there's moments of plays in there and it's just like when you're wondering what am I doing? My only reference in the performance space is to look at my partner there and be like cool we're both just sort of…were both playing were both just doing the same thing but again at the same times we had our back to each other and it felt like a solo piece in the space and then just towards the end as well as the patterns on the floor, on walls I was noticing the patterns on the floor…they were sort of coming towards me like were like coming out of…I mean they weren't pictures, but it was light changing so there was an outside source

Stott: and did you notice the floor towards the end?

Anderson: yes. It was just that very last moment at the end as I sort of stood up the lines were coming towards me; I felt the lines I was just like I'm in a time machine I'm in a box! But it's very easy to get lost in the space. The music was nice, it was changing tempo, changing energy, it was quiet nice to, quite easy to respond to I felt…erm…and yes I didn't…I was a bit worried at the start to was going to get locked into the projections but actually it was quite easy just to leave them behind and get lost in the space as well…obviously that was quite nice

Rangel Vieira da Cunha: ok

Stott: because obviously Anderson has done this project with me once before, whereas you haven't, and this is your first time working with me today, apart from teaching with me at the dance school, which is a very different environment

Rangel Vieira da Cunha: yes. When I started. Yes, when I started. I was very concerned about do…I was thinking about the film and you and but with the time I just huh…I was playing here. So, I think it's hard to not think about these things and just so for me it's just a little hard when I see you because I remember oh, I'm doing a thing for Natasha so do everything great so for me it's easier just to focus on the projection and sound and forgot

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everything and you…sorry. Yes, just playing like a, like a dream just feel and do everything without think mm this is good this is this Is not good. yes, but I think this is, hard to me speak in English, I prefer talking in Portuguese, but I feel like when you see the children. Where the children are very free. They have freedom and do everything just as their body feels . So, I feel like children without the adult eyes. Can you understand me?

Stott: yes 100% it's the playfulness that the children have, isn't it?

Rangel Vieira da Cunha: yes

Stott: and I think as adults we get taught to unlearn play and then as performers, we're trying to relearn play. So maybe again that's something, cause all this feedback interesting for the warm-up because then maybe I emphasise or being up the fact of partner work, as well as it's a playground and that's a big emphasis, so thank you for your like feedback without me asking any direct questions. I'm going to now ask questions not necessarily to you or to you, like if you both want to say something, everyone speak at the same time or not at the same time but just take turns. So I think one of the first questions I've got is obviously form this point, this time I'm the Visualist so I'm in control of the equipment there (pointing to the laptop) and then that effects what's happening in there (pointing to the performance space) that is supposed to be a response and trying to respond to you, honestly did you feel, how did you feel, did you feel the visuals were reacting to you? Or did you feel connected to them in any way? Or were you disconnected from them? Or did you not really…was there any moments of connection or not? And its ok if there weren't.

Anderson: I don't know…its, it's strange cause obviously like you said before I've got the previous refence point as well and I think this time it was nice it was a bit more liberating feeling like I was ahead of the projections. I think before last time, because we were responding to what was going on. I was a lot more attached to the shapes I was making and the direction and stuff whereas this time in a more freeing way. I didn't have to worry about, I don't have to worry about getting that wrong which gave more room for play and then if I turned around and there was something, I wanted to respond to it just gave me something extra to play with…if I got lost…so I think there was moments, but I think as a performer I think I preferred this sway for free for free improvisation. If that makes sense?

Stott: to make the choice?

Anderson: yes, I'm freer in the space if I want to run over this way and run that way and do all that its totally cool cause I'm not going to fuck up the timings cause the timings are going to match what I'm doing

Stott: and this time as well a difference that happened this time is apart form well A. everything is live B. it's one person controlling all the screens it's just a multiple screen thing so whatever's coming from there (point to laptop) is being shown the same. Last time everything was pre-recorded and there was three different people, and we'd go 1, 2, 3 go. Whereas this time, you know…in some ways I feel like it's, it is different this time. So it's good to have someone who's not done it and then have someone who has done it. So Rangel Vieira da Cunha the same kind of question to you…did you feel at any point that the visuals were responding to your movement? Or did you not really feel that?

Rangel Vieira da Cunha: No, because I think I'm not I how you say this in the best way? I'm not concerned about this in the moment because I'm just thinking about enjoy the images and…the image and the moment and not think about you control and

Stott: yes, so you weren't aware on unaware it was just this feeding in and out of…

Rangel Vieira da Cunha: yes

Stott: ok cool so I gave you some prompts at the beginning, such as I would suggest or ask please don't speak once you're in the space. When you are in the space you continually improvise even if improvising means not moving but you don't lose/leave the space maybe a prompt that I might give to tomorrow or going forward is about the partner and the other person or people in the room. But did you feel, how did you feel about the prompts you were given? So, the idea of not speaking, you can respond but not respond, be in the space and move or don't move but don't leave the space like how did those prompts feel? Were they helpful? Were they kinds of…would you rather of not had them?

Anderson: I liked them, I think it helps create the space we know that once we cross that white line, we are in a performer mode and just having those small little parameters of…like once you're in the space non-verbal communication. Once we start for 20 minutes were in it for 20 minutes, they're like the rules of the game almost, it gives you that little bit of a, it's a bit of a safety net you know that it's a serious project…not just doing something random and yes, I kind of like the fact that, the rule about not leaving the space I think that's good cause you're in it for the 20 minutes even if you're just having a little sit down moment but you still 100% performing right until the end…which I think…yes that changes

Stott: so, the first time we did it there was no rules

Anderson: yes

Stott: you could come in the space and go freely. I didn't say don't talk but I assumed everyone wouldn't talk but people did talk. So, there were reasons why…so the game has manufactured itself through experiment

Anderson: yes, I think that's it. I think that as soon as you leave the white line or as soon as you leave the performance area you become the observe, don't you? and then you want to talk and then you 'that's amazing!' (Impersonating people whispering in the first wave who were in and out of the performance space but then you've got to go back in the zone…and step back into it…it's nice just to have that…

Stott: how does that feel? Like after the warm-up there's a short break isn't there where it's like do you want a drink and do you want to go to the toilet and then the lights come up, the projections reset, then the music starts, like how did that transition between the warmup feel? Would you rather have not had that was that, ok? Was that a bit kind of like (clap, clap) and then 'oh, hang on'?

Rangel Vieira da Cunha: yes, I think it's a little bit you come back to reality and then you need to focus again, so I think so, I think go straight on, carry on

Stott: so maybe like in terms of terms of your experience of this, the warm-ups over, now it's time for the...so you don't leave

Rangel Vieira da Cunha and Anderson: yes

Stott: so, we don't change the lights, maybe I just reset that (laptop/projected images) but that's it

Rangel Vieira da Cunha: yes, and during the process you talk about the rules during the process I'm asking to me it's ok to like to lie down on the ground and I don't know if this is good, good to film but Natasha don't say anything about the ground so I'm…

Stott: so, did you feel like you didn't want to go to the ground because you didn't know if it was allowed?

Rangel Vieira da Cunha: yes, exactly, I don't know if the rules is stay here

Stott: yes that's the thing isn't it, because once you have two rules it's like well if you've not said it is it a rule or if you've not said it am I allowed to do it so I suppose that's the thing if then bringing in rules, it's that allowed not allowed and in a playful sense there should be no rules

Rangel Vieira da Cunha: yes, but I feel like for me that introspective experience? so, the rules did not break

Stott: going forward anything that's not mentioned as rule isn't a rule. So if I've not said don't go on the ground you can totally go on the ground and in terms of how things look for camera or video or performance, well there is no performance it's play, like everything is about the play and interaction above all else so if I'm trying to get a photo at that moment anyway it doesn't matter if it makes the photo brilliant or better the whole point is that you feel like you want to do it. So that's what's driving it

Rangel Vieira da Cunha: and think about projecting ground

Stott: yes, I know I was thinking about that today when he has the white sheet and he was folding it up I was like 'oh!' but actually what I want is just a cube , ground ceiling, this side (4th side) ow whatever you know ideally in my perfect world I'm going to have this cube room one day

Anderson: the cube!

Stott: a couple more questions what did you remember about the visuals?

Anderson: yes

Rangel Vieira da Cunha: I remember a lot of geometric forms, circles and triangles and squares? and the stars. I like the part when you have just stars because you can take a break

Anderson: I was going to say the stars are like a reset, aren't they?

Rangel Vieira da Cunha and Stott: yes

Anderson: every time I see the stars, I'm just like "aw" (relief) but then when we had the stars with the breathing stuff at the start isn't it? so you're already sort if this is my calm space and now the big geometrics, but you know the stars and the circle?

Stott: and in the warm up my plan is to start with that out of body, astral, because that's what I'm trying to create, so you walk in and you already know that without me saying it…and then there's like the colour shots when you've got your eyes shut, can you see the colours as I'm changing them when you've got your eyes shut because I'm saying you're seeing green, then I'm pressing green but can you see the , do you feel like the colour is impacted on the colours your imaging anyway or?

Anderson: yes, no, I was totally visualising stars

Stott: And could you feel shapes in certain parts of your body when I said think of a whatever it is where is that? or was that a bit hard?

Anderson: that…no, I was in it I was in it! I was feeling triangles in my shoulders and circles

Stott: I'm a shape!

Anderson: yes

Stott: and I think…yes last question for now…what do you think was happening between you the performers and me the Visualist? If you had to describe it to me, or you went home and said today, I did this and I felt that this was happening or what would you say…how would you describe what just happened between you and me?

Rangel Vieira da Cunha: because you turn your lights and I almost say things in Portuguese, because I'm so disconnect

Stott: But I feel like that's good,

Rangel Vieira da Cunha: yes

Stott: like I take that as a compliment for this situation

Rangel Vieira da Cunha: yes…when I'm forgot I'm in other country with other language and other people so for me I don't know but I really don't think about the connection because I'm very focused on…

Stott: ok, cool…there's no right or wrong answer and there's no right or wrong thing to do so it's just good for me to get feedback. Did you, what do you feel Anderson?

Anderson: I think a lot of…in all honesty I felt a connection to the space, I felt a connection to the projections, I felt a connection to the music…I didn't think about you in the chair…

Stott: maybe I don't mean me…I mean I do mean me, because it's me doing it, but I don't mean you and me because it's more like you as the performer and the visuals…like maybe I should, maybe I should phrase that to the visuals…I don't know

Anderson: yes. Mean I was connected to…like I said I was connected to all this stuff I wasn't I wasn't thinking about your job. I wasn't thinking oh right if I do this it means Natasha will do this, I think that's partly because of trust and partly because of (inaudible) project, I know you're doing what. So, I don't have to think so, it doesn't feel it's my concern

Stott: I like the fact that you're not concerned (indicates Anderson) and you're not aware of that (indicates Rangel Vieira da Cunha) because in a sense what I've been trying to create is an immersive space but also in the warm-up like you're in a safe space…You feel looked after, you don't feel you know…I feel like in some way, I feel like in that area that's a positive thing

Anderson: yes

Rangel Vieira da Cunha: in the warmup I'm very relaxed but, for the English language I need to be attention all the time because for me it's not…easy things, so sometimes I'm very…and I look are you ok…yes, because maybe Natasha told us to sit and I'm here so, sometimes I need to check and ok, ok I'm in the right place. So, for me it's hard to relax because for me I need to be attention all the time so, for me 20 minutes without attentions, good because I'm just enjoying

Stott: yes, good, thank you guys, thank you very much. Right let's get a well-deserved lunch.

WAVE TWO WORKSHOP TWO RANGEL VIEIRA DA CUNHA

Stott: ok, so did that feel different to when you were performing/practising, playing the first time?

Rangel Vieira da Cunha: I think, to be alone…it's more comfortable to me because I can focus just in my…in my movement and the image. I think when we have another person…together, you need to sometimes I feel less focused…because we have other people. Because we have other people in the same room, so…

Stott: just being aware where they are

Rangel Vieira da Cunha: yes

Stott: do they want to dance maybe…?

Rangel Vieira da Cunha: yes, exactly…and by myself I can use all this space…without thinking about other…

Stott: so, it feels more comfortable?

Rangel Vieira da Cunha: yes

Stott: and do you prefer that?

Rangel Vieira da Cunha: yes, I think I prefer

Stott: yes, because it's interesting, I was saying like the first time we had a lot of people, and I was really excited about having lots of people and then actually sometimes even though aesthetically it looked great, it created a very different experience, so even from two to one, it feels very different which is interesting. It feels different there, but it's interesting to know how it feels on your perspective and then in terms of the visuals like which visuals stuck out most? Or do you remember the most from that play?

Rangel Vieira da Cunha: The circle

Stott: yes

Rangel Vieira da Cunha: and when they go here

Stott: yes, planner

Rangel Vieira da Cunha: yes

Stott: so, when they start splitting and then (whistle)

Rangel Vieira da Cunha: this one, I remember more…and I like the…it's a little confused for me when you use two images, when with the red one, circles, much faster and you have other this one behind it. I need respond this one or this one?

Stott: yes, so you must make a conscious choice?

Rangel Vieira da Cunha: yes

Stott: and does that bring you back into?

Rangel Vieira da Cunha: yes

Stott: because before you're just…and then there's a choice scenario?

Rangel Vieira da Cunha: yes, yes…and sometimes I feel…I think I feel I chose the right movement for this, and I enjoy doing this, but I'm thinking 'oh, Natasha wants I needs to do different things because Natasha must see me…so, I need to change me, but this, this is…. it's good. When you do a movement, and you see a picture and think this is the right movement for this picture, I can stay here for a long time, but I think no, no, no, I need change, yes, so I think I feel oppression to change the movements but I know it's my impressions not yours. You understand me?

Stott: yes totally and you could be doing the same movement, so the whole of it you could just be doing this for example (banging sounds) and I could read different things from that, or that could make me think of this video or this shape and maybe that's like a flat line but then it's also the vibrating line so then it makes me…I must improvise as well as you…do you know what I mean?

Rangel Vieira da Cunha: yes

Stott: although there you feel like it's just you and then you can't really…see what I'm doing…and even if you can it's through that, not there isn't it? so, yes that's interesting, and then were visuals helpful for movement? So, when you saw this video or that video or whatever the visual was did it, did some inspire movement more than others?

Rangel Vieira da Cunha: yes, this one with the…

Stott: the tunnel or the circle?

Rangel Vieira da Cunha: yes. On here and straight down yes, this one and the red circles…and…I think the space it's for me the space is very; I'm feel more comfortable and relaxed, but I don't know how to move, and I think 'I can't stop, I can't stay just…'

Stott: yes, you can do if you want

Rangel Vieira da Cunha: yes, I know

Stott: but with the space thing I wonder like obviously space is calm and that's a movement, that's a visual that I don't play with, you know I put it in there, but then I go to a different image, and I play with that, but that always stays like that…once by mistake I started dividing it…I was like no I don't want to divide that…but also, that was the image that you and Anderson walked into and experience in the warm-up, so, in some way maybe it's reassuring, as well I don't know…do you know what I mean?

Rangel Vieira da Cunha: yes

Stott: because it's like 'oh that's like a mother and father of images almost

Rangel Vieira da Cunha: yes,

Stott: and then in terms of we've gone through the prompts…so it's probably the same thing, you know in terms of not speaking, once you're in the space you kind of answered it before about feeling more, or less self-aware, because there's not someone else to be aware of when you're in here. In terms of, did you feel like there were dips and highs in terms of feeling immersed and then not you know…was there like an outside noise or a light or me doing something if the images is…like changes quickly does it's kind of…is anything kind of bringing you in and out of awareness in the space?

Rangel Vieira da Cunha: awareness in the space?

Stott: awareness so for example, if I'm lay here with my eyes shut and you're…and I'm being talked through my meditation, at some points I might maybe have an itch on my finger, so I'm like 'oh' and I'm suddenly aware of that bit of me rather than all of me, do you know? Or I hear a bang, and I think 'is someone coming in?' or you know something kind of makes me not in the zone that I'm in. So, I wonder is anything that I do with the visuals…

Rangel Vieira da Cunha: no, in the, when we start, we have a noise with the door, so that as the other side, I was like what's going on? Is Anderson coming in? is someone trying to get in?

Stott: then my minds there…and I'm not doing anything with…the visuals and for me something I've noticed is I'm constantly looking at you or Anderson and responding…and I'm like, you know how you're like I can't sit still. I've got to do something different rather than do this, then I've got to do whatever? I've got keep; I've got to keep making things happen I've got to keep it interesting, even though you're not responding to me, and I know that….even though you can do but I'm like constantly doing stuff and then I got my camera to take a photo or a video and then I'm thinking for ten seconds I've not done anything…we'll it's still doing itself…because I loop the videos and maybe that's a bit of a 'phew". Because in a performance you have like high intensity and then pause and that's what makes a performance interesting and I think all the time, in general, in life, I feel like I've got to be doing something but here it's interesting because I think oh for 20 seconds, I've not done something but that in itself is something

Rangel Vieira da Cunha: yes, but I think it's the, for me it's the opposite. I think I enjoy more when you have more time…in one picture, more time. Yes

Stott: so, it's a relief almost?

Rangel Vieira da Cunha: but I understand your point because I think this is…our generation? is very anxious about everything. So, everything is so fast, so, when you have time 'oh, this is so strange because…'

Stott: yes, we can think about it, we can take it in, and we don't want to do that

Rangel Vieira da Cunha: yes, yes…we can feel, we can feel the things

Stott: yes, yes…and here I am saying 'what are you feeling?' but like the last thing I want to do is feel it

Rangel Vieira da Cunha: yes

Stott: aww…that's brilliant thankyou Rangel Vieira da Cunha

Rangel Vieira da Cunha: you're welcome

WAVE TWO WORKSHOP THREE ANDERSON

Stott: so, thank you again, it's like an out of body experience, isn't it?

Anderson: yes. Yes. Well, no it feels different when there's just one of you and…yes, just

Stott: well, there was two of us, but I know what you mean

Anderson: but it's true, yes, I said that before I'm sort of using the other performer as outside stimulus and there's a distraction somewhere in my mind of what's going on, yes, this time I felt a lot more interacting with the projections? and music and the floor…the floors a very safe space. Yes, it felt a lot more serious and intense this time

Stott: does it feel more immersive when it's just you? As a performer do you feel or when…or does it not?

Anderson: I think, I don't, I don't know it's weird…before it felt like a lot more play, this one felt a lot more intense. I was a lot more connected with the imagery, I felt I was paying more attention to what was on the screens

Stott: as the Visualist I felt like I could pay more attention to you and Rangel Vieira da Cunha separately when it was just one of you in the space, because I was completely fixated on what you were doing, how you looked facially like, I was checking if you were alright more. Whereas the last one I don't know if it even crossed my mind were you both ok, I was just like this is how long it is, we're not there yet, this is what's happening in the…you know it was more a technical thing, whereas this time I was thinking 'is he ok?", 'has he gone to? Not another realm as in a jokey way, but genuinely, you know because it's quite…and you said you can see the floor, at some points it feels like for me, the floor, it starts eating at the floor and it goes more into the floor and I don't think it does I think it's just that the whole perception and the actually visuals, I think the visuals are like tunnels or space so those things are subtly moving but then on top of that there's layers…so, I was thinking like are you feeling dizzy? Are you feeling like you need a break?

Anderson: yes, I mean there was a spinning part and like part of me was just curious to see how long I could take that. I sort of knew what I was doing, I was like after this you…

Stott: you mean when it was spinning on three axis?

Anderson: yes. I mean the screens were spinning and I was spinning around and I was sort of planning, I was like right in a sec I'm going to have to stop and just stand still and I stopped and stood still, and the screens were still going like that, and I was like 'I need to lie down', I'm just going to take five minutes here and just cool right and just get back on…yes it can be very disorientating but still, I mean you're still, I'm still in my rectangle, I still know where the end of the stage is I still know where my left and my right is…the strange thing with this one was I found myself a little bit more trapped in performance? What…

Stott: because you felt the onus was on you, you mean or?

Anderson: yes, I think last time I was more worried about repetition I wasn't worried about anything like that because it doesn't matter…and with this one I could repeat myself more

Stott: or you felt you could repeat yourself more when you were by your self

Anderson: I think in the very first instance I questioned it and I was like 'ahh god I'm repeating myself I've already done that', but then in the end I was like 'well…', I mean these are like brief second decisions like…that you make, I was like 'well fuck it, because now I can play with where the, like playing with dynamics and speed slowing stuff up, also slowing stuff down, right ok, this is my 20 minutes

Stott: slowing stuff up, that's like a sign of feeling disorientated isn't it. I'm slowing things up

Anderson: I'm slowing stuff up, but you know what I mean as in, in that instance it's my performance space, so, if I want to take ten minutes walking from that side of the stage to that side then…

Stott: I think it's that's continual reassurance even though you're the most assured out of anyone I've worked with on this project, even in the first phase, of being told like there is no wrong, everything is ok, like whatever you feel, even if like staying still for 20 minutes, although that might not be that interesting, even though, that is still the right reaction because it's what you're feeling isn't it? But yes, Rangel Vieira da Cunha was saying very interesting things about that feeling of…but I'm repeating myself like I'm clicking on, like you know…so you might feel like you use your arms a lot or you turn a lot…I feel like I'm spinning a lot but then it's like, that's my response…I don't know it's just interesting, isn't it? Because we're all questioning like, is my response, right? And your response is your response, so it is right isn't it

Anderson: yes…that was it, I was sort of wondering is this helpful if I'm repeating a move? Because then you can sort of guess what's going to happen next in my little path but then I'm just like am I dictating to you what should happen when I should. One question leads to another answer…oh bollocks

Stott: but this is all, like this whole thing is kind of a question and answer

Anderson: yes, yes

Stott: and I think in the third phase, in some, I feel like in moments, I'm feeling like, we're kind of in the third phase momentarily

Anderson: yes

Stott: do you know what I mean? You know the first phase was, it was kind of, there was an image, and we played with the image and even just actually learning to play with an image was like the first hurdle and now it's about, you can do whatever you want, and I respond to you, and you can respond back but you don't have to but in some moments like you're responding to me, I'm responding to you, like for example, for me I felt like you were spinning so I started spinning and then I started spinning on another axis, so you started spinning faster and I felt like at that point for me as a Visualist that's…I felt like a true like eh-eh-eh-eh (bouncing sound to indicate conversation back and forth) like kind of listening to

each other and responding to each other but then at some point is there like…how do you then get out of that?

Anderson: yes, yes, yes

Stott: because like you're spinning, I'm spinning, I'm spinning, you're spinning, it's like we can't stop spinning

Anderson: change again

Stott: yes, and then at some point in that third phase, well here it happened because one of us, I don't know who it was maybe you stopped, yes you said you lay down and I carried on anyway. stop Natasha but…but yes then at that point that could still be the third phase because then at some point, because sometimes in a conversation you might say something and I'm still talking because I've still got something to say and that's kind of how conversations are, so, I think it's highlighting interesting things, but yes do you feel like it's disorientating? More disorientating or less disorientating when you're by yourself?

Anderson: I kind of think it's almost less disorientating… just cause like I say it's just because I'm just more focused on me

Stott: yes. Do you feel anything when you're doing it? Do you feel any emotions coming up or random thoughts?

Anderson: I'm sort of clocking onto sort of negative and positive shapes with the triangles and straight lines and zig zags and the domino things I sort of see those as like blocking shapes. You know what I mean? That's when I was going to that one and going to that one and each time, I was shaking off…but there's the circles and space are more playful are more react (interrupts) are more peaceful. They sort of slow me down a little but more so, there's a little bit of that going on and for some reason I love this screen. I kept…going in the past…and this one…I just kept finding myself back over in this bit, like, 'this is my screen'

Stott: and do, yes do you feel like are you looking that way more or that way more? Because I'm like right-handed so I particularly like that screen, but I think even though they don't look much different, Lyon, the technician, was going 'that screen looks better than that one', even though it's the same screen, but maybe it's to do with how the projections going on it or maybe it's just a random…

Anderson: yes…I'm not…there was little moments as well where I was trying to reject the projection so out there became my focus, like if I found that I, like if I felt like was just starting to interact with the projections and stuff, then, out there, was just start moving around again and turn it back into the space…erm

Stott: and there's was like, there's two more things and one is when I said how do you feel now you went 'yes it was totally different by myself' and I'm sure you meant by Rangel Vieira da Cunha but it was almost like you were just in this astral plane and there was no one else there and obviously I'm god creating the astral plane or whatever

Anderson: yes

Stott: no, I'm not but you know it's like when you both in here you both said to some extent you didn't…you weren't aware of me there

Anderson: yes

Stott: and in another way it's like I could become more apparent because I'm on the other it's just you and me, or me and Rangel Vieira da Cunha on the other hand, I'm behind that, it's like a barrier isn't it

Anderson: yes, yes and from…yes, I'd say again I wasn't…I know you're in the room, I know you're doing stuff but you're not, you're not my concern just, yes, yes in that response it's no…

Stott: I'm quite happy with that because I feel like I wouldn't want to be another thing you were having to consider; do you know what I mean? But in terms on. So here's a question that I can only ask you, well I could ask myself I suppose but I know my own opinion but I would like to know your opinion before I say mine the difference between this time and last time, not just the purpose and the aim, a bit like whose leading who blah, blah, blah, but just in general like…what are the biggest differences and or similarities that you can remember or feel?

Anderson: I think it's still, it's still really nice play, I'm not from a dance background but I do movement and stuff like that so there's a chance for me just to play in that field, it feels like the projects matured, a little bit like I thought we were super on it and organised last time but what we created in that space, I think last time we had a lot of props on stage that we could hide behind whereas this time it's just the floor and just moving around but I think you've got a lot more control of the space, I think it's having the outside techies so, last time we…yes. Whereas this time as soon as I came in the space it's like we're doing a warmup, we're doing this, we're sitting down you've got three minutes again after doing that…erm. And the space performing wise. My minds not thinking about how I am rigging stuff

Stott: yes, because you had to be kind of a technician well last time, did you?

Anderson: yes, I think last one as well I had to be a little bit health and safety monitor, because I was just, we were just in my workspace and stuff whereas this time I know the rules of the game and just, I think, yes like a say it feels a little bit more mature and just a bit more stripped back like last time we could…there's a lot of interacting, I think with the circus element as well we were just coming out and doing tricks, whereas this time we are coming out and we're doing moves and there was more of us in the space, it was…we could leave, and we could enter, and we could…there was behind the screen stuff. I kind of remember that from the first one there were some quite nice bits with performing behind the screen and performing in front of the screen, that sort of mirroring thing was quite nice. It's hard not to touch the screens you really want to touch them

Stott: you can touch them but just not like

Anderson: I tell you what, you really want to be like ah no this is soft screen I could just push it and play with it and wobble it, but I was really trying to resist that

Stott: so, was it different what you imagined it to be? I mean I know I sent you a picture so to some extent you knew, and you've been in this room. I sent you a picture so there was some kind of 'oh I know what it's going to be like a bit more than if you'd just turned up here today and I'd not…you'd never been in this room, you'd never seen a picture…

Anderson: it feels bigger in this space, it feels a lot bigger in this space, yes, and just…it's just more completely like, technically wise it's just, you know now the projections like are all connected, there's no gaps in the projection screens. It's just like a…180?

Stott: well now it's all from the front or internal…you know like because before it was back, back, forward, whereas now it's back, back, back

Anderson: yes, but you, yes you feel like you're in a…

Stott: the light is a difference. Do you remember in the circus house?

Anderson: yes

Stott: we had the sky lights, so, there was a moment when the light was so light it would bleed in, and then it was perfect twilight, and then it was so dark, but I think the problem with the so dark was that there was so many of us, there was too many, there was too many people, too many disciplines and it was too dark, so, what kind of benefitted in some ways was kind of like noise or whatever and that's part of the reason I stripped it back and I feel like for me I prefer the one-on-one. I don't' not like the two or even the more. But even in this scenario and it might be just you two or Rangel Vieira da Cunha, you know she's just come into the space and everything but it was just two people in the space responding to that and if that's happening and it's not responding to one another, although it could do, but if that's' the case then it isn't kind of more intimate experience because then I feel like as the Visualist I'm creating a world for the performer to play in and then that world is playing with the performer, whereas if there's two people, whether you want to or not you become aware of them and then…

Anderson: yes, I think it's interesting because like last time me, Barber and Dixon had all studied together and even though we'd had like, because we had studied physical theatre together, we knew that there were little signals we could subtly give each other without even meaning to, it's just like oh were playing this game…we're doing that

Stott: and physically you were happy to play with each other whereas if you don't know someone, and maybe there's that guy girl thing as well regardless of whatever…it's like can I just kind of hold your hand because it might be like, what's that about? and I've not mentioned that so, it's interesting because I think 'what shall I say tomorrow then? you know? I'll think about it

Anderson: have a think, yes, because I was trying to…there was a little moment when I think where I was like I'd synced up and don't think it was a big gesture I think it was just doing this and then I just threw it away and went back into my own little world. But I remember that from first one when a fair bit I was just like 'ah right',

Stott: but you did…you mean the first workshop a few years ago?

Anderson: yes

Stott: yes, so when you did that, I remember reaching out back to you but obviously I'm the person who is leading the thing and I'm thinking I want interaction between each other and whatever and Dixon and Barber would work together because they knew each other but then they were the ones who talked that made me then say don't talk…and I think the other girl, Peaches and Meijer, yes, they used to all talk to each other, and I was like right, now the no talking rule, but yes…OK, well that's food for thought then. Thank you

WAVE TWO WORKSHOP FOUR GROUP DISCUSSION

Stott: so, I think my first question is did that feel any different from yesterday and if so, how? And if not that's fine

Anderson: yes, it did

Rangel Vieira da Cunha: I think, I don't know, if just I'm impression of or is effect but today I feel the images for more long time and for me this is better because I can enjoy the movement without, I feel when change quickly (double click with hands to indicate speed). I need think about ok I need to do another thing now and, you have more time its more. I can feel more the, I know the, for me I see the images and, I have time to really…

Stott: absorb?

Rangel Vieira da Cunha: yes thank you, yes. So today I think…I don't know if, now I have experienced with this but today it's more comfortable

Stott: but yes, so there's the experience isn't there? But then also yesterday I think you said that to me so subconsciously or consciously

Rangel Vieira da Cunha: yes, yes maybe

Stott: but then also even though that's good for the first waver when the performer responds and the last wave when we are both responding…at this point you don't have to be able to take it in. do you know what I mean? Because I am supposed to be responding to you but maybe it's just more pleasurable to take it in which is good to hear. Was it a similar for you or something different?

Anderson: I think we are at different ends of the scale (indicating to Rangel Vieira da Cunha)

Stott: which is great for me to get

Anderson: yes, yesterday like when we did the first scene, the first play session, I didn't think about the projections at all whereas today I just kept being sucked in and being aware that I was…there seemed to be a lot of tunnels and stuff today there might have been yesterday but. Like I say, yesterday I just blatantly wasn't paying attention but today I think I was, and I thought yesterday there were no expectations when we could do it everything was new…whereas now we've done it a couple of times. We've done it together and we've done it by ourselves. I think naturally. In my head I'm trying to sort something out that I shouldn't be

Stott: that's not to do with workshop?

Anderson: no, it's to do with the workshop. Whereas yesterday it was pure improv and pure play and then when we came into the second one that I mentioned I felt a little bit of repetition, and today I felt like…

Stott: within you mean?

Anderson: yes, within me, as the performer playing…erm…and I don't think I was repeating today but I was a little bit more aware this time of people in the room…a bit more aware of my space

Stott: and was that a…did you feel like that was a positive feeling or was it making you feel not as comfortable or…?

Anderson: I think it's the part of me where I'm trying to keep control of a situation, I'm in if that makes sense? I'm sort of

Stott: which is hard in an improvising situation

Anderson: I think as soon as soon as something starts to feel familiar, I start trying to imply a method or something on top of that, which isn't my job in this but it's just something in me as a performer isn't it? I feel like that's added on with each step and like I say it's more about being in the environment. I think the visuals today there were tones of tunnels, there was one moment with, there was like the lines and the red circles going on and I was like 'that's proper techno that' it was like a London rave right there…I was like

Rangel Vieira da Cunha: yes

Anderson: so that's where I was in my head

Stott: at a London rave? Yes

Anderson: blacking out across a corner on the floor

Stott: so, did that instigate movement because you were thinking or…?

Anderson: a little bit. It was strange because the circles…the circles for me are relaxing symbols…but then the reds quite an angry colour so to have the red and the circle together was a second of freeze where I was like 'I don't know what signal that's giving me'

Stott: Didn't it, one of you said that yesterday about choice…who was it do you remember? It might have been you when we did the one on one and I think I'd done something similar where…or maybe it was you…I can't remember who said what now…but it was something about having to make a choice

Anderson: yes

Stott: so, when there's one image

Rangel Vieira da Cunha: yes

Stott: but when there's two images, but even those two images are completely filling the same amount of screen, they've got the same amount of opacity but when

Anderson: yes

Stott: but when ones feeding through on the other, so it's when I start dividing things, and you can see one thing coming through, and one of you said 'I have to make a choice and then…'

Rangel Vieira da Cunha: yes

Stott: and then that's kind of bringing a consciousness back

Anderson: yes

Stott: when constantly when we're trying to be unconscious and reactive as opposed to 'oh what shall I do now, I'm going to make a conscious thought to do this', and that's what we are trying to not do so when the, it seems to be a thing doesn't it where when there's two opposing colours or shapes, because with you it's the circle and the lines

Anderson: yes

Stott: it's having, it brings you back to that state of consciousness

Anderson: yes, yes that's what I mean…I think that's what I'm trying to say, it's like little moments today where I felt like that little bit more conscious, that I didn't necessarily feel yesterday, but like I say familiarity

Stott: it would be interesting to know how that is when it's the one on one again, but obviously Lyon will be here so maybe it's like I don't know something to do with numbers as well of people in the room…even though we're all comfortable around each other, as people…or not?

Rangel Vieira da Cunha: I think sometimes when I, here, the camera? I'm thinking about…this position is good?

Stott: yes, I know what you mean, yes, I noticed that when I was doing the warm-up with you, and I think this camera is automatically doing things isn't it, have you heard?

Lyon: it's auto focusing yes and, I, my camera can do silent shooting but then I'll show you that it's doing some weird stuff where I'm getting bands across a thing, so I had to turn it back on and a started getting some…because…at the warm-up unfortunately because I didn't want to interrupt you all because I was getting awful shots I was getting awful bands across it, it tried changing the settings and I started getting better pictures, but it's to do with the refresh way the projectors and all that kind of stuff so I was getting better images of anything that was on there, so again, me obviously wandering around you're still going to get chuck-a-chuck (making the sound of a camera)

Stott: yes, but this one automatically doing it as well

Lyon: yes

Stott: so, I suppose it's that constant, there are different things that bring you into awareness

Rangel Vieira da Cunha: yes

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Stott: whether that that's opposing images or images splitting up or the sound of somebody or something happening outside the…

Rangel Vieira da Cunha: I think when I heard the camera? I remember, this is a very, how am I say this word? when you don't think and just do

Stott: subconscious, unconscious?

Rangel Vieira da Cunha: subconscious yes. And now so… in the moment when you heard the camera, you remember this can be, how I say this?

Stott: documented?

Rangel Vieira da Cunha: yes

Stott: so that moment is caught kind of thing?

Rangel Vieira da Cunha: yes so, it's not just this moment even…

Stott: it's forever

Rangel Vieira da Cunha: exactly, it's this

Stott: and then in terms of images that stuck out to you, like if there was one image or two images that really are kind of impregnated on your mind from just doing that what would you say they were? Or that effected your movement, so you saw something and just went boom, do you know what I mean?

Rangel Vieira da Cunha: I really liked the triangle because I'm moving…

Stott: moving it

Rangel Vieira da Cunha: yes, so it's…I feel like a plane when you…so, I like this movement and sometimes it goes more faster and more slowly and go and come back. I like this, and I think it's the first one, or the second image

Anderson: I think I was straight…there was a white colour, white and black

Stott: yes, oh yes where everything kept going

Anderson: yes, there was a bit of a tunnel thing going on and I was trying to spin round and keep my head focusing on that nut I only got a quarter of the way round and then I had to sit down

Stott: and then you had to sit down

Anderson: well, it was really disorientating

Rangel Vieira da Cunha: yes

Anderson: like I was trying to walk towards the tunnel, but the tunnel was pinning like that

Rangel Vieira da Cunha: I think sometimes…yes, I need sit down and take a rest because sometimes it's like…

Anderson: it's quite intense

Rangel Vieira da Cunha: I like the last one…but very quickly, I think it's no for me it's like an eye

Stott: oh, you mean the exploding iris

Rangel Vieira da Cunha: yes

Stott: yes, I realised that there were some I'd not imported so I like at the last minute I was like 'oh, I wondered where they were', and I was trying to quickly import them so…

Rangel Vieira da Cunha: but I like this just to stop and watch, I don't know, because schuh (fast sound effect)

Stott: yes, but that's ok to have the stop moments isn't it. Because there is in performance so there can be in this, and it would be ok if you came…although I would you rather you didn't, just come in and sit and watch the whole thing because it's effecting you in the sense that it's making you not move…

Anderson: Yes

Stott: Isn't it? So OK, cool, and does anyone want to say anything before we go for lunch or anything you want to bring up? I didn't bring up about interacting with each other, I forgot…you know I said I'd in the warm-up you can be aware of each other and interact with each other and that totally slipped my mind, sorry…because that was an intention of me

Anderson: yes…no I thought…I enjoyed the warmup again…erm…I think it's quite nice having that 3-minute, 4 minutes at the end of the warm-up to just to be warming up your own personal warm up, because I forgot about that a little bit yesterday…we did the group warm up…

Stott: I didn't give you an opportunity for doing that I don't think

Anderson: and we just went straight into the thing and…so it was quite nice just to have a little moment just after we'd done all the stretching and mindful stuff just to be like right…I'm coming back to my body what do I need to do?

Stott: yep. Do you know what I found hard to do? Balance. I couldn't balance in this space

Rangel Vieira da Cunha: yes, yes

Stott: and I was like…

Rangel Vieira da Cunha: I tried to do this

Stott: did you?

Rangel Vieira da Cunha: today yes

Stott: and I was like normally I do this like however many times a day, this thing, I couldn't go sideways whatsoever because I felt like I was going to tip…

Rangel Vieira da Cunha: yes

Stott: and it wasn't even a tipping projection, and then I was like put my arm out, hold my foot, spot…and nothing and I was like 'this is really weird'

Rangel Vieira da Cunha: yes, because…

Stott: it proves how disorientated the space is and that's before I even start

Rangel Vieira da Cunha: yes, because we need a point of focus?

Stott: but I could see a point, I could still see a point

Rangel Vieira da Cunha: For balancing?

Stott: but I could just not focus, and then I thought I'll turn to focus because maybe it needs to be facing a different way and then I thought gosh that's weird.

Anderson: yes

Rangel Vieira da Cunha: yes

Stott: have you found balancing strange in here?

Rangel Vieira da Cunha: yes

Stott: yes?

Rangel Vieira da Cunha: but in yoga?

Stott: yes

Rangel Vieira da Cunha: we talk when you have a problem with your balance, we think is an internal thing because you're very, Schuh (sound affect for rushing)

Stott: probably

Rangel Vieira da Cunha: yes

Stott: it usually is something like internal externalising

Rangel Vieira da Cunha: yes exactly

Stott: yes, I need to centre thanks Rangel Vieira da Cunha. OK cheers guys…

WAVE TWO WORKSHOP FIVE ANDERSON

Stott: so, I think my first question is did that feel different to yesterday's solo time?

Anderson: Yes, I think as in what? in regards of length of time more just, yes it felt…

Stott: did it feel longer?

Anderson: no

Stott: or shorter

Anderson: it felt the same

Stott: right, and any connections to projection or yourself or colours and body parts or anything like that? Did that feel different or more or less connected than yesterday

Anderson: a little bit, I think I managed to, more connection to shape this time, but again, I've become very aware when I'm interacting with the projections. I think there was a nice bit at the start with this one, where I felt like the projections were following me, not the other way around

Stott: yes well, it's funny because we, before Rangel Vieira da Cunha was saying that she kept feeling like she had to react to stuff, and I was there reminding her that she didn't have to react and the whole point is that I'm reacting to you but then I felt like I was trying to give you stuff to react to and I could see you reacting to it and I thought that's funny because we're all of us doing the not opposite but, like we all, we want to interact, we want it to be a two-way thing it feels

Anderson: yes, the bit inside, because I think it was with the lines, I started trying to pull down the lines and it was like no now I'm following the projection, but then I was thinking, with this one I was just trying to think about big shapes and before were I was a bit worried about repetition you know I was like well actually and again it's not calculated it's like a split second decision isn't it? But I'm like, but if I do a peep bit it sets up like a non-verbal dialogue between me and you again, I'm not trying to tell you what I'm doing but… I'm like I'm just sort of signalling I found a little movement I like I'm going to be doing this for a little bit…

Stott: and I feel like in some ways, like I suppose you do in a friendship or a relationship you try and please each other and when you were doing that running, I've said it now, but I can because we're at the end of the experiments in terms of the one-on-one but I really liked it when you ran in the circle, I don't know why, I felt like its re-set stuff and when you do that, I think right get rid of what I'm doing and reset. I don't know if that's what you were trying to say or maybe you weren't trying to say anything but every time you did that I thought right reset and I don't know if you noticed anything about the projection in terms of colour and shape, like I did something consciously but I didn't know if you'd notice it

Anderson: was there a block colour in there? Was there something, was there a red or something

Stott: I felt like you liked blue, blue made you feel better than red

Anderson: yes

Stott: for some reason I don't know why I feel like that, and I know that you said you like circles

Anderson: yes

Stott: so, anything that I was giving you I specifically stayed away from red, and I was trying to give you the colour and the shape that I thought you liked

Anderson: yes, yes

Stott: did you notice that?

Anderson: well, no I didn't, but I think I noticed towards the end when it suddenly changed as well because I was just like this feels nice and it was on your sub, and it just made me stop

Stott: right. Was that when it was the boxes?

Anderson: yes. I think it was just suddenly changed and then suddenly like 'oh right' something else

Stott: I think I was quite surprised how much it changed. Right ok

Anderson: and yes, but its kind if, it felt, I don't know, yesterday think I preferred doubles because there was a safety in that, but today I think I preferred the singles because it just meant that in my little rectangle, I didn't have to worry about anything, I could jump; I could run around I could…chose a weird little path through a there was a…

Stott: so yesterday you enjoyed the doubles more than the singles and today you enjoyed the singles more than the doubles

Anderson: yes

Stott: and do you think, I don't know, why do you think that is?

Anderson: I think it's just that safety of just being aware of someone in the space, isn't it? and again, it's another stimulus if

Stott: If you're not interacting though, so, I know that you like didn't interact yesterday, and you didn't interact today, and I felt like that was where Rangel Vieira da Cunha was happy with

Anderson: yes

Stott: and you're probably happy doing either or, but I think if you're not going to be interacting with the person in the space it's kind of no point in them being there either you're

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there and you interact or if they're not going to interact, they leave you alone because then you're just with the things you are interacting with, aren't you?

Anderson: yes, I think so. Because again, I know she likes quite slow stuff and all the rest of it, but I quite like the jumping around and just suddenly thinking I'll throw myself over here and that and like I say when you don't have to worry, with my dyspraxia I'm a little bit spatially aware of people. I don't have to worry about that with someone. I think with someone I think at some point I totally touched the wall thinking that it was a screen, and I was expecting it to move, and it didn't I was just like ah shit, that's the wall.

Stott: did that throw you a little bit?

Anderson: yes

Stott: like why is it not moving?

Anderson: yes

Stott: my world has changed

Anderson: I totally…it was one of those you, you know

Stott: you know like when you touch a mirror, and you think it's a wall or something like that

Anderson: I was totally just…I'd prepared for it to just wobble and…

Stott: maybe it's that depth perception thing we were saying, you know like I said I was finding it hard to balance, I wonder if it's something to do with that like.

Anderson: yes, I think I just forgot where I was in the space

Stott: and did you feel like there was anything emerging or changing or did you feel any conversation at any point between either the image and you or you and I or…and it's ok if you didn't

Anderson: I think it's a little bit like what we've touched on already, I think if…and I don't know which one I prefer, the complete random, not knowing the music, not knowing the projection, not knowing the (inaudible) I'm going to be working or if I was to do it as…like yesterday I wasn't aware of you, I was aware of the projections, whereas in this last one I was aware of you and like I say I was sort of, when I was doing shapes and stuff, I wasn't necessarily trying to signal to you but especially when I was facing this way (pointing to where the fourth wall was/I was with the laptop) I feel like I was firing more stuff at you, whereas yesterday there wasn't and I think…

Stott: did you face this way more today then?

Anderson: I can't remember

Stott: right

Anderson: I just thought there were a couple of little moments

Stott: sometimes I can see you if you're directly within line of that but most of the time if you're not in direct line of that I'm seeing the silhouette

Anderson: yes. I think when I become very aware of, I'm following the projections, and I usually go that way or I'm looking at the floor, or I'm looking at the ceiling so, then I just get back into moving around and not thinking about projections and just being like right I'm just…

Stott: do you feel like you do that to centre yourself then or? or have a break or?

Anderson: no like I say it's just to distance me from the projection. Like when you get trapped into copying in an image or trying to put it behind or something like that you just, you're sort of stuck in it, so yes maybe it is a reset thing and then once I lose myself, just moving around like that and I can come back and just start going around, so I find myself doing that, but I do think it would be…I don't know it's…if I was to perform this as a public thing…it's…I think that would be a really, like regardless of how many performers you have, that would become an interesting thing to play around about the (inaudible) dialogue of your performers

Stott: what sorry?

Anderson: The non-verbal dialogue of the performers

Stott: so, would it be an improvised thing then, or would it?

Anderson: I think maybe with repetition, in the rehearsal space and all, that we'd naturally start performing some king of non-verbal dialogue and again, it's a little bit like what you were saying about you now know the shapes I like and the colours that relax me and you know how to control those little signals and I know

Stott: now that the circle means reset

Anderson: the circle resets

Stott: yes, yes

Anderson: and just big projections when the shapes are big going to small little shapes and without even planning it, I think performers would do that

Stott: there was a lovely moment aesthetically for me when I was doing something, and I looked up and you were against the back wall with your arms open and I didn't know if it was like 'surrender to the image' or whatever it was but the images were like pulling away and it was just like I kept there for longer than I keep at anything really and it just felt nice, it felt like, there was like black and white ink, do you know which I mean? And it felt like it was like pulling you into the wall and I thought God if I stay here long enough maybe you'll, you'll not become part of the wall, but it felt like that to look at do you know what I mean?

Anderson: yes

Stott: I think that with the big, the big shapes it's almost like, and yes, I think I was wearing the white and…you're almost part of the projections, aren't you?

Anderson: yes so, I was just like if I'm always constantly in this little shape then I feel like… I feel like that's, when I do that that's my reset when I slide across the floor

Stott: what's this one then?

Anderson: that might be a little reset too

Stott: is it, stop

Anderson: ahh, I don't know where I am

Stott: I feel like that's what I can hear

Anderson: yes, I think probably

Stott: when you do that one

Anderson: I think when I return to the floor that's when I'm like I'm repeating again, I'm doing something out of…I feel like, run its course but

Stott: but you repeat, and I repeat, like I'm repeating myself by even saying I'm repeating, but do you know like

Anderson: yes, yes

Stott: it's just repeating in a different way, isn't it?

Anderson: yes, and I think maybe with the solos I feel, today I felt a little bit more like repeating's totally, like because we chatted about it yesterday and…it's been reinforced so

Stott: I was trying not to give you tunnels because I was aware that I was like right no tunnels then

Anderson: and spinning

Stott: and at one point I went tunnel and pulled it back out again

Anderson: but yes. It's very cool, it's very cool.

Stott: and I think the last question I've got for now with this is what did you remember, like out of all those visuals which one either A. made you automatically go into a movement? or, and/or B. which do you remember? Like impregnated on your mind out of all of that.

Anderson: I think there was a moment at the very start and again this is one of the ones where the shape came after the movement

Stott: so, you started moving and I followed?

Anderson: I was doing that and all of sudden a circle started coming around like that and then knew it's just that 'ahh I could…'

Stott: yes, I saw you do that, and I was like find a circle, find a circle

Anderson: can I speed it up can I speed it up, what happens if I stop and just…

Stott: you were trying to speed the circle up?

Anderson: well, I…

Stott: I don't know how to do that. I looked for that thing when you were doing it, and I tried to change the speed of the circle turning

Anderson: it just, it just triggered play in me., you know what I mean? And I knew I wasn't staying there too long but that circle

Stott: but that is 100% what I am trying to do, is trigger play

Anderson: yes, and like I say I think that was the thing that kicked, maybe why I felt so good about this one was because we had that in the very first…little instance

Stott: yes, it was like cashew (sound effect)

Anderson: I was like we're playing, 'we're playing, we're playing, we're playing, we're playing' and then

Stott: trigger play, I'm going to quote and use that in my write up if you don't mind

Anderson: yes, yes

Stott: because I really like that. You know like that is exactly…trigger play

Anderson: but I guess that's the cat and mouse, but isn't it? Like when we were saying what you mentioned with phase three and stuff where whose following who

Stott: but I do feel like phase three had kind of automatically happened, in such, not all of it but, you automatically, you the performer, me the Visualist, when I say that

Anderson: yes

Stott: but like you automatically want to react to what I'm doing and I'm automatically trying to react to what you're doing. But I think sometimes because it's, I'm new with the software…some things I'm…I do and what happens isn't 100% what I expect to happen like for example taking red out…I'll know if I pout red what will happen, but taking red out will have an effect that I think it's going to do one thing and then it makes another colour that I'm not focused on doing something different, that's a subtle thing…but then there's other things like, I'm sure there's an option for it but I don't know how to do the speed…so, when you

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were doing…going faster or slower I was like where is the speed section and I couldn't find it. But when I find that once I know 100% how to…because it's like having a body isn't it? Or having like an extra pair of two legs, you know how do I work these extra legs? And then once you know. So, I feel like the more competent I get on Modul8. And I think next time I'll do it as well, regardless of whether I can find someone. Like I'm happy over there because I can watch as well

Anderson: yes, but do you know what it does draw you into the performance though isn't it as well

Stott: what does?

Anderson: well, this thing and I think that's it isn't it? Like I've worked with techies before and I think that's what I was saying about, but I'd never, but I guess if I'm doing a play or whatever maybe I must hit my cue and that's a signal to the techie over there to do stuff, whereas now it's like there's a relationship with the techies that you don't normally get as a performer. Do you know what I mean?

Stott: yes, and as a performer I've got now a relationship to technical stuff that I didn't have before like I knew what I wanted to happen but like what you were saying, I knew what I wanted to happen when, but I didn't know how to do it. And I think in the warmup as well for me just as a person I would love…I feel like it's my new thing, like not just Modul8 but, I can set stuff up and I'm kind of doing like meditation visualisation and then activating it but then coming back into the space and stretching with you and I'm doing these things as well because I feel like even if I am just there and I'm not dancing at any point. But I am tensing and relaxing my face and my body, and it is helping me get into the zone with you as performers and then go back there. So, it's not just me demonstrating that this is what the back bend is but also, it's that's quite nice for me to do the back bend even if I am just sat at a chair and then we're all kind of physically and mentally joined. So, I think that's something that has been interesting. Sometimes the things that you don't… you know when Tobin said he wasn't touching technical stuff ever again and then Paul didn't reply my heart sank because I was like what am I going to do? Where am I going to find this person and it's like, maybe that person is you, you know it's a bit of a kind of metaphorical thing for life

Anderson: yes, yes, yes

Stott: but sometimes, well it's there the whole time it's just having, and I was like well I've just to learn it and then I was quite surprised it's not totally easy but it's easier than what I thought it was going to be…it's like the biggest barrier to that was myself. So, I am like…and I think it's good for the research as well for me to do that but yes, it's making me look at…because in the warm-up thing the day before or a few days before I was like how am I going to work projection on a computer? Be here trying to do a physical warm up with you guys. Do you know what I mean? But yes, I'm happy with how it's gone

Anderson: you smashed it

WAVE TWO WORKSHOP SIX RANGEL VIEIRA DA CUNHA

Stott: so, thank you very much

Rangel Vieira da Cunha: you're welcome

Stott: so, my first question is doing todays solo experiment feel different form yesterdays and if so why, and if not, how was it the same?

Rangel Vieira da Cunha: I don't know, I think today I'm more tired, but I'm more comfortable with all the things so, more without think every time Natasha's filming, I must do a good thing. So, today is more…I'm more tied but it's more fun today, I enjoy more. You understand

Stott: yes, yes, I think so, I don't want to put words in your mouth but it's just more the translating thing

Rangel Vieira da Cunha: yes

Stott: because I don't want to ask leading questions, but do you feel more…like obviously you're tired, so you're more relaxed because you're tired, but more relaxed because you know the environment, you've met everyone in the space, you know how it works, so maybe more familiar or connected?

Rangel Vieira da Cunha: yes, because maybe yesterday, I don't know why but I imagined a lot of people doing, acting together so, when I'm here 'oh, just me? Now?'

Stott: yes, yes, yes. That was more daunting?

Rangel Vieira da Cunha: yes, but today I'm 'yes, this is fine'

Stott: yes, and, you're in a safe environment, so I've tried to kind if…

Rangel Vieira da Cunha: yes

Stott: reassure you of that. So, it does feel different but more in terms of you as opposed to the set up or? like what we've done is like what it was yesterday

Rangel Vieira da Cunha: yes, but today I think the images very different than yesterday

Stott: maybe. It's the same input images that I've got. I've got access to the same ones. How did it feel different? In…

Rangel Vieira da Cunha: so now you have a lot of images very white images. So, you have more light so, I need to be more concentrate because if I look for this way I can see you and you (points to Stott and Lyon). So, I'm more focused and I'm really scared to go to one side and the other side because I remember you are here and yesterday's blacker so I can't see anything

Stott: so, wherever you look it's dark?

Rangel Vieira da Cunha: yes, so, today I feel this, and I don't know the images gentler?

Stott: I wonder with that, is it because I just know what I'm doing a bit more? So yesterday I was like pressing things and it was just like 'ta da'. Oh gosh I don't know what's going to happen, whereas now I'm still 100% sure…but I know that when I do something like I've been kind of doing this more, you know with the controls, as opposed to (sound of banging) but maybe some of it is just…I don't know, who knows what it is and in terms of yesterday, like so today do you have a preference over whether you preferred…this is like the one-on-one and the other one was like the duet with me, so do you still prefer…yesterday you said preferred just you and me

Rangel Vieira da Cunha: yes

Stott: so, you being the performer, me being the Visualist rather than having another performer in the space. Do you still feel like that today? Or do you feel different

Rangel Vieira da Cunha: yes

Stott: still feel like that?

Rangel Vieira da Cunha: yes

Stott: ok cool and then, did you feel, like what did you feel when you were on stage? Apart from, did you feel any, any like emotions coming up, or when you saw things did it initiate something

Rangel Vieira da Cunha: yes

Stott: you know in the warm-up it was like blue is, where is blue? Can you feel where blue is? Can you put your hand on where the circle is? And things like that, so did you feel…

Rangel Vieira da Cunha: I don't know if is…because I'm today, and yesterday, it's like accurate, be constant, but I'm having a lot of ideas about my life and changes in life, so today

Stott: in general, or when you're in the space you mean?

Rangel Vieira da Cunha: in general, but when I'm in the space today the other, not this time, the other time

Stott: the duet? Yes?

Rangel Vieira da Cunha: yes, because we have this thing and took this thing, this movement, I don't remember what I'm…

Stott: I saw you doing that, yes, and you were facing that way

Rangel Vieira da Cunha: yes and when I can see my shadow I see this, and I say 'ahh, who is this? So, it makes sense now, yes, it's this but I don't make this movement thinking about 'oh, I have a lot of ideas' it's unconsciously?

Stott: yes, it's only when you see your shadow, your other self

Rangel Vieira da Cunha: yes, you understand now?

Stott: yes, maybe your subconscious is your shadow

Rangel Vieira da Cunha: yes

Stott: and it's trying to tell you something and you were meant to be here, for that to happen

Rangel Vieira da Cunha: yes

Stott: even coming into this space…because you're thinking of doing an MA and so…genuinely maybe everything happens for a reason

Rangel Vieira da Cunha: all these ideas When they grow? Yesterday, yes, because…

Stott: in this space?

Rangel Vieira da Cunha: yes

Stott: when you were performing

Rangel Vieira da Cunha: yes, because I think this space is in a university so…I think but since my time here in Manchester I never think about do a degree and masters and these things. But once I'm here in these days I think so, it can, so the experiment very clearly for me…

Stott: and maybe the beginning because it is a warm-up, but it's like a creative visualisation, you know when you were saying about anxiety, not anxiety but being anxious and then that's like a sign of the times, but also being a performer and a physical person

Rangel Vieira da Cunha: yes

Stott: so maybe like as you've let everything slip out of your mind at the beginning and then the important things are coming in and

Rangel Vieira da Cunha: yes

Stott: and then naturally you're in a performance space which is what you've been needing

Rangel Vieira da Cunha: yes

Stott: and looking for

Rangel Vieira da Cunha: and you have another thing. I don't know the name is, I search for you but when we have therapy and you move a lot of time, three hours just moving, moving, moving, you know be energetic, you're energetic, you know about this? So I think when you spend 20 minutes moving without stop. I don't know we can stop but you feel different things, when you need movement without stop. So, I think this

Stott: yes, it's different pathways

Rangel Vieira da Cunha: you are. Yes, yes exactly

Stott: and the not speaking

Rangel Vieira da Cunha: yes, and not thinking about your movement because I think all the time when you are working with the children, or I am the silks you always think about your movement

Stott: what's next, what's next? Am I doing it right? Are they doing it right?

Rangel Vieira da Cunha: yes, it's beautiful? So other things when I'm movement so, this movement for example, what I'm doing I'm thinking I need to go to the other side now because…because I think with work a lot with this so it's trying to turn off

Stott: so, do you feel like you've gone on a journey thought it like to begin with it's like how do I not think about this?

Rangel Vieira da Cunha: yes, yes

Stott: and then later it's like, oh, I'm not, so is it almost freeing? I don't want to say it is but yes…which is good really isn't it, it's going back to that play which is what I'm constantly trying to get back to but that childlike like

Rangel Vieira da Cunha: yes

Stott: the children will never think I've got to do the left; I've got to do the right if I go forward, I've got to go backwards, you know that retracing or balancing it out, a child will just keep going right or keep doing whatever wont they

Rangel Vieira da Cunha: yes. So, I think a good idea for you is do this for a long time. For 40 minutes without stop and without the person don't, can't stop

Stott: yep. They physically can't stop.

Rangel Vieira da Cunha: a rule

Stott: cannot stop as a rule?

Rangel Vieira da Cunha: yes, as a rule, I think…

Stott: did you stop?

Rangel Vieira da Cunha: yes, a few times, a few times

Stott: and what was the reason for stopping do you think?

Rangel Vieira da Cunha: tired, because yesterday I don't stop yesterday

Stott: and that was a tired thing more than a feeling that you couldn't stop

Rangel Vieira da Cunha: yes

Stott: so, it wasn't that you felt more comfortable today? Do you know what I mean?

Rangel Vieira da Cunha: no because I have this good movement all the time but when I felt tired so some movements, I'm like this is good but I need a break

Stott: yes, yes, and a physical break more than a mental break?

Rangel Vieira da Cunha: yes, a physical yes

Stott: that's interesting because Anderson didn't say this, but I feel with Anderson, I feel it was more of a mental break you know from the images. Sometimes I'd see him, and he'd be in…there was this one (I move into position) and then there was this one (I move into another position) and then there was this one (I move into final position) and I was thinking…was he needing to jut cut off from the image? Do you know what I mean? He said when he went to the floor and looked down it would be like a reset

Rangel Vieira da Cunha: yes, no I don't think this

Stott: but for you it was more of a physical reset more than a mental one?

Rangel Vieira da Cunha: yes, yes, I think

Stott: so how would you feel if we came in tomorrow for example, would you want to do a 40 minute one?

Rangel Vieira da Cunha: I think next week, next week for 40 minutes without stop

Stott: really?

Rangel Vieira da Cunha: but to really, not tired

Stott: yes not, not on a Friday

Rangel Vieira da Cunha: yes or if you talk with the people before and so tomorrow you and so tomorrow is a day very exhausting so you

Stott: yes, so was it more tiring than you thought it would be this, these days?

Rangel Vieira da Cunha: yes

Stott: ok, cool. and then in terms of were there any, did you feel like a conversation between us at any point? Did you feel that when you did something it changed what happened on the screen?

Rangel Vieira da Cunha: no, I think no

Stott: you just felt like thing were happening on the screen and that was that?

Rangel Vieira da Cunha: yes, because I think when I'm doing, I'm not thinking about the connection, so, at one point there were thing happening

Stott: and I saw you reacting to them, the squares? I could see you going like this (actions) and it was like you were trying, you were like stepping on the steps

Rangel Vieira da Cunha: yes

Stott: so, you were reacting to me

Rangel Vieira da Cunha: yes

Stott: and that isn't not allowed, but the idea is that I react to you, but I could see you reacting to me, but you didn't necessarily feel me reacting to you

Rangel Vieira da Cunha: yes

Stott: ok cool. And what image stuck out in your mind out of that session?

Rangel Vieira da Cunha: the eye

Stott: the eye in this one as well?

Rangel Vieira da Cunha: in this one… it's a hard thing. When we finish and you ask me about the image I can't remember, it's weird, because we spend a lot of time seeing the same image but now it's hard to remember

Stott: but you're reacting not like…yes, your kind of bouncing off it aren't you? As opposed to

Rangel Vieira da Cunha: yes, yes

Stott: it's not like when you watch TV and you just sit there, you know whatever's happening your

Rangel Vieira da Cunha: ah, when we start, the first thing remembers we…how we say…not the ocean but when you have ocean with glass. How you say this? With fish?

Stott: yes

Rangel Vieira da Cunha: in your home, yes?

Stott: oh aquarium?

Rangel Vieira da Cunha: aquarium, aquarium yes

Stott: you feel like you were in an aquarium?

Rangel Vieira da Cunha: yes

Stott: really?

Rangel Vieira da Cunha: yes, the first image. You remember?

Stott: so, the image looked like an aquarium?

Rangel Vieira da Cunha: yes

Stott: or you felt you were in an aquarium?

Rangel Vieira da Cunha: yes, I felt like I was in an aquarium

Stott: right. So, you felt like a fish?

Rangel Vieira da Cunha: yes, yes or other things in the aquarium, maybe the…how you say this? It's a shush (sound effect)

Stott: octopus?

Rangel Vieira da Cunha: no

Stott: crab?

Rangel Vieira da Cunha: they don't have colour, and they have these things

Stott: shrimps?

Rangel Vieira da Cunha: no

Stott: with the curly tails

Rangel Vieira da Cunha: no. without colour

Stott: without colour?

Rangel Vieira da Cunha: and with this and shush (sound effect) really, it's bad for

Stott: oh, jellyfish

Rangel Vieira da Cunha: yes

Stott: right ok. What do you call them in Brazil?

Rangel Vieira da Cunha: mother of water

Stott: so, you felt like a jelly fish, or you felt like you were looking at a jelly fish?

Rangel Vieira da Cunha: hm mm

Stott: you were one? that's because you're so tired

Rangel Vieira da Cunha: yes

Stott: and yes, the prompts. So, I gave you the prompts, do you remember? Yesterday and today like once you come here you can't go back, you cannot talk. Your still happy with that? but you'd, if you were going to add a prompt now you would say 40 minutes and carry on moving? Never stop.

Rangel Vieira da Cunha: yes I think this is good

Stott: ok. I'll put you in the first one of that. Thanks so much Rangel Vieira da Cunha you've been amazing

APPENDIX 3 – INTERVIEWS WAVE THREE

WAVE THREE WORKSHOP ONE ANDERSON

Stott: So obviously you've done this before but there is no right or wrong answer, so I just want the truth whatever that is. So, first, how did you find that?

Anderson: it was good. It's strange how you know I've got a little preconceived idea before I've come to the space about what's going to happen. But it felt different from the last time. The intro I feel a little bit more connected with now. its simpler now I've found. I don't know if you've changed the script a little bit.

Stott: the warm-up or?

Anderson: just the warm-up because by the end working with shapes and stuff and colours was cool. Yes, I think any preconceptions I brought into the room with the warm-up…(inaudible)

Stott: so, it was different to what you thought it was going to be then?

Anderson: sort of but not, I knew what was coming, I was remembering the last two and what we've done in them, I was worried about before I came in, I repeated lots of what I'd done before new games sort of came up to colours and shapes

Stott: yes…did you feel that helped then? The warm-up?

Anderson: I was very aware with blues and purples…. rainbow colours (inaudible) blues and purples on the screen it was cool, and yellows were like (makes grimacing expression)

Stott: oh, yellow was?

Anderson: yellow was the one where I was like nah, I'm not into that colour. Yellow tie dye I just wanted to screw myself up ion a ball and hide. Nice floaty shapes and full-on fucking tie dye

Stott: was that the ink one?

Anderson: the one after the ink, little lines here (indicates), it was just full-on tie dye and that's what I hated (inaudible)

Stott: because last time, do you remember what you said about colours?

Anderson: (shakes head)

Stott: so last time you were drawn to blue

Anderson: (nods)

Stott: but you were repelled by red and I was reading your interview last night because I thought you are the only person who I'll have pre knowledge of in terms of what you did and

didn't like and last time I think you liked circles so I gave you loads of blue circles in fact maybe a bit overload because I was like that makes him feel nice but if I wanted to jolt you out, I gave you red but this time I gave you a pattern, I gave you a pattern and I though that's an Anderson pattern it was psychedelic one but it was red and blue and I thought how would that work (hands gesticulating right and left indicating red on the one hand and blue on the other) because blues comforting but the reds not but o didn't know about the yellow because I don't remember you saying anything ab out the yellow

Anderson: yes, it was literally when we did rainbows on the way in

Stott: oh, in the warm-up?

Anderson: yes yes…you were like pick colours that you like and think about colours that you don't and the yellows and greens I was like 'oh' the purples and the blues I was like my colours

Stott: ah, that's interesting

Anderson: yes, so when it flashed up loads of yellows I was like 'ahhh'

Stott: 'what's she doing?'

Anderson: (inaudible) but the circles were nice. I think the triangles are nice I can create a nice little game where I was like do I make the triangle with my body (inaudible) and the circles are quite easy to interact with because they're sort of moving around there's a bit of can I touch them? Am I getting moved by them? If I move this way (inaudible)

Stott: yes, I could feel that

Anderson: do you know there's a lot of playing (inaudible) and just letting it go and then seeing if is she controlling them so that I can touch them? I felt like I was pushing them away (inaudible)

Stott: it's that continual dialogue I hope but I feel like it's that continual question you're wondering are you responding or am I responding to you and I'm thinking the same, but I suppose if we are both doing that then we are both responding aren't we? So, I think you've kind of answered this already, but did this feel different…because you're the only person I can ask this question to, did this feel different than last time?

Anderson: yes. I think as well last time we did this the first one with someone else in the room.

Stott: Rangel Vieira da Cunha, yes

Anderson: yes, and when we did the first one (wave one) had everyone else…so, this was the first one where…I think last time we did one where we started together and one where it was by myself

Stott: we did, I think you had a couple of days by yourself, but we started with you doing a duet yes

Anderson: this one come along and again, you've got someone in the room you're also trying to link with them whereas when it's by yourself you're a little bit more in here (points to head) in my head, yes

Stott: did it feel longer or shorter than last time or?

Anderson: it flew

Stott: did it fly this time?

Anderson: I think the intro, the warm-up bit I though is that half an hour it feels a little bit longer than half an hour but when we but then when we got into the movement and everything I was just like (inaudible)

Stott: I think it was about 35 minutes the warm-up but I think because its relaxation I'm trying not to go 'breath in breath out breath in breath out right done.' (Spoken rapidly) do you know like I try and can prolong it even though it feels like a (makes a pained expression)

Anderson: I think as well there were a couple of times where I lost my spacing

Stott: in the warm-up or?

Anderson: just when I was moving around like I thought I was right back here when I was rolling and then suddenly, I was right beside the curtain (indicates to the to the left side of the space) and I was just like a little bit closer than I thought I was and the same later over there (indicates to the other side of the space)

Stott: Did you have your eyes closed for the warm-up

Anderson: yes (nods)

Stott: and then open them on the yes

Anderson: yes

Stott: did you feel any connections to me and/or the projection at any point?

Anderson: I think the warm-ups like I say going through the colours and stuff when it goes red what I was thinking about like I said the projections there's a definite connection with me and circles

Stott: blue circles

Anderson: and there was something about that rainbow cloud thing as well

Stott: the one where it kept changing the hole screen (waves side to side) or it was a pow kind of thing (indicates hands moving down and up)

Anderson: (indicates Stott hands moving down and up) it was like an ink blot that went like that (hands make exploding movement) and then that one split up into like six separate things and then came back there was something about that one that I think I liked…I don't know what but cool colours cool shapes I wasn't quite sure what to do with it…I didn't know whether to go big or small or (inaudible) and then yes, the projections that full on (waving hands) kaleidoscope thing

Stott: the blue and red one or…oh no the totally trippy

Anderson: yes, the trippy one. Like I said there was something trippy about that it was just totally too much

Stott: I could, I think I could see that…did you go and sit down or something?

Anderson: yes, I think I just tucked up in a little tiny ball there (indicates to the left of the space with his hands)

Stott: and last time we did it you said when I sit down that mean reset

Anderson: yes, well that's it I pretty much sat down and started looking and the screen it's just like right ok

Stott: how does it, in what does it feel too much? Like what effect does that have on you?

Anderson: I think just because you've got all these like all the other shapes were (inaudible) you can feel it all the time whereas that one was just sensory overload that was the one that felt strobe and a bit claustrophobic all the others were a rainbow whirl and circles but that one was just pat, pat, pat, pat

Stott: yes, do you feel like it makes you so overwhelmed you don't know what to do with your body or just because you don't know what's going to happen to you if you carry on?

Anderson: just yes, I don't know if it's (inaudible) dyslexic dyspraxia thing and I've just got sensory overload don't know where my eyes are focusing on

Stott: it feels quite intense being sat here watching that, so I can…and just taking a few steps in is even more immersive so, I can imagine how it feels with all the music and everything at the same time. Did you feel, again I feel like you've already answered this, but did you feel any moments of connection? Were there any kind of moments where you felt…or not?

Anderson: yes, yes, yes, yes…no I do go between the blue and the red bubbles and there was appoint in that where I felt I was pushing and then it felt like and then I was like right let's see how I can get round the room so if one bubble was going to the next spot, I was like right grab that `(inaudible) now I'm moving onto the next bubble. I think I managed to get round from there (points to the right side of the space) to there (points to the left side of the space) making a visual game of it. There are some parts where I'm very aware that I'm moving my body and there's other parts like the triangle line game my body just gave up and I ended up playing a different game so

Stott: did you feel like any shapes of colours connected to certain parts? Like I know I asked you to connect red and yellow and then I go through the colours and then I go through the shapes but did you feel like anytime there was a certain colour anytime there was something it would activate a particular thing and it was like a loop whether that's good or bad or did that happen or not?

Anderson: there was a weird thing when you were talking about the triangles and the hexagons and I don't know whether I had my feet on my hands, and my head was like 'I've got a hexagon!" …is that a hexagon (sits on floor and demonstrates the hexagon shape he was making at the time)

Stott: I'm a triangle? I'm a hexagon? (Indicates hands moving from pointed down between the middle of the feet to shifting to reflect Anderson's' shape on the floor)

Anderson: but yes, that just rang across my head and once I found it, I was just happy

Stott: once you found the hexagon? No, we didn't I think…I think maybe, like…I'm supposed to reflect more this time on being the Visualist, so I'm interviewing you but I think when you say something it activates something that happened, I think in the warm-up I was trying to give you shape and then I'm trying to give you colour and then I'm trying to give you the choice option which I didn't do last time so that when you have a choice in the projection it's not a new thing that you don't know that you've got to choose, or its ok to choose or flip between but I think because I give you all these shapes and colours then I'm trying to give you something more interesting in the thing so then I'm kind of not going back to the shapes but then at moments certain things I give you are personalised, which I don't think I…well I won't get to give anyone else because with other people I either know who haven't done it or I don't know a lot of the people who are doing it this time so for you I knew the red and blue thing was something I knew I was going to give you and I might give that to other people but I'm giving it you with the thought he likes this, and he doesn't like that or I know he likes circles but with the shapes and the colours I was thinking I want to give him something more interesting but that's funny in a way because I've already connected you to those other things so it would be interesting to bring those back and you can be like…are you going to go back to your hexagon or your triangle?

Anderson: there was something about the rainbow and the black that was really satisfying it's like an electric rainbow, isn't it?

Stott: I kind of…we had that last time in you know wave two…and I've not really tried to bring anything back other than the stars in the beginning and that. I feel like it's interesting to bring it back because then that's every colour and so, is that every part of your body or like what happens with the point of choice at that point? I've asked you what activated you what prompted you?

Anderson: (nods)

Stott: did anything else block you?

Anderson: tie die, it was just yellows and greens

Stott: have you noticed that before or just today?

Anderson: just today, it was just literally like when we were been taken through colours of the rainbow and picture which ones you like and stuff it was like and stuff and for some reason, I was not keen on yellow and green…

Stott: I think when you project yellow and green in this space its quite garish it feels like it goes (squints and squirms) you know it's a bit like when you've been asleep and someone turns the light on, whereas blue and purple is a bit like (moves slowly) but then it's like oh (jolts) this isn't atmospheric

Anderson: this is not a hot date

Stott: I mean red is atmospheric, isn't it? I mean it might not be pleasant but it's an atmosphere whereas yellow and green are just like in your face, funny that

Anderson: yes

Stott: and pink? (Tilts head and waves hand either way)

Anderson: I quiet like pink

Stott: what about orange?

Anderson: I like orange but again links and oranges are like a hot summer's day and sunset and all that sort of profile whereas…

Stott: so, do yellow and green remind you of things that…?

Anderson: I don't know. I don't' think I've ever been really attached to yellow

Stott: no?

Anderson: Green surprises me…I quite like green, you know it's a nice colour, maybe yellow and green together…maybes that's the….(inaudible)

Stott: lime?

Anderson: totally

Stott: if you could sum up your experience in three words what would they be?

Anderson: cool, surreal and different

Stott: did you feel that there was anything emerging or changing or did you feel any conversation at any point between either the image and you or you and I? and if you didn't that's ok.

Anderson: I noticed at the end like the visual with the stars early on but then at the end when everything else goes away and there's only the stars that felt like we'd gone to a different

place. Because before that we'd seen stars and it as like (hands moving) …but when you took all the visuals it was like away and we were just seeing stars (inaudible)

Stott: I'm home. When the stars came up before I said…sorry go on

Anderson: yes, just at the very end, the stars came up, it kind of felt like we were getting towards the end

Stott: I was going to say did that feel like me kind of going this is the end before I said it or?

Anderson: yes, maybe it kind of felt like we'd approached, sort of shut myself down and I was like am I going to get tie dye

Stott: or yellow

Anderson: or are you about to cover me in green and stuff?

Stott: do you have any questions for me?

Anderson: do you feel it's different?

Stott: I do; I could feel the difference between one and two massively. We were in a different place, we have three sides instead of four, it felt more refined last time than it did before and I feel like it feels more refined this time, but I think it's just getting to grips with things and with the warm-up, so you said the warm-up felt different

Anderson: (nods)

Stott: it was different in terms of I realised last time there were two things I'd not connected…I did connect people to shape and colour, well I felt like I did, but I don't think I lingered on it if I did this time. So I'd just say imagine a triangle and pop up a triangle whereas this time I was trying to go through the shapes and then talk about how the shape might make you feel so kind of introduce the shape to you, and try and connect it to your body so with lines the lines are falling on your knees it's like rain and trying to make it a bit more metaphorical and then give the, once I've done the colour and the shape, given the option of choice because I wondered last time in the Performance-play when it felt like everything was very kind of this then that then this in the warm-up, which is how it's supposed to be but then I throw you into the never ending tunnels and everything's spinning then suddenly there was a lot going on and it had gone from very simplified one thing after another to so many things at once that feeling of disorientation, which that might still be there, but I've introduced people to choice so they know they have to make a choice and they're not worried thinking I've got to do everything at the same time or how do you make that choice? And obviously that's your choice and so yes, I think with the warm-up last time it was very much like let's do the stretching which is how you do a dance class, obviously in` class, what I do every day, but then I'd introduce that as not an afterthought, but on the end, whereas this time it's very much about breathing and relaxing the body, connecting the body and mind to colour and shape and choice and then doing nay stretching you want, but by then your kind of already moving so, your stretch is part of the movement and then you've already kind of, and then when I feel like someone already moving and, in that movement, then it goes into the performance play. So, I'm kind of saying when it goes but only when I see that

it looks like that person ready to go as opposed to (claps) right go do you know as opposed it being like da-da (moves mechanically) feeling, so yes that's changed and this curtain is different (indicates to curtain) so last time we had the two sheets we used before, and that bit was blank, but Lyon found this which I feel like it makes it more (indicates with hands a joined space) enclosed

Anderson: yes

Stott: and, I didn't want to give you electronic music, so I've got a few different playlists, but I think when the music, when the electronic music's on and I've got my you know trippy visuals and all those things it can quiet easily, I wanted to make it a bit different for you this time so some people will get that experience probably if I have the minimalist music on and that then indicates your movement, your movement then indicates what I pick, you know and it's all kind of everything feeding into each other

Anderson: yes

Stott: but I have got more electronic music with Aphex Twin, but I decided I wasn't, even though I feel like you could have really enjoyed that I feel like this would have been more of a chilled one

Anderson: yes, it's nice not recognising the music as well

Stott: yes, did you recognise it last time?

Anderson: it was just when you said Aphex Twin it was like. If I'd heard…well maybe I would

Stott: you'd have recognised that?

Anderson: who knows with Aphex Twin? But you know what I mean like? if that music had come on id have been like alright this is my (inaudible)

Stott: yes (laughs)

Anderson: whereas just because it's just sounds well (waves hands) (inaudible)

Stott: yes. And then what do you remember about the visuals? What made you automatically go to a movement? And what do remember impregnated on your mind? So, what's the that, out of all the things impregnated on your mind the most? Do you think if you could pick one or two moments?

Anderson: I'd say the tie die moment definitely

Stott: was that the blocking? It kind of blocked you a bit.

Anderson: yes, like I say just the intention was to just stop moving and just (curls up into a ball) if I curl up in a foetal position total reset, total reset

Stott: is that what you were thinking if I do this, she'll do that?

Anderson: no, I didn't think you were…well I, yes

Stott: cause when you do that, I do that because I know

Anderson: yes

Stott: bit I just wondered are you thinking like if I do this this might happen? She'll realise that I need another…

Anderson: I think maybe like yes if I create a visual sign, this one (foetal position) but then, I don't know, like I say when everything drifts away, and it was just the stars at the end and that was a different sensation

Stott: what was that sensation? Positive one or?

Anderson: just I think its opposite. The tie die one was (curls up) and the space one was (opens up)

Stott: yes, I think last time you came up with the phrase 'triggered play' and I was like 'ahhh, I'm going to use that.' and I did, I quoted it, and I said you'd been the one that said it, but I said it was exciting because you'd felt like we'd done something that triggered play, but I also liked the fact that you'd come up with that term

Anderson: yes

Stott: and I'd asked to nab it, but I think this time the two moments when I could feel, I mean there more than two moments but the two that stood out to me was when. You know when we had that kind of paint ball things that were moving?

Anderson: yes

Stott: and I could see you and they looked big, and you seemed small, and it was like we were in this; it was like I was dreaming about you or something

Anderson: yes

Stott: you know as I was watching it and you were like this little person and you were trying to get through this, like trying to get through the balls

Anderson: yes, yes

Stott: and obviously you said you were moving through them but in my mind, I could see you using them to navigate the way and when you were stood here, and it was a circle again

Anderson: yes

Stott: and we had the rainbow circle kind of going small and getting bigger and I could feel you liked that but then that moment then went into the black and white tentacles that were either I felt like your heart or our energy

Anderson: yes

Both: (open arms simultaneously)

Stott: and when you opened up were there and when you went in

Both: (bring arms in simultaneously)

Stott: the stopped

Anderson: yes

Stott: and they only started when you looked at them

Anderson: (nods)

Stott: you know that kind of, there's a philosopher who says I'm not here when you close your eyes

Anderson: yes, yes

Stott: is it Descartes…it was kind of like that theory of when you stop, they stop and when you look it's like oh yes were carrying on. I felt like that was a moment of play where you knew I was doing that, and you were doing that to activate that, and you were activating me

Anderson: yes, I felt it when we were stretching out, I think I did twice, and I was like are we playing? Yes, it worked.

Stott: stop and go, it's so childlike like, isn't it?

Anderson: yes

Stott: but that's what's so good about play

WAVE THREE WORKSHOP TWO STANWAY

Stott: How did you find that?

Stanway: I thought it was great. Yes, I really enjoyed it, I really felt comfortable enough to move an act on my impulse which is I think is something I do have a problem with sometimes, not feeling too in my head to kind of just follow the impulse of the movement and you know respond and stuff but I think the breathing exercise and the warm-up before really helped me get into that space which was great and enjoyed it so much

Stott: that's good. Yes, I feel like that as well. So, I, my background is dance and performance well it is performance, but I feel like when I say dance I feel like the imposter in the room

Stanway: yes

Stott: I teach dance, and I do dance, but I feel that, not that I'm more than that but I'm not completely that I'm a mixture of a few things. But I 100% feel like that. If I'm learning a dance or if I'm teaching it but then someone says improvise it can be a scary thought, can't it? so, I think because I can connect with how you feel with that, what helps me feel less aware of my actual self and I think always breathing has always, I mean obviously were breathing all the time don't we but you know deep breathing or yogic breath and stuff has helped. So, did you feel that the warm-up kind of…well do you feel…did the warm-up…how did the warm-up change that if at all?

Stanway: I think it did change that. I think like at the start I like; I think it might just be a little bit of my nerves combined you know but at the start you know I was trying to focus on my breathing, but it was a bit unstable and stuff, but I think the fact that it was you know it wasn't just the breathing then we moved on to the tightening of the body parts and relaxing and stuff like that

Stott: yes

Stanway: and the specific kind of breathing instructions I found the like, took a little bit for me to settle down

Stott: yes

Stanway: but like as soon as I did begin to settle down like the process into feeling more relaxed came very quickly if that makes sense?

Stott: yes

Stanway: so, like as soon as I managed to get past you know that little bit of like 'urgh' at the beginning it really did slip very easily into that I think that like I said that helped clear my head

Stott: yes

Stanway: and it meant that you know I never felt like stuck or anything like that or like I don't know where to go from a point that I was in when we were doing the Performance-play, and I think that is down to kind of the almost…

Stott: the clearing

Stanway: purging of thought you know what I mean?

Stott: yes

Stanway: like getting rid of it all beforehand

Stott: yes

Stanway: so, I think yes that definitely

Stott: so, in the warm-up I used the Muscle Relaxation Technique and the Three-Part Yogic Lung Breath which are two things that are two pre-established exercises that I've not come up with. Have you done those before anywhere?

Stanway: I've done…what's the first one you mentioned sorry?

Stott: the breathing one is three parts well they're both breathing but…

Stanway: yes

Stott: but the one where you take the breath lower into the lungs is the Three-Part Yogic Lung Breath

Stanway: I don't think I've done that one, but I've done you know various breathing exercises

Stott: yes

Stanway: that are kind of similar before but not that specifically

Stott: so, when I was guiding you on where to put your hands did you feel like you knew where to go when I was explaining it?

Stanway: I felt like I knew where to go but I'd never done it before

Stott: OK

Stanway: so, I was kind of like, I don't know at first, I felt like I was kind of guessing but you know

Stott: yes

Stanway: just with the actual act of breathing

Stott: yes

Stanway: and like listening to what you were saying

Stott: yes

Stanway: my breath was kind of doing what you were saying in terms of breathing, I felt that kind of helped guide me to where I needed to put my hands anyway

Stott: yes

Stanway: because I could, you know even if I was in the slightly wrong place, I could feel the breathing…

Stott: and then adjust?

Stanway: and feel it was in a different spot

Stott: yes

Stanway: and think right OK its down there you know, it's this spot…but yes

Stott: OK. Brilliant. Thank you. Did you feel any connections to the projection or to myself as the projectionist and if you didn't that's fine but if you did could you pinpoint what they are or explain them please?

Stanway: I felt a connection to the projection; I started working recently with projection myself projecting images and stuff like that

Stott: I saw your piece

Stanway: yes

Stott: it was brilliant

Stanway: (laughs) so yes, it's something that draws me I think that is partly because it's something I am interested in already kind of drew me to it because I already had that interest but also, I think just the I think variety of textures specifically and like visual textures if that makes sense?

Stott: yes

Stanway: in the projections was something I had a big connection to and like the layering's of the patterns and textures and stuff like that. I think I felt like I responded a lot to the blue ones (laughs) like that was like yes, I mean it's my favourite colour anyway but as soon as the blue ones came up, I was like right yes you know I feel, I feel the blue

Stott: yes. So, did you feel like blue was an activator for you, kind of thing, like a positive?

Stanway: yes

Stott: yes

Stanway: I think it was a positive activator; I'd say red was more of a kind of negative one for me and red and pink and purple…

Stott: that's interesting isn't it (to Lyon)

Lyon: yes

Stott: just cause of who, what I've asked before, it's like it's interesting

Stanway: yes

Stott: yes, so when red came up then how, what was the experience of that for you?

Stanway: it just made me feel like I wanted to stomp about

Stott: right

Stanway: and get really like, I don't know how to describe it like I was a little, it was almost like energy building up and building up that I needed to feel like I you know stamp it out

Stott: yes

Stanway: or like throw it out or you know kind of sudden, quicker movements I think

Stott: yes

Stanway: so yes, I think that's what red did for me I'd say it was strange though I think with the red because I felt like I placed it kind of in here

Stott: right

Stanway: but then I felt it kind of when it came out it would come out kind of through a limb almost

Stott: right, yes

Stanway: if that makes sense?

Stott: yes totally

Stanway: it would stomp out from the middle out to the extremity's kind of thing like that

Stott: yes

Stanway: yes, I think I noticed a few times I felt a connection with you for sure when I don't know if I was doing a kind of a certain repetitive movement and the projections would then

kind of link up, I had that kind of thing of you know we're, felt that connection of we're making this together

Stott: yes

Stanway: and really felt that responding

Stott: there were moments when you were stamping, and I felt I was taking that as an indication

Stanway: yes

Stott: that you wanted something to either flip out for a second or totally change so I was trying desperately to find a (inaudible) for that quick, so every time she does that do that kind of thing

Stanway: yes

Stott: but I didn't know if you'd feel that and it was interesting what you were saying about shape moving, so I don't say it in the warm-up because obviously I'm just trying to guide you through and I don't want to over complicate it but with the colours I call it the Suggestive Spectrum and it's about how we connect the colours to the body parts

Stanway: right

Stott: so obviously for you it might be red is in your knee or red is there and then for Alex it might be somewhere else. But with the shape one I call it the Shifting Shape System, and it will start with for example there might be a hexagon here, but the Hexagon can move

Stanway: really?

Stott: and I have pictures of the shape moving down the leg or up the legs so it's interesting that you said the red…

Stanway: yes

Stott: where did it start? It came here and it went your foot?

Stanway: started here yes

Stott: yes

Stanway: and it kind of went out through my legs yes

Stott: so that's interesting and then you've said about the points of connection, and you've said about the colour so obviously the red and the blue. Were there any shapes that you were drawn to or repelled by or how did you feel about the shapes?

Stanway: I think the circles I felt very floaty and bird like and flying kind of thing. I think when there were lots of lines and grids and stuff, that very much made me what to kind of I

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don't know there was this kind of sense of feeling a bit trapped I guess, wanting to get away from it but kind of every side kind of meeting a new side like oh now I need to get away from that. I had that a lot with line kind of grids shapes that were there. Yes, I think the circles were one of the, like any kind of the circular patterns were something that was most notable for me in terms of how it made me react

Stott: and did grids, so what you were saying grids felt, made you feel like…

Stanway: yes, made me feel a bit like trapped and uneasy and having to run and escape

Stott: so were you trying to act, go against it

Stanway: yes

Stott: yes

Stanway: and then yes, the circles I kind of really tried to move with and kind of let them flow through me

Stott: right

Stanway: and kind of flow with them and that kind of stuff

Stott: that's really…so blue circles

Stanway: yes

Stott: are probably you favourite thing to have.

Stanway: yes

Stott: Because Alex who was here before, he did wave one and wave two with me and his colour is blue

Stanway: really?

Stott: and his favourite shape was circles…

Stanway: ahhh

Stott: so, it's interesting to see. Like I'm sure, maybe the other people will have different things, but he was really repelled by red as well

Stanway: oh wow

Stott: so maybe if you and him were ever in the space together…

Stanway: that'd be interesting

Stott: I'd be wanting to feed you similar things so, it'd be interesting to see what other people say as the week goes on. So did you feel like colours…you kind of said this about the red, but did you feel that colours often moved, or did you feel like every time a certain colour came up it…you could feel it somewhere or it activated that part of you. How did you feel about…?

Stanway: I think quite a lot of the colours did move like I kind of…like when I'd see them it would almost be like…I'd like to see them an instantly make a connection with whatever body part kind of impulsively came to me if that makes sense?

Stott: yes

Stanway: I think with yellow though I…yellow seemed to be linked to my feet a lot for some reason

Stott: right

Stanway: what else? yes, I think pink and red like I said kind of in the torso generally

Stott: right

Stanway: blue was quiet often in my head which was quite interesting I thought. Like a lot of head and neck stuff with blue

Stott: and did you feel all these things in the warm-up as well as the Performance-play or?

Stanway: yes, I think I felt the yellow in my feet during the warm-up that was where I kind of placed that I think the same with the red and pink in the torso the blue though I think was more in my shoulders when we were doing the warm-up, and it was more of that kind of motion. Whereas it did kind of shift up a bit when we were doing the Performance-play

Stott: right ok cool and then yes what activated you? what prompted you? I mean these three questions so I'm throwing them all I you because I feel like you've kind of answered them anyway but what activated you, what prompted you and did anything block you?

Stanway: like I said I think with the grids that was something that not necessarily blocked but I wanted to go in the opposite direction of it if that makes sense? I wanted to get away from it like I said I think with blue again the blue was something that really did activate me, yes

Stott: and with the blue what are you thinking when the blue comes like?

Stanway: happy blue skies (laughs) always. It's like my favourite colour is kind of sky blue and pales blues and pastels and that kind of stuff

Stott: so, you feel like it's taking you to a positive place and maybe that's…

Stanway: yes, like a positive mental place, like I associate like I think pastels and especially pastel blues as kind of being something that's very linked with me and very linked with my own personal expression of myself and kind of that then I guess links with my happiness and

being happy being able to express myself so I think that might be kind of the root of why kind of blue was kind of the most prominent one there for me I think

Stott: and was there any colour then that you like?

Stanway: (laughs) I think orange a bit I think when the orange came up sometimes, I was a bit like o orange

Stott: and was that because you didn't know how to feel about it or…?

Stanway: yes, I think it was like it felt a bit almost when I was trying to think about you know where in the body, I would place it and where it was coming through it felt a bit like it didn't have a place like it was kind of like coming through in certain places but then I was like oh no that doesn't feel right and it was kind of moving to another place

Stott: yes

Stanway: no that doesn't feel right and kind of moving around and a bit like that but yes, I'd say that was probably the only colour that I was a bit like oh I'm not too sure what to do with that one you know what I mean? (laughs)

Stott: yes. And then if you could sum up your experience in three words what would they be?

Stanway: magical, positive & exploration (laughs)

Stott: thank you. And did you feel like there was anything emerging or changing or did you feel any conversation at any point between either the image and you or you and I and if you didn't that's ok but if you did could you elaborate on that please?

Stanway: I think I definitely did like I said when the, about like you know stomping and all that kind of stuff and I used some repetitive movements I definitely felt the kind of connection between us personally rather than like in those specific moments that was I think like…you know when I'd tap like that (taps) it would change that was definitely when I noticed that, that was definitely more of a connection with you that I felt, I think, but then I think in terms of connections with the images I think they were probably a bit more common I think maybe. I felt connected to the images throughout I felt like I couldn't take my eyes off them in a kind of mesmerising kind if way I think it was, I found it very immersive. I think being within the kind of three walls it kind of happened all around me. So, I think that probably was kind of how the conversation came about was the really feeling one with the space and the images and the kind of flow of it as well

Stott: so, this isn't on my list so I should probably put it on but just as you were saying that it made me think of it. In the beginning I say close your eyes, and then after the warm-up is going into the Performance-play, I ask people to open their eyes. But did you open, I don't mind, but did you open your eyes in-between? Or were you…and if you didn't open your eyes when I'd say red, I would then project red after I said it were you aware that that was happening with or without eyes?

Stanway: yes, I found that interesting because like I when I had my eyes closed, I noticed the colours being projected and obviously you were saying some of the names of the colours that

were being projection and stuff but obviously with my eyes closed they didn't necessarily look exactly like that colour so, there was a bit of a kind of I don't know how to describe it, it was almost like a mysterious disconnect when I had my eyes closed compared to then when I did open them when you said to open them because I opened them a couple of times but

Stott: would you have like to have opened them, but you were just trying to as…

Stanway: yes, I think so

Stott: when did you feel like you would have liked to have opened them? After…?

Stanway: I feel like when the colours kind of began to be projected I kind of felt them and I was like, like I said that kind of weird mystery of it. I think like after a little while after that I kind of again was focusing on the movement and the place it was in my body so I couldn't think about it as much but I think when I got more into the kind of actually you know placing the colours and having a little more of a move around I could kind of see where they would go and what the made me do I think then I definitely started to get a bit more like oh I want to see what, I can see the flickers

Stott: right

Stanway: I want to see what's going on now kind of thing

Stott: yes, because that's a point where I feel like when you have your eyes closed because I'm trying to make people less self-aware but more self-aware at the same time if you know what I mean?

Stanway: yes

Stott: like take away any anxieties but then getting you in the space and connecting you mentally and then it is becoming physical. So, I think if you've got your eyes closed, you're more focused on yourself in a positive way

Stanway: yes

Stott: but then at the same time there is that feeling isn't there when you can see a hue like when the sun comes out or a light and your eyes are shut

Stanway: yes

Stott: you're aware of it as so you want to open your eyes and so I think that's maybe a question or a thing that I might change but I just wondered what your feeling was on that. But you did feel like you want…the curiosity is getting the better of you?

Stanway: yes

Stott: you kind of wanted to

Stanway: I think that's the thing it was like, I think because by that point obviously we done some breathing exercises I was starting to feel more comfortable and stuff any way so I think

because I was starting to feel more comfortable, I was getting a bit more…and obviously seeing the kind of flashes and stuff with my eyes closed starting to get a bit more like oh ok we're getting into it now, I'm getting into the flow of things

Stott: yes

Stanway: I'm getting used to how this is going to work, I'm getting used to kind of feeling in my body if that makes sense?

Stott: yes

Stanway: and not in my head, yes so, I think it was kind of that excitement of that mysterious like oh I can see this happening, but I don't know what's going on just yet

Stott: yes

Stanway: you know it helped with me feeling more comfortable as well, I think having that kind of…

Stott: what when you opened your eyes you felt more comfortable?

Stanway: kind of yes. Kind of a little bit of both when I had them closed because like I said I did want to open them a bit sooner, but I think the fact that I did have them shut made me feel a bit more…like it built the anticipation which I think made me feel more comfortable because I was more excited to get into it and. I don't know if that makes sense at all.

Stott: yes, no it does it does. Yes, because I think it's that fine line between, I think so may be going forward I'm going to think about that tonight but maybe for the rest of the week I think I might have with the breathing eyes closed so it's a centralised thing but maybe as I go into the Suggestive Spectrum I say "allow yourself to open your eyes"

Stanway: yes

Stott: and then it's like, and so then you can see the colours and…because people…it's good that you want to do as you're told but also, it's that feeling of like I really want to do this now and I can't

Stanway: yes

Stott: and I've also said you can't speak so you can't even say "can I do this?". Do you have any questions for me?

Stanway: no, I don't think so really. Yes, I hope that you manage to get what you needed from me?

Stott: yes, I loved it. So there's no right or wrong with this and it's just really interesting having…obviously I met you briefly and I saw your performance piece but prior to that in the last wave the two people, I had two people doing it and I just kept doing repetitive workshops with them but I knew them from work and from other stuff so it was different because I had that kind of friendship and one of them worked as my assistant so then I didn't know if she

felt like she had to say nice things you know because she was going to see me next week at work and then in the first wave when I did it there was a lot of people all in the space at the same time which was really exciting but not very good for research and connection and I didn't know them. So, it feels like every wave I'm kind of connecting with people prior to it and post it has been very, very different

Stanway: yes

Stott: but watching the way you move there was nice. I could see you've got dance training, and I could really feel that you were responding to things and yes, I'm glad that you've been involved in the project. I think then the last question is what did you remember out of the visuals that either made you automatically go into a movement or what kind of impregnated on your mind so if you were kind of going to go away from here and say "oh the biggest thing, the biggest image that I can't get out of my mind, or maybe there would be two, what would that or those be do you think?

Stanway: I think the big image of the spinning globe. I felt like obviously I was kind of focused, it began where I was kind of focused on it as just a circle and like kind for a spinning circle like I didn't really focus on the fact that it was the world necessarily, but then I think when I got really into the movement and started to build a bit more of a connection with circles in general and that made me feel I think like because I had that little red dot on one of the places on it or something which I was following, I remember when it came up, I was watching it

Stott: was there a red dot on the world?

Stanway: I was following the dot the way round like that

Stott: right

Stanway: as like a point and as a looper kind of thing

Stott: yes

Stanway: right ok there were go and there it is and there it is and yes that was the most prominent one in my brain I think

Stott: and I think my final question just because I thought of it then because I've introduced it in the warm-up. I introduce the option of choice which I didn't do last time so I might give you more than one shape or more than one colour and I ask you to pick a colour. How did you find the notion of choice within there? Was it something that came naturally or did you conscious…did it kind of bring you in and out of immersivity or how did choice feel?

Stanway: I think it's very much something that came naturally, I think. Like it didn't feel like…there was no point were anything felt like forced or anything like that other than when you know the grid came up and I was like "oh no get away from that" so, like it wasn't like "oh get away from that because I need to get away from that" it was just like get away from that because I choose to get away from that I have an impulse to get away from that, if that makes sense. But yes, I think it came quite naturally which was nice. I think again that might

be accredited to the warm-up as well to get me in that proper good mind set, I think for it yes (laughs)

Stott: ahh that's great thank you so much. I really appreciate you being involved and I appreciate your honesty

WAVE THREE WORKSHOP THREE ASTRIDGE

Stott: so how, anything you say, and don't feel like you've got to say anything either I'll just I just want the truth obviously but…

Astridge: yes

Stott: how did you find that? How did you feel?

Astridge: at moments challenging just because…I don't know, there's moments where I felt inspired and then moments where I felt like you know like where you must do it, like move but then sometimes I stopped myself because it wasn't organic and then it would kind of be like a torment in my head like "should I move, should I not, should I move should I not?" yes, so it was, it was challenging

Stott: so constantly trying to remind yourself to respond and…

Astridge: yes

Stott: as opposed to "I'll get that move out because I know that that's pretty kind of thing?"

Astridge: yes, try and not like do the movement that you know try and just move without conscious

Stott: but then also there must be a bit of that doesn't it? So, then you've got this inner narrative and you're like hang on a minute I'm stuck in my head

Astridge: yes, and then you're like "oh my god I'm thinking" and like then you're like annoyed for thinking. Yes, it's kind of it was a little bit like when I've tried to meditate and it's that inner voice that's like "that's stupid, that's ridiculous" and like yourself analysing even though the moves been and gone like…it's done with now just forget about it

Stott: yes, so in the warm-up I try but I don't want to be like "you're safe, you're safe, you're safe, you're safe" do you know like all the time

Astridge: yes

Stott: but I try make with the visualisation, as were visualising colours and then obviously in theory they're appearing, the idea that you can let, I think I only said it a couple of times, but you can let thoughts pass in and you can allow them to be there and let them go

Astridge: yes

Stott: but it's hard isn't it, because how long can it stay there and when does it go? It's not gone yet and…it's that whole thing, isn't it?

Astridge: yes, and sometimes as well like I guess I mean there's only three people in the room, including myself that whole you're safe thing does help because obviously because sometimes it can feel a bit isolated

Stott: yes

Astridge: so, you are saying that kind of helps the…process

Stott: well, I suppose as well I can say that afterwards but you've got three cameras on you and both of us, I'm watching you to respond to you

Astridge: yes

Stott: and Lyons watching you to get images

Astridge: yes

Stott: so, I suppose it's…that's a thing, isn't it?

Astridge: it's that whole…it is the meditative state you've got to try and stay focused and not over analysis

Stott: I always struggle with that

Astridge: yes

Stott: I'm like "I've not done this, need to do that or whatever it is"

Astridge: yes, and I did find that there was a moment where I was like "ah this is crap, I'm not giving her what she wants, like and that's just..."

Stott: self-doubt

Astridge: yes, not even

Stott: I can assure you 100% were. I was watching, and I was like "this is son beautiful; I'm loving…right where's that?" do you know like it was good from…

Astridge: yes

Stott: I felt like you were constantly giving me things to work off

Astridge: yes

Stott: and I could see that you were, every time I looked, I didn't look and think she's not responding, and I have had situations like that in other…

Astridge: yes

Stott: previous waves where I have felt someone's just busting out the moves which is, it looks beautiful but it's not the conversation I'm after kind of thing

Astridge: yes, it's not…

Stott: so, my next question is do you feel, and again you don't have to say yes, any connections to the projection and/or myself during that?

Astridge: yes, I felt like the whole thing at the start when you said it was safe I felt like that was a connection between us two rather than you're like safely behind the screen and I'm exposed, so yes, I did feel like there was a connection throughout and then with the projections it kind of came in waves like yes and no, like I think that's as well because there were so many layers to the projection so like say if like…say there was something going on with a certain colour but a pattern that didn't connect it was kind of like a bit conflicting like "oh I like that bit but not that" do you know what I mean? So yes. Yes and no at different points

Stott: so, when you saw something…you mean when it was just like. Say with here you might like the stars, but you don't like the darkness you mean like that

Astridge: yes

Stott: like its two things within one projection?

Astridge: yes

Stott: what would you do when that happened? Like what would happen?

Astridge: I would just focus on the thing that I was liking yes…it's kind of what I do in like as well

Stott: yes, I do that

Astridge: yes, I like that, I'll do that

Stott: were there any moments…you've said that you did feel moments of connection…in terms of the Performance-play can you kind of highlight maybe, it might be hard to remember but, can you highlight any one moment where you felt the most connected?

Astridge: there was a moment where there was like tracks and then something came in to stop the tracks that moment…I did like that

Stott: is that when you felt connected?

Astridge: yes

Stott: because I felt, I felt when you were moving forward

Astridge: yes

Stott: I must wait for you to say it, but I felt when you were moving forward, I was closing it

Astridge: yes

Stott: but then when you were moving away, I was opening it

Astridge: yes

Stott: and it was almost not like a tease but like a game thing

Astridge: yes, it felt like that yes, a little bit like…it was kind of like that game that you play when you're a kid is it Mr wolf or and you creep up

Stott: and you turn round?

Astridge: yes, it kind of felt like a game like that

Stott: yes. Can I get there quick enough before to touch the thing?

Astridge: yes, before it changes. Yes

Stott: and then at one point when I realised, I was doing that I was like I'm going to open it up now so she can get there

Astridge: yes

Stott: and by then I felt like you were going I'm not going to do it now (laughs)

Astridge: yes

Stott: did you feel like there were any shapes or colours that activated you? Either in the warm-up and/or the Performance-play

Astridge: I think because it was pretty much an hour, wasn't it? I think from start to finish there were different moments were different colours like what's the word. Drew something out of me so maybe at the start it was like the reds then I felt like the blues were kind of like grounded me to the…so like the blues were kind of like felt quite stationary but then maybe further on I was stationary maybe actually was igniting some creativity so throughout it was yes and no, different moments

Stott: and could you feel different…so different colours in…when I would say like red could you feel that at a certain point? And then blue somewhere else in your body? Would you be able to locate where you felt the colour in the warm-up?

Astridge: I felt like it was kind of like the warmer colours were a bit more internal blues and the yellows and the greens were a bit more external…it's kind of like the infra-red you know like you see like where there's lots of heat? So, it kind of felt from the warmer colours to the cooler colours inside to outside of my body

Stott: yes, there was one thing that I didn't do with you, and I'm supposed to keep the warm-up the same so I probably should have done but I felt like I was kind of interrupting where it was going

Astridge: yes

Stott: and I felt like you were moving how you wanted to move but then…and so I stopped doing it…but basically, I connect people to the colours, so I say "red" and then I project red and "where's that? And "what's that mean?" and then I go into the shapes but by then you were kind of stood up which no one's done so far because I don't know if people are waiting for permission or…

Astridge: yes

Stott: or what the situation is but you'd stood up and then you were moving and then I felt like by speaking I was almost interrupting your movement so, I didn't want to be "a hexagon is coming…" so I just then gave the hexagon but then I was like I need to tell her that the hexagon needs to be somewhere in her body and then I thought no I'll just see what happens because…

Astridge: yes

Stott: organically maybe that will happen…but I thought that was interesting because…not you threw me, but no one's done that before do you know what I mean?

Astridge: oh really?

Stott: so, I was just thinking …and then I realised it was making…so already I was reacting

Astridge: yes

Stott: to the way it was being, but I think then it just naturally went into the Performance-play section which was good. We've said shapes and colours activating…yes shapes, did you feel shapes in any place?

Astridge: yes, lots of linear movement it's kind of, I kind of associated lines were quite sharp movements but then obviously softer circles and the softer lines a bit more of a fluidity

Stott: did you have a preference to what…or are you not sure?

Astridge: I like them both

Stott: yes

Astridge: yes, it's kind of like throughout its…because of the duration I'm the kind of person I am I kind of go with the flow

Stott: yes

Astridge: so sometimes I like that, sometimes I like that so yes both

Stott: that's good. You've said what activated you and that's kind of the same as prompting. Did anything block you and if so, can you remember what that might have been?

Astridge: maybe just feeling a little bit sick

Stott: yes. At what point did you start feeling that do you think?

Astridge: I feel when it was there was some like rotation on the screen of something and I was like (makes sick sound) but then I feel like I just kind of settled the movement rather than stopping completely

Stott: yes, I should have said but it is ok to stop

Astridge: yes

Stott: I mean even rather than walk out I know you can just sit there for a moment to resettle yourself

Astridge: yes, so yes probably that yes

Stott: were you expecting to feel that? Are you a kind of, do you feel easily sick or had that no crossed your mind?

Astridge: no, I've never really, I only feel sick when…I guess it's like in a car

Stott: yes

Astridge: so, I guess it's that motion though

Stott: so, it's the yes, and your body not knowing, because that's what sickness is, isn't it? Your body does not know why your moving

Astridge: yes, yes

Stott: when you're not moving

Astridge: and there was nothing, I guess there was nothing where…well maybe the ground, I could have looked at the floor, but I felt like everything and I kind of…it's strange because I didn't want to look this way, I felt like that wasn't part of like the…

Stott: is it, is that because you felt you couldn't feed of anything? Or because you didn't…do you know why that is why you didn't want to look this way?

Astridge: I don't know I guess it's kind of like you know that invisible wall between this is where you perform and that's…

Stott: do you feel like if there'd been a screen there you would have just…?

Astridge: yes, it would have been, maybe a bit more 360 yes

Stott: ok cool. How did you feel about opening your eyes in the warm-up? So, your eyes were closed when we did the three-part lung breath and the muscle relaxation but then I asked you to open your eyes during the colour. How did that transition feel? Did you feel like you were happy to open your eyes then or?

Astridge: I felt like I was ready yes

Stott: because I introduced that today. Before people kept their eyes closed but then they kept saying they wanted to open them

Astridge: yes

Stott: and I like the hue being cast over. But I was just curious to know if that felt like a natural progression or whether you felt like you still wanted to lie there with your eyes shut?

Astridge: yes, there'd been enough time of the eyes closed and taking a moment to settle the breath and be in our body so yes, it felt like it was organic

Stott: if you could sum up in three words your experience, they don't have to be positive

Astridge: yes

Stott: what would they be?

Astridge: challenging, emotive and freeing

Stott: I thought you were going to say sick in one of those words…and what felt emotive? Was it a particular thing or just the whole thing?

Astridge: it's just moving

Stott: right

Astridge: because I've not done it for so long

Stott: it's nice to be in the space

Astridge: yes

Stott: isn't it and be creative

Astridge: and it felt like as well, because obviously it is good to be creative in your own your own mind but then have something else and someone else to work with rather than thinking in my head what can I do? There's something there physically and the audio as well did help as well…so yes that

Stott: ok. Did you feel like there was anything emerging or changing or did you feel any conversation at any point between either the images and you or you and I? and it's ok if you didn't. I've kind of asked this question already but…

Astridge: can you say the question again?

Stott: yes. It's quite a long question. Did you feel that there was anything emerging or changing or did you fell a conversation (obviously without words), but through your body and projection, at any point between either the image and you or you and me?

Astridge: yes. Especially through the warm-up I felt there was quite a connection I think the voice obviously that's one of the most common ways of communicating, isn't it?

Stott: yes

Astridge: so, it felt obvious

Stott: when the voice goes how did it feel then then? did it feel like you were losing connection? Or there wasn't as much or?

Astridge: a little bit. It felt like maybe we…do you know what might have been nice? if, say if like you did have the fourth screen but you were in the space as well

Stott: with the desk and?

Astridge: with the desk

Stott: ok

Astridge: yes. I don't know maybe that's just me being

Stott: yes

Astridge: reliant on seeing someone. Eye contact

Stott: so, you do want to see me?

Astridge: I think so yes

Stott: right

Astridge: I think

Stott: but then it feels like at the same time you didn't want to face this way

Astridge: yes, but then I didn't yes so, I feel like because obviously…it kind of felt like that was the performance space and this was like the stereotypical audience, but I knew you were there, but I didn't want to make that contact even though that's what it was about as well so yes

Stott: so, it's interesting because obviously I did used to have that fourth wall but   in the first wave, I wasn't the Visualist, so, I was like director/researcher whatever it is and the facilitator but then I was also taking part in the performance, so I'd have the cameras set up and I'd come in and out of it, so I knew what it was like and in the first wave it was about performers responding to the projection and the second wave was about the Visualist, so the projectionist responding to the performers and at that point I then started using the software because I wasn't really getting what I wanted from the Visualists. They were great but it was like I was trying to tell them how to dos something and I thought if I can just do it myself it's easy because then I know I can get what I want

Astridge: yes

Stott: and so, then last time I started doing that and so it was me responding to performers but this time it's about us, it's this continual conversation and if there are any of those moments how do we get there? And how do we make that happen more often? And so, if it happens twice or once how do I make it happen continually or often and then how do I then pass that on to somebody as a tool that they can use without me being there do you know what I mean?

Astridge: yes

Stott: but it is quite hard sometimes in the warm-up I'm kind of telling you the muscle relaxation, activating the images, making the music happen, trying to do the muscle relaxation with myself whilst talking and holding my breath and then letting it go (laughs) and so sometimes I think yes maybe it would be easier to pass that on to a facilitator and they have a Visualist…so anything that you tell me is kind of beneficial but then I think some people don't always want to see me. And, I don't know if I want to…not I don't want to be seen as in I don't want you to know I'm here at all but it's more about your using your body to connect with me rather than your voice and I'm using these images to connect with you…so if you start speaking or I start being like it's like oh there's Stott not the image, do you know what I mean?

Astridge: yes, it could take the focus away from it

Stott: but it's an interesting point like I wonder maybe I might have another one because there were some more people interested, I might try and do one and see if I can have a fourth wall

Astridge: yes

Stott: and maybe do it with and without and. See what the response is then

Astridge: yes, it would be interesting just to see

Stott: it might feel more immersive, but then with me plonked in the middle it might be like…do you know what I mean? Maybe I would be behind still.

Astridge: yes

Stott: but then I couldn't see

Astridge: oh yes then you wouldn't be able to see

Stott: the logistics of it

Astridge: yes

Stott: do you have any questions for me at all?

Astridge: no, it would just be good to see where it goes

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Stott: well, the stuff, I tried to get…I try not to un-immerse myself too much but I got a few photos on my phone so I can send you those today

Astridge: yes

Stott: and then Lyon has been taking lovely pictures on his camera, and we've got these videos so once that all gets processed, I can send you all of that and I'll tag you in anything. The last question is what did remember and like of the visuals that either a. automatically made you want to get into movement and/or b. basically what's the thing that impregnated on your mind the most. So, if you went to sleep and tonight and then you woke up and you thought it's that image or it's that moment what would it be?

Astridge: yes. I love this

Stott: the stars?

Astridge: the stars, just because it's just quite easy to watch

Stott: yes

Astridge: but then probably you know the spiral? The black and white spiral

Stott: oh yes

Astridge: that

Stott: I felt like you liked that one

Astridge: yes

Stott: at one moment I was going to take that away and then I could see you doing something

Astridge: yes

Stott: and I thought oh I'm going to let this stay for a minute

Astridge: yes. Probably that. The tracks

Stott: yes

Astridge: with the…

Stott: with the game that we were kind of

Astridge: yes

Stott: playing

Astridge: yes, closing yes. There's quite a few but it's…you know when you're like how do I describe that?

Stott: yes

Astridge: there's few, but they are quite hard to, they're quite the frantic ones

Stott: yes

Astridge: you know like the…oh and the balls with the, like the gooey

Stott: the pink balls?

Astridge: yes those

Stott: and when this came back how did you feel? Did you feel like you thought "oh this is the end"?

Astridge: yes

Stott: or just hoped it was the end? (laughs)

Astridge: it did feel kind of like it's how some things go isn't it?

Stott: yes

Astridge: we start like this and then we end this so

Stott: yes

Astridge: it kind of felt…but I didn't want to anticipate that it was the end

Stott: yes

Astridge: because

Stott: start spinning it for you

Astridge: yes

Stott: (laughs)

Astridge: Because sometimes that's the whole thing about dance it's like it's not, it should be predictable sometimes

Stott: yes

Astridge: so, I try and not presume…but then I did stop (laughs)

Stott: yes. Please let this be the end, that was brilliant.

Astridge: yes

Stott: Thank you so much Astridge, I really appreciate you coming down

Astridge: you're welcome

Stott: and taking part

Astridge: it's alright

Stott: and it's nice to just us to be there without

Astridge: a thousand students

Stott: yes

WAVE THREE WORKSHOP FOUR VETHAMONY

(Technical issue with the music which meant that the warm-up music/relaxation music was used in the Performance-play as well as the warm-up section)

Stott: ok so how did you find that?

Vethamony: I found it well it was certainly an experience yes, I was just going on a journey, and the light was taking me on a journey the sound and I found myself trying to have a relationship with the stimulus and understanding and then try and have a conversation to some extent physically so that's how I found it

Stott: I could see you've got a great sense of play. I really felt that coming across and I felt like because I am supposed to ask you questions but I don't want to answer the question because obviously I am the Visualist as well as the researcher, but from a Visualist point of view I could feel you trying to activate something or give me something back

Vethamony: yes

Stott: which was great and then sometimes I'd be looking for something because I was like he is definitely giving me stuff so I mean I'm thinking that all the time…I'm thinking what's someone giving me but with you I knew you were giving me things so I was desperately…like if I thought I couldn't see you because it was dark I was thinking oh I need to make it light because I need to see if he's giving me a cue here and I'm not getting it

Vethamony: yes, but I dint, I didn't I wasn't you as a human being I wasn't connected to you, on the other side of that, it was more the…the…I don't know sort of output, electrics and that, that dial of…obviously it's come from you. I didn't connect to the human on the other side of that. As in yourself, you know pulling the strings if you like, it was just

Stott: well, I'm not necessarily pulling the strings, like I might be pulling your strings, but you might also be pulling my strings that what…I'm trying to get us at whether that's happening or not is a different thing

Vethamony: yes, it was fascinating yes and that that was interesting that's what was interesting as well you know what's that language? what's the conversation? what's the relationship? What's the story without trying to sort of do codes or direct you know?

Stott: did you feel yourself trying to…if …did you feel yourself feel like you were maybe doing that and then trying to pull it back?

Vethamony: yes, yes, yes, there were moments yes where I felt right ok just certain moves (inaudible)

Stott: why were you trying to pull something back then?

Vethamony: not really…you see it had to be it had to feel organic, it had to feel natural and where I felt like "oh that bit was a bit contrived" that's when I pulled back, so, it was a thing of ok where has that come from? That's come from the ego making that decision rather than conversation, it effected my response

Stott: so, at that point…because I call the people who come in Performer-participants, and I used to call them performers and it was partly to do with that you know the questions of you know is what's taking over here the ego and me showing my best self, or me seeing something and organically reacting to it so then I changed the name of performer to Performer-participant because maybe in that moment you have that choice to make of where is this coming from and if it's coming from there is that right? And maybe in that moment it is but maybe it's not if the whole idea is that we build a conversation

Vethamony: yes, well I just saw myself as an artist that is experiencing so, it's like…as an artist you've got to be open and responsive…isn't it? and not try and…obviously there's different realms and this realm here obviously it helps to be an actor that's just responding (inaudible) like we were saying the ego or whatever cause tension can bring that as well I feel like I don't quite understand something when I'm frustrated but that's tension you know what I mean? it's not from an organic place, it's a bit…trying to force it

 Stott: I was feeling the tension when I was like where is the music?

Vethamony: yes, to be fair that's right like something…I don't see that

Stott: no you don't…but you would have had…I mean obviously Lyon you've been here but I feel like that was a very different experience mainly…obviously a big part to do with like yourself and I think you're coming from kind of an actor/physical theatre position and Alex who came on day one whose been with me through the whole journey he's an actor but he's also kind of circus. You know you can see things coming through in terms of what people do even if they don't have the apparatus to be circus in that moment, but I feel like you're experience of that or the ways I was with that was more gentile…I don't' know what you thought Lyon?

Lyon: yes

Stott: but, with the music I pick that goes into the Performance-play is like minimalist music like kind of Philip Glass or Aphex Twin electronic, but I had these two playlists but they all get you know quite intense so then I kind of…I think the visuals become intense even though it's supposed to be a two-way conversation in some way the music does impact it and as the intensity builds with the music either I build and then you do, or you build off that and then I build off you

Vethamony: yes

Stott: but that because the relaxation music just continued, I was thinking this is so different. Do you know what I mean?

Vethamony: for me with all that it's the internal understanding as well all that's all…everything's external so, like where does that sit in me? Where are these colours? where are these shapes? where are these images? Where does that sound sit in me? What does it feel like?

Stott: could you feel those shapes like in the warm-up with the shape and the colour?

Vethamony: yes

Stott: could you feel like something resonating in a place or sometimes did you think where's blue or where's the hexagon or…do you know what I mean?

Vethamony: yes, yes often

Stott: and then it didn't have a place

Vethamony: I can't say I can, definitively pinpoint where that was but I can feel it and that's why I was trying to see where it was you know? like what…you know with the lines, like…it's gone, it's gone…I just didn't know and it's nice to be not knowing because when you think you know that's when the ego will go so like...

Stott: but also, some people can feel uncomfortable, can't they? With the not knowing it's like where is the hexagon, where is the hexagon, do you know what I mean? And then that creates the block even though you… I mean they feel like the block is the hexagon but really the block is them freaking out about not knowing where the hexagon is or whatever

Vethamony: yes, exactly because I think it's the intellectualisation of a lot of things people like to know you know? But you know the truth is…and the real thing is…you know…if you're in a place of not knowing you've got everything to learn, you've got everything to respond to, you think you know you're going to come across a stage when you realise you don't

Stott: yes, and it feels uncomfortable not knowing when you're not used to it, doesn't it?

Vethamony: yes, it's always sounds ironic but not knowing is knowing, you know what I mean? To an extent

Stott: and sometimes you think you know but don't you don't anyway do you? So…did you feel any connections, you kind of answered this before, but did you fell any connections between the projection and/or me?

Vethamony: it was just the projection so for you yourself, I didn't feel like the human behind that…it's just like…tell no, tell a lie…it's like when I was responding, when I was responding it changed so in that moment there so if I went to sort of grab or try to capture, I would notice a shift, so in that moment I felt you, as a person

Stott: so, it would be if you try and grab something and that…and it would make something happen on the screen then you thought about the person behind the image?

Vethamony: not just saying grab, or interact

Stott: yes. But if you tried to do it and something happened. By you doing that it made something activate

Vethamony: yes

Stott: is that when you felt like

Vethamony: yes, and I felt a connection to you, on the outside…and that is the only part other than that, I think the music really takes you on a journey the music is like it's a barrier you know?

Stott: a barrier?

Vethamony: like a fourth wall to an extent where you know

Stott: how is the music a barrier then?

Vethamony: in a good way not a block or anything like that, not a restriction just a barrier like between…

Stott: so, you're felling the connection to the music and the connection to the projection

Vethamony: yes

Stott: and then maybe I'm kind of like the afterthought because they're the things the things that are capturing you first and foremost?

Vethamony: yes, so, if I'm connected to you as a human…I mean as human beings we, you know we're chatting now, we interact, we look each other in the eyes, our brains are firing with each other, you see what I mean?

Stott: yes

Vethamony: so, for me to come out of that space and that realm then I'm starting to get intellectual, or you know or aware, more aware, in a different in a more you know heightened sense

Stott: or is it? But I know what you mean

Vethamony: so, I don't want to. You know I mean this respectfully, so I don't want to, in my head, I wouldn't want to come out and start chit chatting you know (inaudible) or interact you know with my body language or anything you know what I mean I want to stay in that world there and see what it is, I want to go on an experience so…

Stott: yes, that's really interesting because I think just then, I might have got this wrong, but just then you were saying now we're talking and we're looking at each other in the eye and now we are connecting but I think in there, like I feel, that doesn't mean you have to feel like that, but I feel like at that moment I'm connecting but it's on a very different level

Vethamony: yes absolutely

Stott: and I'm looking for very different things and while you're…when you're there you feel like you're connected to the image but maybe not so much me,

Vethamony: no

Stott: you're just, it's not that you think that it's that you're not thinking about what's happening here and how is this exchange going and I feel like from the outside well when he says that he's connected to me he just doesn't think it's me he thinks it's the triangle and when I'm watching you, I'm watching your body, and I noticed this yesterday, I'm watching your body, or anyone who's the Performer-participants body more than their face. I hardly look at the face even though I can see your face, I'm looking for your body cues

Vethamony: you see that's what I'm talking about because…start looking at face and them things you as human being you might start connecting different…you might have a different interaction there whereas physically what's the story?

Stott: but right now, I'm not really looking at your body I'm looking at face

Vethamony: exactly

Stott: but in there the last thing I'm looking at is your face and when you're in there you're looking at the shape and not at…

Vethamony: yes

Stott: so, it's like a very, very different connection

Vethamony: but that's creative people that's a creative…you know as…

Stott: what not looking at someone's face or looking at someone's face

Vethamony: no, to have that understanding that's just creative people, like a closeness to have that understanding and look you're doing a Ph.D. in it so you know you delve deeper, so, what I mean as an artist is I act as a performer you know I always look at you know what's the story?

Stott: but also, you're really using your face. Like when I did look at your face in the moment, I think gosh you're really using face and obviously because you're an actor, whereas the dancers who were coming in aren't so much using their face and that's not because they don't know I'm looking, not looking at their face, it's just because, do you know what I mean?

Vethamony: and for me it is that that helps the feeling as well to have an emotion or a reaction a response a real feeling towards something so it's all coming to the face but then I need to also be mindful about tension and blocking and again, see what I mean

Stott: I didn't feel any blocking, but obviously

Vethamony: it's moments, it's the moment though, it's the moments like if you had a bit of static say I found that

Stott: yes, did you find that blocking?

Vethamony: yes, it well I found it restricting

Stott: what do you think that was then? Not in a process sort of thing, when I t came in did you just…

Vethamony: feel expression. Physically expressive I felt restricted or…down or

Stott: yes, I noticed that on the end of the white noise

Vethamony: yes, white noise, all static, wherever that was…static it's like there is no clarity there if there was a clear image then visually it's clear, but when it was static you can't interact with static, not clearly. It's a restriction, so, I felt like restricted…like what no clarity here? Do you know what I mean?

Stott: that's interesting, yes

Vethamony: safe

Stott: points…so yes, we've said about points of connection and whether that was to me and/or the image or not at all. Can you maybe pinpoint one of those points of connection so maybe you might say oh when this was happening or like could you describe that moment or what it looked like or how it felt please?

Vethamony: yes, well I'd go back to what I was just talking about static and then you have space, sort of projection, so I believe there was a bit of static before it was like colours as well and they were static or when the colours there it's like that was all inside that was light inside me and then you know where does that sit in me? How does that feel you know? That makes me feel alive or you know there's a lot of life in me and then when it got restricted, static, it was like ok, stop it

Stott: that's really, really interesting that you say that because from my point of view watching you, I found that, that section really emotional and it suddenly, you know emotion suddenly, you don't feel it coming but then it's like whack and I brought space in and usually space is the end…so you know at the beginning when I said oh then end is kind of natural you kind of know it's coming, obviously because…and I didn't tell you but it's because the thing that comes at the beginning comes at the end and then I bring the music down. So, at that point I was ready to stop and then I could see you still moving so I thought oh I'm just going to bring the colour in…I don't know why I thought I was bringing that bit of colour in, but I did. And then you were like waving and I thought oh its weird because it's kind of like water inky waves and you're waving. So, I was trying to wave back at you with this Wave, but I didn't consciously that I had brought the waves in for that and then I thought is that why I've brought it in because he waved? Did he wave first?

Vethamony: yes

Stott: and then it felt, I felt like it was grief, it was like a dream. This is where I was psychologically from a Visualists point of view. It was like a dream and you were waving and I was waving back but then when you got close it was like when someone's died and you're missing them and you're dreaming of them but you can never get close to them and as you got close, I kept pulling it away and that kind of what it was and I was thinking got this feels really emotional I don't know why

Vethamony: (inaudible) I felt that as well it was almost like sort of you know those that have gone, ancestors

Stott: yes, like almost there but not quite…yes did you fell that

Vethamony: yes

Stott: that's mad

Vethamony: yes, yes that's what I was feeling you know, and it was like there you are. No, I'm here you know, come see me, you're in me

Stott: that's crazy

Vethamony: where are you? Ah you're here…but before that it was like ok, ah right yes

Stott: and when the static came it was kind of…you know when you have that dream and you're so close yet so far and I was trying to break it up. But when I saw you going like that, I was like this is a bit…I wasn't expecting it to have that impact on you

Vethamony: yes

Stott: but it was just a really…I felt like for me that was the moment, so it's mad that you've said that

Vethamony: and then coming out of that the space came that was like you know, it was almost like clarity. You know it was like ok out of that we (inaudible) it felt like I was I could say right whoever or whatever that was, you know, spirits, my guiders, my blessings, you know. I can say goodbye to them, and I know you're there, yes, no problem and this space is just like, OK, that was inside me, that space was like I'm home, at peace

Stott: ah, that's lovely. I think I'm only on question five now. Were there any shapes or colours either in the warm-up and/or in the Performance-play that you felt activated you in a certain way like so maybe if you saw a colour did that kind of or was there a colour that kind of stopped you or was there a shape that instigated the most amount out of ideas or movement or not?

Vethamony: I would say the bubbles. The circle and the bubbles that felt like…

Stott: were they the pink bubbles going up

Vethamony: they looked like…yes, they looked like a jelly fish thing, near the beginning…yes, I felt that sort of…but even towards the end that moment that we were talking about that really felt like woah that's something going on there but to be honest like all of it you know…I'm just trying to think what specifically

Stott: I think if there's like colours or shapes activate you or colours or shapes that you feel block you. So, some people on day one it was weird because they said the same thing and I was like you guys would be good together like

Vethamony: yes

Stott: you know they work together, even though they were in separate workshops

Vethamony: the pixelated one though I was quiet like, what is this now? so I…

Stott: the squares

Vethamony: yes, yes so, I was like what's that? You know before I realised what came to feel like that was inside of me that's like life you know? Working its way out of the side of me or whatever. That was the feeling. So, at first, I was thinking ah what is this? Ah, ok that's what it is you know its inside of me and then the lines were the lines that were like, that was interesting, that was like some sort of force some sort of energy reminding me that they're there whether it's a restriction or just a presence that was like…

Stott: the blue lines was that?

Vethamony: yes

Stott: so, was that a pleasant feeling or?

Vethamony: it was more yes more than towards an unpleasant thing, It was an awareness so, I didn't feel unpleasant, it was just an awareness like a warming you know, so, like I don't fuck about with these lights

Stott: right, yes, yes, yes, I suppose lines are quite like that though, aren't they? It's like these are the boundaries, these are the prison bars…you know everything is a line is often…you can't move a line can you? Do you know what I mean? It's not a circle or it's not a triangle that you can push through

Vethamony: yes, I guess that was it (inaudible) is it arty, not arty but some force marching towards something or do you see what I mean?

Stott: yes, yes, yes

Vethamony: I don't' know I just had a feeling of like right ok just know what you are doing, you couldn't press the light on, it was a feeling, and I responded to it. I felt a response to everything really and like I said I didn't try to sort of intellectualise or you know let my ego talk too much you know because that's when…so I was just trying to engage to be fair. You know so I didn't try to intellectualise too much, so, I wouldn't go what does this mean? What are these lines doing to my body? Just feel it there (inaudible)

Stott: yes, bring it back to basics kind of thing?

Vethamony: yes, you know these lines don't make you want to move anywhere you know and what does that mean? Because yes, they restricted my movement at times. It's like (inaudible) don't cross the lines, just felt like…tiny bit restricted in what I could do

Stott: yes…sometimes that can be freeing though…sometimes…

Vethamony: yes, yes

Stott: can't it?

Vethamony: because it might be for a reason and this is the conversation and the relationship which is coming from you, I'm not fully engaged with you, it's the…what I'm seeing, what I'm feeling

Stott: but it's coming from you as well

Vethamony: yes, yes and coming from me as well, but I might not have realised that

Stott: yes…and obviously you've just walked in today, so I need to remind myself this because in wave one and wave two…well in wave one there was lots of people and they came every week, and I did it every Sunday. Wave two it was two people, and I worked over and over and over again with them, so I very much developed that language, and it wasn't just what I felt like afterwards. So now you're telling me about the blue lines, now I know that, if you came tomorrow, I'd put those blue lines in but now I have some knowledge behind that…I either would keep them away because I thought maybe you don't like them or think if I put this in it's going to make him feel like this, you know because you've gold it me, and maybe I'm not seeing that but I…but then we've had the conversation about the end and I felt that but then you've reaffirmed that so now that you've given me more information if we did it again…I'd have all this, and I'd think well what am I going to do with this information? Do you know what I mean? and then there was a guy, Alex, who I keep talking about, he had a real aversion to red and this time he's had an aversion to yellow. But he loves blue and circles, so I often give him blue circles. But then if I want to throw him, I'll be like red

Vethamony: there was a bit with the sea legs thinking about…where I was spinning around, I can't remember what

Stott: where you were spinning the stuff, and everything was spinning

Vethamony: yes

Stott: what was going on with you there then?

Vethamony: I don't know, just like, it's all otherworldly but that part was weirdly like hay, it's all about energy and spirit and vibe you know with me. I think it's me as a person you see what I mean so, no I felt that, like right where are we going now?

Stott: I was having to really focus on your hands, if we're talking about the same bit where you were like over there and I was like which way is he turning it? And then I was trying to find the right axis to, because I was thinking, I can see you doing that, I don't want to press the wrong one and do that.

Vethamony: is that the spaceship?

Stott: no, there was like this kind of…it was like rainbow, multi-coloured images

Vethamony: yes, it was like spinning a lot…it's a lot though

Stott: it's funny isn't it, because in the moment, some moments I totally remember and other bits I'm thinking 'I don't remember that bit'

Vethamony: no, it came out again and I was like 'see you later, calm down.'

Stott: was it that feeling of kind of depth perception? Or feeling a bit sick or what was it?

Vethamony: not sick, it was just like depth perception?

Stott: like how far is everything?

Vethamony: yes, no I don't…yes, yes probably a bit of that to be fair just like oh just like woah like…

Stott: I can feel like that, and I'm rooted

Vethamony: yes, there's a little bit of that but then just don't…you know your breath will solve all of that just feel whatever you're feeling

Stott: yes. Maybe that would be a good reminder

Vethamony: you need to breathe

Stott: to like if you feel that I'll say at the beginning in the warm-up 'if you're feel it go back to your breath'

Vethamony: yes

Stott: that's a good point

Vethamony: you know have a deep breath and it's your best friend

Stott: your breath?

Vethamony: yes

Stott: yes, totally. I find that the Yogic-Three Part Lung Breath helpful and that's why I introduced, I think I introduced in here and then something happened a couple of years ago and I was just in this moment, and I just thought three-part lung breath (breathes) but just that having to focus on that small thing, as opposed to the external thing

Vethamony: I've not done that for years

Stott: have you not?

Vethamony: no because you see as I am male, you know I think a lot of men breathe through our chest, you know all that macho sort of thing so, I've told myself over the years I don't need no chest business. Sometimes we do. Like I always try to keep it down here. Try my

best obviously if I'm trying to…if I'm doing a show or I want to expand or do that like top, ribs, back of the ribs, front. Do it all you know, but to start with I was thinking…

Stott: Because when we're nervous, we breath, well most of us breath there anyways, don't we? But when you're feeling nervous it kind of comes up there. But when you want to chill yourself out you need to take it down then so I always kind of…well I mean it's, I've not developed it someone else has, but it's the idea that you start where you naturally are and then each time you take it lower and lower because…that part initially can be quite hard

Vethamony: I don't' think that's natural

Stott: no, it's not…well it's not natural as in

Vethamony: society and the issues and…problems and that you know, ego and consciousness and all those things you know it's all come…I feel, especially as a male, you know, because you know men got too big up our chests and all these sort of nonsense you know down there's clarity and understanding and humbleness and all those sorts of things, all try to keep it down there so, at first, I was thinking 'aww why you (inaudible)

Stott: you felt like I was shortening your breath then by taking you up there because your naturally there?

Vethamony: no, it was good, in the end I just went with it, like I said you know the ego; the intellect starts trying to think they know you see what I mean, and have conversations

Stott: yes, 'what's she doing?''

Vethamony: but I was like, I was like I think your starting up there man, I don't want to leave up here, do you see what I mean? I was like

Stott: but maybe you're the exception to the rule I think, like I feel like I'm there a lot of the time

Vethamony: yes, yes

Stott: and the sometimes I just go 'just breathe'

Vethamony: everyone is. A lot of people. It's a conscious thing to breathe down here, you know because everything (breathes in and out fast in the upper part of the lung) it's alright

Stott: but I suppose that is being in the present isn't it and the awareness, isn't it? Like we're all so, me included, so concerned with this, that and whatever. Going back to my questions…eyes, when your eyes opened in the warm-up. So, your eyes were shut during the three-part lung breath and the muscle relaxation technique. Then I asked you to open your eyes when the colours come. Did you feel like you wanted to open your eyes then? Or did you feel like you wanted to do it sooner or later or how did that process

Vethamony: I was just with you, I didn't have any response to that, I was just trying to think of the breath, it wasn't like frustration, or I was ready or the only thing that gave me that was the breathing thing because I felt you was quick, too quick for my breathing

Stott: oh, right on the Yogic Three-Part Lung Breath?

Vethamony: on the tension bit. So, I didn't know if you wanted two breaths for each section

Stott: yes

Vethamony: so, at times you were moving on when I was like only on the first breath, so, I was doing it real deep

Stott: right, yes so when I'd say like put the tension in your toes and your feet and curl them up on the in breath and then breathing out…

Vethamony: see it was more towards as I got up maybe towards the buttocks and thighs or whatever it was

Stott: yes, you managed to do it one round then?

Vethamony: but I just felt like ok I'm not there yet, but it was just a thing of, right so ok. You think I'm there but I'm not and that, that's ok I just carried on, doing two for each section and somehow, I just caught back up, if that, makes sense?

Stott: yes, because when you do that, I think the minimum is 5 seconds, so I was going on the 5 second rule, but maybe elongating it maybe wouldn't necessarily be a bad thing then. If I want everyone…I do want everyone to do two rounds because sometimes when I feel like I'm doing it, I think you can just do one, but by doing it and releasing it and doing it again any tension that's still left there is hopefully gone by the second

Vethamony: yes, yes, it helps, it was good that. It was good. You gave enough time. You gave enough time to if there was a part of the body that still held a little bit of tension you gave time to sort of consider that you know…so mine was there, so, like everything else was fine apart from round here so I was like, I was doping that thing on the floor an di was just like…

Stott: did you feel you'd resolved it by the time we moved on to the next section or was it still kind of an issue?

Vethamony: yes, well I think maybe because I'm getting old you know that I need just a little bit more time maybe, physically. But I'm glad I had that, even a moment to stretch before hand, I'm glad I had that because I think I'd have probably got cramp or something

Stott: or you'd of might just felt rushed…and it's supposed to be relaxing so you don't want to feel like you're rushed to relaxed

Vethamony: yes

Stott: so, we've asked about activating, prompting, blocking. If you could sum up your experience in three words, and they don't necessarily have to be like glowing references or positive words, what would those three words be to describe what you've just experienced?

Vethamony: adventure…realm, different realms, some sort of realm, adventure, connection

Stott: Did you feel like there was anything emerging or changing or did you feel any conversation at any point between either the image and you, or you and I? and if you didn't that's ok.

Vethamony: yes, for that example, where you're saying about the spirit sort of thing

Stott: yes, the waving

Vethamony: that sort of swirling and whirling that was a clear conversation that emerged out and went, then it was space…then I thought there was a real connection with the space, to be able to capture whatever that was (inaudible) but there were lots of different times

Stott: but that was the most prominent?

Vethamony: yes, the most prominent

Stott: so, I've got two more questions and then that's it. If you could, if you walked away from this and then someone said kind of 'what have you been up to this morning?', and you had to show them a snapshot of your head what image would that snapshot be do you think?

Vethamony: Me lying down on the floor with the space being, the space projection, if you like because that's…space is infinite

Stott: yes…and it's the beginning and the end with you in the middle isn't it really?

Vethamony: yes

Stott: because we've had that image at both times…and then the very last question is do you have any questions for me that you'd like me to answer? And if you don't that's fine

Vethamony: no, I don't have no questions no if you ticked your boxes and stuff

Stott: yes. Brilliant. Thank you, I really appreciate you coming down

Vethamony: sure

Stott: and It's been good to, well it's exciting as well, because I think you're the only person this week who so far who I've not met before and so that also makes it very interesting for the research

Vethamony: maybe that's the relationship again between us, like you as a person, you know I'm still in tune with you then, but as you start going, pushing them buttons and music, gifting, then you become more distant, a more distant presence

Stott: but I suppose that's a good sign because then you're more immersed

Vethamony: exactly, instead...

Stott: because if you're aware that I'm there then this desk…then the magics not there is it I suppose?

Vethamony: yes. So, then that's what kind of like just go with it, go with it and I think you probably say more, or you guide me

Stott: yes, well yesterday at the warm-up I stopped talking, and I don't know if I'd said that to you because I think I'm saying everything so many times I don't even know what I've said to someone and what I've not said to someone but yesterday someone was saying 'I kind of want you to still talk to me', you know like when the performance plays on?

Vethamony: yes

Stott: like 'hexagons are coming now' and I was thinking well I don't want to tell you that somethings coming…I think they felt hand hold, handheld and then when I stopped talking it was like where's...what did she say? Where's God gone or something…

Vethamony: yes, yes

Stott: but I can't say the lines coming now

Vethamony: yes

Stott: because then it's the pre-empting, isn't it?

Vethamony: because it's what you say

Stott: but again, it's like you said something I was going to write it down but I forgotten what it was now but there was something where I thought, oh it was about, no what was it? You said something I thought it was a good point; I'm going to write it down, but she was saying oh maybe tell everyone that you're going to stop talking after the warm-up so that they are aware that your voice is going to go but I didn't tell you that so

Vethamony: yes, no, no that's fine like yes, I got that, I just didn't know if I was rushing ahead

Stott: no, not at all it was good

Vethamony: into the performance section but then I was like oh no I'm doing it already

Stott: well, it's supposed to kind of go there anyway but then I'm like right we are going there now because I wait until I feel like you or whoever is in the space is ready and then we go into that I don't want the person to still be like lay on the floor with nothing having moved, there's been points when I've been kind of thinking like, I've said it can be subtle but then I'm thinking has this person moved at all? Because if I start throwing things and they're still lay there with their eyes closed then nothings…were not ready do you know what I mean? So that's why I say it's about half an hour

Vethamony: yes

Stott: because of they are not there yet I'm going to keep going until they are do you know what I mean?

Vethamony: yes

WAVE THREE WORKSHOP FIVE SYKES

Stott: so, thank you very much for taking part. That was amazing. Are you ok to do the interview, or do you want a few more seconds? You're, ok?

Sykes: wow

Stott: is that your reaction?

Sykes: there were loads of melons oh my god

Stott: so, I don't have this question. But obviously because you're a PhD…

Sykes: yes…

Stott: I've not asked anyone else this question

Sykes: no, you go on, you go on you ask and then I can say

Stott: but I'm just curious because obviously you're doing a PhD as well,

Sykes: yes

Stott: you're a female as well, you're not doing the same thing, but we are both working with like projection and the body

Sykes: yes, it's kind of

Stott: the body and connections and

Sykes: yes, the connections

Stott: Yes so, I'm interested to know obviously because you know, we've met before…do you feel…was that anything like you expected or not or?

Sykes: both yes, so, some things expected and some things I didn't so yes

Stott: ok, so how did you find that?

Sykes: Yes. Very interesting, very I think I…kind of what points you think what I found? Is it the whole experience or is it critically?

Stott: yes. So, the question pretty much is how you found, not really the documentation, but obviously the warm-up and you know there's relaxation, there's a physical warm-up, tensing and releasing and trying to connect you to colour or connect you to me or you know your body to visuals, or you know there's kind of many layers of it

Sykes: yes

Stott: how did you find that in general?

Sykes: yes, it was fun. It was fun, enjoyable there were some parts where it made me really think for example, I think the colours were fine I think it's because I'm concerned a little bit for my own research and the shapes kind of from obviously (inaudible) using yoga as a person and as a dancer but yes, there were some elements of when you kind of asked to pick a shade and then so I pick a shade, and you said 'it might change' and I said 'hmmm' and then I had to stop and think just does it change and why does it change? And I'm saying the colours so why does it change? Why does it change location? So, I start questioning myself but then we move on to the next thing while I was kind of you know in relaxing so, I was thinking ok so how do I go back to it?

Stott: how do you go back to the colour? So, you mean if you've gone from red to orange how do you get back to red?

Sykes: yes, or how do I go back into the shape? So, the shape I've chosen but that shape might change so, my question to myself was 'well when does it change?' does it change a location? Does it change the shape itself? does it change the colour as well? You know and then so there was kind of because there was adding on more colours and more shapes, and I was thinking 'oh my god this is too much'

Stott: so, were you trying to remember every colour and every shape?

Sykes: yes, I was trying to remember and if it does, I was questioning it does change because you kind of said it may change and then

Stott: so, by saying it may change maybe I need to rephrase that but 'it may change/it can change' you don't have to remember…if hexagon is in your knee for example and it might, that hexagon might be up and down and up and down

Sykes: yes

Stott: maybe it's not maybe it's just in your knee but you don't need to think 'right, hexagons knee, triangles elbow', you know like…

Sykes: yes

Stott: you know it can move but also you don't' must be like you've made that choice that's it. Do you know what I mean?

Sykes: yes, I think that's what I was questioning myself

Stott: ok maybe I should reaffirm that then

Sykes: No, I think it was just me questioning myself 'do I want to do, you know do I want to commit to they stay in a place, or do I commit to that they are changing they are floating between, yes and then of course

Stott: I suppose in some way, it might not be, but you know in Laban notation where obviously a kick can be very different but like this shape might mean high kick and it's like right I've assigned that

Sykes: yes

Stott: that that means that but obviously in this it's just…it's just a way of generating it

Sykes: yes

Stott: but I mean for anyone to remember every colour and every shape and red hexagon, blue hexagon and yellow, you know like, that would just be impossible, wouldn't it? (laughs)

Sykes: well, I think that's what I was playing with, I was trying to find the association was you know when you said you are in performance mode. So, I was trying to find association with what we did on the floor or to when I'm kind of rising up and start. I don't know if you want me to engage with, so I was a bit unclear if you want me to engage with the visuals, but I assume yes because we are in this space but yes, it was the association of the colours and shapes with the visualisation. So, I wasn't sure how you know, how that would work, how do I be engaged?

Stott: in the warm-up or in general?

Sykes: in general

Stott: right

Sykes: because I got into…

Stott: so, in the warm-up you felt like yes, I know red is here or I know hexagon is here or triangle but when I say performance do you feel like it's a fresh page and what do I do now or are you going back? Because the idea is the warm-up gets you to this like maybe that's there, that's there, maybe it's now but you know then that when you see triangles and then you see red and then somehow, it's activated something

Sykes: ahh

Stott: but then when I'm seeing you doing this maybe that's activating me so I'm giving you a triangle but then I'm seeing circles when you're doing this so then I'm finding a circle and I'm giving you circles

Sykes: ah, right

Stott: and then maybe…

Sykes: maybe yes that's what was happening because

Stott: well maybe it wasn't I don't want to say that's what happened, but I mean that's…

Sykes: I think that, I think one point I think I know that's what's happening at one point I did, when I, especially at the beginning when I, when sort of the triangles came in and the hexagon and I was so, I think I stayed with it, I stayed with kind of playing so even the

colours, feet and the elbows or the shoulders. So, I was trying to play with that against that at the beginning yes

Stott: ok. Cool. And then did you feel connections to the projection or to me? So, were there any moments of…I think you kind of said it a little bit then, like when you saw triangles I as the Visualist saw, I give you triangles but then I saw you moving in triangles so then I layered more triangles over it because I felt like that was me trying to…

Sykes: but I think yes, I when the layering overcame, I was kind of little bit thrown and this is what I said I was unexpected. I was a bit thrown and I was a bit like ok what do I do at this point?

Stott: yes. What do I choose?

Sykes: So, then I made…I sort of looked at the colour. So, I went back to colour instead of shape and purely it mainly happened when it was really, fast because, the fastness movement didn't let me to think (laughs) so, I cans top figuring out the shapes and I just went to colour

Stott: yes. So, your strategy was going back to colour

Sykes: yes

Stott: so, when I'm in a dance class and everything is too much, I'm like just focus on the feet and then if you can add the arms, so, it's kind of a bit like that isn't it?

Sykes: yes

Stott: except the colour is the feet and the shape is the arms. Did you feel like that happened a lot?

Sykes: no progressed, I became more confident with it, more kind of playful perhaps with it as well. Start kind of think to myself this and that

Stott: I could see you smiling at certain points and I thought she's playing now, you know when you were like, but maybe weren't

Sykes: oh, do you know…

Stott: maybe you were taking your mask off because did you take your mask of part way through?

Sykes: yes sorry

Stott: no, no, no I don't mind at all, but I mean I thought oh she's dancing with her mask on and then I was like oh her mask isn't on

Sykes: ah I got a bit too hot there, because I start moving a bit more, yes so, I and I needed breath. So yes, I think er, there was a one laugh, it was when I think you said, was it straight after when you said that we're going to performance mode and the music changed and then er

there was like a square isn't it of lines keep (inaudible) and I was like am I in a disco? that's fine, I think that's why I giggle because the music suddenly just went changed!

Stott: I, I didn't see you smiling at that point, I think it was, it was at the end and the thing was rotating and I looked, and I focused on your face, because usually I'm watching your body, and I was like oh

Sykes: yes, at the end? Yes, that was quite playful there yes, I think yes

Stott: and then did you feel that any shapes or colours activated you?

Sykes: activated in what way?

Stott: so, did, did you feel that when you saw red for example in the warm-up, maybe red didn't activate, if I said where is red and you were thinking I don't know where red is but maybe if I said yellow, you'd be like oh yes yellow is here, for example. Or maybe then when we were in the Performance-play section maybe the visuals all had like a red hue over them so does that feel like 'oh reds come back again I feel like I don't know what to do again'? did you recognise anything within yourself that when something happened it made you want to do something? But then when something else happened it made you feel like I don't know what to do with this?

Sykes: no, I think it was more the movement of the shapes

Stott: if it would change in between or if it was spinning or something like that?

Sykes: yes

Stott: or something like that?

Sykes: so, I think I was concentrating more on the movement than the colours or…yes, I don't think…

Stott: the movement of the shape or how you should move to what you…?

Sykes: yes, the movement of the shape and then how I should respond to it

Stott: ok…did you feel me responding to you at any point or the visuals responding to you? Were there any moments where you thought I'm doing this, and this is making…?

Sykes: I thought, I was questioning it…I was, not at the beginning. I think as I got a bit confident and kind of start playing with it, I did wonder but it wasn't clear, it wasn't clear that when I was doing something, to me, that you've changed because I was doing something so, you responded to me. It wasn't clear to me, but there was a moment just before the end when there were squares and then I don't know if that was coincidental you can have a look, I think you've recorded so, you can have a look but there were the squares, wasn't it? And so, then when they're flopping so, then when they…I did like this, and they it was really in time I did the arms like a slash, and they split and I did a slash again and they split again but I don't know if it was

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Stott: I don't know, I'd have to watch it

Sykes: maybe that's coincidence but?

Stott: I don't think…I think it might have been, maybe then also sometimes there's the music, so the music does 'dudududu'

Sykes: ah right

Stott: and then you'll go 'dudududu' and I'll be like 'budabunt' do you know like because we are following that

Sykes: yes

Stott: as like, it is kind of like the third, not silent partner but…I tried it without sound to begin with because I didn't want an outside force

Sykes: yes

Stott: impacting it but without having sound it made it less immersive and that seemed to be more damaging then being there, do you know what I mean?

Sykes: to be honest with the sound I didn't really listen to it that much

Stott: no, but maybe you were moving on the beat, so maybe subconsciously, you know as a dancer you always listen, even if it's not the tune, you're listening for the beat, aren't you?

Sykes: I think there was a moment where, there was a nice kind of melody, melodic er, sort of relaxing music. not when I was on the floor but afterwards, so there were moments where I did because there was too much happening on the screen so then I listened to the music but if you say overall, I was more responding to the visuals than anything else than the music I find some of the music was yes like, like I was saying like going into disco or something like that and then coming back to kind of concert hall you know and (inaudible) so it's kind of it was, it was, I do, I did listen to you know, I could recognise the change of music but I wasn't responding to it was more about shapes than colour and visuals

Stott: ok…so it's interesting because I've got to reflect on this as the Visualist as well as obviously the facilitator and the researcher but there were moments when, I can say now because you've answered this question but where I was responding to you…so there was one bit, I think it was more the middle side of the Performance-play and you were in the middle and when you looked this way, I'd do something and when you'd look that way, I'd do something else. So, I was like I'd multiply the images and then I was separating them and when you'd go here, I would separate them and when you'd go there, I would bring them back together

Sykes: ah ok

Stott: but it was almost that kind of when you look at me, as in when you look at the screen

Sykes: yes

Stott: I'll go 'swooh' and then I'd go 'uh, uh' like kind of peek a boo kind of and I thought you knew you were doing it because then I felt like you were going not totally that but kind of but obviously I was thinking you were doing that, and you weren't

Sykes: ah that's interesting

Stott: you were moving, well you were moving and doing your thing, but you weren't realising that you were

Sykes: no, yes

Stott: that you were activating that

Sykes: yes, I didn't realise that

Stott: were there…did you feel like a colour or a shape resonated in a specific body part, even if it moved? Like now if someone said to you as part of this project which shape, or which colour went? Would you be like oh I really felt red here or I really felt triangles…

Sykes: it's orange and green

Stott: oh right

Sykes: so, I (inaudible) orange and green in (inaudible)

Stott: and did you feel like that was a continuous thing?

Sykes: yes, this is why when I was on the floor do I want it to change it and find I didn't want to change it I felt kind of connected

Stott: that was like your written map kind of thing?

Sykes: perhaps yes. The purple, the purple and pink were changing all the time, and I wasn't still sure I didn't know where they were sitting

Stott: so, if you saw an image and it had red, blue, purple, if it was a triangle and there was like three colours were you feeling like now, I'm focusing on pink? And that's here or like how did that manifest?

Sykes: I think pink and purple was changing so I was trying to find where they sit so, every time purple and pink came (inaudible) in a way then I wasn't too sure where?

Stott: rethinking where is this, where is this?

Sykes: yes

Stott: where is green?

Sykes: yes

Stott: oh no feet. Is it feet green?

Sykes: yes

Stott: yes, and then…so you've said what activated and prompted you did anything block you?

Sykes: where there was too much happening at some points you saw me standing still

Stott: when you went back to the colour

Sykes: yes, no I don't think so I even came to the colour I just came, I just was trying to observe because there was one part where it was so much going on and I thought well you know sometimes when like and this is kind of, we know as a dancer choreographic you know that you go against the tempos so, I was trying to play with that

Stott: juxtapose whatever is happening and if it's too much do nothing (laughs)

Sykes: yes, so that was I think two points in the (inaudible) where I felt I had to do that

Stott: you know when I interviewed Alex…Alex has done this wave, wave two and wave one with me and he told me last time, well I think I noticed it and I said when you do this what does it mean? And he told me, and it was like his reset action. Well, his reset action was to just sit on the floor and put his head down and I remembered that from last time and then this time when he did it if I saw him do it, I thought oh that means reset and obviously he's told me. But, well I asked him, but I said what does this mean? But in my head, I already knew what it meant because I've worked with him. Your kind of, I suppose you get to know someone as a person, but also, I see that, and I think right take everything away and start again, not start again but you know build again because sometimes it's so easy to keep, I suppose the same with choreography or any project you keep layering and layering and layering and it's like hang on a minute let's start pulling the layers away and then

Sykes: yes, yes

Stott: sometimes less is more

Sykes: yes

Stott: ok so this is a question because I've changed something today. How did you feel about obviously, well it's hard because your eyes but you had your eyes open and/or closed open and closed which I didn't realise I thought they were just closed because I couldn't see but did you feel like when I asked you to open your eyes at that point you wanted to? Did it feel, I mean it's hard…were your eyes open and then you were just blinking or what were you doing when I said your eyes should be shut?

Sykes: so, I was closing them for two minutes and then opening them for two minutes

Stott: ok, so it probably it probably felt quite normal to open your eyes…

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Sykes: yes

Stott: because they'd kind of been open between anyway

Sykes: yes, I'm sorry

Stott: no, no that's ok because…

Sykes: I mean…(inaudible) that experience

Stott: before I'd had people's eyes closed for longer. Well, it's better than losing your contact lenses, isn't it?

Sykes: yes

Stott: and then, if you could sum up your experience in three words what would they be? They don't have to be positive necessarily

Sykes: it could be let me think. No, I suppose I felt that I am in different, different space, different environment. And so, I think you know perhaps here the preparation on the floor really helped to set me to not think I am in a studio theatre, so it's kind of transforming. Sort of transformative perhaps could be the first word, that transformed me. It was engaging and questionable. So, I was questioning at times you know my decisions. I was questioning do I do this? If I do this so yes

Stott: ok thank you. Do you feel like there was anything emerging or changing? Or did you feel a conversation at any point between either the image and you or you and I? and if you didn't that's ok, but if you did…

Sykes: yes, I felt there was a connection (inaudible) one thing I, I think yes, there was no, I didn't feel there was a connection between that's yes. I was kind of thinking because in a way you kind of said this is the performance now and then you didn't speak. And sort of I felt like "oh no, speak!", it felt at the beginning nice that you describe I transform myself into a different space, but you were still there as a voice you know like a god has rose goddess is there and then when we into performance mode you know you kind of lost that connection so yes

Stott: that's interesting actually

Sykes: I kind of felt maybe there could be points where you could have said something, so there's a connection

Stott: and what kind of thing do you feel like that would be for you? You in this, if we did it again and I was to do that what kind of things would it be or when would it be or? Was it reassuring? Did you feel like I suddenly let go of your hand almost and it was like…?

Sykes: yes, yes kind of yes because at the beginning was more distractions. So, if there could be something where once you're in performance mode, it's between instructions and letting go. I don't know if there's a way to do it. Here if there's a still

Stott: but also, I was feeling, I mean I talk a lot, but I feel as I'm saying things it's like, I feel like the person whose lay there is thinking "just shut up" just let me listen to the music, I've got the triangle. You know in my mind I'm thinking just get to the end and then they can enjoy the experience

Sykes: no because you did, you did you know because I've done exercises like this before you know somatic, you know we do that in dance but, so you, you're being let, you being let, let, you've been having the space so, you being you have that space to kind of you know analysis the processing and respond to it and then you know it comes back again and then it's kind of, so I think maybe perhaps you know kind of if it's like becoming a sequence

Stott: yes, well the other reason I don't have it is I had it in wave one where, well I'd instruct them and I'd do the warm-up, it was very different as well it was more kind of stretching dance warm-up and then it's like right let's go into the space and obviously you needed a lot more than that and that's what it's got now but in Wave One I banned talking, so, because initially I had no rules and I had four sides and I'd be like right we'll do the warm-up and then we go in and anyone can go in, can mix, so there'd be loads of people in the space. Anyone can go in at any given time. There're people coming from the ceiling, people on the floor, people doing pirouettes, people throwing each other, there was so much noise but also people would talk to each other and go "I'm going to throw you now and then I'll catch you" and other people are trying to move to the images so I felt like the speaking was ruining people connecting with the image

Sykes: ah right

Stott: so, then my first rule more than…I started a few but the first think that I did was take away speaking and because I'm trying to have a dialogue but a dialogue through body and projection. By taking words away people must communicate in another way and so

Sykes: yes, I think yes

Stott: and it's stayed like that ever since. So yes, I'm going to take on board what you've said and you're coming from somatic dance other people who…

Sykes: yes

Stott: it's an impression of that or? I don't know

Sykes: do you want, do you want to, I think that's the question, do you want them to know that you are, because I think what I was missing like I said I didn't feel that I was connected to you I was connected to you when I was on the floor but then once I was in performance mode I…

Stott: did you feel connected to the image?

Sykes: yes

Stott: so, in a way

Sykes: and you are the image

Stott: yes, in a way I'm in the image and this is what's interesting what's interesting about the question is some people feel maybe not connected to anything and that's fine, but most people so far have said "I don't feel connected to you" and I say, "do you feel connected to the image?" "yes" but it's like

Sykes: so, you are the images

Stott: yes, I'm…but maybe I'm not connected, you know like if you're asking similar, I notice your face sometimes

Sykes: yes so, you're not physically

Stott: but how much did I look at your face? Not a lot, only at the end I thought "she's taken her mask off and she's smiling. But before that I'm constantly looking at your body and I can see your face

Sykes: yes, yes

Stott: Whereas now when I'm talking to you, I'm constantly looking at you face and not your body and maybe that's because talking maybe it's not I don't know why I do that

Sykes: yes, so it's kind of the social kind of

Stott: yes so, it's like you're looking at the image and I'm looking at your body but now we're just looking at each other's face do you know, and I don't even know necessarily why that is but that is the communication that I'm trying to invoke and not just that, the playfulness to then generate

Sykes: yes

Stott: because the ideas is what I build is a performance tool that I can use but other people could use as well so it's like "oh, ok we've got this and the Visualist does this and the performer does this, and it's set up like this and then we generate something holistically together as opposed to someone just coming in and say "you put your leg here, you project that there" it's like there's something magical about you and me coming together or the 'other' Visualists and the 'other' dancer coming together and it's their language and their semiotics that they build and yes

Sykes: I suppose mainly the reason why I'm saying that perhaps maybe I would like to know when you're changing things but obliviously that's…

Stott: when I'm changing? What so you mean I say when I'm going to change something or?

Sykes: no, I don't mean that. It's kind of I think this is where I feel that I'm lost the connection where I don't…but then yes you say it's not going to be hosted isn't it it's going to be, so, by changing it there you go

Stott: oh, right yes so don't say "I'm going to do this"

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Sykes: yes

Stott: just do it and see what happens yes, yes, because you don't say I'm going to put my leg up

Sykes: yes, which in a way you did but yes there was a, I think there was something

Stott: it felt like a sudden 'catuch' (sound effect) like that? OK, I totally take it on board thank you

Sykes: yes, I don't know, yes. But I totally understand what you are saying that in a way you were the image so in a way you are…like in my research I'm talking about the interfaces so, you are interfaces in a way too

Stott: but also, when you're performing your constantly mainly performing that way very rarely are you doing it this way. Not just you, everyone whose come in because there isn't a screen here but also maybe you come here and you're like, you don't want to see me going on the computer but also when you look here you can't see the image but then maybe it's also daunting because you think if I look out what will happen? I don't know there's probably a variety of reason why

Sykes: I think I wasn't sure if I'm aloud to I thought that I need to stay in, you know in the areas where the curtains are

Stott: right. Well, I mean yes, the idea is that you stay within that, but you can face any way but again I don't always say sometimes you forget what you've not said, so that would be an interesting thing to put on

Sykes: I think perhaps I can say that I don't feel obliged to constantly face the screen, you know but, in those terms, I think at some points I you know I was constantly watching the screen and then I thought well you know, let's do the head as well let's release the head. So, I think you just kind of because of the movement probably creating perhaps there was there was a discussion with myself you know, so there was a point where I was facing you, but I didn't come towards you, so again I, again I though that's not want you want me to do

Stott: ok and then if there was one thing…say if you go to sleep tonight and then you wake up in the morning and you think "what one thing really stood out to me?" Maybe an image or maybe a feeling, like what would that one thing, if you had to answer that question now what do you think that one thing might be?

Sykes: imagination, if I…

Stott: I mean if there was a photo in your mind impregnated of your experience now would it be like…

Sykes: I think it was kind of the imagination and the, the triangles I think and hexagon, those two

Stott: and the very last question is do you have any questions that you'd like to ask me?

Sykes: yes, I mean in terms of the music because we haven't talked much about music but you mentioned that you did you know a little bit so how the then worked

Stott: yes, so in wave one when I had, I had no rules as in I didn't tell anybody what to do it was total free improvisation and A. because I thought that would be the freest thing and I want it to be a free expression but also, I didn't want music because I wanted it to be people responding to image, image responding to people and no outside literal noise but metaphorical noise and then I was like ok soon I realised there needed to be rules. First thing was we need music, or we need sound the second was no speaking and so the two first things I noticed were about audio because the audio had a massive impact on immersivity which is what I am trying to create to have that dialogue and that seemed like the most important thing and then I was like ok with my music or with my sound, I don't want anything with words and similarly, I mean it's not the same but with the images I don't want like fish or trees or anything that's too thematic you know or like I'm climbing through the forest or then you know it makes people move in a very specific way perhaps, so with sound and I was thinking right ok what music, I mean in a kind of selfish way it's what I like, I like classical music, minimalist music, I like electronic music. So, if it had no words that was essentially a tick for me then did, I like…

Sykes: how that responded to my movement and…

Stott: in, as in did I pick music based on you?

Sykes: yes, did it, because like I said I wasn't really you know there was a, I acknowledged that there were you know changing in genre in a way but I wasn't

Stott: yes, kind of so what I've done with the music is on SoundCloud I've made just a playlist, and I had one that I classed as electronic which is the one that I gave you and that was kind of like Aphex Twin, and you know kind of glitchy music but then it had venetian snares in which is like its electronic music, but it'll have strings in it so, it's kind of could sound like, it could have been in my minimalist playlist but this morning the person who came just so happened to get minimalist music and then yesterday, so I had these two playlists: minimalist and electronic and then tonight I'll probably make new playlists because I feel like the music does impact and probably you whether we think it or not and then how things move and with the images that I'm putting on Modul8 you can have something where it reacts to music and I'd not licked for that to happen so what's happening is me reacting to what I'm seeing but there is an option you know it could be kind of something, If I put the pulse on it could pulse and do 'du, du, du' or 'dum, dum, dum' but then that feels like it's kind of taking away from what I'm trying to do, but yes mainly, something without words, but something that has…something that is emotive to me because I want it, I want to like it

Sykes: did you have the same…

Stott: but also, I feel like if it moves me maybe it'll move you

Sykes: yes

Stott: if it doesn't move me, I don't think it's going to move someone…it probably would do but do you know what I mean?

Sykes: yes. So did you have sort of set times for them so like said I acknowledged when the different genres came forward, different styles

Stott: yes, so the first one was relaxation so everyone who comes in has this image and has the relaxation and the relaxation music is, I suppose it's kind of music but it's not but it's just so that it's not too distracting so that I can talk over the top but when I'm not talking you still feel like hopefully, you're floating to this astral plane whereas when it changes I try and take the volume down with the relaxation music and then take, bring the music of the playlist that I've picked and then keep with the images that I've got but then slowly add to that but it's not always as smooth as but also, I think sometimes I'm feeling like everything's going but there is quiet a lot for me to be thinking about its like is the music on, is this the right level do I want to change it do I want to change the colour, have I got, is everything to maximum capacity there, have I done this have I read that you know, and it does feel sometimes a little bit, I mean I'm so thankful I've got Lyon because obviously Lyons doing a lot for me as well but at one point, at some points it can feel a little bit like which role am I? do you know what I mean?

Sykes: yes

Stott: I know I am all roles but and then if I do something wrong, I can get angry at myself, you know like now and again something won't go right on the screen, or it won't be what I've intended it to be but then I suppose it doesn't really matter because it's a bit like a performance unless you kind of go "ahh" no one knows you've done it wrong do they?

Sykes: yes

Stott: but yes, but thank you so much for taking part it's been nice that we've finally got to work together

WAVE THREE WORKSHOP SIX HERANDI

Stott: The first question is quite an open question. How did you find that?

Herandi: oh, it was…I felt like I stepped out of my body, I almost felt like a little…ah it's hard to describe. I want to say like a jellybean or like little laser that was sort of reacting and playing it felt like I was playing a game the whole time. It was hard to tell at points whether who was leading or if there was a leader, but it felt like there was sort of me and the projection was sort of playing with that dynamic and at points it felt like it was sort of teasing me. It was like come back here there were bots that I was really drawn to and then it was like taken away and I was like "ah you bastard'

Stott: so, would it go and come back, or would it just go away?

Herandi: what the thing that I was sort of looking at?

Stott: yes, yes, so like the teasing feeling

Herandi: yes, yes it was going

Stott: did you feel like it was going and coming, or it was just gone and then you couldn't back

Herandi: no, it was going and coming, it was almost like it was reading my mind like "I know what you want, but I'm going to sort of make you wait for it" and then when it did come back it was like "ah thank you, ok" it felt like a sort of present almost, yes it was lovely I really enjoyed that

Stott: it's quite like as a researcher I probably shouldn't really mind whether you enjoy it or not and I try and say that a lot as in obviously if something doesn't work or you don't feel something or you feel something that maybe doesn't sound like a positive thing to say as a researcher I want to hear that but kind of as a facilitator and a creative person trying to make an immersive space it is nice it's enjoyable to hear that that's where you went do you see what I mean the next question is do you feel, did you feel any, I mean I think you might have said this, but did you feel any connections to the projection or to me?

Herandi: I sort of forgot that you were here, and I was deliberately, also because it's visually just interesting to look at, I was more drawn to you know looking at the walls and yes what was the question again?

Stott: did you feel and connection to the image or the…

Herandi: yes

Stott: or me, or both, or neither, like you don't have to say

Herandi: yes, no it felt like I was sort of, yes part of it and we were kind of on a sort of journey together and it was almost like one person was leading the other and then it would swap and then it would swap and stuff so it didn't feel like yes, I was being made to do stuff but at the same time there were point where I was like "no, I'm not doing that" and I'd sort of

be like I don't like that voice so I'm going to sort of sit or I'd find it a bit intense and I was like "ah no" and just sort of sit down, yes, I felt a connection between a lot if it

Stott: so, I am asking you questions as the researcher but obviously I'm also the facilitator and I am also the Visualist so when I ask you a question, I want you to respond first but then I feel like I kind of have an answer for that and I was told to focus on that this time, so I feel like when you did that, even though I've never met you until you've walked in today, I knew that that was a reset as in this is too much so I think you know when the black and white kind of building shape things

Herandi: yes

Stott: were multiplying I could see that was too much, so I was like tight I'm going to take that away and give her something completely different

Herandi: yes, it felt like I was almost in the matrix at that point and…it was really overwhelming me, and I was like "no, no too much"

Stott: but I think you did it a few times didn't you where you went like that…

Herandi: yes

Stott: and then I started to think, I think…

Herandi: it was sort of like overload

Stott: she's trying to tell me in a not-so-subtle way here…like give me something else and then, yes can you mention if you were trying to describe now one or more than one moments of connection can you describe that moment. So maybe what was on the screen or how it felt? or what was going on internally with you?

Herandi: one of the first times the kind of er orangey, yellowy I don't know bubbles or circles were kind of moving around I felt a real kind of it felt like a kid sort of playing bubbles for the first the first time and being like "aw wow – ok, what's…" you know "what can I do with these?" and stuff and I felt very a real sort of affinity with those. It was almost; it was almost each time a new fresh thing came. It was like "oh" the sort of diagonal lines moving I was a bit like "oh this is really fun to play with" and after a while you're like "ah done this now" sort of thing and you think like how else can I explore and then something else comes and you're like "oh"

Stott: done this as in done the line? or done this movement with the line need to do a different movement with the line? Or just want the projection to go?

Herandi: more like, more like done this this projection almost like I've explored it, I've played with it…now it's a bit like…I don't know, like give me something fresh almost, what else, er I loved the sort of universe spacey stuff like this

Stott: oh yes, the beginning and the end?

Herandi: yes, it's that thing you know where you feel like a tiny little dot in the universe and so, it's almost so overwhelming and so sort of beautiful and its very sort of clever the visuals you do sort of feel a bit like star gazing and like no movement can sort of match that so it's sort of taken aback by it

Stott: That's my favourite one

Herandi: it so beautiful

Stott: and I feel like it's the beginning and the…like it used to just be the beginning…it's that, I introduced this projection last time and that's how it started but then it kind of felt like when I brought it back, I don't know quite how it happened but it felt oh yes, the beginning is the end and the end is the beginning without even philosophising life

Herandi: yes, I could sort of feel that as well towards the end I was like "ah yes this is coming back" and then it was like "ok"

Stott: did you lie down at the end? Or did I…

Herandi: towards the end at some point when it was this sort of universe thing

Stott: because I think you're the first person, I might be wrong, I'll watch the video back, but I think you're the first person that lay down and I thought I feel like you know it's the end unless you were just lying down anyway?

Herandi: yes, it just felt like, there's no, it's so beautiful as if you're lying in the middle of the countryside star gazing and there's nothing you can say or do that matches it so, it's like letting yourself succumb to it almost

Stott: yes. Did you feel either in the warm-up and/or in the Performance-play that a colour or a shape activated you?

Herandi: yes, right at the beginning when it was just blocking colours you know it's the sort of what's it called in a pathetic fallacy sort of thing, like blue like I'm sad, red I'm alert I'm scared it felt very sort of er primitive I felt almost like a cave man/woman being like eww red danger like there's something coming and it's like all my normal self was gone and it was like stripped down to the bare basics and it was like blue eww ok it's a bit intense, yellow ahhh and it was really sort of I've done sort of stuff like that before and or in different drama workshops or in drama school or whatever and it's like be yellow but to actually see it and be surrounded by it, it sort of takes over you more you don't have to think about what does yellow mean to me because its right there and you're like "aww it's such a happy colour"

Stott: like you react and then you think how am I reacting? As opposed to how should I react and then reacting?

Herandi: exactly. Yes don't' over think it because it's just there

Stott: oh, that's cool and were there nay colours that connected to body parts? So, did you, when a colour came up and I'd say where is red or where is whatever colour in your body could you feel colours in different parts of your body or were there, was there like a colour

that you particularly felt like you could feel in a part of your body or another colour where you'd be like I don't know where this is in my body or not?

Herandi: no, yes with blue I felt, I sort of felt it in my stomach almost as if in was like waves inside me and my feet and I was a bit like I'm paddling almost in the sea and then like with yellow I just wanted to shoot my hands up. I think red I then went into danger mode, so l was hunching down but I don't know where abouts in my body if that makes sense

Stott: so, it just made your whole body react it wasn't like it's here or it's there and what about the shapes? did you feel?

Herandi: sort of the very first sort of shapes (inaudible) triangles. I don't know if it connected to specific body parts, but it triggered different movements like I the first time a rotating triangle came it felt a bit like oh god sort of illuminate kind of worship, and I was like oh yes like sort of like praying to it but yes circles are such a playful shape I feel like there was so much room there for I'm a child again

Stott: yes, yes. That's so interesting when you said that about the triangle because I've never, I mean I know about that, but it's just not clicked my head because I think I'm so just triangle what does that mean

Herandi: yes

Stott: as in what's it going to do to your body, but I got a picture from the last wave when Rangel Vieira da Cunha, I remember her being like that Infront of the triangle, but it hadn't crossed my mind about the illuminate so I wonder if she was maybe having that same thought

Herandi: yes

Stott: did you feel, we've said kind of what activated you but obviously, and this is similar, but did anything particularly prompt you like I know some things got over whelming and then there was like the shutdown thing but was there anything that kind of prompted you to move? that you can remember

Herandi: it's just rolling in my head

Stott: or maybe not

Herandi: there's one bit that and at first, I went, I think this is when the person said to you it feels like you're in a night club. Because it was kind of slightly strobe sort of blocks, different sort of colours and it was sort of alternating between that, and a much more colourful calm image and it was like I was playing a game with projection where it was like I was running into it like I was in a video game almost and then it would go down

Stott: was that the one where you were running back and forth here and when you got that way it had shift it would be just the triangles

Herandi: yes, and it would be like aww

Stott: and then you'd go there, and it would be like blip, blip, blip

Herandi: Yes, it was like a sort of cat and mouse game

Stott: I felt a game there but then it's funny because sometimes you think you feel something and then the other person doesn't bring it up so you're like oh ok maybe it just happened, something's happening and it'd not that do you know what I mean?

Herandi: yes, it was like…

Stott: so, were you intentionally when you went there trying to make that happen after a moment when you thought is this happening?

Herandi: no, it was more like ah ok I'm in a video game now so, I'm running, I'm running almost like super Mario bothers, I'm running, I'm running, and it was like aww what are you like, that was fun. But when that first, yes sort of video game image came up I was like ahh this is the nightclub that someone sort of said like it was very playful with all the sort of chopping and changing and like there were such moments of like teasing of like, a little bit of this, no, no, no, a little bit of this and then it was like easing into to each one like I could sort of feel it building up

Stott: ok thank you. Yes, sometimes I think I am teasing, well it's like a kind of game, I'm thinking if you do that than your kind of activating this and then if you go back, so I think I don't know if you're trying to start a game and I'm joining in with you or I'm starting the game and you're clicking on to it and you know it's who kind of, and because you can't say "did you do it first?" in that moment, because then it breaks it you just don't know do you

Herandi: yes

Stott: then there's other things where you know like when you said with the lines, and you were like give me something new now and I think in my mind I'm always thinking I've got to give you something new I've got to give you something new but then on the other hand there's that feeling of I was working with that. Do you know? And for that moment when I'm looking down and trying to bring in the next thing

Herandi: yes, yes

Stott: then maybe I miss that so it's trying to keep that fine line, isn't it? Between keeping it interesting but then also give me a god damn minute

Herandi: yes, that's the nice sort of dichotomy between like am I leading it? Are you leading it? Because it then felt it almost, I wonder almost if as a performer I'll be a bit like "no I'm not going to react to that" if it was constantly, you are leading it if that makes sense. It makes it way more playful like "oh what is this relationship?" and it's whole thing is almost a game of whose following who?

Stott: so, you think maybe if you didn't feel that I was following you then you'd start to think right I'm going to put my foot down a bit kind of thing almost?

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Herandi: yes, or the other way round it would be a bit like "oh ok" like get a bit smug "oh I'm in charge, ok. Well, if I do this maybe you'll do this, so I think it's nicer that it's uneven or unsure all the time whose doing what

Stott: so did you, was there any points, this isn't on here but just out of interest, was there any point when you were trying to make, not make me do something, but you thought, like for example I'm going to sit down and she's going to stop or feel like I did do that when I saw that, but were there any moments when you did try and get me to stop and I didn't or you were trying to get me to move an image in a certain way or anything and that wasn't happening?

Herandi: I don't think so no. I sort of forgot you were here, and it was like the images had a mind of their own so, it was less like stop it

Stott: did you feel like the projections weren't doing at any point? What you wanted?

Herandi: yes, maybe at points. I wasn't expecting when I was like "eww bit much" an di was sort of covering my face. I wasn't expecting it to be like oh ok it's ok we'll swap it now. I was almost imagining it to sort of fade into a different thing like the other ones had so I was like "oh"

Stott: I think I was like my mummy mode took over and I was like is she ok?

Herandi: having a break down on the floor

Stott: yes. We'll take that one away. That's not working for Herandi that one. Yes, so did anything block you? So, we talked about things that activated you. Was there anything that I brought up and you were like I can't do anything with this, I don't know what to do? Or you were doing something, but it didn't feel like what you wanted to do but you felt the need to do something?

Herandi: I don't know if it blocked. I think there were points where I was like "oh, don't know how to respond to this" but then like that in itself was a response, if that makes sense? Kind of like "oh, those points where I wasn't necessarily moving or reacting it was more kind of taking it in and almost like new territory like "ah, ok, what have we got here? "But I didn't feel like "I can't do anything with this", it was more "oh ok this isn't what I was expecting, or I don't know how to move to this but not in a bad way if that makes sense?

Stott: so maybe that's just like not an initial reaction it's like you're trying to process it because you're still trying to feel a reaction almost?

Herandi: which in a ways kind of nice you know because a lot of the time it's like "oh running here and doing that" and then it's almost a moment of stillness to be like reset. Ok. We are somewhere else now kind of think about this and then sort of start again. It's kind of nice

Stott: plus, it's warm, isn't it? It's a lot for your body and your mind to constantly be taking in and putting out and taking in. did you feel, so in the warm-up when you were opened your eyes. Your eyes were shut when you're doing, you know the breathing the relaxation the

visualisation and the muscle tensing and then, sorry not with the visualisation. Then when I'm asking you to visualise colours that's when you start to open your eyes

Herandi: ah, did I mishear?

Stott: so, your lie down, don't you? and then we do the whole breathing, Yogic Three-Part Lung Breath then we do the tensing and relaxing and then I slowly say "when you're ready can you open your eyes" then I say imagine the colour red and then read appears were your eyes open during that bit?

Herandi: yes

Stott: right. Were your eyes open before that?

Herandi: no

Stott: basically, I've introduced that bit this time so before eyes were open the whole time. Last wave eyes were shut even with the colour and the shape because I wanted people to internalise like you know when you were saying about your drama class when you say what

Herandi: what does green

Stott: what does green look like? And you imagine in your mind's eye and I feel like you've got your eyes shut

Herandi: yes

Stott: particularly for people who struggle with that you can concentrate on it a bit more and then I'd say imagine green and I would project green so you would get a green hue over your eyes and then I might introduce blue and then whatever and then after we've done the colour and then shape then I got people to open their eyes but somebody said on day one this time that they felt with the colours they wanted to open their eyes

Herandi: yes, I think in my head I was, even if, I don't know at what point I opened my eyes if it was when the colours were already being projected but I think I was like "eww, if they are projected, I want to see it" because I work better with visuals so I don't want to think about what green feels like I want to see it and then feel it

Stott: but I suppose here, yes you can imagine it but you're going to see it whether you can imagine it or not

Herandi: yes maybe

Stott: so maybe it doesn't matter if you can but I think I introduced it, so I wanted it to feel like do you feel you wanted to open your eyes before that or when I asked you to? Were you thinking I'm not ready yet? and did it feel like you opened your eyes or was it…

Herandi: no, I think it was perfect

Stott: it was, ok at the point?

Herandi: yes, even if you know with my sub point squeeze stuff, you're not told to close your eyes, I automatically want to because for me that's you know I'm checking on my body I'm sort of centring myself and getting into the space and whatnot. Yes, with stuff like that it felt like the right time anyway and then it also helped that "ah I can also see the things now" so, it was kind of perfect in that it was coming out of my body almost like "ah ok now I'm in the space"

Stott: back in the space again?

Herandi: yes definitely

Stott: yes, yes, yes. Ok, good. Thank you for that. If you could sum up your experience in three words, what would they be? They don't have to be nice words necessarily

Herandi: playful, surprising, enjoyable

Stott: thank you. This question wasn't written down, it's a semi-structed interview this so there's questions but then I can kind of go off…surprising, so was it what you expected? Or was it not, like, what were you expecting today was this it? Or was it different?

Herandi: I guess it's quite like what I was expecting but it's always that thing if you get in the space and you're like what was I expecting and, because you always visualise this space before you get in it and then you're like this is different even though everything's here that should be here, if that makes sense? and yes, I'm not sure what I was expecting now I guess because it's such a kind of loose in terms of you know there's no right or wrong. Yes, I was wondering where, I don't know what I was imaging was going to be projected…I don't know

Stott: I wondered then do you feel or are you coming in calm? You seem quite calm. Do you feel calmer through the warm-up? Or is that, but then suddenly your thrown by everything that's happening, you know I'm just curious as to know because I feel like I can imagine what I'd be like on the other side do you know what I mean?

Herandi: yes, no I think that's, I mean getting here I was like "arh", but then like you know you can't change that, so you've just got to get on with it but then like yes meeting you, chatting, easing into the warm-up I let go of all the stuff. I think I'm surprised how into it I got and how much I sort of lost myself and completely lost track of time, I had no idea how long I was moving around for, but it didn't feel like very long at all and then it was like oh shit it's probably been quite a while now at the end and I was like is the end of the first section? Or the next section? Oh, I've done all of it ok. Yes, I really sort of lost myself in it which was nice

Stott: you were in there for about over an hour

Herandi: really?

Stott: yes, so we start, the music had been going on for 6 minutes and then I was like right ok at thirty-six minutes we've hit the, that's when the warm-up should finish, and I think I went into thirty-five minutes of warm-up because I thought I've not spent enough time on shape and then yes and then I think your Performance-play was about thirty/thirty-five minuets so,

an hour is like the minimum I do but then if I, if it goes over, and then also I don't sometimes feel like if something, if someone's still doing something…it happened Jai, yesterday and I felt like I was going to end but then he was still going, and I thought well it just feels a bit rude to end now

Herandi: finished, kind of thing

Stott: because it was like he was still talking, and I've just walked out the room do you know? So, then I was like still doing something and so, it feels like it's going to end but then it's like well let's just do it slowly and, it's a bit of thing to come out of. You know if you've been kind of going because we don't do a cool down. Did you feel that there was anything emerging or changing or did you feel a conversation at any point, obviously without words, between either the image and you or you and I? and its ok if you didn't. you've kind of answered that, but…

Herandi: can you resay that??

Stott: yes. So, it's quite a long sentence that. Did you feel like there was anything emerging? or like chaining and was there a conversation between you and the image or you and I at any point? And if so, like can you pinpoint that? So, I think you've kind of answered that, but this is about it emerging and changing

Herandi: emerging and changing like inside myself? With the sort of dynamics

Stott: with the image. So obviously I know that there's something going on with you and there's something going on there, but did you feel that? You kind of answered it I think with the game, you know when you were saying about the super Mario moment?

Herandi: yes, it's constantly evolving it's hard to sort of pinpoint. It felt like I think after a while of having sort of a response to one of the images when that came back later it felt a little bit like, it sounds really lame, but like, like an old friend. Like oh it's you, yes, ok I know you I'm like, yes, sort of thing so it felt like there was a real sort of relationship built between me and the different images at points, and I don't really know about (inaudible)

Stott: its ok so two more questions. Did you, if you were going to go to sleep tonight and then dream about this or someone was going to say can you show me a snapshot of what you just did? What image with you involved or not of this would it be? That's impregnated on your mind from what you've just done? If any

Herandi: either the sort of galaxy space and just sort of being sat there like wow the universe or the like running and like playing the game I feel like that sort of perfectly encapsulate sort of two different sides of it the stillness and the "diddly-diddly" yes, sort of those two combined I think perfectly summarise it all, this experience

Stott: ok thank you and the last question is do you have any questions that you want to ask me at all?

Herandi: I'd love, I think I'd love to know like how do you see this being, like used outside of sort of the Ph.D. settings?

Stott: so, the idea with this is…I think I came into it on the Ph.D. like I come from a performance background, but I'm always interested in a. having a, someone to collaborate with, well someone or something to collaborate with, so to bounce off but also, the visuals like I like the costumes and the set and the sculpture that you interact with or the costume you interact with, so I think I'm always interested in that and that's kind of how I've come into this and then it's slowly but surely evolved into this this perf…this play think that I'm trying to create that I want to us in multifaceted ways like the Ph.D. but also ideally, I would have a room that was always set up like this so, I could go in and we could create performance but in this organic way where it's the visuals and the performer working together to generate something as opposed to the director just saying do this now or, and the performer just doing it, it kind of growing through what those two people or more skillsets are but also using it in kind of a meditative way to make a holistic transformative yoga session or you know I feel like I could use it in many ways but with Ph.D. once I've written it the idea is that I've got this performance tool that I can use with performers but also, I could give it to somebody or they could just get the thesis and be like right we are going to use this technique and we are going to see if we can build, obviously it's the idea that they would be working with projection, but we are going to see if we can build a performance piece but using this as improvised play and slowly but surely build on it so if we, so when I've done it maybe you and me and three other people would be like right we've got a whole week and we're going, and it wouldn't just be one person in the space, so I might introduce each person to it but then we all then come together once we feel that familiarity with each other in the space and we say right what, let's just go for it and let's see what's coming out of it and so it maybe becomes a not improvised piece at the end of it, but we've found it through improvising. If that makes sense?

Herandi: yes, yes

Stott: yes, but then really, I would just love to kind of, I'd like to be able to share it with people and people use it. It would be interesting to see somebody else use it