

Title page

A dramaturgy of intermediality: composing with integrative design

by

Kjell Yngve Petersen

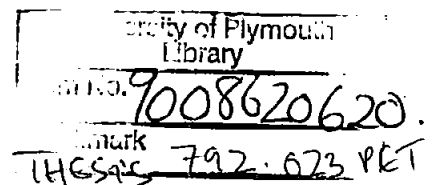
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Abstract

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Title: A dramaturgy of intermediality: composing with integrative design.

The thesis investigates and develops a compositional system on intermediality in theatre and performance as a dramaturgical practice through integrative design.

The position of the visual/sonic media in theatre and performance has been altered by the digitalisation and networking of media technologies, which enables enhanced dynamic variables in the intermedial processes. The emergent intermediality sites are made accessible by developments in media technologies and form part of broader changes towards a mediatised society: a simultaneous shift in cultural contexts, theatre practice and audience perception.

The practice-led research is situated within a postdramatic context and develops a system of compositional perspectives and procedures to enhance the knowledge of a dramaturgy on intermediality. The intermediality forms seem to re-situate the actual/virtual relations in theatre and re-construct the processes of theatricalisation in the composition of the stage narrative. The integration of media and performers produces a compositional environment of semiosis, where the theatre becomes a site of narration, and the designed integration in-between medialities emerges as intermediality sites in the performance event.

A selection of performances and theatre directors is identified, who each in distinct ways integrate mediating technologies as a core element in their compositional design. These directors and performances constitute a source of reflection on compositional strategies from the perspective of practice, and enable comparative discussions on dramaturgical design and the consistency of intermediality sites.

The practice-led research realised a series of prototyping processes situated in performance laboratories in 2004-5. The laboratories staged investigations into the relation between integrative design procedures and parameters for composition of intermediality sites, particularly the relative presence in-between the actual and the virtual, and the relative duration and distance in-between timeness and placeness. The integration of performer activities and media operations into dramaturgical structures were developed as a design process of identifying the mapping and experiencing the landscape through iterative prototyping.

The developed compositional concepts and strategies were realised in the prototype performance *Still I Know Who I Am*, performed October 2006. This final research performance was a full-scale professional production, which explored the developed dramaturgical designs through creative practice. The performance was realised as a public event, and composed of a series of scenes, each presenting a specific composite of the developed integrative design strategies, and generating a particular intermediality site.

The research processes in the performance laboratories and the prototype performance developed on characteristics, parameters and procedures of compositional strategies, investigating the viability of a dramaturgy of intermediality through integrative design. The practice undertaken constitutes raw material from which the concepts are drawn and underpins the premises for the theoretical reflections.

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DVD video documentation



Performance Laboratories DVD

The films on the attached DVD show a selection of the performance laboratory situations, from all three laboratory events in 2004-5. This documentation of the performance is edited in full length as it was performed, altering between seven camera views.

Track:	Duration:
Actual – Virtual	09:40
Actual/Virtual	02:47
Videophone	01:09
Delay	05:44
Actual + Pre-recorded Virtual	28:25
Performance	12:42
Actual performer	03:52
Pre-recorded performer	11:50
Actual + Delayed Virtual	29:44
Performance + fixed camera	09:40
Actual performer	07:19
Performance + moving camera	12:44
Compositional Mapping	24:41
Three spots, two delays & random text	12:38
Two sided delay & random text	11:22
Compositional Landscape	23:20
Moving camera, delay & composed text	21:12
Scales, delay & random text	01:53



Prototype Performance DVD: *Still I Know Who I Am*

The films on the attached DVD show one of the performance events, on October 28th 2006. This documentation of the performance is edited in full length as it was performed, altering between seven camera views.

Track:	Duration:
Scene One	14:06
Scene Two	20:01
Scene Three	18:03
Scene Four	03:47

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Author's Declaration

At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award without prior agreement of the Graduate Committee.

This study was financed by the author.

A programme of advanced study was undertaken, which included attending three mandatory ten-day face-to-face Composite Sessions each year.

Each session with individual research update presented for discussion in the group, a three stage critiques among the members of the group in respect of each others work.

Phase one: updates and critical discussions.

Phase two: critical reflections, synthesis and moderation within the group.

Phase three: written response presenting a synthesis of reflections and statement of further research.

At each composite session there has been individual advisory tutorials with the supervisors, and a two-day public symposium presenting a 2-6000 word paper.

The following composite sessions was attended:

- 1) Iamas, Ogaki, Japan (November 2002).
- 2) Hochschule Für Gestaltung und Kunst, Zürich, Switzerland (April 2003).
- 3) University of Wales College Newport, and University of Plymouth, UK (July 2003).
- 4) Image Technology Center, Universidade Federal do Rio de Janeiro, at Paracatu and Fortaleza, Brazilia (November 2003).
- 5) CiberArt, Bilbao, Spain (April 2004).
- 6) University of Plymouth, UK (August 2004).
- 7) School of Software, Peking University, China (November 2004).
- 8) Texas Womens University, Dallas, Texas, USA (April 2005).
- 9) University of Plymouth, UK (July 2005).

Relevant scientific seminars and conferences were regularly attended at which work was presented; external institutions were visited for consultation purposes and several papers prepared for publication.

Publications and presentation of other forms of creative and performing work

Petersen, Kjell Yngve (2007) *Extended theatre – composition in telematized environments*. In: *Technoetic Arts* 5: 3. Pp. 151-170. Bristol: Intellect.

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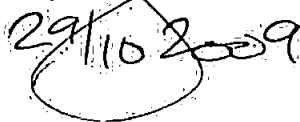
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Chapter One

Introduction

1.1 Intermediality in a postdramatic context

As Lehmann suggests, “the omnipresence of the *media* in everyday life since the 1970s has brought with it a new multiform kind of theatre discourse” (2006: 22), which he describes as postdramatic theatre. The postdramatic discourse is an inventive “response to the emergence of new technologies and a historical shift from a text-based culture to a new media age of image and sound” (2006: backcover). The postdramatic has evolved and differentiated itself from the initial conception of drama, in the way that “wholeness, illusion and world representation are inherent in the model ‘drama’; conversely, through its very form, dramatic theatre proclaims wholeness as the *model* of the real”. As Lehmann describes “dramatic theatre ends when these elements are no longer the regulating principle” (2006: 22) and thus, as a consequence, the quest for the postdramatic audience is not “to complete the illusion” (2006: 22) instead “we are talking about a theatre of perceptibility” (2006: 97), which brings focus to the staged event as an emergent experience in-between the media, contexts and participants involved.

In the intersection of the separate components that form part of the postdramatic event, there is a specific dramaturgical site, which is evoked in-between the components as an emergent dynamic intermediality. According to Chapple and Kattenbelt the term

“intermediality is associated with the blurring of generic boundaries, crossover and hybrid performances, inter-textuality, intermediality, hypermediality and a self-conscious reflexivity that displays the devices of performance in performance” (2006: 11).

The intermediality in performance is a specific aspect of the theatrical event, which has been enhanced by the impact of communication and media technologies, and has become explicit through the compositional strategies of artists within the postdramatic context. Most importantly, intermediality relates to a form of articulation in performance enabled when the dramaturgical expressive elements are patterned across various media conceptions, creating a performance narrative evoked from the media and form interrelations “with theatre providing the staging space for the performance of intermediality” (2006: 12).

1.1.1 The design of media operation in intermediality

The use of the term 'media' in intermediality is thought of as the material or form used by an artist, composer, performer, director, scenographer, but here suggested as an abstracted concept emphasising the operational structures of expressive means, and as media concepts constructed as part of the specific creation process to reach across the elements of the performance material (text, performers, technology, objects and scenery). The 'inter' in-between media is identified as that which establishes a consistent 'site' in its own right, a site which is not identifiable from its parts because the "intermedial inhabits a space in-between the different realities that the performance creates" (2006: 12). According to Chapple and Kattenbelt there is a need to "re-engage with the media of film, television and the digital technologies" (2006: 12) as an equal part of the performance material, where the media operations can become part "in the performance process as integral to the intermedial exchange" (2006: 12).

Although the term 'media' might be used with reference to the main means of mass communication (i.e. television, radio, newspapers, internet), the contention is to engage in a re-conceptualisation of the media technologies as mediating operations, or a system of semiosis, where the specific formation of 'media' is an integral part of the specific performance creation process. Chapple and Kattenbelt suggest that

"the incorporation of digital technologies and the presence of other media within the theatrical and performance space is creating new modes of representation; new dramaturgical strategies, new ways of structuring and staging words, images and sounds; new ways of positioning bodies in time and space; new ways of creating temporal and spatial interrelations" (2006: 11).

Working towards composing intermediality occurrences in performance events then entails a design of the media operations as vehicles, which then makes the intermediality emerge in the staged event; an opening for a compositional system where an integrative design process shapes the dramaturgy of intermediality in the theatre event.

1.1.2 Intermediality through integrative design

The concept of intermediality is here used specific to intermediality forms that emerge through performed events, acknowledging the dynamic aspect of intermediality as an occurrence brought forth through performance activity. This opens for a dramaturgical discourse where "Intermediality is an effect performed in-between mediality, supplying multiple perspectives and foregrounding the making of meaning by the receivers of the performance" (2006: 20). It is important to mention, as Chapple and Kattenbelt points out, that "although ... intermediality might appear to be a technology driven phenomenon it actually operates, at times, without any technology being present" (2006: 14). The specific interest in the use of real-time mediating technologies and the integration of these with other media on stage, suggests a dramaturgical approach to the creation process through integrative design strategies, where the operational structures of the many simultaneous mediations are given specificities on their contribution to the narrative form.

1.1.3 The compositional system

The thesis investigates and develops a compositional system on intermediality in theatre and performance as a dramaturgical practice through integrative design.

The compositional system is developed through the practice-led processes of the performance laboratories and the prototype performance, and further set in a comparative context of practice through comparative studies of current directors and their performances. The compositional system enables a structured overview on compositional processes in intermediality theatre, that allows for navigating within the process of composing. The compositional strategies reach across the medialities and presences involved, and organise intensities into particular intermediality consistencies.

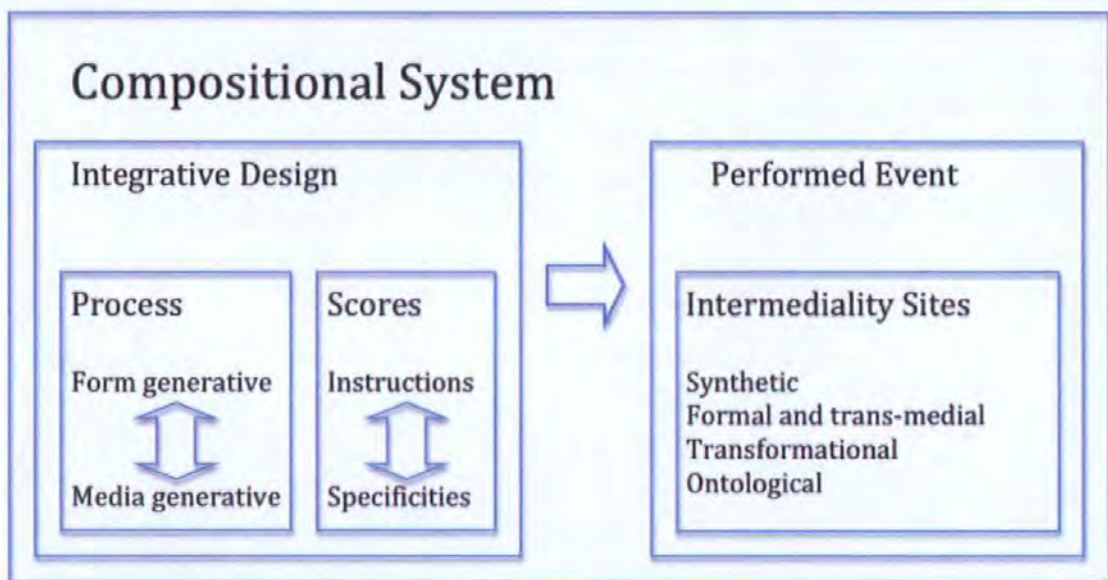


Figure 1 Compositional System.

The compositional system includes a dramaturgy of intermediality that rethinks the dramaturgical discourse as an integrative design strategy, and situates the compositional activities in a framework of form transitions in-between medialities. Concepts of media, intermedia and intermediality are developed to identify formal features within composition technique that promotes the emergence of specific intermediality sites in the performance event. The dramaturgical design of scored dynamic relations in-between medialities then structures the emergence of particular intermediality sites in the performed event.

The compositional process in theatre is identified as explorative processes that progressively correlate between experiencing the landscape and mapping the scores. The procedures of integrative design are developed as a creative process of iterative exploration and prototyping, where the dramaturgical design through form/media generative procedures are formalised in scores as interrelated instructions and specificities. The dramaturgical design of scored dynamic relations in-between medialities structures the emergence of the intermediality site in the performed event. These emergent sites are collated into a list of four operational form-characteristics of intermediality.

1.2 The authors artistic background and position

The author has a professional background as a theatre director within the field of postdramatic theatre. He has produced a number of stage performances involving media technologies as an integral part of the performance form. The staging ambitions driving these art works have constituted the basic inspirations and starting points for the current research.

Common for most of these performance-based artworks and theatre pieces is the concept of the stage as an ecological site of interactions between performers, objects, audio and visual media that in themselves constitute, generate and constantly transform the scenographic environment. In this regard, the integration of what in traditional terms is considered as separate disciplines (scenography and directing/choreography) has, for this author, been an essential strategy for the creation processes.

The author's background in compositional practice of performance and theatre provides a point of departure for the thesis research into a dramaturgy of intermediality, and the development of a compositional system. The following examples situate key problematics concerning the research.



Figure 2 *Dancant* (1990) Boxiganga Performance Teater. Performed at Husets Musikteater, Aarhus, DK. Screen shots from video documentation.

1.2.1 Scenography as feedback system

In the performance *Dancant* (1990) the main scenographic concept was a sonic feedback system consisting of five audio tape recorders hanging from the ceiling and distributed in the performance space. One machine recorded the stage-sounds and the last four replayed the recorded sounds one after the other, with a delay determined by the time it took the tape to run the distance from the one recorder to the next. The repetitive sounds produced a soundscape with a dynamic common pulse, integrating the performers' breathing and actions with the mechanical sonic delays, the interrelation of sounds being the organising principle for the advancing of the performance actions.

1.2.2 Scenography as a (concrete) progressive machine

The performance *Kinematograf* (1995) was an ambition to merge theatre and film exploring compositional strategies for the possibility of a shared site. Three pre-recorded films 'staged' the effect of an enhanced perspective of a three dimensional space as a classic proscenium theatre. Except from a chair, a light bulb, and a small white box that for a short moment was used to project on from a fourth, frontal projector, only one performer was on stage. The performer acted as film figure in the scenic space, leaving imprints of actions in the cinematic space, assimilating a mode of presence correlated between the cinematic and real space. The composition developed on the concept of 'action space' to include activities across media, and staged a narrative within the joint intermedia site as part of the same dramaturgy.



Figure 3 *Kinematograf* (1995) Boxiganga Performance Teater. Performed at Dansescenen, Aarhus, DK. Screen shots from video documentation.

1.2.3 Scenography as sonic reflection

The performance *Rejse-Operatorium-Rejse* (2000) was staged with audience on two sides, a square platform in the middle for the singers, and an orchestra on the two other sides. Video projections continuously transformed the visual texture of the stage platform, the costumes and objects, situating the opera within an animated video environment. The 13 singers wore radio-microphones and their voices were distributed through the scenography as sonic reflection, dispersed in real-time through a grid of speakers over the audience areas. The sonic composition utilised the activities of the singer to situate the directions, positions and movements of their voices, shaping the overall overtone entity in the space, while simultaneously distributing their voices through the sonic media system. The staging strategy was to integrate the singers and the scenography into one collated material, arranged and choreographed specifically out of the acoustic demands. The music score was written with the intention to generate a figure of overtone resonance, created live by the collective of singer and orchestra, both live and mediated.



Figure 4 *Rejse-Operatorium-Rejse* (2000) Den Anden Opera. Performed at Kanonhallen, Copenhagen, DK. Screen shots from video documentation.

1.3 Comparative context of compositional practice

To situate the research in a context of practice, three contemporary theatre directors are identified and visited. The directors in their compositional practice each integrate mediating technologies as a core element of their performance material. They represent and function as a critical environment on practice processes and as a source of reflection on compositional strategies.

1.3.1 Julian Maynard Smith

Julian Maynard Smith produces through his company Station House Opera, and is represented by the performance *Roadmetal-Sweetbread* (2004). He approaches the mediated and the live as parallel overlapping spaces, opening for a performance site of interference between the logical probabilities of the simultaneous space conceptions. The performers are art-figures, who with their action, progress the narrative across media and operate a dramaturgy of actions.

1.3.2 George Gagnere

George Gagnere produces through his company Cie Incidents Memorables, and is represented by the theatre piece *La Pluralite des Mondes* (2005). He works from a concept of real-time mediations and interactivity, where the actor controls, is extended through, and articulates with, the media technology. Several layers of sub-texts and self-reflective moments are composed from media feedback controlled by the actor, into a dramaturgy with the actor as operator of the scenic environment.

1.3.3 Lisbeth Bodd and Asle Nilsen

Lisbeth Bodd and Asle Nilsen produce through their company Verdensteatret, and are represented by the performance-installation *Concert for Greenland* (2004). The performance material is based on a collective journey by a whole team of artists to locations in Greenland. Memories were gathered, digitally in visual/sonic media and humanly in memory. The performance is conceived as an evolutionary memory-space, which evolves through iterative re-sampling and re-interpretation of the developed mediativity, towards an installation orchestra. The performers are in complex integration with objects and media technologies, and form the instruments in the installation orchestra as equal parts of the performance material.

These practitioners set a context of practice on key issues on the dramaturgy of intermediality, enabling comparative discussions from three distinct positions on the dramaturgical design strategies and on the consistency of the intermediality site in the performed event.

1.4 Practice-led research

The practice-led research is pursued through an artistic laboratory practice and an artistic performance production.

1.4.1 Performance laboratories

The practice-led research has realised a series of performance laboratories in 2004-5, investigating and developing design parameters with specific focus on video feedback in a performance setting. The performance laboratories are full-scale stagings of prototype environments, which each situate a specific problematic on intermediality dramaturgy as an analytic test site.

1.4.2 Prototype performance

The developed compositional concepts and strategies were realised in the prototype performance *Still I Know Who I Am*, performed in October 2006. This final research performance was a full-scale professional production, exploring the developed dramaturgical designs through creative practice. The performance was realised as a public event, and composed into a series of scenes, each presenting a specific composite of the developed design strategies into particular intermediality sites, as analytic prototypes.

The practice undertaken constitutes the pragmatic sources and outlines the premises for theoretical reflections.

1.5 Contribution to new knowledge

The thesis suggests a re-interpretation of the intermedial in performance as a dramaturgical practice through integrative design, which utilises the enhanced dynamic variables in media consistency, enabled by current digital and networked media technologies. The thesis develops a compositional system for the design of intermediality sites in performance. The compositional system enables a structured overview on compositional processes in a theatre of intermediality, and identifies formal features within composition technique that promote the emergence of specific intermediality sites in the performance event.

1.6 Thesis outline

The research has been realised as a series of practice-led laboratory and performance processes, and this thesis constitutes the critical reflection on that process. The written thesis situates the research in contextual and analytical frameworks, reaching across artistic practice, artists' statements and theoretical discourses. The thesis is accompanied by video documentation on two DVD disks; one with extracts from the laboratory events; and one with a full-length multi-camera recording of the prototype performance.

1.6.1 Chapter One: Introduction

The introduction briefly outlines the main positions and contexts of the thesis. Intermediality as a compositional form is set in a postdramatic context and the compositional system is introduced. The author's artistic background is introduced through a selection of artworks, and a field of practitioners is identified as comparative context of intermediality in performance. The practice-led research is introduced with its components of performance laboratory events and prototype performance production, and the research contribution to new knowledge is outlined.

1.6.2 Chapter Two: The Compositional System

This chapter will step-by-step develop a context of concepts and models on intermediality composition in performance to build a framework for detailed discussions and analysis of intermediality theatre practice. Concepts of media, intermedia and intermediality are developed to identify formal features within composition technique that promote the emergence of intermediality sites. A perspective on the theatre creation processes as composition is developed to enable a discussion on the relation between design and dramaturgy. Procedures of integrative design are developed towards a dramaturgical strategy of intermediality composition through design. The form/media generative procedures in integrative design are identified, and the emerging intermediality site in the performance event is identified as four intermediality forms.

1.6.3 Chapter Three: Context of Intermediality Practice

To situate the research in a context of intermediality practice a selection of performance artworks are identified. The comparative analysis outlines how they could be said to generate intermediality sites, and how that has possibly been achieved through their integrative design procedures. The four previously developed intermediality forms are used as a framework to extract and discuss the possible integrative design aspects of their performance composition, and the implications for the development of the compositional system.

1.6.4 Chapter Four: Context of Compositional Practice

To situate the research in a context of compositional practice a selection of contemporary theatre directors have been identified and visited. They represent and function as a critical environment on practice processes and as sources of reflection on compositional strategies. Julian Maynard Smith produces through his company *Station House Opera*, and is represented by the performance *Roadmetal-Sweetbread* (2004). George Gagnere produces through his company *Cie Incidents Memorable*, and is represented by the theatre piece *La Pluralite des Mondes* (2005). Lisbeth Bodd and Asle Nilsen produce through their company *Verdensteatret*, and are represented by the performance-installation *Concert for Greenland* (2004). These practitioners set a context of practice on key issues on the dramaturgy of intermediality, and enable comparative discussions from three distinct positions in the field of dramaturgical design strategies and the consistency of intermediality sites.

1.6.5 Chapter Five: Performance Laboratories

This chapter discusses how the practice-led research in the performance laboratories developed on compositional parameters specific to the design of intermediality. The laboratories investigated the relative presence in-between the actual and the virtual, and the relative duration/distance in-between timeness and placeness. The integration of performer activities, media operations, and dramaturgical structures were investigated, and the compositional process suggested as a procedure of identifying the mapping and experiencing the landscape through iterative prototyping.

1.6.6 Chapter Six: Prototype Performance

This chapter outlines and discusses how the prototype performance *Still I Know Who I Am* was produced and performed. The performance consists of four scenes, each with their specific intermediality consistency, composed and realised through dramaturgical strategies developed in research. The performance creation process; the dramaturgic designs; and the emerging intermediality sites are set in relation to the developed concepts and models, contextualising the performance as a prototype on the developed compositional system.

1.6.7 Chapter Seven: Conclusion

This chapter gives a short concluding summary of the research, discusses the limitations of the research methodologies, and outlines directions for further research.

Chapter Two

The Compositional System

A context of concepts and models on intermediality composition in performance is developed through the following chapter. A field of integrative design is suggested as a cross-field practice between mainly directors and scenographers. The integrative design approaches build on the two interrelated processes: a 'form generative' and a 'media generative' design strategy. These operational structures are further composed into scores, with the formal characteristics of instructions and specificities, which formalises the composition and directs the realisation of the intermediality site in the performed event.

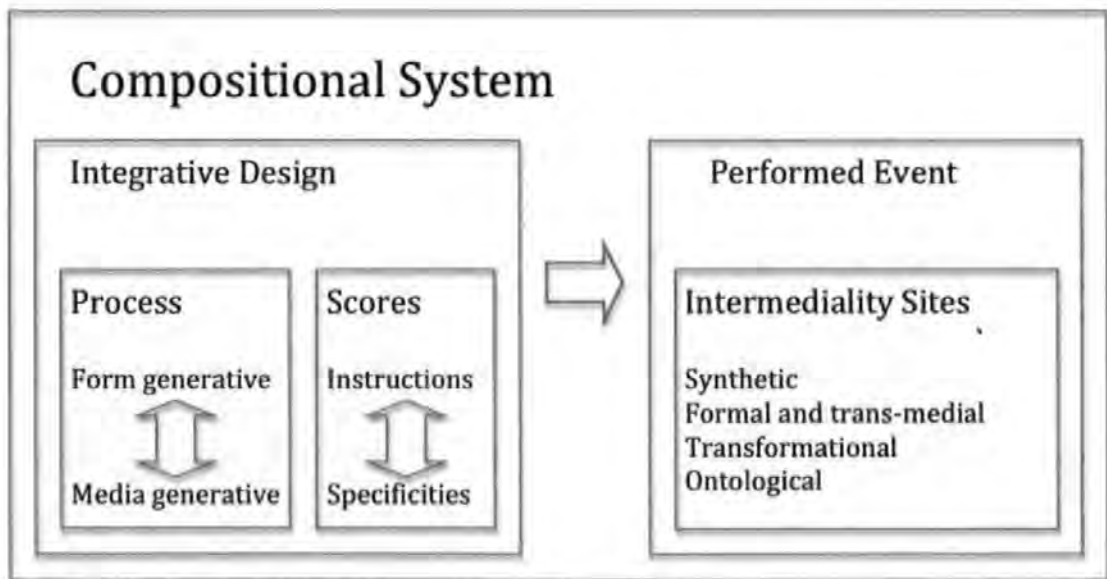


Figure 5 Compositional System.

Intermediality is identified and articulated as composed performance sites, which emerge in-between form/media processes in the performed event. To identify intermediality as constitutive for performance form, four intermediality forms are suggested: 1) synthetic intermediality, 2) formal or trans-medial intermediality, 3) transformational intermediality, and 4) ontological intermediality.

2.1 A brief history of intermedial composition

Theatre as a staged event has historically involved a variety of investigations of the relations between the performer activities, the objects and the scenery. Often artists entered uncharted territory between the components and media, as they were known at the time, entering the compositional processes with their specific ambitions on how to develop their artistic strategies.

In the beginning of the 19th century Vsevolod Meyerhold reinstated what he called a 'theatre theatrical', which made the staged event important "as an independent reality" (Glover, 1983: 38). He pursued a strategy of mechanical integration of the stage material, based on concepts of simultaneity and rhythmic patterns of events, generating the scenic durations and places into what he called a synthetic theatre. He employed Cubist shapes in the set and costumes to create "a formalistic dialogue between the scenographic elements and the actors ... fused as one homogenous form, one expressive substance" (1983: 38) with the intention "to eliminate the distinction between substance and form, background and foreground, and scene and figures" (1983: 39).

In Meyerhold's application of stage design and action "the actor would then function as a mechanism, as a plastic means" (1983: 95), enabled through the biomechanic actor techniques, and integrated in the scenographic environment as instruments in a larger machine. Set and objects were manipulated by the actors which made it possible "for a stage prop or a set piece to have one or more possible sets of meanings and perspectives within the production; a single object could simultaneously present two or more independent perspectives or references" (1983: 48). The fragmented and edited space with simultaneous actions and planes of relations were influenced from cinematic experiments, and included experimentation with simultaneous projected event. The resulting 'theatre theatrical' seeks a composition of simultaneous events organised by what he called 'schematisation' into a new dimension of staged presence.

The Bauhaus design school of the 1930s furthered the investigations of the integrative design paradigm, stating "that form is not self-evident" (Blume, 2008: 41) and developing strategies treating action, object and space as "issues of form" (2008: 53), so they could be investigated and coordinated reaching across body, object and space parameters. With Oskar Schlemmer's concept of 'Art Figures', "movements were linked to time specifics" (2008: 181), where he sought the "adaption of the human being to the logics and rhythms of the 'machine age'" (2008: 53). Laszlo Moholy-Nagy "promoted a new spatial organisation and theatrical use of the latest technologies of electricity and film aiming for ... an 'action space' of sound, light, colour, form and movement" (Schröter, 1998) as a dynamically charged field of complex movement based on a new coordination, where everything that occurs, "happens in and with movement" (Blume, 2008: 13). The Bauhaus re-designed the theatre situation by projecting film all around the audience, and developed 'Spectodramas' and other reflective environments to activate the stage set as an integral part of the performer movements. The Bauhaus aimed at "a new awareness of form" (2008: 41) through an interdisciplinary

research and development into form strategies in-between body, space and movement.

The ideas and strategies of the historical Bauhaus were brought to Black Mountain College around 1935, where Josef Albers stated that the integration of

“art is concerned with the HOW and not with the WHAT; not with literal content, but with the performance of the factual content. The performance – how it is done – that is the content of art” (Goldberg, 2001: 121).

The withdrawal from the authority of the content of the work and the development of design of possibilities rather than artefacts, lead to notions of the theatre as events, with scores of instructions and framings to guide the realisation of a performance composition. The participation of audiences and inclusion of context and personal conditioning in the performance event further developed a field of performance composition based on open structures and cross-disciplinary use of media. Integration with multi-media technologies was initiated by Moholy-Nagy, and further developed through the influence of John Cage, composing operational sites and integrating mediating technologies as part of the ‘action space’.

Josef Svoboda developed his concept of the *Laterna Magika* in the 1950s, with the aim to include the actors and the cinematic media “as part of one dramatic action” (1993: 114). He developed performances with pre-recorded film, using complex formal stage compositions where screens are ‘image surfaces’ and the dramaturgy is correlated through emphasising the joint narrative actions across split perspectives on the drama, investigating “the extent to which one could multiply the relations between the two media” (1993: 110). Svoboda further engaged with technologies of television, using the live video-feed within the stage setting to link spaces where “television became one of the characters” (1993: 118).

The Fluxus intermedia strategies opened for the conception of abstracted artistic means as media, suggesting the integration of these media fused conceptually into new intermedia forms. The term intermedia, according to Dick Higgins, “allows for an ingress to a work which otherwise seems opaque and impenetrable ... a way to approach some new work” (1984). The compositional strategy engages with exploring the possible media conceptions, which lie between or outside what is known, reaching for new means and positions of articulation for the artists. In a postdramatic theatre setting, where the integration of ‘media’ comprises every conception of means including media technologies, the intermedial emerges as “in-between and within a mixing of spaces, media and realities” (Chapple and Kattenbelt, 2006: 12). A site of intermediality is therefore seen as something that comes to exist through the performed event, as a continuous dynamic emergence of intermedia.

Themes and cultural connotations of the media society is integrated in the stagings by the New York based Wooster Group, who use the television technologies to decompose and re-compose the stage structure, integrating the media and performers in metaphorical operations of reference. The Berlin based Volksbühne stage performance that include live broadcast using the cultural concepts of mass media and surveillance, to situate several cultural perspectives within the same theatrical setting.

2.2 Two perspectives into an overlapping compositional field

In the postdramatic processes of theatre creation there is an increasing overlap between the director's and the scenographer's previously separated domains. The formal integration of all elements in the performance material is then further developed when the scenographic means are visual and sonic mediating structures, which directly reflect on the actions on stage through feedback. The scenographic aspects get dramaturgical consequences when the scenography attains agency as a reflective environment with mediating technological structures. In this environment of "dialogue between projection screen and actor" (Svoboda, 1993: 6) the interplay between live and mediated action transcends the conception of a separation of the actors and their staged environment. These reflective tendencies between performer and performer environment suggest an approach to composition in theatre that can integrate the live and the mediated in the same dramaturgy, and construct the performance score involving the expressive means across the live and the mediated.

The scenographer Svoboda, recognised as one of the pioneers of media integration in theatre settings, suggests that the

"scenographer, moreover, should also be able to think as a director; he must be concerned with the ways in which his scenic proposals will function dramatically in the evolving stage action. Scenography is not concerned with scenery as mere décor or as a static illustration of place. A stage setting should be a dynamic, transformable component of the total dramatic action, very much an "actor" in the performance" (1993: 7).

The approach with integrative design seeks to forward concrete parameters of potential collisions or overlap in the material, which could not be achieved through the previously separate positions of directing and scenographic design. In the suggested field of composition, the director can also think through the mediating structures as part of the actor's capabilities of generating presence, and the scenographer can also think of the actors as part of the staging design, correlating across conceptions, processes and operations in the performance material. This compositional strategy is calling for an approach to the performance creation process with the inherent ambition to blend understandings of the performance material across positions.

The overlapping compositional field is further challenged by the dynamic mediating technology in the way that it introduces a concept of the 'space forming director' who is enabled to layer part of the instructions of the play-development in the design of the dynamic spatial environment for the performance, and the 'mediating scenographic designer' who is becoming involved in the actors modes of presence and their dynamic shaping of the flow of meaningfulness. The space forming director's instructions is in this way partly embedded in the design of the performance place in the way the actors extend their presence and articulate through the technological structures, generating several simultaneous real and

virtual conceptions of the scenographic space. The mediating scenography designer constructs mediating scenography that takes direct part in the development of the performance narrative, in a way that continuously transforms the context for the actor's activities, generating several simultaneous real and virtual conceptions of the actor's presence.

This new condition and consistency of the performance material re-arrange decision structures; re-configure process phases, and introduces new phases in the production flow. Specifically, it is suggested that it introduces a 'design phase' in-between the concept building and the rehearsal process in a traditional production process, to facilitate the need for a dramaturgic design phase integrating the expressive qualities of the performance material from both a director's and a scenographer's perspective. This approach opens for an understanding of how intermediality can be strategically composed as part of the narrative form within the process of performance creation, where the possible intermediality consistencies in-between live and mediated activities, and presences, are developed in the integrative design phase.

2.3 Media, intermedia, and intermediality

2.3.1 Media

Intermediality is here mainly identified when involving the use of media technologies within a theatrical context, but the term 'media' is further used to encompass a compositional conception that includes non-technological modes of media. The framework provided by the notion of intermediality suggests an abstracted notion of 'media' as conceptual constructs of artistic means, and provides a lens through which to explore emergence across and in-between media within the theatrical frame. The term 'media' is used in the sense of a 'medium of articulation', and builds on media conceptions developed around the Fluxus and Happening environment in the 1950s. In the artistic experimentation and developments attached to the neo-avant-garde the artists sought constructive strategies to surpass constraints of tradition and develop new forms of artistic media. The radical integration and innovation of artistic strategies blurred the previous conceptions of autonomy of the individual arts, and the role of the artist as author. This involved diverse engagements with electronic media and communication technology, which introduced new complex concepts of media as artistic material.

The manifestations of intermediality in performance does in this way not simply involve the mere inclusion of mediated elements (technology) within the frame of live theatre, but involves the re-conceptualisation of the materiality across the articulate means into abstracted notions of 'media' specific to the performed event. This approach promotes a second order media conception, which includes complex interrelated forms of intention, performer activity and media structures to be contained as a 'media'.

The abstract conception of media is a key feature of the postdramatic theatre, where the re-arranged elements and mediating processes are often deliberately made explicit as part of the dramaturgy. This is especially interesting in relation to the performers and their status of beholders of the key agency in the event. As Chapple and Kattenbelt identify: "In postdramatic theatre, manipulation of space and time is often ... accomplished through other media operating 'as performers' in the performance space" (2006: 22), making, for instance, visual projections possible 'performers' in the staged environment, and likewise making the performers a mediated effect of these projections. Further, the status of the performer is often expanded and abstracted to the notion "that the actor's body is a medium" (2006: 22) making the performer activity an equal part of all the 'media' in activity at any moment in the performance event.

2.3.2 Intermedia

Dick Higgins introduced the term Intermedia in 1965 "to define a work which falls conceptually between media that are already known" (1984). Higgins recognised the need to go beyond the conceptions of artistic media as pre-defined, historically and culturally. These contextual constraints were seen as limiting the ability to

evoke new media conceptions that operate outside or beyond the pre-conceived. As Higgins states in 1981: "intermedia ...is today, as it was in 1965, a useful way to approach new work; one asks oneself, "what that I know does this new work lie between?"" (1984)

The concept 'Intermedia' is, according to Higgins, more a strategy of creation than a categorisation of artworks since "it is more useful at the outset of a critical process than at later stages of it" (1984). In his conception it denotes a 'vehicle' of creative practice rather than an analytic concept to classify artwork. The process of intermedia practice is, according to Higgins, to pursue the artistic intent, with the artistic media available, but reaching towards the emergence of new intermedia, which is not yet known, but will emerge and take form through the creation process. The art historian Marianne Beck specifies the perspective of intermedia as a new media in itself:

"Intermedia, as Fluxus uses it, is a synthesis one will not be able to define as one or more artforms with limitations. The boundaries are removed, the pieces are fusions that form completely new forms" (1985: 32).

The 'inter' of intermedia implies an existence of a 'media' in-between previously assumed ideas of medium specificity, which emerge in the performed event as a confluence of composed media strategies. The intermedial approach further recognises the potential for interaction and exchange between the live and the mediated object/performer/situation, without presupposing the authenticity or authority of either mode of presence. The strategy entails a two-phase process: first to abstract on the known artistic means, collated into specific media concepts, and then through a creative practice to develop a new intermedia. The resulting intermedia is then not merely a combination of separate media, but evolves through the process as a new media conception. As intermedia, in this way is mainly a process of creation "there is a tendency for intermedia to become media with familiarity" (Higgins, 1984), achieving cultural recognition with certain formalised mediality specificities attached.

2.3.3 Intermediality

The intermediality concept suggests not only the relation between media or the emergence of a new media between previously known concepts of media, but assumes the process of the intermedial activity to form the intermediality as a continuous emergence. The intermediality is evoked by the tension in-between the intermedial tendencies, composed to promote the emergence of intermediality sites, situated in-between as a form and operation in itself. This next-order conception especially comes into focus when a mediating technology is reflective on the performance situation itself, when using real-time feedback structures, or composed media structures, which specifically situates several perspectives of time and space within the same dramaturgy. Chapple and Kattenbelt argues that

"the intermedial is a space where the boundaries soften – and we are in-between and within a mixing of spaces, media and realities. Thus, intermediality becomes a process of transformation of thoughts and processes where something different is formed through performance ... as a

re-perception of the whole, which is re-constructed through performance”(2006: 12).

The concept of intermediality as a process changes the focus from media in terms of artistic disciplines or genres of specific media form and moves toward media conceptions as modes of communication in any constellation that might be organised. Intermedial theatre subsumes media, uniting both live and mediated communication within the frame of performance and the term intermediality avoids reasserting the independence and purity of artistic disciplines as maintained by previously accepted conventions. The term is used here to denote the perception that all media and systems of communication can be integrated non-hierarchically within a theatrical performance. In intermediality performance, the realms of the live and the mediated develop reciprocity and are framed as complimentary and symbiotic elements of the performance whole, where meaning is developed through internal relations. In this conception, intermediality exists as the indefinite and ambiguous space between composed intermedial tendencies, developing new modes of momentary media conceptions outside the boundaries of previously known, and emerging autopoietically out of self-reflective processes within the composition.

2.4 Composition as strategic process

The development of theatrical form seems to be closely connected to the emergence of new technological media. Lehmann suggests that the artistic changes of theatre practice around 1900 were triggered by the emergence of the mass media of film, which started a process of “rejection of traditional forms of theatre” (2006: 50) as they were understood at the time. He identifies a transition from theatre as a composite art form, where the ‘pure forms’ of poetry, imagery and music are staged as a scenic montage that combines into a correlated whole, towards an emergent conception of theatre as an artform in itself, exploring a diversity of staging strategies. Lehmann identifies the transition leading to a place where “theatre develops a new autonomy as an independent artistic practice” (2006: 50) as the key starting point of the development of the postdramatic theatre. A theatre where the unity of the performance experience is no longer primary, and the components of the theatrical event are no longer identified as autonomous means of expression.

The emergence of theatre as an independent art form causes an “insistence on the intrinsic value of theatre” (2006: 52) leading to re-investigations on the theatrical components as separate discourses of inquiry, such as the development of methods of acting, and the role of the director as an independent creative position. The following loss of a single coherent logic of means, rules and systems of production initiated the “*age of experimentation*” (2006: 52) where the structure, situation and means of theatre itself became core features of the theatrical forms, what Erika Fischer-Lichte (2004) calls the ‘theatricalisation’ of theatre, where not only theatre evolved a methodological distance from its own means and modes of expression, but also opened “the theatrical sphere to others: to cultural, political, magical, philosophical, etc. forms of practice” (Lehmann, 2006: 52), introducing the theatrical strategies as an analytic framework.

2.4.1 Composition

In the course of this development of the theatre medium, the role of the director evolves from being primarily concerned with the staging of the text and of the theatre work, to become the composer of the theatrical event in a complex negotiation between intentions and contexts. This development entails a transformation of the theatre from a ‘theatre of direction’, primarily engaged with directing the implementation of the text and narrative, towards a ‘theatre of composition’, where a process of composing a dramaturgic design subsequently formats the realisation of the event.

The term ‘composition’ is used here as the framework for the authoring processes in the production of a performance, indistinct of where the agency is located. Anne Bogart and Tina Landau synthesise a use of the term ‘composition’ in their *The Viewpoint Book* (2005), which summarises current trends in the theatre practice into a model of practice. They suggest composition as a vehicle for all creative processes involved in the development and delivery of the theatre event, trying to

clarify the term by approaching it from a variety of perspectives on theatre practice:

“Composition is a method for generating, defining and developing a theatre vocabulary that will be used for any given piece ... and a method for being in dialogue with other art forms, as it borrows from and reflects the other arts. ... [It] is the practice of selecting and arranging the separate components of theatrical language into a cohesive work of art for the stage ... a method for practicing the art” (2005: 12).

These extracts suggest a conception of composition in theatre that can reach across events, contents, contexts and personalities, and more importantly, a field conception separated from the specific source or intent, and the specific performed event, as a field of composition in itself. The description of composition in *The Viewpoints Book* is divided into seven supplementary descriptions, intending to point out the recognition of another important condition in theatre practice, namely that the activities of creation and performance are always simultaneously creative and analytic, explorative and formative. Composition is a method-based approach to performance creation, which, as part of its procedures, develops formalised practice-concepts to contain and disseminate compositional parameters. The compositional processes in this way tend towards structuring scores through explorative investigations, seeking to stage the tensions in-between the specific and the contextual.

2.5 Dramaturgy through design

In the complex field of compositional practice in theatre, intermediality composition is viewed as a 'design of operational structures', where the process of composition is the activity of producing a specific score that guides the emergence of the intended intermediality site in the performance event. The design of a score specifically relates to the dramaturgic aspect of the composition, a dramaturgy through design, in the way it organises the implementation of the narrating aspects of the artistic intent in the performance event. The operational structures can be thought of as 'strategic constructs', which guide the realisation of the performance events specific to the artistic intentions, while at the same time acknowledging and giving relevance to the contexts of the specific event.

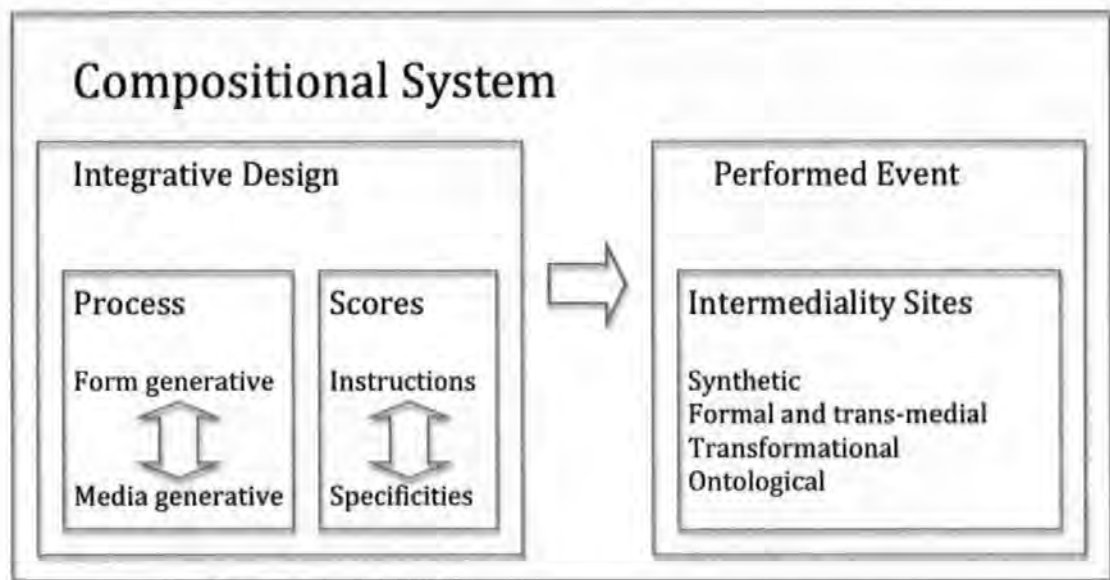


Figure 6 Compositional System.

The composition through operational systems consequently opens for a distribution of authorship, as Dick Higgins identifies in his analysis of the neo-avant-garde performances in the 1960s. The open system approach with scores

“gave materials to a performer, which he would then interpret according to his own system. This work depended for its interest on the performer becoming a composer and developing his own system of interpretation” (1966).

The score is then the collection of instructions, which specify the activities of the event, and the compositional task is consequently moved towards structuring the processes of its realisation rather than to define its form. A key figure in this development, Cage, had the ambition “to develop a structural principle that was an alternative to the typical willed imposition” (Higgins, 1966), further describing the crucial change from formation of content towards organisation of the emergence of content:

“one no longer was willing to accept the necessity of a clearly-defined wilful imposition over the details. This was implicit in the whole procedure. A major part of the responsibility for the piece now lay in the system of relating ... to the materials that were to be used. ... What he did was to place the material at one remove from the composer, by allowing it to be determined by a system he determined. And the real innovation lies in the emphasis on the creation of a system” (1966).

The interesting compositional intention of composing a system of operational structures is that inevitably all participants in a ‘open composition’, in the sense of Umberto Eco’s *Open Work* (1989), would have a partial role of all positions: composing, performing and observing, and would have to include their own agendas and contexts as an integral part of realising and experiencing the composed work. This transforms the role of composition and calls for a re-interpretation of the role of artistic intent in the processes of theatre, as Higgins reflects:

“This brings us to the point of this kind of emphasis on the artist's intention: he is no longer completely ruled by the specifics of his particular corner of history. The entire material of a piece can be worked completely in terms of local problems of the moment ... [it can be realised under totally different circumstances] ... and it remains the same piece. The field is open to realisation in terms of the most perishable materials, the political, social, or economic tendencies that are most current at the moment of production” (1966).

Or viewed from the position of the composer, the more extreme consequence of the conception of composing open structures, as Higgins notes, that would re-define the conception of what is a work of art: “The composer, writer, artist defines the scope of the work. What falls within it is the piece” (1966). In this perspective there is a scale of control on the part of the artist, of how much to leave open and what to control. From the conception of composition as operational structures, this thesis develops ‘integrative design’ as a formal field in-between the artistic intent and the performed event, as a phase of design activity where the artistic intent gains influence on the performed event through the composed operational structures. As Philip Glass states on the compositional process on *Einstein on the Beach* with Robert Wilson: “everything that happens has a meaning, it is not what it means, but that it has meaning, and in composition, how this meaningfulness is orchestrated and articulated” (Glass, 1985).

As such composition is viewed as forming meaningfulness rather than forming meaning, it guides the engagement of the participants to explore already existing potentials of meaningfulness, rather than delivering stagings that predetermine the response and interpretation of meaning. The pursuit for intermediality sites, which exists in-between known media conceptions and emerges dynamically through the performance event, situates the compositional strategies with demands of designing ‘something’ that are an effect of the composition. However, this cannot be determined in the composition; a system of scoring that specifies and calibrates on modes of operation within several simultaneous integrated medialities.

2.6 Compositional landscape of intermediality

2.6.1 Dramaturgy of appearance and consistency

The notion of a compositional landscape is a response to the blurring conceptions of the performance material, losing its predefined consistencies as media specific processes of articulation. A landscape in this sense is an understanding of the material as potential rather than specified. The materials are approached as equal elements, yet to be given a status in the artistic processes as a consistency of intentions and tendencies, regardless of whether concrete, abstract or intentional in form. In *The Viewpoints Book* (Bogart and Landau, 2005: 11) the concept of landscape is used in the conceptions of the concrete place of the performance activities, for instance as different movement possibilities and their transformations during the performance event. In this conception it is a way to describe a place of performance from the physical and emotional dynamic relationships, and the special mode of performer presence relative to the artwork. Lehmann (2006) and Bleeker (2003: 163) use the term 'landscape' in a similar way, but with emphasis on the dramaturgical processes, where the landscape is the dramaturgical operations of the performance material, including immaterial relationships such as technological mediated presence, the potential of what might appear, and complex inter-relationships between past-present-future activities within the stage narrative.

A major theoretical influence within the field of theatre came from Jan Mukarovsky and the Prager School of structural semiotics, who considered the theatre performance as "a dynamic combined play of all its components ... as a unity of forces as well as a whole of signs and meanings" (1966), moving the attention from how the artwork is perceived, towards how the artwork is emerging. Mukarovsky suggested, according to Kattenbelt (2006: 31), to understand the relationships of the components "in terms of correlation and integration, as opposed to terms of equivalence of supplementation", where the emerging artwork occurs "in a changing tie of continuously rearranging immaterial relationships" (2006: 32). The theatre event could be viewed as a complex of interrelated semiotic operations, as a process of internally configured relations from which meaningfulness emerge in the performed event. This understanding of the theatrical event suggests a view from within the dynamic processes of semiosis, the domain in which sign processes generate meaningful appearances through complex structures of operations (Hoffmeyer, 2005). The semiosis perspective enables a conception of the creative processes as compositions of interrelations in constant transformation, and constructs appearance on references within the system structure itself. As Kattenbelt argues: "This process derives its energy (tension) and dynamics from the continuously changing relationships between the spatial and temporal components, of which the theatre performance, as a transitory phenomenon, exists" (2006: 32).

To quote Bleeker:

"With his notion of contemporary stage as a landscape, Lehmann opens up the possibility to think of dramaturgy in terms of the organisation of an

event. At moments, these events can be organised in such a way as to guide or direct the attention of the audience in a very specific direction and towards a very specific meaning, while at other moments the audience can be left free to wander around. In this theatre, the meaning of meaning itself starts to shift as the pragmatic and affective dimensions of the interaction of stage and audience gain importance at the cost of semantic dimensions. Instead of communicating the meaning of the performance to the audience with the help of signs presented within a clearly defined framework, a situation is being set up which carries the possibility of various kinds of communication" (2003: 165).

This concept of composition has left the idea of dramaturgy as the unifying framework, giving way to what Lehmann (2006) suggests as a landscape with multiplication of frames, where the audience synthesise their experience from the elements presented. Maike Bleeker further argues, "that dramaturgy can be better understood as a practice that involves a specific relationship to the various elements that make up the work and the working process" (2003: 163). She introduces the concept of performance as an opportunity for a meaningful engagement rather than the presentation of a prepared and meaningful show, moving the dramaturgical attention towards navigation in process rather than controlled implementation of a prepared structure.

"If dramaturgy is about rules and conventions at all, ... [Bleeker argues,] ... it is not about applying or following them, but about becoming aware of them as they guide making performances as well as looking at them. It is about allowing all of these activities to operate self-reflexively" (2003: 166).

2.6.2 Concrete theatre and consistency

Within the dramaturgical design, the domain of sensation and experience of intermediality sites could be described with the Deleuzian/Guattarian concept of 'consistency' (1987: 69). They suggest that any experience viewed as a concrete system is composed of intensive processes of consistency tending towards the limits of virtuality and actuality. These two ontological registers do not 'exist', but they do 'insist', to use one of Deleuze's terms. Nothing ever instantiates as either actual or virtual, the consistency processes are always, and only, tendencies attached to the appearances. In a consistency, the relations of the terms as processes themselves, attain its own independent ontological status. Lehmann suggests that the

"formal structure or formalist aspects of postdramatic theatre are to be interpreted as 'concrete theatre'. For here *theatre exposes itself* as an art in space, in time, with human bodies and in general with all the means included in the entire artwork" (Lehmann, 2006: 98)

where the processes of the theatre, not the structures nor the outcome, are the consistency that appears. Deleuze and Guattari call the art-as-process for 'abstract machines' and suggest that

“an abstract machine in itself is not physical or corporeal, any more than it is semiotic; it is diagrammatic. ... the abstract machine does not function to represent, but rather constructs a real that is yet to come, a new type of reality” (1987: 141-42).

The resulting dramaturgical condition from these assumptions is that all presented activity, the actions of the performers as well as all other medialities in the staging, is real in themselves, that “the plane of consistency is the abolition of all metaphor; all that consists is Real” (1987: 69).

The suggestion is that in the circumstance of ‘concrete theatre’, every action is concrete, neither actual or virtual, building narration by interrelated actions, reaching across media formats and foregrounding the performer activity as actions within a context of actions. This circumstance points to the often-stated core of the performance field: that live performers and their concrete actions bring the significance of the scenic presentation into presence. One could say that in the postdramatic theatre, the ontological stability of the performance event is ensured through the basic activity of performed action. Concrete theatre, as Lehmann terms it, in this way continuously builds on a transitional ontological stability, which is reconstructed with each and every performed action. Kirsten Hastrup (2004) suggest that this phenomenon builds on the basic human experience that an action firstly is an action in itself (is real by being done), and that these concrete actions form the landscape that constitutes presence in the theatre.¹

2.6.3 Dramaturgy of intermediality

The emergent and transformative narration in intermediality is driven by the internal operations in-between form and media, and constitutes a dramatic device of integrated mediality operations. The design and use of dramatic devices to drive the performance event is a core feature of postdramatic dramaturgies, as Lehmann points out: “the principle of *narration* is an essential trait of postdramatic theatre; the theatre becomes the site of a narration” (2006: 109). A dramaturgy of intermediality in the postdramatic context in this way seems to operate through formal compositional systems, which stage a process of semiosis, and can be composed through the design of mediality operations. Further, the intermediality forms seem to re-situate the actual/virtual relations in theatre and re-construct the processes of theatricalisation in the composition of the stage narrative.

Bleeker suggest “to conceive of theatre performance in terms of a stratigraphy of layers” (2003: 165), understood as a landscape with complex layering, where a track through a layer will inevitably

“mediate materials in others; they are read and interpreted onto, into, and through each other ... [through processes that implicate] ... coordination or subordination or cohesion ... simultaneity ... [and] ... misapplication ... with implications of temporal discontinuity” (2003: 165).

The materiality then consists, in a dramaturgical perspective, as “inciting incidents and their trajectories ... [which] ... attract attention” (2003: 165) as potential trails

¹ The ontological aspect of action is further developed in (Hastrup, 1999).

“of inciting incidents” (2003: 166). The suggestion is that in the process of composing in the landscape, the consistency of the performance components is simultaneously explored and formed, producing scores “that contains all necessary information for the player ... to be able to decide a move in an informed manner” (2003: 166) in the performance event. The intermedial has again brought focus on the performers actions as an essential core feature of theatre, in much the same way as Philip Auslander (1999) identified that the liveness aspect is brought into focus by the simulated or reversed liveness with the use of playback media.

2.7 Integrative design tools

2.7.1 Scores of instructions and specificities

The overall process of theatre production, from initial intent to final performed event, is here conceived as a process in three stages: composition, score, and event. The composition is then the activities of forming the score, and the event is the realisation of that score, where the score is the instructions and specificities of the composed event as it emerges out of the compositional process and lays the ground for the performance event. The process is in this way separating the artistic activities into two separate operations: one of composing and one of performing, with the score as the structural entity, which contains the compositional instructions, specifics, and transfer, from composition to performance. As Higgins points out this separation is at the core of developing a compositional field:

“This is the origin of the idea of composing (or writing, or-unfinished business-working in the visual arts) by emphasising intentions and systems rather than the particularisations that most materials produce” (1966).

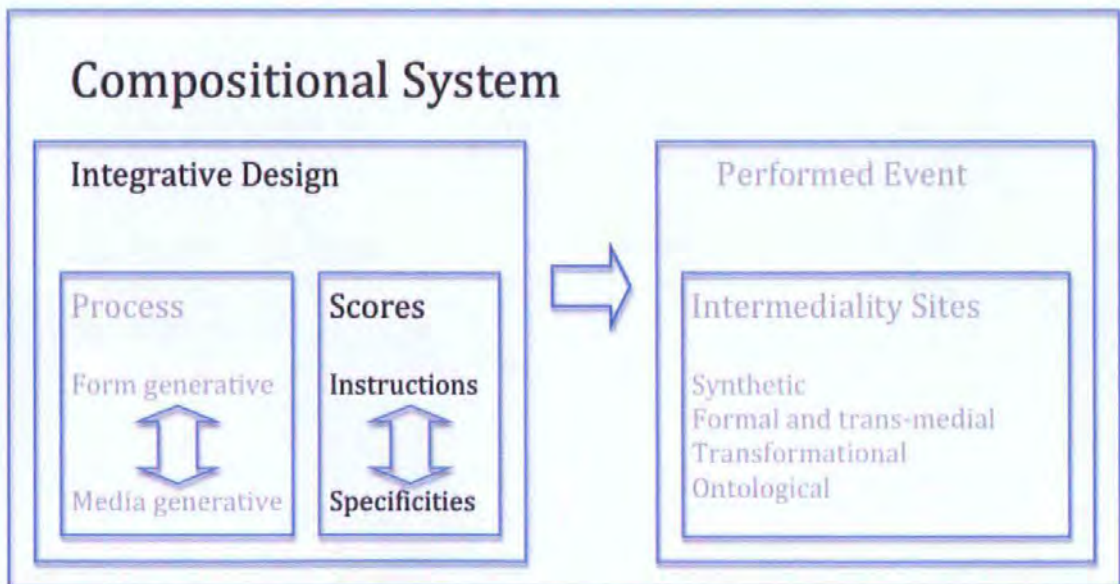


Figure 7 Compositional System: scores, instructions and specificities.

The procedures of integrative design in relation to the authoring of intermediality sites are approached through the interrelated concepts of instructions and specificity. The compositional strategy is to direct procedures through scores, through the development of instructions and specificity as main components in integrative design, which further enables a formalised shared understanding and allow for exchange of strategies and compositional insights across persons, productions, time and place.

2.7.2 Scores

The distinction of a compositional environment within the performance processes opens for the notion of 'scores' as the abstract formalisation of the operational instructions. As Higgins explains the Fluxus strategy: "works are designed as scores, as works that can be realized by artists other than the creator" (Friedman, 1998: 250). The formalised instructions that emerge from the compositional processes in theatre are often far more elaborate than the Fluxus scores since they involve a complex of participants and contexts, which cannot be externally specified in an explicit score. The scores exist as maps of instructions, which is incorporated through the compositional process by the performers as complex mapping of behaviour. The scenographer Svoboda (1993: 114) describes a use of scores in his attempt to lie out the process of composing between projected performers and live performers. Scores are, in his conception, collectives of operational structures, integrating both the performers and the media scenography within the same compositional activity. He argues that the composition process progresses relative to

"how effectively joined heterogeneous elements ... [are identified, and] ... not merely a matter of selecting the individual heterogeneous elements, but determining, first, how to tie them together, then how to make them interact. The rhythm of the presentation as a whole must unconditionally be created in advance precisely as a music score" (1993: 114).

The composition of the score is essential since it

"relates to everything - to content and form, to time and space ... it's a purposeful orchestration of all the measurable changes and all the diverse components embraced within the scenic-dramatic space" (1993: 114).

The score is here a practice concept allocating structural form to the composed material, in a way that is able to include elements and presences across media, including conceptual elements and media that only exist in the specific compositions. An intermediality dramaturgy, that seeks to establish 'something' between or outside current conceptions and beyond current use of tools and strategies, is therefore purposefully involving the design of open guiding scores that can evoke these 'not yet identifiable' intermediality processes. Composition of intermediality sites in this way aims to establish a balance on how much is prescribed and how much left open, but also how it guides a performance event to develop a specific intermediality consistency.

2.7.3 Instructions and specificity

The concept of specificity, as it is used here, originates from the Fluxus environment, where it forms part of a compositional system of intermedia. The use of the term relates to the ambition of channelling the artist's intentions, and to evoke a reflective mode of work realisation that re-actualises the work with each performance specific to that context. The specificities defines particular qualities attached to score-based artworks, enabling the realisation to be sensitive to, and in close integration with, the contexts of each event, but retain key defining qualities attached. Higgins summarises:

“Specificity has to do with the tendency of a work to be specific, self-contained and to embody all its own parts. Most art works rely on ambiguity, on the leaking away of meanings to accumulate new meanings. When a work has specificity, it loads meaning quite consciously” (Higgins in: Friedmann, 1998: 250).

In this way the concept of ‘specificity’ is part of a compositional strategy where scores contain the artistic intentions in the work structure, not by defining the specific mode of realisation, but with tendencies promoted by the composed instructions, which then evoke and form the specificities of the realised work.

Higgins continues to summarise on the effect of using an attention towards specificities and instructions to score performance events:

“The specificity of the artist's intentions has to be passed along if the work is to suggest anything to think about, which is normally a requisite for comprehensibility and impact, whether visual or sensuous or emotional. If the artist is sufficiently specific about what he intends ... [e]veryone knows just what he is to do, and in the course of performing he experiences why as well” (1966).

Specificities are, in this conception, attached to formalised instructions, where the intentions are scored in ways specifying how to influence the performance event through open structures. The composer follows strategies, which Higgins explains:

“I mean that the composer ... merely says, specifically, what he has in mind, not in its material, but in the basis for the material. ... [to] imply new processes” (1966).

The concept of specificities is a way to conceive composition where the artist/author/composer rather specifies the situating operations of the work than determining how it is defined. Elaborating from Glass (1985) it is the differentiation between forming meaningfulness rather than producing meaning, and thereby not to determine the outcome but frame the conditions for the specificity of any outcome, and in this way make the work sensible to the moment and context.

2.8 Integrative design of intermediality

2.8.1 Integrative design procedures

Lehmann identifies two general logics according to which new concepts of artistic form and media evolve: how new performance forms dynamically grow from decomposition of existing forms; and how established medialities become self-reflective after the introduction of new technologies of mediation. The re-interpretation of the theatrical forms, caused by these form generative and media generative processes, is suggested as a core aspect of the postdramatic mode of composition. Developing on Lehmann's observations, it is suggested that the problematic of composing intermediality sites can be approached through procedures of integrative design, which influence and formalise these media and form processes. Within the form/media generative design procedures, the performance material is understood as mediating operations, functioning across the live and the mediated, and across the actors and their environment, where the integrative design activity, through iterative prototyping processes, continuously refine how specific intermediality sites are evoked.

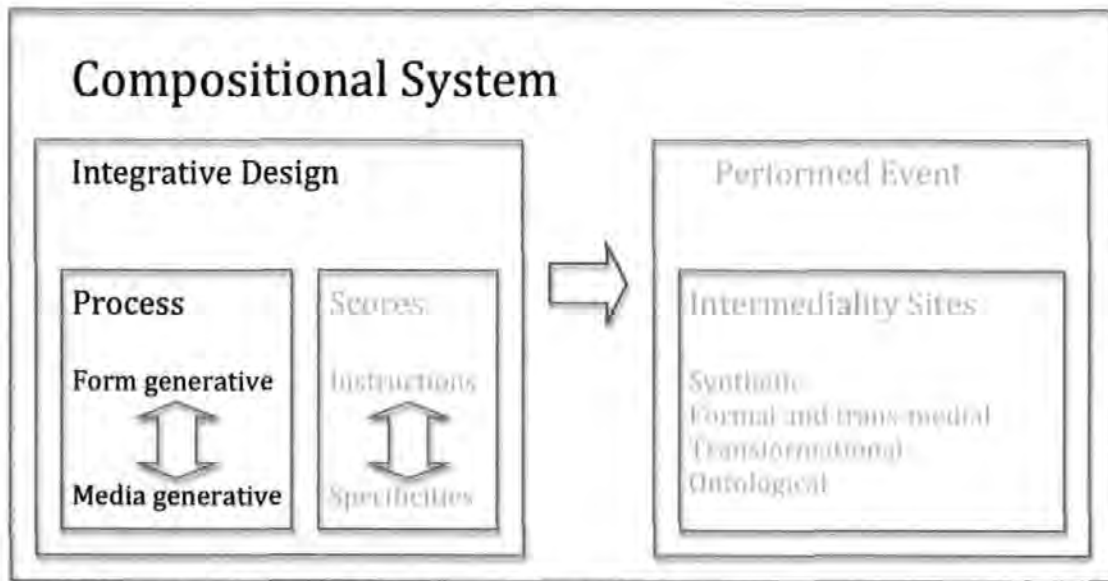


Figure 8 Compositional System: form and media generative.

2.8.2 Decomposition evokes new form

Firstly Lehmann identifies that "the *decomposition* of the whole of a genre into its individual elements develop new languages of form" (2006: 52). He suggests that the separation of theatrical operations into constituent elements, each with their own formal characteristics, promote new mediality aspects to emerge as abstracted form/media concepts. The suggestion is that procedures of decomposition generate the emergence of new medialities, and that these procedures are potential compositional parameters in the design of intermediality sites.

2.8.3 Media becomes self-reflective

Secondly Lehmann identifies that

“the logic according to which the emergence of a new medium of form creation and world representation almost automatically entails that the media now suddenly defined as ‘older’ begin to inquire what is specific to them *as art forms*” (2006: 51).

This observation he exemplifies by the change of painting caused by photography, and of theatre caused by film and later television. Seen as a compositional parameter, the introduction of a new technologically or conceptually constructed medialities causes the previous medialities to “become *self-reflexive*” (2006: 51), and according to Lehmann from then on “self-reflexivity remains a permanent potential and necessity, forced by the coexistence and competition” (2006: 51) in-between medialities.

2.8.4 Form/media generative procedures

The integrative design strategy then builds on the two interrelated compositional design procedures: the form and the media generative procedures.

2.8.4.1 Form generative procedures

A ‘form generative’ design strategy operates by conceptually decomposing the existing medialities into new constituent parts, and then promotes the emergence of new media conceptions from a designed re-composition.

2.8.4.2 Media generative procedures

A ‘media generative’ design strategy operates by conceptualising new medialities, which as new abstract concept of the performance material render the previous media conceptions self-reflective.

2.8.4.3 Integrative design procedures

The suggestion is, in a dedicated integrative design phase, to evolve a concrete design of media machinery and performer instructions that are specifically composed in relation to the intended intermediality sites. The integrative design strategies then form part of the concrete development of the theatrical concept, on the basis of abstracted media conceptions, with a design of a refined and correlated set of parameters and paradigms for the operation of the mediating systems and the performer behaviour. The integrative design approach is not specific to fictional, realistic or concrete performance modes of stage composition, neither is it limited to integration of specific types of form and media. The integrative design approach is rather to be understood as concrete strategies that apply to any intermediality form.

2.9 The intermediality performance site

The concept of 'site' is hereby defined as an abstract framework denoting how the performance event evolves as an operational state of intermediality. The intermediality site emerges in the performance event as an effect of the compositional activity, realised in-between performer and scenography. The composed score is then the guiding condition that forms the specific intermediality aspect of the performed event. The intermediality site as a composed form is specific in the way that it is an emergent feature promoted by the composed event score, which is not evolving directly through the medialities or their interaction, but as an environment in-between.

The intermediality operations are not located (or locatable) in any part or function, but should be understood in the Deleuzian sense of an emergent territorial conception (Deleuze and Guattari, 1987), a progressive firmness of the in-betweenness constituted through autopoietic processes. With the use of media technology this 'siteness' is generated through the composed tensions and relations between medialities (live or technological). Especially when using audio/visual feedback systems, which dynamically mediate internally on the stage environment, these complex electronic systems mimic abstract mediation, and thus in their self-reflective operations bring attention to the intermediate variations and appearances.

Jens Schröter (1998), who has developed on form theories on intermediality, uses 'types' and 'methods' as classification terms in his discussion on intermediality forms, in line with his attempt to characterise intermediality forms as analytic objects. Here the interest is from a compositional perspective of how to design the emergence of intermediality forms, and therefore the terms 'site' and 'operations' are used.

2.10 Intermediality as form

The processes of composition are approached as form, utilising form conceptions to identify and influence the consistency of the intermediality sites. In his essay *Intermedialität*, Schröter (1998) suggests a topography of the intermediality form processes. He is not offering a definite range of characteristics, but acknowledges that the continuous development of cultural context, performance ambition, and technological possibilities will continue to offer new modes of intermediality forms. He identifies four main forms of intermediality, which are divided according to how their form/media processes operate. These perspectives on intermediality processes derive from a set of logical probabilities, which are built on the system of logic developed by George Spencer-Brown in his work *Laws of Form* (1994: xxvii) and further developed by Maturana (Maturana and Poerksen, 2004) and Niklas Luhman (2000). The intermediality form processes are distinguished in relation to how dynamic form/media relations and self-referencing processes produce the intermediality consistency of the staged event. The four intermediality forms identified are: Synthetic Intermediality; Formal and Trans-medial Intermediality; Transformational Intermediality; and Ontological Intermediality.

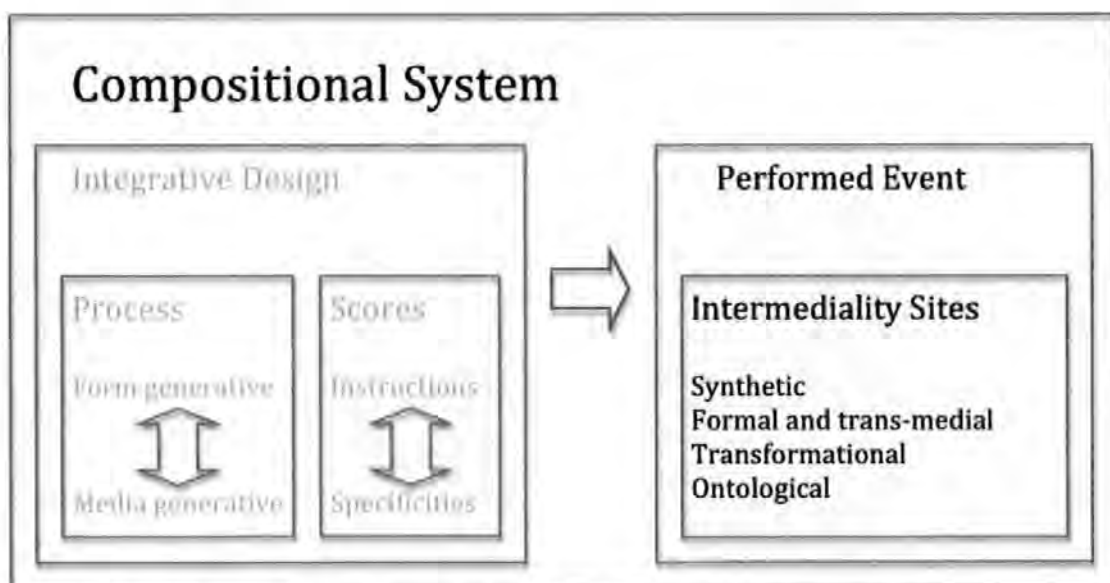


Figure 9 Compositional System: intermediality sites.

2.10.1 Synthetic intermediality

The first form is a "Synthetische (oder fusionelle) Intermedialität" (Schröter, 1998) – a 'synthetic intermediality' understood as "the fusion of different art and media into new art and media forms" (2006). This intermediality form identifies processes where previously separate media converge, moving the emphasis from the specificity of the media of expression to the structuring of an in-between mediality, emerge as a new form/media consistency. This intermediality form has clear reference to the Fluxus concept 'intermedia' (Higgins, 1984), where new intermedia emerge as a medium in its own right, organised in a specific new form

of mediation in-between previous forms, but also generated by consciously building on and merging those previously known forms of media. The synthetic intermediality is then the dynamic and continuously emerging synthetic intermedium evoked through a performed event.

2.10.2 Formal and trans-medial intermediality

The second form is a "Formale (oder Trans-mediale) Intermedialität" (Schröter, 1998) – a 'formal and trans-medial intermediality' which is "based on the assumption that methods and modes of representation (aesthetic conventions) operate in several media" (2006), suggesting a focus on the implementation of compositional strategies across elements in the performance material, where the intermedial is promoted in-between the operational confluence of strategies and medialities. Schröter (1998) suggests parameters such as: fictionality, rhythmicity and seriality as formal transmedial relaters, with reference to Bauhaus design strategies of abstracting form principles and enable influence in-between separate media forms. The design activity could be to extract form/media parameters as formal methods of operation, and impose these on other form/media constructs. The formal and trans-medial intermediality then emerge when the methods and modes of representation operate across separate form/media constructs.

2.10.3 Transformational intermediality

The third form is a "Transformatorische (repräsentierende) Intermedialität" (1998) – a 'transformational intermediality' where "the representation of one medium in another medium ... [promotes that] ... reference becomes operative at the intermedial, as opposed to the intertextual level" (2006). Here the reality status of each of the involved medialities is negotiated relatively to the mediality of the other reality form, rather than towards external references. Schröter (1998) suggests that a consequence of these inter-referential processes, where media is mutual referential on their mediality, is that parameters of re-representation and displacement are evoked, and that these self-referencing processes make the intermediality consistency of the media integral to the content. The intermediality site emerges from internal media relations, and the ontological processes of the intermedial are the intermediality site that is evoked in the performance event. In the terminology of Spencer-Brown this form/media process is termed 'form into form' and describes the logic of forms nested within each other.

2.10.4 Ontological intermediality

The fourth form is an "Ontologische Intermedialität" (1998) – an 'ontological intermediality' suggesting that "a medium defines its own ontology through relating itself to another medium" (2006). This suggests that the specificity of an intermediality site is achieved through comparison with another medium, and through this operation the intermediality site becomes contextual for its own defining characteristics. This observation suggests that when the complexity of media relation increase, or when the reference is the medium itself, the intermediality activity produces an ontology by which it gains consistency as intermediality. In composition this describes the strategic operations for

intermediality to emerge through self-referencing processes that make the intermediality consistency of the media integral to the content. In the terminology of Spencer-Brown this form/media process is termed 'form out of form' and describes the logic of forms that autopoietically (Maturana and Poerksen, 2004) generates their own mode of mediation.

2.10.5 A topology of intermediality composition

The transformational and ontological intermediality offer more complex forms of media integration, in which the nature of the intermediality site is perceived as self-generating and in continuous transformation, a state of flowing ontology (Hastrup, 1999). The emergent intermediality site will draw attention to itself and to its distinct form of mediation as a core feature of its operation.

The distinction into four forms of intermediality have more a purpose of specifying a cluster of analytical position in the creation processes, than to facilitate a way to categorise artworks according to predefined criteria. It is a topology in the sense of a mapping of abstract properties and relations as they appear in the activities of intermediality composition, suggesting ways in which the constituent parts can be arranged in the operation of designing integrated media.

2.11 Summary of the compositional system

This chapter has developed a context of concepts and models on intermediality composition in performance. It argues for a field of practice of composition in theatre and performance. The term 'composition' is used as a way to identify a perspective on the theatre creation processes, which includes the activities of all the authoring processes involved across individuals and genres, and to enable a discussion on the relation between design and dramaturgy.

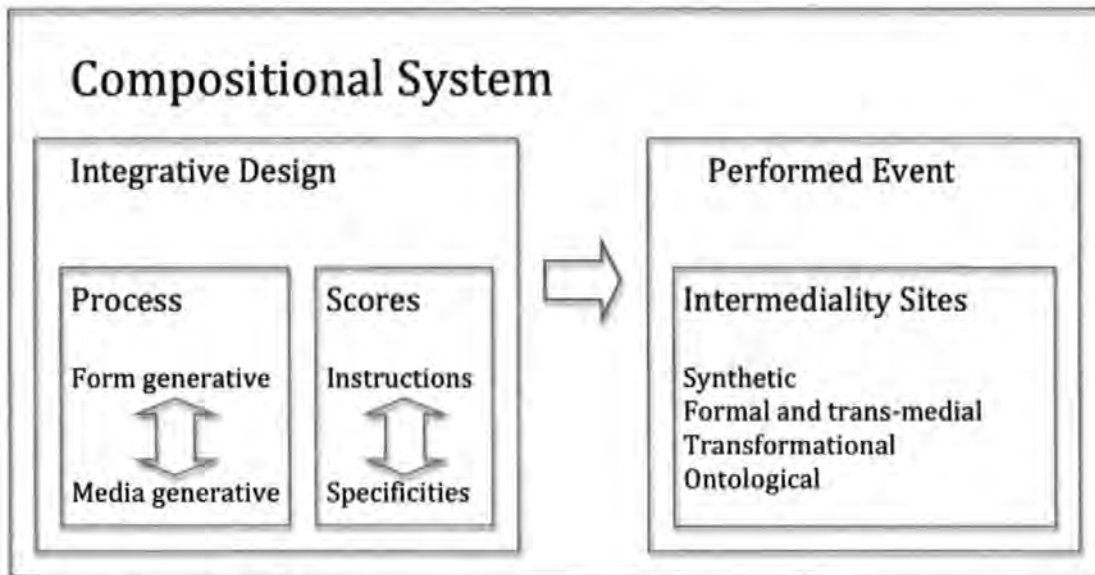


Figure 10 Compositional System.

It is suggested that the introduction of new media renders old media self-reflective, and that decomposition of media develop new media articulations, and that the development of new media technologies play a key role in these developments. Compositional practice is argued as a design of operational structures, strategic construct that guide the realisation of the performance events specific to the artistic intentions.

Intermediality is identified and articulated as composed performance sites, which emerge in-between form/media processes. In this conception, intermediality exists as the indefinite and ambiguous space between traditionally recognised medialities, developing new modes of media outside the boundaries of the previously known, and emerging autopoietically out of referential processes. While investigating the site of intermediality as constitutive for performance form, four intermediality forms are suggested: synthetic intermediality, formal or trans-medial intermediality, transformational intermediality, and ontological intermediality. From this framework formal features within composition technique that promote the emergence of intermediality sites are identified.

A field of integrative design is suggested as a cross-field practice between mainly the directors and scenographers. The integrative design approaches then build on

the two interrelated processes: a first 'form generative' design strategy where the design procedures operate by conceptually de-composing the media constructions into new constituent parts, which promote the emergence of new reconstructed form, and a second 'media generative' design strategy where the design procedures operate by deliberately introducing new media conceptions, which as conceptual design tools render the mediality constructions self-reflective. These operational structures are further composed into scores, with the formal characteristics of instructions and specificities, which formalise the composition and directs the realisation of the intermediality site in the performed event.

Chapter Three

Context of Intermediality Practice

In the following case studies a spectre of concrete realised performances are analysed, to identify how they could be said to generate intermediality sites, and how that possibly has been achieved through their integrative design procedures. The four previously developed intermediality forms are used as a framework to extract and discuss the possible integrative design aspects of their performance composition. Any of the examples contain features of most of the intermediality forms, but is placed to highlight a significant aspect of that specific intermediality form.

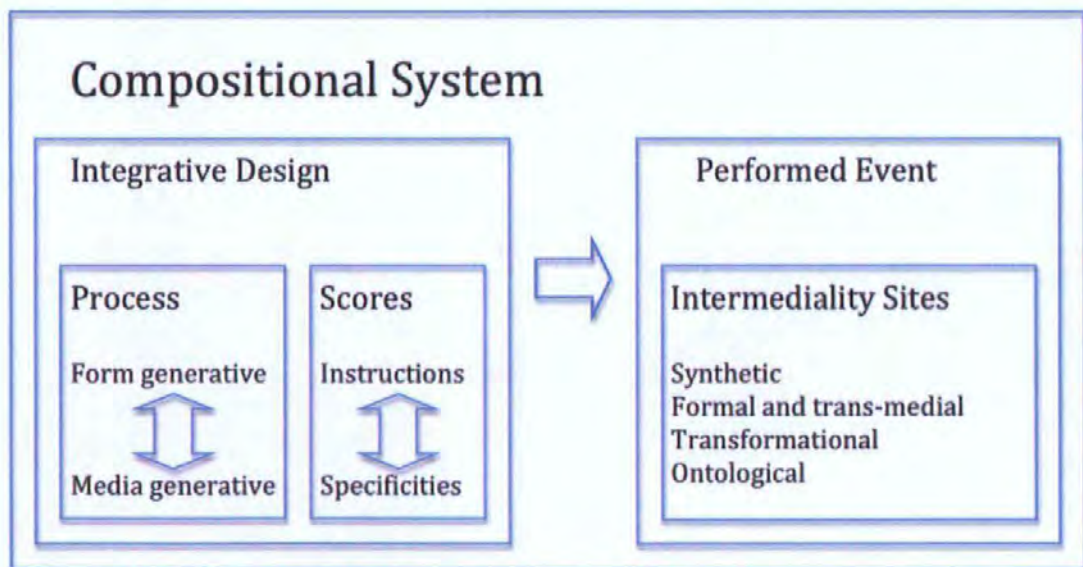


Figure 11 Compositional System.

3.1 Synthetic intermediality

Forms of dominantly synthetic intermediality are discussed with works by Svoboda and Leni Basso, who integrate respectively pre-recorded and live re-sampled media with the live performance in ways that fuses into a synthetic intermediality performance form.

3.1.1 *Laterna Magika*: integration of live and virtual actors in one dramaturgy

The first example is the production *Laterna Magika* from scenographic designer Svoboda, performed at the *World's Fair Expo 1958* in Brussels. The piece was an attempt to further develop an idea of a 'polyscenic theatre', which attempted to compose "discrete elements, with their impressionistic union to be completed in the eye and mind of the spectators" (Svoboda, 1993: 21). The polyscenic theatre was a further development from the ideas of synthetic theatre in the 1930s (Constructivism, German Expressionism, Piscator and Bauhaus), which aimed "to achieve synthesis by erasing the boundaries between individual arts, to create a new homogeneous form from analytically dispersed elements" (1993: 21). Svoboda discusses the term polyscenic-ness as an

"expression of a free and many-sided time-space operation, in which one the same action is observed from several optical and ideational angles which set cause and effect next to each other and take their measure. Polyscenic-ness means a visible joining and severing of these "axes," these relationships – a breaking up of the linear continuity of a theatre action, and its transformation into separate events or moments" (1993: 21).

The performance space has one wide screen, constructed in sections that can be moved forwards/backward approximately five metres. The stage setting has, in this way, at least the two states of construction: as one ultra wide-screen, and as a shorter back screen with two separate fore-fronted screens on the sides. On the stage there is a woman and a man, respectively performing the roles as actress/singer, and as actor/musician. The only object on the otherwise bare stage is a grand piano. The man is, at times, multiplied on the back screen as a chorus to himself, extending himself into an orchestra of virtual doubles. The woman is, at moments, divided onto the two individual front screens, as separate presences, delivering subtle layers of the same person in different views, or staging the three presences of her as possible separate performer entities with each their agenda.

All presences on stage are linked through the visual materiality of the curtain, which is not there in actuality, but only appears as a projected texture. This gives a coordinating texture between the overlapping realities of mediated and live presence, where both the live and the mediated performers have an identical projected background. She is there as live performer on the backdrop of projected curtain, and she is there as projected performer on the same texture of the projected curtain. The curtain in this way suggests a shared space for the different versions of her, linking the real and the virtual presences.

3.1.1.1 First sub-aspect of generating form relations

The actress's postures and speech are correlated so that both the live and the projected performer alter between speaking their inner thoughts, speaking out to the audience, and speaking to the other performer presences, virtual or live, creating a mutual referential overlap between their status. For example at one moment she has the projected performer to speak her inner thoughts while she as live performer speaks directly to the audience, but then in the next moment she speaks inner thoughts as live performer while speaking directly to the audience through the virtual performer. This intertwined mutual referencing between several modes of addressing and speaking from and of herself as 'I', 'me' and 'you' from both the live and the virtual realms, exposes a complex of inner states into outer manifestations, which generates an externalised Stanislavskian performer presence. Svoboda explains his observation on this phenomenon in a note on the process:

"Modern theatre begins when actors seriously relate to the actual characters of the drama, rather than simply to other actors on stage, even to the props; externally, they must have an effect on the audience. ... For instance, the 'conference' scene from *Laterna Magika's* first program was conducted on stage by the Mistress of Ceremonies character. Her partners were two filmed images of herself. To bring them to life, she had to establish inner contact with them, just as the two filmed mistresses of ceremony had to react to each other as well as to the living representation on stage. ... The actress on stage and, in our case, the actress on two screens, behaved as though all of them were actually present. The viewer in the audience was, of course, aware of a mistress of ceremony on stage as distinct from two others on the screen, but he unconsciously perceived all three as part of one dramatic action" (1993: 114).

In this performance by Svoboda one could say that the projected actresses gain live presence with their direct reference to her as a live individual on stage, as well as she as live performer simultaneously acts in the context of the cinematic world of the virtual performer presences.

3.1.1.2 Second sub-aspect of generating form relations

The actor is performing live as a piano player, playing the piano part of the music. As part of the musical development, several 'copies' of him appear on the back screen, playing handheld instruments that can be brought with him onto the virtual stage on screen. The coherence of the 'man figure' is in this way established through the musical score, where the mediating composition and the multiplication of virtual actors, renders him a part of the spatial construction rather than an individual in several states. The situation of mutual reference constitutes an example of an overlap of the positions of the director and the scenographer in the compositional strategy, where the internal methods of the actor are externalised through the integrative design of the intermediality relations, as well as the spatial methods of the media scenographer is situating and influencing the interpretation of the actors motivations.



Figure 12 *Laterna Magika* (1958). Stage design by Josef Svoboda. Brussel Expo 1958. Director Alfred Radok. Picture one: the live performer and the screened images are mutually dependent; they function together simultaneously (Svoboda, 1993: 111). Picture two: five separately filmed and projected images of the live pianist on stage interact with each other and the performer on stage (1993: 114).

3.1.1.3 Evoking synthetic intermediality through form generative procedures

The integrated design establishes three simultaneous space conceptions of the performance event. The man and his virtual partners qualify a spatial conception of the music, which gains a spatial presence through the actor's activities. The woman and her virtual partners qualify the emotional/psychological of the actress and thus the text interpretation gains spatial presence through the actress's activities. In this way the woman presents layers of the actress as an individual person, using the projection media to externalise aspects on the complex of the individual, while the man is extending the space to incorporate the live and the virtual in one space conception, and achieving that by making him a musician in space rather than focusing on the person. The third conception of the event is the performers' unmediated presence as a man and a woman with a grand piano, where they present a live performance. In-between these three simultaneous conceptions of the event, all coordinated through their scored activities, there are then generated a synthetic intermediality site, emerging in the performed event.

The combined effect makes any single unifying interpretation of the performance activities un-stable, and promotes an intermediality site out of the combined tensions of presence. Every presence in the set is always part of at least three simultaneous presence relations, which through the designed composition exists as a stable structure of mutual paradoxes. The intermediality site is consistent when performed, but analysed out of the intermediality context as separate theatrical relations, the design is a system of conflicting theatrical contracts. The integrated design process is here in detail planned into a coordinated performance score in-between the live and the projected actors, where the synthesised intermediality site emerges out of the designed dramaturgical coherence in-between medialities.

3.1.2 *Finks*: integrated flow of dancer movements and projections of sampled visual imprint of the same actions

Where the first example with Svoboda's *Laterna Magika* was structured on realistic acting and a coherent narrative in the text, the second example was a dance event structured on their movement activity. The performance was *Finks* by the Japanese dance company Leni Basso, led by choreographer and dancer Akiko Kitamura, and their performance was viewed at Kanonhallen in Copenhagen on 29 August 2003.

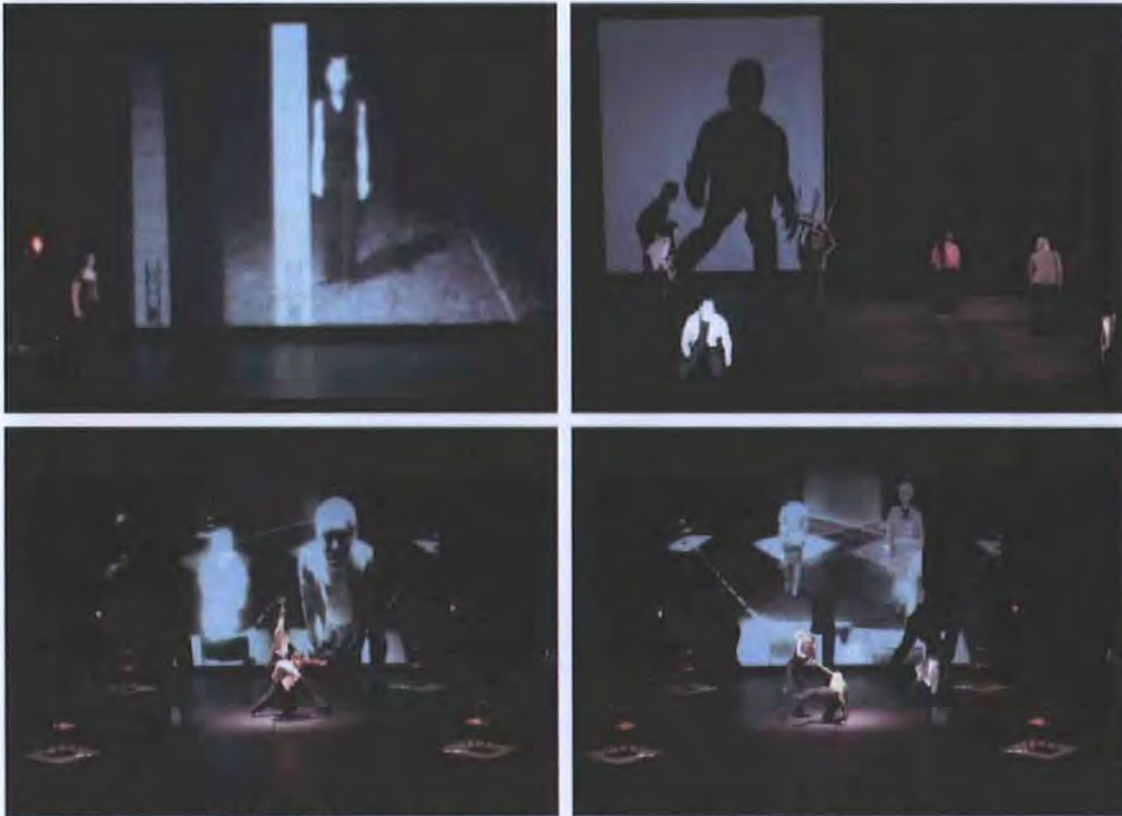


Figure 13 *Finks* (2003) Leni Basso. Choreography and Artistic Direction Akiko Kitamura. Performed 29 August 2003 at Kanonhallen, Copenhagen, DK. Screen shots from video documentation.

3.1.2.1 Generating media relations

The performance is set in a 10x10 metre black and clean dance stage, with a projection screen 5x10 metre backstage. Throughout the performance a VJ is present in front of the stage, instantly composing the visual development on the back-stage screen using a computer program to sample, edit and transform the media streams sent to the projectors. In a particular scene of the performance a live video feed comes from four cameras on stage. The cameras are placed one in each corner of the stage, giving possible views from four directions of the stage activity, with full-face images when dancers are near the cameras, and viewed in a size identical to the live dancers when they perform in the middle of the stage. The views of the dancers are sampled and edited on the fly by the VJ and projected on the back screen, performing as ghost-like shadows of what we have seen just

before on the floor but in a totally new choreographed dance. The stage-lighting forms geometrical patterns, with a monochrome effect, which links the live and the projected dancers and space visually into an integrated action space. This integration is further achieved by rapid and very precise stops and changes in speed and expression by the dancers, which correlates with the live editing of the video feedback in rhythmic structures. All possible uses of repeat, backwards play, sculptural slow motion and multiple layers are used to give a rhythmic visual expression to the video projection. This mode of 'performing' in the video media is adapted and executed similarly in the dancers choreography with an explicit use of similar rhythmically composed movement patterns.

3.1.2.2 Synthesising the media relations

The performance form is constructed from the direct media link between the live and the mediated, where the VJ scratching of the mediated, in close integration with the live performers scratch-like dance, articulates the intermedial relation as the site of the performance. The VJ could be said to be 'the master of ceremony', located as operator in-between the live and mediated, who through specifically designed software controls the synthesis of the intermediality performance site. The integrative design process has here involved cooperation between the choreographer, the programmer and the VJ, who have each been part of the development of the specific software design and the specific construction of the setup of the video cameras and projector, enabling a live execution of the design parameters by the VJ operator. The design process has involved the continuous development of the VJ machine as well as the VJ score alongside the development of the dance choreography. The operations of the scenography and the dance do not exist separately, but only as integrated scores and operations, understood from the intermediality they promote in-between the parts.

Kitamura explains, in an article on her approach, that she works from a concept of a matrix of dance as "the interplay between the potential corporealities of the media" (2008), which stages a "pulse of interplay between the media, like a vital fluid, provides the inspiration for dance in a space of intercommunicating media" (2008). She investigates in this specific performance *Finks* what she terms "The cross-memory paradox: a mechanism for dance" (2008). The basic conception is a linkage between how dance movement is a balance between rehearsed and spontaneous actions, and how live video in the VJ compositional environment is a balance between programmed structures and live reactions, both conceptualised as extending between the prepared and the spontaneous. Kitamura explains in this way:

"To the corporal memory, an important part of the mechanism of dance, there are two ways of approaching a work: to memorize the dance movements, or not to memorize them. If the movements are memorized, corporal memories – individual or inherited – are traced and collected, and memory is given form in movement. If they are not, the sensations evoked in the body are too insubstantial to give form to a motor image: the mechanism for constructing motor memory fails to work. At this point comes a critical moment: the mind is left behind and the body is allowed to express itself corporally, to dance 'an incident never memorized'. We dance from both 'traced memories' and 'incidents never memorized'. Using the

vast field of memory as 'cross-memory' territory, we explore through dance how these two ways can meet" (2008).

The dancing in-between the prepared and the unprepared movement activities is then further framing the dancers relation towards the live animated virtual imprints of themselves, rendering a relation where

"an object on screen may appear to be something in the realm of the spirit, on stage a dancing body may deconstruct the apparent reality of our sense-perceptions, introducing us into a world where the lines between the corporal and the spiritual becomes blurred" (2008).

3.1.2.3 Evoking synthetic intermediality through media generative procedures

The media presences are here viewed as ghosts or spirits (in the Japanese conception), as shadow entities of memory revealed through technological mediation, correlated through metaphor as linked parallel presences, and not as doubles or extracted representations of the actors (as in Svoboda's western conception). Whereas Svoboda's approach could be said to refer to the design strategy of generating form, where an introduction of a new media conception renders the old media constructions self-reflective (in this case Svoboda's concept of all media as part of one dramaturgy), then Kitamura's approach refers to the media generative strategy, where a decomposition of the involved media into new elements promotes an intermedial media concept (in this case Kitamura's specific movement strategies implemented on both live and virtual performers).

The synthesis of the live and the mediated dance is in *Finks* composed by developing several overlapping intermedia forms, between rehearsed and spontaneous movements, between live feed and video-scratch, between the rehearsed and the video-scratch, and so on in a complex of intermedial strategies. These overlapping intermedia are then simultaneously set in play, composed to a synthesis of the intermediality site in-between the intermedial forms. Looked at separately neither the live nor the mediated dance is more than abrupt fragments, and only in the performed events do they construct the in-between intermediality site as a resonance of all the activities.

3.2 Formal and transmedial intermediality

Forms of dominantly formal and trans-medial intermediality are discussed through works of DumbType, who use formal trans-medial relaters as rhythm and seriality to correlate a formal and trans-medial intermediality performance form.

3.2.1 *Memorandum*: analytic staging of time-space correlates of memory

The performance *Memorandum* by the interdisciplinary artist collective DumbType and Ryoki Ikeda had its first performance in 1999, and was created from a longer series of residencies across Europe. The DumbType group was run as an interdisciplinary project, which included composers, dancers, engineers, architects, translators, programmers, artists and graphic designers, developing their construction of the performance through collaborative processes and integrating artistic strategies across their fields of practice. As they write in a memo on the performance:

“*Memorandum* is in fact a very traditional Japanese theatre work – which is both its power and beauty. The staging in many moments is a perspectival (sic) recreation of the 17th Century folding screens across which landscape paintings unfold. DumbType reinvent these ... [paintings] ... as translucent screens which merge between video-projections and spotlight-apparitions of live performers, creating a peculiar sense of dimensional depth and focal shift typical of Japanese folding screens” (Brophy, 2002).

Through the scenographic construction and the performers use of the stage space, several modes of presence of the actors are evoked between the live and the mediated. They are live in front of the screen, as projections on the screen, as live performers behind the screen, as live blurry ‘shadows’ behind the screen, and as projected shadows cast onto the screen. All these modes of presence are used in parallel and interrelate in many combinations.

3.2.1.1 Generating form and media relations simultaneously

In a particular scene the performance opens for the composition of the past, present and future of the same act in a structure of five simultaneous time-perspectives of the same activity. The scene is a five minutes section of the performance, performed by one actor, and in the end a black teddy bear. On the stage a living room is established through a simple arrangement with a chair, a table and a suitcase placed on a carpet. The wide projection screen back-stage shows four identical versions of the same setting, reflecting

“the action on stage in almost full size. The four projected versions of the stage-action replays the exact same sequence, but at four different speeds – one very slow, one slow, one fast, and one very fast. They have been edited to reach the climax of the action simultaneously at the end of the scene” (Petersen, 2004: 33).

Consequently the slow version only replays the last five seconds of the scene but stretched to five minutes in ultra slow-motion, where the fastest version starts long before the event and has compressed the whole scene into the last few seconds.

“As audience we in this way experience five different versions of the same act. Time has been stretched out and established as five parallel spaces all going through the same actions and reaching for the same climax but at different pace. In this scene time becomes space-like and the stage setting becomes a montage of several simultaneous time-views spread out in space” (2004: 33).

This scene in the *Memorandum* performance is composed suggesting that the five performer presences (one live and four projected) function in the same mode of presence across media. They are linked through their serial sequence of identical actions in different time-scales. Throughout the scene there are several ‘formal transmedial relaters’ linking the five simultaneous time-perspectives, as for instance the live performer making click-sounds with his lighter in short sequences, which correlates with similar click-sounds emerging from the projected versions.

3.2.1.2 Evoking formal and trans-medial intermediality through form and media generative procedures

In the performance *Memorandum* DumbType aims to investigate the consistency of our memory in an increasingly technology-driven society. *Memorandum* “includes 120 decibels of digital sound, video images, blinding light and an intense dance of words, action and REM-speed feedback” (Markovitz, 2002). They explore how the sensory overload is transforming perception of memory in a structured examination of the mechanisms that control our perceptions. Yuko Hasegawa suggests in his review that *Memorandum* explore

“the hazy dimensions of remembrance that ground and quietly erode our experience minute by minute. Our conscious memory is a logically organized system located in our brain. But before this system is created we have raw fragments of physical memories in our subconscious, which are the materials for the construction of this organized memory. *Memorandum* is an effort to reconstruct these fragments into consciousness” (2008).

As the group explains themselves, the project *Memorandum* is an “impossible investigation...into the events of memory” (Markovitz, 2002). The technology in use alters frequently between real-time feedback and compositions of pre-recorded versions of the same activities, facilitating what Markovitz describes:

“the loss of human scale is part of the intended experience. DumbType wants you to witness the fracturing of personality and history into “dataloops”. ... [As a consequence] ... “*memorandum* often breaks the mutual exclusivity of live and recorded acts by occasionally blurring the distinction between real and virtual performers” (2002).



Figure 14 *Memorandum* (2000) DumbType. Performed in Osaka, Japan, December 2000. Screen shots from video documentation.

The DumbType performance in this way avoids description from its live and mediated parts, but emerges as an intermediality site in the performed event, including performers, media operations and the audience perception in the emergence of the performance event. A mode of performance form, which Markovitz at the time described as alienating, in its way of assimilating everything into its own intermediality performance form:

“Rather than a conversation among distinct media and living participants (performers and audience) *memorandum* assimilates everything into the dominant medium of recorded digital technology. The live performance becomes just another reproduction, and it, like the technology it scrutinizes, ultimately becomes alienating” (2002).

In the *Memorandum* performance the composed structure is arranged with the intent to imitate our cognitive functions as a media concept for the performance, especially the relation between the memorised, the anticipated and the actual. The self-reflective operations are forefronted by in this way making the perceptual processes of the audience a core aspect in intermediality aspect of the performance form. Further the de-composition into a variation of time-interpretations and the further montage into a set of parallel events evoke an intermediality site based on the timeliness of the actions as comparative situation, evoking a formal and trans-medial intermediality.

3.3 Transformational intermediality

Forms of dominantly transformational intermediality are discussed through works by Volksbühne, who cross-references in-between medialities to construct a transformational intermediality performance form. The characteristics of this type of intermediality are generated by references in-between forms and media, promoted by compositions where one form or medium operate within another form or medium, and become operational on an intermedial level when these forms and media negotiate relatively in-between their form and media characteristics.

3.3.1 *Tal der fliegenden Messer Ruhrtrilogie Teil 1: inter-referential staging of several cultural media conceptions*

The performance event *Tal der fliegenden Messer Ruhrtrilogie Teil 1* by René Pollesch was performed in Berlin at Volksbühne am Rosa-Luxemburg-Platz, autumn 2008. In line with several of the theatre works at Volksbühne, this piece incorporates several cultural media environments within the same setting. The performance is set at an outdoor marketplace with a wagon as a stage (referring directly to a tradition of market shows), a large video screen for live projection (referring to the tradition of live show broadcast), and a tent for the audience (situating them in the centre of all performance media at play). The performance is performed live on the stage as well as in the surrounding park, lake and roads, including the near surroundings around the wagon, screen and tent. Several cameras follow the performance as the scenes unfold on the various localities, producing several possible points of view, which is then live edited to the screen as a live broadcast show. The audience are from their position simultaneously seeing the performance on stage as theatre, the edited broadcast of the performance from all the locations as live television show, and experiencing first hand the many scenes as they take place in the surroundings of the wagon site. The audience are further situated 'in the set' as part of both a theatre piece and a broadcast event, and because of the open structure, also experience all the 'off stage' activities by actors, presenters and crew. Throughout the performance the performers deliberately shift between addressing the audience through either of their many modes of presence, blending and contrasting the theatrical framings between the media-conceptions at play.

3.3.2 *Prater Saga 3: In This Neighbourhood, The Devil Is A Goldmine: inter-referential staging of several cultural media conceptions*

The performance *Prater Saga 3: In This Neighbourhood, The Devil Is A Goldmine* was staged at Volksbühne im Prater, Berlin, December 2004, and continues to be staged around Europe as an ongoing project in collaboration with Gob Squad. The performance is performed in a theatre "laid out like a TV Studio with a live link to



Figure 15 *Tal der fliegenden Messer Ruhrtrilogie Teil 1* (2008). Performed at Volksbühne am Rosa-Luxemburg-Platz, Berlin, Germany, Autumn 2008. Directed by René Pollesch. Screen shots from video documentation, downloaded 20-2-2009: <http://www.volksbuehne-berlin.de>.

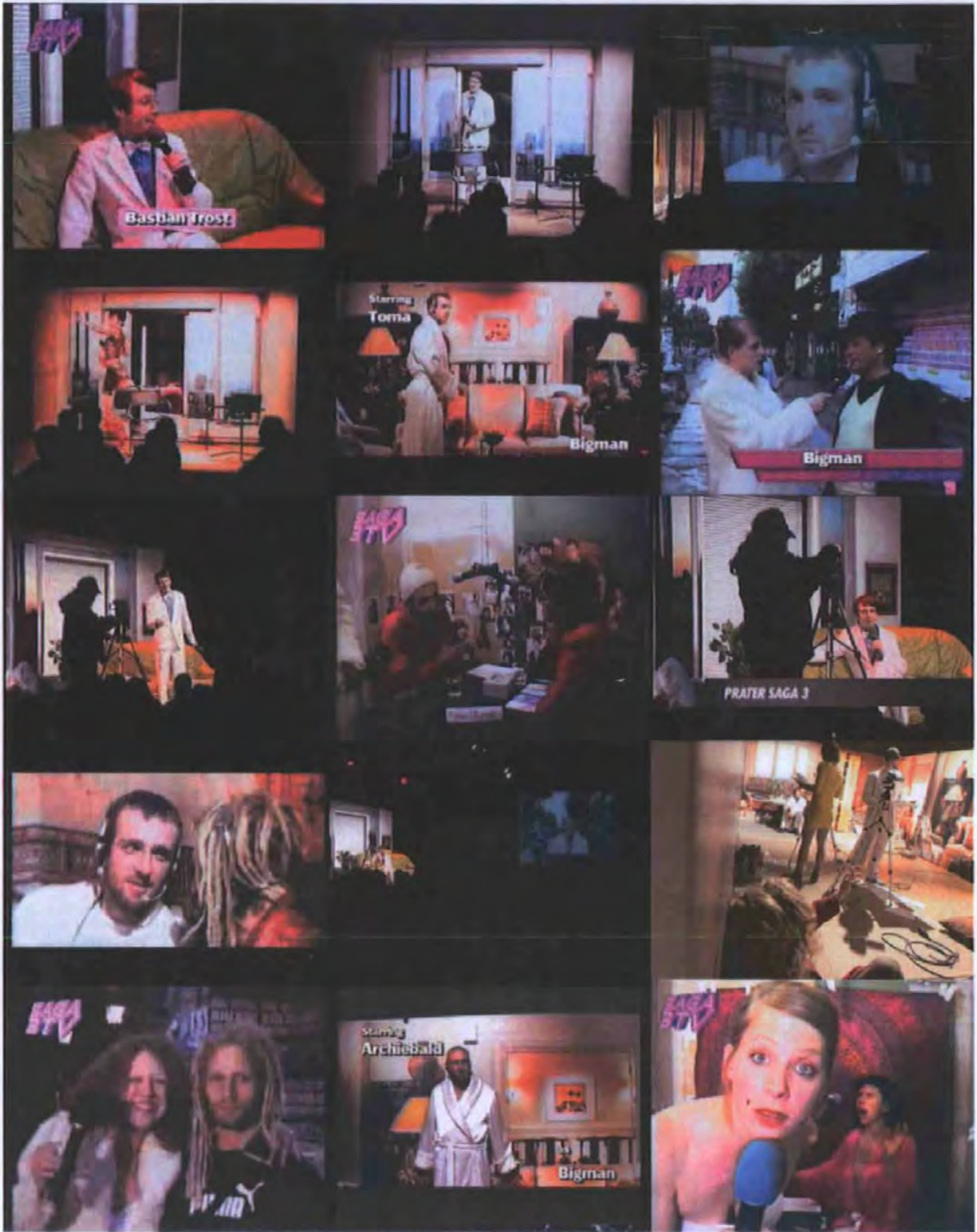


Figure 16 *Prater Saga 3: In This Neighbourhood, The Devil Is A Goldmine* (2004). Performed at Volksbühne im Prater, Berlin, December 2004. Screen shots from video documentation, downloaded 20-2-2009: <http://www.gobsquad.com>.

the 'real' world: the street" (Gob Squad, 2008). Present are five TV presenters taking turns in the talk-show, in the studio setting, and on the streets, and as they write "hopefully 3 'real' people" (2008) will be found outside and brought into the show. On stage the show is introduced in this way:

"Ladies and Gentlemen, have we got a show for you. Well, that's a good question. Have we got a show for you? To be honest, I really don't know because right now the stars of tonight's show are walking around on the streets of Berlin leading their normal everyday lives and they don't even know they are stars themselves yet! Tonight we're working with real people, not people like us but real people" (2008).

Through this introduction the liveness and the link with non-theatrical reality is emphasised, and throughout the performance these concepts are repeatedly challenged, with activities across and in-between the 'real', the 'media' and the 'live' as the core of the play.

The theatre group Gob Squad describes the overall structure of the performance in this way:

"Gob Squad attempt to seduce people from the streets into playing leading roles of a play that deals with wealth and poverty. Each night outside the theatre passersby are questioned on their financial status in an attempt to find a matching profile for the character Gob Squad are casting for. All is witnessed by a paying studio audience and a TV moderator on an apparently expensive sofa. Once a candidate has been found they have to discuss a contract to establish how much they get paid for their role. 1 euro from each audience member's ticket pays towards the 'found actors' budget, and each actor must negotiate their share of the pie. After a final make-over, the actors are placed in an enclosed studio set in which, cued by headphones, they deliver their lines to cameras" (2008).

The performance allows the audience to witness all stages of the process: the live theatre performance; the real-time edited television show; the construction of the fictional play in the back stage studio, all framed within a talk show (which is broadcast) that takes place live in the theatre. But the theatrical frame of the talk show is also treated as a theatre in the theatre, where the performers address the audience directly both in character (but 'off the play'), and as private individuals like the audience members. In this way all possible combinations of alienating (*verfremdung*) possibilities are pursued and composed into the performance.

3.3.3 Evoking transformational intermediality through inter-referential staging of form and media operations

Volksbühne are explicitly interested in staging critical and political perspectives on media society, utilising known theatrical conventions in the current mass-media context to design performances through what could be called a 'media *verfremdung*'. They are, as Tim Etchells (1999) likewise explains of his theatre group Forced Entertainment, making performances for a TV audience, who is familiar with edited versions that intersect fiction and fact, the live and the edited, and thus are familiar with the complex interrelations between the different medialities in current media society.

Volksbühne works with a concept of what they call 'expanded theatre', which is to be understood as an

"integral components of this theatre ... to provide a critical audience with both entertaining theatre and an ongoing debate on political and cultural issues. ... [I]t tears down the classical limits of the theatre, but also confirms them in a reflective way (2008).

Their strategy of 'expanded theatre' entails a use of multiple simultaneous and intersecting stagings, as theatre and live television, and involves integration with places and situations outside the theatre. The performances integrate with cultural life while seeking to expose a politically charged and socially provocative message through this integration. In the performances the performers constantly jump between the modes of mediation, and through this montage of multiple modes of addressing the audience, generate several routes of interpretation, often paradoxical or conflicting, within the same situation. The performances in this way operate with several media-conceptions intersecting in the performance event, some of which are virtual venues, or venues where the normal relations and strategies have been re-directed.

The performances keep the culturally defined forms of media separate and distinct, but intertwine them and make them constantly redefine each other through complex intermedial strategies of alienation and paradoxical confrontation. Every performer activity is present in several mediations at any moment, overlapping and interconnecting between media, and using the specific possibility of theatre to stage that through a multiple of theatrical framings. The performers very cautiously shift between, and maintain, the many codex of mediation in use to reveal the media constructions and cultural contexts with their activities of '*media verfremdung*'. Through forcefully alienating and revealing the relative political contexts of the involved media they establish a critical position on the cultural media forms involved. The intermediality performance site of the play emerges from the intersections of media conceptions, where they mutually re-represent and displace in an intermedial operation of inter-referentiality.

3.4 Ontological intermediality

Forms of dominantly ontological intermediality are discussed with works by The Wooster Group and DumbType, who relate the live and the mediated as mutual contexts for each other, generating an integrated self-referential ontological intermediality performance form.

3.4.1 *To You, the Birdie (Phédre)*: complex media and performer integration

The Wooster Group's performance *To You, the Birdie (Phédre)*, builds on the classical manuscript *Phédre* (Racine, 2008), and was performed for the first time in 2002. Nick Kaye gives this short introduction to the play:

"The Wooster Group's performance explores an intertwining and overlaying of 'real', 'mediated', 'recorded' and 'represented' times. Implicitly referring to Racine's adherence to neo-classical unities of time and place *To You, The Birdie! (Phédre)* incorporates the 'real time' of game playing, as the principal characters repeatedly return to play a fast-paced game of badminton 'live' on the stage, as well as video recordings and live mediations of performers" (2007: 180).

The set is a badminton court, both in size and in actual use, with a metal frame-structure containing the media devices and kinetic operations. Along the front are mobile plasma screens, which display a live feed from a camera attached to the back of the screen mediates framed views into selected parts of the performance activity. In the set monitors are positioned out of the audience's sight, which are used as tools by the performers to

"compose physical actions by imitating particular sequences extracted from dance pieces by Martha Graham and Merce Cunningham. ... The video operator can manipulate, or 'scratch' the images. This ensures that the performer always has to react to the moment-by-moment technical improvisation with this visual material, which, in turn, compel a spontaneous and impulse reaction to take place on the stage" (Quick, 2007: 273).

The performance is not a finalised work in the sense of a repeated fixed score, but arranges refined operations of emergence, which are re-developed through every performance event. Fragments of characters and plots from previous performances are re-used, as well as props and stage constructions, evolving from one performance to the next, maintaining traces of reference. Every new performance is built deliberately and concretely on and out of the previous performance. As Quick explains:

“Each rehearsal period begins with the almost ritualistic act of laying out the set design of the previous work and re-orientating it in some dynamic way ... This return to the specific designs of past works ... is revealed as a reference point around which design choices are being negotiated” (2007: 269).

A core partner in these processes of re-design is a continuous activity of video documentation, where they record and re-edit rehearsals and performances. This process continues throughout the creation process as iterative reflections on improvisations and character work, as a key partner in developing new situations in the actual performances. The Wooster Group extensively uses video documentation as method, not only to facilitate an overview of the structure of their work, but also as an integral part of the actual performance. The documentation activities is a mediated sensing for the performers of their presence as much as their actual live sense of presence, and form an integral part to the understanding of their intermediality work practice.



Figure 17 *To You, the Birdie (Phédre)* (2002) The Wooster Group. Pictures and video documentation, downloaded 20-2-2009: <http://www.thewoostergroup.org>.

The performance is developed through long rehearsal processes, in which all media components are continuously present. A scale 1:1 prototyping process where

“the live performance, the mediated performance, and the sound score are developed simultaneously ... Monitors, videocameras, ... the videooperator are at all rehearsals ... microphones and videomonitors have been like performers, part of the company” (Arratia, 1992).

The actors develop their method of acting in close interrelation with the technological media operations in the stage set, where the

“performer’s ability to be responsive to the impulses that the interaction with technology generates is always framed within a highly organised choreographic and scenic structure. The presence LeCompte invokes is one that is based on the performer being open to the multiple and complex stimuli that the technology offers, to channel the information and respond experientially and somatically to the encounter with it” (Quick, 2007: 273).

This compositional strategy uses the technological media systems to enable a reflective environment throughout the rehearsal and performance processes, and constructs a performance environment where

“the interaction with technology is instrumental in keeping the performers in a state of heightened awareness, as they have to channel a shifting array of stimuli (visual image, director’s voice, the actions of other performers, audio and so forth)” (2007: 273).

The media technology on stage is not conceptualised as pure mediating devices, but as expressive extensions to the actors or partners in the communication of the performance event. Quick observes that

“technology always has to be dealt with and negotiated, likening the live interaction with the televisual image to that of encountering another person on the stage: “you have to turn the television into another actor, a participator in the scene with you, one that you can’t ever take for granted”[LeCompte]”(2007: 273).

The special integration of the performers and the media operations promote the performers into a constant negotiation with the mediating operations, where the diversity of media feedback

“always positions the performer as either being a little behind the action and having to follow it; or, in a state of anticipating the action: being a little ahead of it” (2007: 273).

One very obvious example is the use of “LeCompte’s live spoken directions, via the in-ear transmitter/receiver” (2007: 271), which facilitates the performers in “the speaking of simultaneously heard text” (2007: 271). The performance can be viewed as an integrated organism keeping the performers in constant negotiation

of how to act in the moment, “in distinct and simultaneous channels of address” (Kaye, 2007: 164) which intersect in the performance event, facilitated by the close dynamic integration of performers and media operations.

The overall structure of the media operations in the performance is “organised to keep the key performance elements in motion, to ensure that the room is ‘kinetic’” (2007: 272) and thereby gives concrete obstacles forcing the actors to activities “in which it is difficult for the actor to find secure points of rest” (2007: 272). The Wooster Group deliberately “explores the potential of technology to disrupt, frame, and multiply the body, exposing the gaps between” (Parker-Starbuck, 2004: 219) and in this way “always pulling the centre away from itself as soon as it forms” (LeCompte, 1993). In this landscape of obstacles the actor’s struggle with the media operations serve as constitutive for the character work, “as a mental extension of the stage” (Lehmann, 2006: 168) where technology has “evolved from ‘tool’ to ‘systems’” (Parker-Starbuck, 2004: 218) and is “used for the co-presence of video image and live actor, functioning in general as the technically mediated *selfreferentiality* of the theatre” (Lehmann, 2006: 168).

The multiple theatrical frames and the many simultaneous routes of interpretation are coordinated through the long production processes, building on a compositional practice where “an interweaving of ‘live’ and ‘mediated’ modes of work have become integral to their working methods” (Kaye, 2007: 164). The resulting performance work evolves an inter-referential consistency in-between the live and the mediated, where all the re-representations and displacements promote an internally generated ontological intermediality.

3.4.2 *Memorandum*: integrated video feedback

The *Memorandum* performance by DumbType features a sequence of scenes, spread throughout the performance, which uses a very simple set-up and yet facilitates a total integration of performer, performed activities and scenography in a way that produces its own intermediality form, unique to the activities of the sequence of scenes. The first sequence features one performer and one camera hanging down from its cable, filming straight down. At first a man is writing letters, which is shown in an enlarged view on the back screen, filmed by the hanging camera. In this way the writing is followed in close-up as a background for the actual writing of the letters. Later the man re-enters and the letters get ripped into small pieces and end up in a paper basket. Another performer enters, empties the paper basket, and performs repeated movements of bowing up and down, letting her long hair blow the paper pieces throughout the stage like leaves in autumn. The scene shows a view of the circular repeated movements of the live performer on a background of zoomed views of the landscape the papers create, seen from the hanging camera. Later in the performance a third performer enters and sets the camera swinging in circular movements, while the camera simultaneously changes in height. The performer and the camera interact, and the resulting camera view is projected on the back screen.



Figure 18 *Memorandum* (2000) DumbType. Performed in Osaka, Japan, December 2000. Screen shots from video documentation.

The combined effect is that all activities of the performers, the papers, the camera and the projection are continuously changing, but all interrelated and all contributing with their own agency to the scenes. The scenes interrelate in scale, rhythm, functionality and context across and in-between all activities and presences. In this sequence of scenes the intermedial relations in their dynamic change becomes the intermediality site that is produced, correlating the emergence of that site in-between the several operations of self-reference through feedback. The action of the scene exists in the interplay of activities, all in real-time, which mutually set the context for each other alongside a continuous transformation of the activities.

The actor is here a “scenographic actor” (Christiansen, 1999) defined as much for her/his part in the forming of the scenographic developments as for her/his activity as live performer. The performer actions are scenographic components and the scenography acts as partner of the performers, overlapping and integrating the activities in a way that is not separable and which promote a performance form dependent predominantly on the dynamic self-reference in-between the elements, rather than from external contexts or internal content of the performance.

The composition is designed by combining the de-composed views between the frontal view of the live performance with the sectioned perspective created by the camera, which is then brought back into the scene as projection on the back screen. This trail of media operations includes scaling and movement, zooming in on parts of the live event, and moving performer, papers and camera in different combinations. In this way there is established a re-constructed media form defined by the trail of re-mediation processes. The staged score emphasises, by the activities of the performers, the self-referentiality of the mediated feedback operations, and then further develops the emergence of an ontological intermediality.

3.5 Summary of the context of intermediality practice

As we have seen in the examples, media integration in performance increasingly renders all relations reflective and connected, promoting different levels of feedback, which emphasises different operations of media abstraction and engage differently in the experience of the intermediality construct.

The consequence seems to be an increasing reciprocity – feed-back/feed-forward – in all systems and operations of articulation, which suggest a basic doubling of the already doubled theatrical contracts. Jennifer Parker-Starbuck suggests this is closely connected to “the idea of a feedback loop” (2004: 228), which, according to Margaret Morse emerge as a double reference system:

“Once the simultaneity of liveness becomes instant feedback between images and the world, an inversion takes place in what was once called representation: neither image nor the world is ‘first,’ and each is likely to shape the other (Morse, 1998).

The intermediality sites seem to, at a minimum, simultaneously operate with forms of framings that generate the media operations, and mediality operations that generate the framing forms. The multiple theatrical framings and the intersecting structures of operations seem to develop referential reciprocity, and when several simultaneous and interrelated media operations or theatrical frames operate, they mutually evolve self-referential dynamic intermedial appearances.

The composition of intermediality sites appears to necessitate an ‘integrated design’ phase where the complex mediating channels are incorporated in the performance material. This design phase then entails that the operational structures are designed through dramaturgical decisions, and that a dramaturgy of intermediality purposefully will incorporate strategies of integrative design.

Chapter Four

Context of Compositional Practice

To situate the research in a context of compositional practice a selection of contemporary theatre directors were identified and visited. The directors in their compositional strategies each integrate mediating technologies as a core element of their performance material. They represent and function as a critical environment for compositional practice processes, and as a source of reflection on compositional strategies towards the integrative design of intermediality sites.

The performance *Roadmetal-Sweetbread* (2004), directed by Julian Maynard Smith and produced through his company Station House Opera, is discussed in relation to a formal and trans-medial intermediality. The theatre piece *La Pluralite des Mondes* (2005), directed by George Gagnere and produced through his company Cie Incidents Memorables, is discussed in relation to a transformational intermediality. The performance-installation *Concert for Greenland* (2004), directed by Lisbeth Bodd and Asle Nilsen and produced through their company Verdensteatret, is discussed in relation to an ontological intermediality. These practitioners set a context of practice on key issues on the dramaturgy of intermediality, enabling comparative discussions from three distinct positions on the dramaturgical design and the consistency of the intermediality site in the performed event.

4.1 Formal and trans-medial intermediality

4.1.1 *Roadmetal-Sweetbread*: integrative design of overlapping location conceptions

Julian Maynard Smith and his company Station House Opera was visited at the performance *Roadmetal-Sweetbread* in June 2004. The venue is a raw industrial hall with a simple scenography of one free standing projection screen and a few objects. The performance unfolds only through the performers actions, their manipulation of objects and the similar activities in the edited video projection. David Batchelor describes the very concrete activities in the performance in this way:

“[T]wo people, one male and one female, run around and do various things to themselves and each other at one end of the room, whilst a video projection on the wall behind them shows the same two people running around and doing pretty much the same things. The things they do are straightforward – standing, sitting, walking, crawling, falling, eating, drinking, smelling, sucking, avoiding, ignoring, tripping, throwing, slapping and so forth. The live and the projected action drift in and out of sync. And that’s it, except that, for some reason, the resulting work is utterly perplexing” (1999).

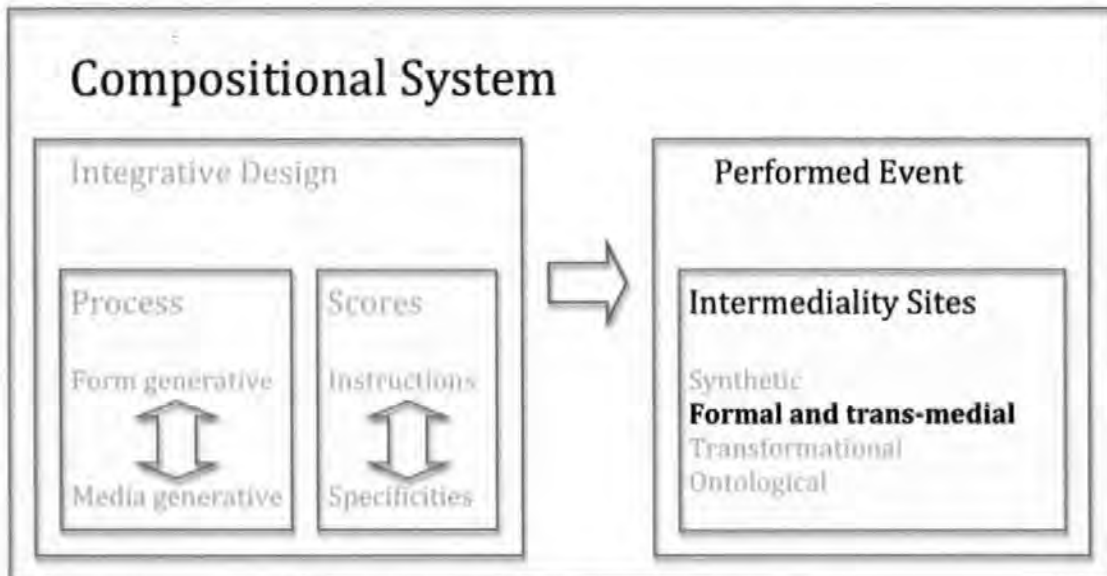


Figure 19 Compositional System: formal and trans-medial intermediality.

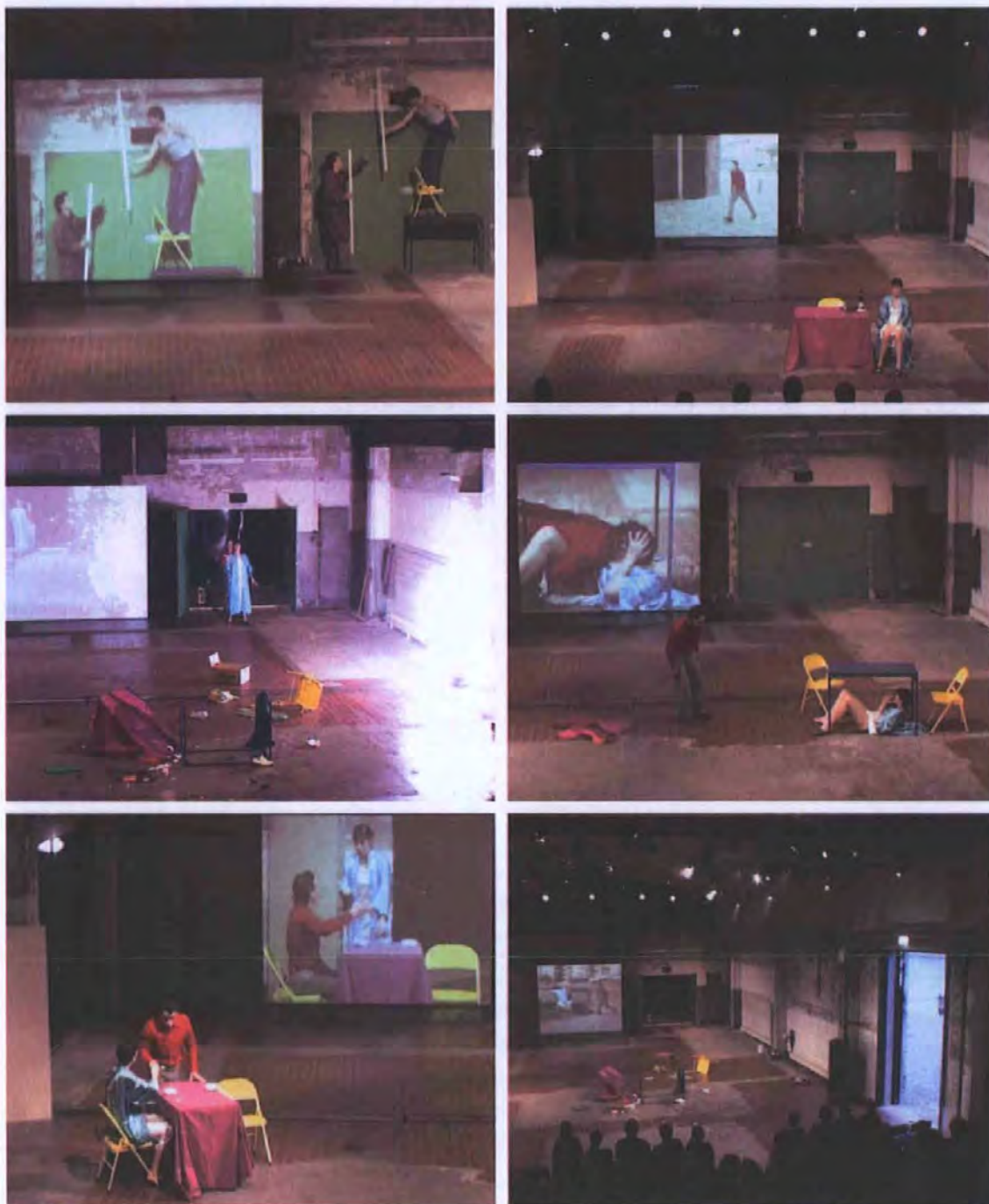


Figure 20 *Roadmetal-Sweetbread* (2004) Station House Opera. Performed at Pakhus 11, Copenhagen, DK, June 2004. Screen shots from video documentation.

4.1.2 Site-specific intermediality integration of the performance location

In each staging the performance is re-built on the specific site, by producing a site-specific version of the cinematic part on location in the days before the event. All video is in this way re-recorded and re-edited for every new performance venue as a localised recording of the film score. Through this concrete situating effect the recordings reflect the local site as part of the staging, bringing focus on the narrative development as tied into the structure of the local environment. Consequently at every new location even the performance score is partly recomposed, through a rehearsal process that re-interprets the performance

specific to the location. The performer's activities, and even larger parts of the scene structures, are re-adjusted to integrate the conditions of the local site, and to improvise a new coherent progression of the performance narrative. In this way, both the filmed and the live performance are realised relative to the same concrete space, including the surrounding and locality of the concrete venue.

4.1.3 Intermediality in-between space conceptions

The performance space is, in this way, closely interweaved and made coherent across media, and across the actual and the virtual realities at play. This specific perceptual agreement is established and maintained throughout the performance. From this, basic agreement of slightly edited coherence between the virtual and the actual is where the composition unfolds. The performance is using pre-recorded and cinematically edited imagery, but the technology is used in a way that simulates, refers to and draws on our experience of how real-time mediating technology allows remote and asynchronous views across spaces. The video runs uninterruptedly throughout the performance maintaining the convention of being a real-time simulation, with a space interpretation as consistent as the live performance. The two space conceptions are composed to simultaneously show two equal views of the same situation, and builds on the fictional contract that activities are concrete in both the cinematic and the performed space. The composition constantly re-states the similarity of the two spaces, and generates an intermediality site by narrating the difference in the consequences of the activities in each space.

4.1.4 Simulating real-time mediating technology

The setup claims a real-time presence of an alternate version of the space, which in fact is an edited cinematic construction, only simulating its function as direct surveillance as an aesthetic convention. The performance is exploring the possibilities with two simultaneous logics of the space within the same consistent dramaturgy, triggering consequences across their spatial domains, both spaces being constructs of respectively theatrical and cinematic conventions, opening for conflicting interpretations as the core drama of the play. According to the director's own description of his work:

"Roadmetal-Sweetbread ... consists generally speaking of a performance recorded (and edited cinematically) and projected in the same place the audience find themselves in, alongside a very similar live performance. The drama consists in the subtle differences between the two parallel events. These pieces crucially make use of the audience's own personal experience and memory of the spaces shown on the video (and its inhabitants, the performers) to present the video space and the actual space as equivalents. Only then can a conversation between the rivals for the audience's attention and trust be achieved" (Maynard Smith, 2006: 229).

The drama that unfolds is regulated by the way the specificity in-between the two space conceptions is arranged, which prepares the landscape of relations in-between actual and virtual realities at play. This compositional design forms the dramaturgical potential by confusing the order of causality between the actual and the virtual, staging the possibility of concrete consequence both ways: that the

virtual influences the actual, as equally as the actual influences the virtual. As suggested by Batchelor, the stage reality in this way develops a perplexing consequence of concrete activities when situated across media, across spaces, and thus across the virtual and the actual.

The composition deliberately constructs a labyrinth of paradoxical actions in-between the two realms, promoting the emergence of an intermediality site, where the coherence between the projected and the live is challenged. Again and again the concrete activities in the joint space built up expectations of what could happen next – a certain logic of events is established – but then the logic of the activities changes to follow the logic of another space conception and takes a most unexpected but equally logic direction. This parallel progression is carefully planned and tightly choreographed to develop an illusion of the pre-recorded and the live actions as equal and connected. The relative progression of actions is storyboarded in detail to promote a dramaturgy, where the overlapping but conflicting stage realities generate a split within the perception of a coherent/continuous stage reality; sometimes at a speed and complexity so the changing-of-action-ontology develops to become the dominant narrative feature. This dramaturgical approach is a core part of Maynard Smith's work. As he states:

“My use of video originates in the 1970's, in the days of portapaks and black-and-white monitors, to provide me with a performing partner, and also in the process (which then became part of the work) of looking back at what I did while I worked on developing a piece. I would do solo pieces using video very much like Station House Opera used it in *Roadmetal*, *Sweetbread*, to generate two comparable versions of the same sequence of actions/performers/location” (2004).

4.1.5 A dramaturgy of parallelism and simultaneity

From a dramaturgical perspective the performance material, with a parallel virtual and actual progression, is profoundly avoiding linear narrative in the first place; as Maynard Smith states:

“The narrative (being linear) can only be suggested fragmentally when the material is multi-tracked: two simultaneous versions of something cannot have a traditional narrative by definition” (2004).

The *Roadmetal-Sweetbread* performance is specifically highlighting the ambiguity and unfolding its drama in the never settling tension between the two parallel and overlapping events. It could be suggested that as a dramaturgical/integrative design process, “the change might be seen as the end of linearity in favour of comparison – as you say, of parallelism and simultaneity” (2004). This represents a change of the dramaturgical strategies from a focus on composed progression of events towards a progression of operations and relations.

The compositional strategy maintains the fictional contract that the projected virtual presentation is an edited version of the actual, deliberately constructed to explore the possible incoherence between a live and a pre-recorded event. As Maynard Smith speculates:

“I am very interested in the performer being doubled with another. The doubled performer will always have an entangled twin, whether seen or not, and whether the performer is seen elsewhere or not. The sculptural or choreographic skill resides in making this balance work. The twinned performers are both two individuals and also precisely and indissolubly the same person. ... Entanglement is an elementary fact of the universe. The question is to follow certain consequences of it” (2004).

One could say that the space construction builds on our experience with mirrors, where we have experience of a rigid coherence between the space and you in it, relative to the mirrored version with you as a mirrored reflection. Using video technology, and simulating a mirror effect, allows for subtle interventions confronting the difference between mirrors and video-feedback, between mirror-space and video-space. The video in the performance realises two simultaneous but incoherent space definitions, as mirror space and as cinematic space, which again is confronted with the actual space, generating several overlapping and interrelated versions of the logic of the space. That layered space-conception is the conflict of the space, and in this paradox, the drama unfolds.

4.1.6 Space as thinking operations

The theatrical reality conceptions, developed between the space logics, are similar to those in the design by Svoboda in *Laterna Magika*, but different in their intermediality form. In *Roadmetal-Sweetbread* it is not the actors that generate space through their presence in several media, but a construction of differently mediated space, which the performers then inhabit. The space conceptions at play are, at the first level, the actual shared performance space that the audience inhabits and overview, and the same space mirrored on the projection screen in an edited version. But both conceptions also entail what they are not. The actual space is also that which cannot be overviewed, the space outside the doors and walls, and the cinematic space also includes all the possible, actual or constructed, spaces that cannot be overviewed from or related to the actual space directly.

Any action in any space, shown or imagined, in this construction of overlapping spaces, can always entail other possible conceptions, depending on the space-domain within which it is conceived. The composition of *Roadmetal-Sweetbread* pursues situations with spatial conceptions that none of the present space conceptions can contain in themselves, building up paradoxical in-between space conceptions. The performance evolve an intermediality form that gives ontological consistency to a site, existing only as mutual internal references in the dynamic progression of the play.

The compositional basis in *Roadmetal-Sweetbread* is, according to Maynard Smith, a view on the performance event as a “construction of another world, a kind of architecture through performance” (2006: 225) where the core conception of the compositional task is a montage of placeness for the performer activity rather than the performer activity generating spatial conceptions. He further elaborates on this compositional approach:

"[T]he company has primarily always been architectural, trying to sequence space into a narrative, space which obviously contains objects – inevitably mundane/everyday/'found' objects in order to foreground their use, their position in space, their physical presence rather than their design or style – which is then used as a performance world. At times, instead of a physical object or material, a means of presenting space is used – light or video in one of its forms" (2006: 233).

The performer inhabits these spatially designed worlds, assimilating the operational qualities of the site into their performer scores, and has a figurative presence as space operators. Regarding the specific aspect of the performers presence as operational rather than emotional, Maynard Smith states:

"My sense of place largely derives from alienation which takes a physical form rather than a biological one – hence I think in terms of space rather than emotions, or rather I convert impressions into ideas about space rather than into ideas about emotions" (2006: 232).

When the production of space moves from perceptual processes into negotiations in-between medialities, then the dramaturgy of intermediality space could be viewed as a mode of thinking that re-constitutes phenomenological rather than psychological parameters. A consequence of intermediality sites as performance form is that it situates operations of thinking rather than empathetic engagement, as Maynard Smith speculates: "It feels as if thinking has evolved in order to solve three-dimensional problems, so now three-dimensional events provoke thinking" (2006: 225).

The suggestion is that intermediality operations should here be understood in the Deleuzian sense of an emergent territorial conception, where autopoietic processes mimic abstract mediation as an extended ability of reflection rather than perception. In *Roadmetal-Sweetbread* space is no longer identifiable from the concrete experience, but exists as intermedial reference, a dramaturgy that situates an expectation of specific experiences. Maynard Smith develops on this idea as a compositional paradigm: "The experience of space is like the experience of thinking. A corner turned is like an idea come about, a discovery of what is already there" (2006: 232).

The performance space in *Roadmetal-Sweetbread* is realised as a mode of thinking, which constructs an expectation from the logic(s) of the place, a space constitution that allows for the design of narratives in the tension between what we have knowledge about and what we do not. "Knowledge – it is about what we know, what we realise we didn't know" (2005). The performance includes these several known and unknown spatialities, which operates the dramaturgical environment for composition of the intermediality site.

The central idea in Maynard Smith's approach to technological mediation

"is that the technology allows a metaphor – the spatial, real-time extension evokes mental presence (states of mind) as real but distinct from the physical presence which (for some) underpins the location of these mental

states – the body of the performer. So we do not consider the projection of an image on the wall to be merely an image or representation, but as a real presence – not to be looked at (as one would an image) but as a presence made visible, which might reside in the mind, or elsewhere. Central to the idea is the unknown – the physical correspondence to the visual image” (2004).

4.1.7 The intermediality site of *Roadmetal-Sweetbread*

The *Roadmetal-Sweetbread* performance openly exposes its media construction through the distinct comparison between actual, cinematic and virtual space conceptions. The dramaturgical design with multiple simultaneous but conflicting theatrical framings promotes an intermedial space conception, based on internal reference in-between the space mediations. Relating to the Schröter topology, the *Roadmetal-Sweetbread* performance evolve a ‘formal and trans-medial intermediality’, and through the interrelated contexts of both known and unknown, actual and virtual, real and fictional operations, these interrelated medialities become context for the defining characteristics of the intermediality site. The emergent intermediality site draws attention to itself and to its distinct form of mediation as a core feature of its operation and is therefore possible to engage in as a theatrical narrative.

4.2 Transformational intermediality

4.2.1 *La Pluralite des Mondes*: integrative design of extended actor presence

George Gagnere and his company Cie Incidents Memorables was visited during the last phase of the production *La Pluralite des Mondes* in December 2005. Gagnere works from an integrative design concept of real-time mediations and interactivity, where the actor controls, is extended through, and articulates with the media technology. Several layers of sub-texts and self-reflective moments are composed from media feedback, controlled by the actor, into a dramaturgy with the actor as operator of the scenic environment.

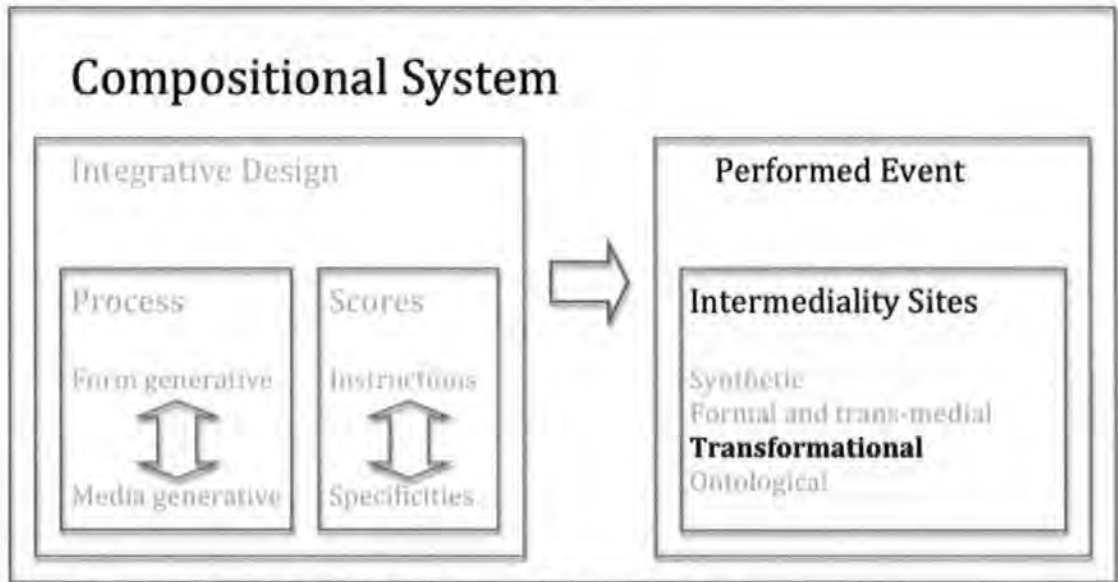


Figure 21 Compositional System: transformational intermediality.

4.2.2 Composition and operation

The performance *La Pluralite des Mondes* is a text-based theatre composition in a realistic style of acting. The text is extracted from the poems *La Pluralite des Mondes de Lewis* (Roubaud, 1991), written with inspiration from the text *On Plurality of Worlds* (Lewis, 2001). The text is interpreted and performed by one actor. The performance uses real-time processing of visual/sonic media. The live actions of the actor leave imprints in the visual and sonic material, and the actor then operates the behaviour of these imprints in the virtual realm of the scenography. In this way the actor is both the originator of the virtual imprints and the controller of their appearance. The actor arranges his activities in the virtual realms in the scenography as part of his means of articulation in the actual performer body. The actor is connected through visual tracking and body sensors

to the central media system, where he, in real-time, triggers and controls a montage of video and audio footage presented in the scenography. Video is recorded from several perspectives and used differently in each scene of the play. One camera produces a view of the stage activities from the ceiling; three cameras look into the stage from three different directions, and one camera views the audience. Audio is recorded from the actor's speech as well as from his stage environment.

The system interface with interactive triggers allows for the actor to access the media stream forming on parameters of time-delay, scale and textuality on the re-entry of the audio/visual samples. In this way the actor evokes mediated perspectives on sub-layers of his presence, enabling a multi-layer or multi-perspective interpretation of the character through the scenography. The actor generates representative sub- and over-layers on the same character, obviously generated as live imprints at his will, and virtually re-performing under his control through playing on the real-time visual/sonic scenography instrument. The actor's real-time mediated and transformed presence generates re-visits in the play as 'other' in the virtual realm. The layers of interpretation of the inner motivations, thoughts and emotions of the realistic actor role, are exposed as 'outer' expressions in a dynamic scenographic montage.

4.2.3 Real-time of real-time

Gagnere (2004) uses the concept 'real-time of real-time' to understand the composition and operation of real-time mediating structures. The second order description of 'real-time' refers to the reflective status of the media technology as support for the interpretation of the text, where the embedded reflectivity is used in controlled support for the performer's interpretation of his role and the play. Subsequently, the actor has been supplied with new imaginary senses and means of articulation, extending the character through the real-time mediating channels, as new modalities for the actor to articulate through. The media artefacts generated by the reflective scenography are composed to explicitly contribute to the actor's landscape of interpretive layers, extending the integrated modes of presences of the character. The logistics of the technology create 'distance' and 'structure' for a self-reflective mode of articulation that produces several simultaneous constructions of the actor's 'personality', building an external location exposing trails of his inner states. This creation of formal distance between inner performer states, and their controlled articulation through the mediating scenography, enables a scenic montage between different perspectives on the same actor activity as layers of interpretation.

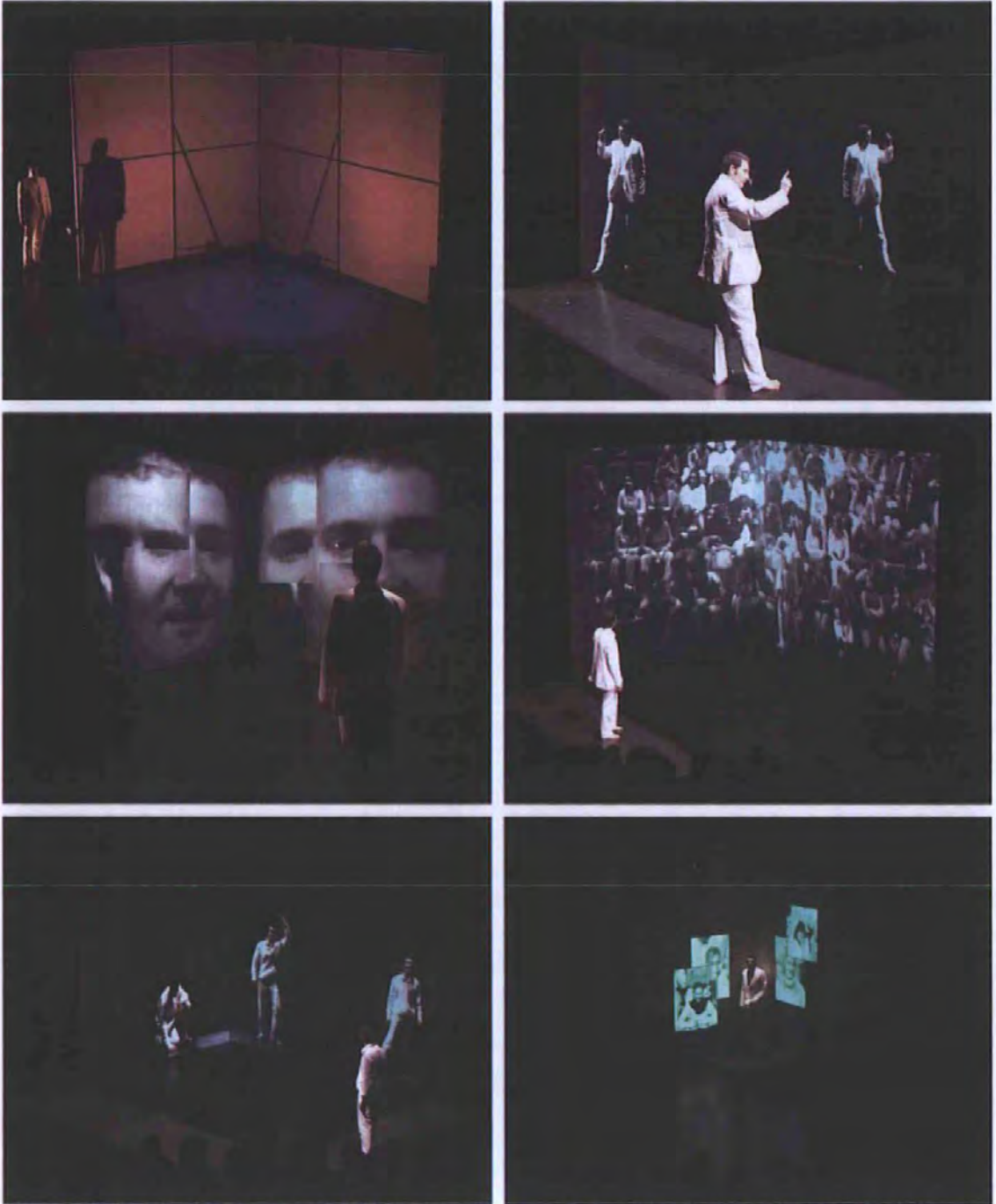


Figure 22 *La Pluralite des Mondes* (2005) Cie Incidents Memorables Performed at La Filature, Mulhouse, France, December 2005. Screen shots from video documentation.

4.2.4 Distributed actor presence

The media operation with real-time video feedback establishes a multi-channel construction, which multiplies the frames and perspectives appearing in the stage location by producing alternate views on the stage activities themselves in real-time. Approaching the media technology as extra views of a fictional form generates an environment of multiple presences, all originating from the same source – the live actor – and all ‘articulating’ as extended means of the live actor.

The several theatrical framings in operation renders the fictional contracts into reciprocal operations, so where one could expect the presence of copies, clones, ghosts, or doubles in the scenography, the intermediality form of the production *La Pluralite des Mondes* promotes a transformation of the ‘fictional re-presentations’ to a context wherein all modes of performed activity are equally real. As Lehmann states:

“Postdramatic theatre emphasizes what is incomplete and incompletable about it, so much so that it realises its own ‘phenomenology of perception’ marked by an overcoming of the principles of mimesis and fiction. The play(ing) as a concrete event produced in the moment fundamentally changes the logic of perception and the status of the subject of perception, who no longer find support in the representative order” (2006: 99).

The complexity that occurs on stage destabilises the fictional hierarchy because the representative order changes with each new real-time mediated operation introduced. The fictional strategies constantly collapse, due to the coupling and inter-communication through the real-time mediating technologies, which repeatedly establish new presence-notations of the involved elements. Due to the complexity and mutual inter-relationship between processes of mediation and the manipulated feedback systems, the hierarchically constructed theatrical interpretation of the text transforms into a coordinated intermediality world in which all appearances gain a parity of status and importance within the performance narrative.

4.2.5 Actor as operator

In the production *La Pluralite des Mondes* Gagnere constructs all the scenographic mediations around and controlled from the actor himself, as mediated extensions of the character through the reflective scenography. The actor is the centre and master of the system. He is present as character and his character interpretation distributed into the scenographic functions, as part of the character construction. The actor controls the scenographic activity. He gives imprints, takes imprints, controls imprints, relates to imprints, and in this way the actor performs with himself as inner reflections in outer manifestations. In the beginning of the play the actor enters in conjunction with virtual delayed versions of himself, clearly connected through the pattern of delayed actions. In a later scene the actor grabs short sequences of his actions, and replays them in short loops, like living statues.

4.2.6 Audience in the scenography

In one scene the audience is filmed and presented in the scenography as live mirror images. Technically, a 'grab and replay' technique is used, where a selection of audience members is singled out as live portraits, projected in the scenography as multiple framed moving portraits controlled by the actor's movement and sensors. The mirror-effect produced integrates the audience as part of the intermediality site in a very concrete manner, extending their experiencing through the media structures that the actor inhabits and controls. The shared intermediality performance site is pointed at explicitly.

4.2.7 Structuring an integrative design environment

Gagnere suggests an extended use of what he terms 'dispositif' (2005a) as a sketching environment to structure the integrative design processes in the production process. He aims to expand on the collaborative design process inherent in theatre production to integrate theatre and media technology in one dramaturgy, a collaborative meta-environment of multiple intersecting dispositifs, which coordinate and structure the development of the composition at any moment across disciplines and positions in the process. Gagnere identifies the

"need to structure processes of actions and reaction between acting, set, sounds, images, lights, taking in consideration the physical projection on the theatre stage and the intuitions of several artists ... a dispositif ... to deal with ... the possibilities opened by the dialogue between materials" (2005a).

He conceptualises the use of dispositif as a working method, as "a meta-concept because it changes every time with its contents" (2005b). As such, it is a way to define and continuously re-organise and refine the specificities of the compositional operations, in simultaneous multiple ways, which are connected as Deleuzian intersecting stratas or planes (Deleuze and Guattari, 1987), enabling a dynamic collective coherence of mapping structures throughout the creation process. Gagnere explains:

"Perhaps dispositif for me is a word to dynamise montage, ... thinking dispositif, is an ontological condition of montage. ... So dispositif is changing all the time depending on what is needed to make the process possible at any moment in the process" (2005b).

His notion of dispositif is a conceptual strategic mapping used to guide the practice process, and covers several different involved positions. Dispositif is any kind of agreed or conceptualised structure, a type of working model or practice model. Gagnere explains that for the actor "the dispositif is an improvisation-dispositif" (2005a) that enables the actor to improvise from a mapping of the complex scenic structures he is part of, in a way that is not possible if he had worked "just playing a partiture, a score, which has been fixed" (2005a). The dispositif "you can not write before, it is not pre-written. The dispositif has to stay open to these transformations, ... even parallel methods" (2005b). Gagnere has developed his concept of 'real-time of real-time' to include notions of technological dispositifs. Here the dispositifs are mappings of the operations of the mediating technologies in use, including their specific technological operations and defined

improvisational realms for the operators, emphasising that “it is an artistic description of the dispositif, not a technical one” (2005a).

4.2.8 Dramaturgy and dispositif

According to Gagnere, the integration of computerised real-time media within the theatre set has a profound impact on his processes. As he states:

“I have considered again all the material of the future performance ... I need to develop a new dramaturgy that is focused on opening material to each other. I have to learn how to invent open proposals of actions with text, situations, emotions, space, images, sounds, etc, ... It is not only letting place to the others [domains], but thinking of a part of collective action, or of the architecture of the actions” (2005a).

As part of this transformation he identifies the vivification of material as the core change:

“So, image and sound operators seem to instantly transform the material. The relationship with material is no more static, but dynamic. The stage director, the actor and the stage manager can begin to imagine a ‘play’ in present time, with formerly inert materials” (2004).

To which the dramaturgical response can be “to seek to work in real time ‘dispositif’” (2005a) through the development of a dynamic sketching environment, which can support the integrative design processes in close relation to the dramaturgical considerations of the composition.

The intermediality form of the production *La Pluralite des Mondes* changes the fictional structures and changes the methods of composition. Gagnere identifies a change in the basic conditions of theatre, from being a real site from which a fiction was established, he now suggests

“that all is fiction ... in fact ... life is fiction [we are fictionalising our own life] ... so [the] creator is just focusing on difference, of conflicts between different fictions, or proposing impasses or big difficulties of some kinds of fictions” (2005b).

This new state of the dramaturgical conditions of theatre composition, he suggests, is emphasising the strengths of theatre, that theatre is foremost an arranged mental place, that “it fits completely the problematique of, the problem of point of view, of thinking about something” (2005b). This transformation seems to be in coherence with the tradition of staging text as theatre, where according to Gagnere the notions of time, place and presence is an extension of the text:

“Distance, space, time, that’s for me ... completely disconnected with what text is. ... when you are in a text, sometimes, often you are speaking about dramaturgical meaning of distance, of time as they are written in the text, but it not really connects with what happens in our world with distance and time” (2005b).

So in Gagnere's understanding the

"technology just reveals a new characteristic of the material, that I name the digital dimension. ... I propose to consider that the fact of digitalising is not simply a translation of the content, but a new status of the matter ... with the possibilities opened by the dialogue between materials" (2005a).

But with this change of status is also contained the suggestion that the technological operations has its consequences in dramaturgy through the way it facilitates modes of reflection: "I think that technology is just a consequence ... a materialisation of thoughts" (2005b).

4.2.9 The Intermediality site of *La Pluralite des Mondes*

The *La Pluralite des Mondes* production includes several media feedback operations in the integrated performance structure, all designed to support the actor at his interpretation of the text. The mediating structure facilitates a reflection on the actor's actions, which is combined with the actor's control of the media machinery and thus the behaviour of the media reflections, promotes that reference becomes operative at the intermedial, as opposed to the intertextual level. Schröter suggests that a consequence of these inter-referential processes, where media is mutually referential on their mediality, is that parameters of re-representation and displacement becomes internal media relations and constitutes ontological processes. In *La Pluralite des Mondes* the staging situates several simultaneous framings, which Gagnere explained as difference or conflicts between different fictions, where the reality status of each of the involved fictions are negotiated relatively in-between medialities, rather than towards external references. The emergent 'transformational intermediality' is an enhanced version of the classical realistic interpretation of the text, drawing specific attention to its distinct form of mediation as a core feature of its operation.

4.3 Ontological intermediality

4.3.1 *Concert for Greenland*: integrative design through processes of improvisation

Lisbeth Bodd and Asle Nilsen, and their company Verdensteatret, were visited during the last phase of the production *Concert for Greenland* in October 2004. They work with the performance site as a habitat, where the performers act as operators living out traces of memory through improvisational structures, using memory re-calls from actual experiences of an actual visit to Greenland as performance material. The composers organise their crew as 'instruments' in a 'story telling orchestra'. The intermediality site that emerges in the performance event is promoted by improvised re-calls on pre-formed structures, while seeking expressions through making new forms out of the intermediality processes.

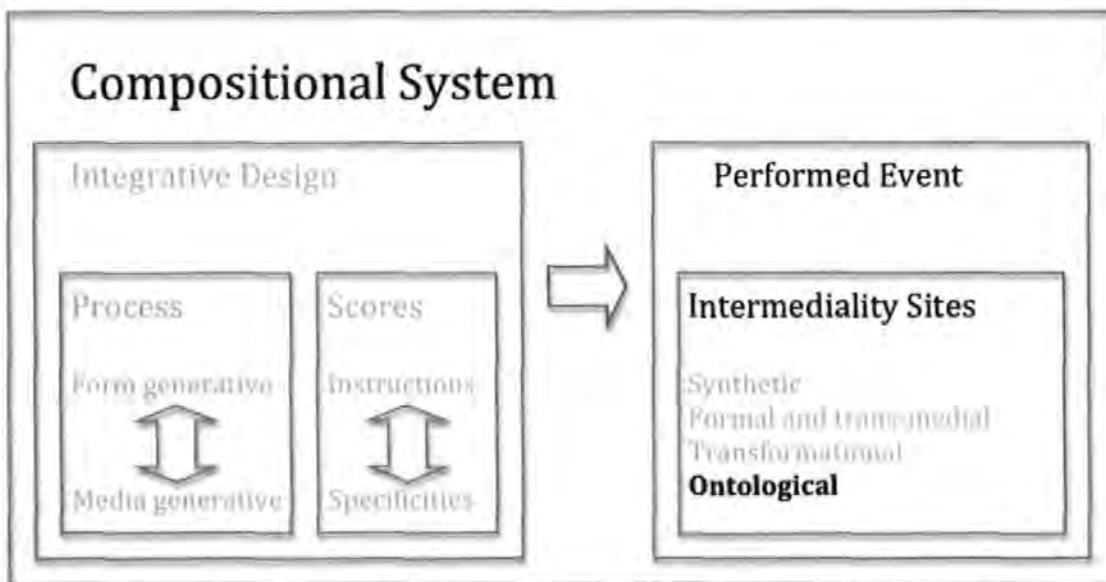


Figure 23 Compositional System: ontological intermediality.

4.3.2 Machine memory and human memory

The compositional intent of Verdensteatret is to develop a performance site from continuous re-interpretation of memories from actual experiences. They use the real-time mediating capabilities of their performance installation to extend the possibilities between human memory of an actual travel (in this case some weeks in Greenland), and the electronic memory of the same travel (recorded video, imagery, sounds, objects and words). The performance is arranged as an installation in a performance space, with a puppetry scenery, collections of robotic artefacts, and a complex system of synthetic feedback operations of sound and imagery. The performers inhabit the space as operators of the installation

machinery, as managers who administrate the emergence of the performance out of a collective landscape of expressive possibilities.

Through a very long and intensive rehearsal process these two distinct, different accounts of the same concrete experience are shaped to the performance landscape. All participants contribute with compositional activities into the material simultaneously, nurturing an organic growth from initial memories towards a public performance, and this integrated mode of improvisation is continuing during the public performances. The design of the composition is a continuous refinement and evolution of expressive structures, developed from personal memories and technological memories, which are performed and re-edited iteratively. Human memory is complex and deep, partly unrecognised, and with multiple interweaved traces of synaesthetic effects. Verdensteatret investigates and develops in this landscape of inter-related inner and outer memory traces, building simultaneously the instrument (media) and the mediated through integrative design processes.

4.3.3 Integrative design as collective and experiential process

Lisbeth Bodd and Asle Nilsen started their production of the performance *Concert for Greenland* with a journey to rural parts of Greenland in 2003. All members of the group participated in this collective experience, and through this visit collected and recorded basic material for the following production. Their main occupation on the journey was to collect memories. The memories could have the form of objects found at the visited places, or it could be audio-visual recordings electronically grabbing snapshots of experiences with cameras and audio recorder. But most important were the memories of their concrete lived experiences as they were contained in themselves as inner imaginary traces.

The experiences gathered during the real physical journey are the origin of all subsequent generation of performance material, through a long process of creating and articulating memory into form. From these collectively gathered elements of external objects, mediated audio-visuals and inner memories they improvised in extensive processes, transforming the materiality of the elements. Subsequently, the objects, media grabs and memories transform into artefacts, live activities and real-time media operations. They build what they term a 'fortælleorkester' (telling-orchestra); iteratively improvising in a very long process of creation. As they state:

"In the further working process in Oslo all the material collected on these trips went into a deeper artistic process that in the end "sweat out" a poetic concentrate" (Verdensteatret).

The journey is essential to the dramaturgical strategy. It builds experiences within the participants as a narrative remembrance, and is directly linked to the public performances at the end of the project through the iterative process of reforming the material. During the creation process the participants are living the site of their selected 'memories' with no storyboarding or other structuring abstractions. Through continuous improvisation they develop on the artificial site, articulate and refine a map of memories into a weaving of performance scores. This constitutes the 'telling orchestra' of this specific performance, re-lived by improvising on the developed scores through the performance events,



Figure 24 *Concert for Greenland – Verdensteatret*, at the Black-Box Teater, Oslo, Norway. October 2004. Screen shots from video documentation.

continuously developing their lived presence. The technology used in the performance allows operations of real-time processing of live sound, video, image as well as integrating samples of pre-recorded material. There is no narrative and there are no leading roles among the participants. They state that the performance event

“reflects this journey on several levels simultaneously. On the first level it mirrors the actual trip ... but the structure and artistic expression of the performance is more like images and sounds from the subconscious experience of these ... journeys, rebuilt through our dreams or our unreliable memory. On still another level it’s an expedition through a sound-scape, through language and visual transformations” (Verdensteatret).

All utterances in the performance are outside the ordinary scale of presence and articulation, as fragments of distorted text, fragmented actions, etc. The recorded audio-visual material is incorporated as re-formatted re-visits, as memories of experienced moments re-evaluated in a continuous improvisation process. The performance establishes a landscape for a state of experiencing the flow of imagination as an intermediality site in itself.

4.3.4 The manufacturing machine

The theatre critic Refsdal Moe prefers to frame the operations of the performance *Concert for Greenland* as a ‘manufacturing machine’, which exposes “the production/ manufacturing itself” (2004) to the audience. And as such we could say the performance exist through the performer’s concentration and presence as operators of this machine. As Moe further explains:

“the people on stage are operators more than performers: their presence as humans is completely subordinate to their contribution to making the theater machine work. Thus the aspect of the ‘showing’ is duplicated in the theater-situation. The operators are not on stage to display themselves, but to show something else: namely the theater machine, and how it functions. Through an insanely complicated, yet naively simple system of rails, electro-acoustics, sound samples, video projections and shadow pictures they put in motion the machine. Every picture and every movement is duplicated and cast around in the machine. The shadow of the hand that starts the mechanical process falls on the video projection next to it and together this creates a totally new picture. Rusty mechanics meet new technology, and once again manufacturing in this art work comes into sight. This manufacturing does not claim anything back from the observer and it transcends all the stories the observer may be capable of telling” (2004).

The performance *Concert for Greenland* could be called an art experience of intensities, which according to Elizabeth Grosz, with reference to Deleuze and Guattari, is an artwork that promotes experience by “mutual engagements of subjects and objects that ... produce and generate intensity, that which directly impacts the nervous system and intensifies sensation” (2008: 3). Grosz further suggest a more general observation that

“Art enables matter to become expressive, to not just satisfy but also intensify – to resonate and become more than itself ... Art is the regulation and organization of its materials – paint, canvas, concrete, steel, marble, words, sounds, bodily movements, indeed *any* materials – according to self-imposed constraints, the creation of forms through which these materials come to generate and intensify sensation and thus directly impact living bodies, organs, nervous systems” (2008: 4).

4.3.5 The audience situated as witnesses

In her reading of the performance, the reviewer Anita Hammer (2007) uses the concepts of ‘dreaming memory’ and ‘imagination emerging out of matter’, which, according to Bachelard (1983), are pre-conscious processes, that through our involvement with nearness in sense-perceptive materiality, bridges between inner memories and their generation of sensed imagination.

The performance situates people in a complex and seemingly fragmented event. They are exposed to concrete activities that deliberately avoid any specific interpretation and any simple linear progression of incidents. The performance is composed of materially authentic elements, which are undoubtedly concrete and present, and are still more in the activity of becoming something actual than actually having found a specific form. These yet-to-become elements are composed in a logic of the imaginary, or the inner virtual, and here constructing an external ‘thinking structure’ for the audience to engage in with their ‘dreaming memory’. The performance exposes the audience to a composed flow of multimodal impressions through concrete sensible forms, and the audience is triggered into actively ‘dreaming consciousness’.

The audience is present in a way that is similar to how “the artist Chris Burden described those watching him ... not as an audience or as spectators, but as witnesses” (Etchells, 1999: 17). This observation is explicitly relevant in relation to the performance *Concert for Greenland*, where the audience is not confronted with a theatre play or performance art, but is situated with an ongoing production-process. Refsdal Moe reports from his visit at the performance that what he

“experienced from being present in the spatial world of Verdensteatret, was among other things how the work was able to make me participating. I felt a difference from when I view an image, an installation or any other art-object (thing or space) that I was inside the artwork. It was like floating around inside the work, as being embraced in a way ... what we in the audience was part of was a poetic flight in a sort of associative universe” (2004).

The performance triggers the memory processes by replicating them as external processes and manifestations. Anita Hammer argues that the performance

“situates the audience in a state of dreaming consciousness, by deliberately confronting the inner and the outer, the sense-experience and the imagination of the sensing, experienced as memory” (2007: 73).

Hammer further argues that memory is not especially causal or organised into coherent patterns, but is imaginary recreations of extraordinary sense-impressions. This consists not of the direct sensing but the relation between sense-modalities, generated out of their synaesthetic interference.

In his studies on the relation between what exists and what appears, the physical reality of the outer world and the psychic reality of the inner world, Henri Bergson (1908) argues for a 'lived reality' that links directly between the sensory and the imaginary, located in the processes between matter and memory. The performance accesses these imaginary processes through a concrete delivery of form expressions, brought in tension of scale and distance in form. With the 'telling orchestra', Verdensteatret perform an interference in the concrete world that evokes streams of recollections in the audience members derived from each individual's inner virtual world.

4.3.6 The intermediality site of *Concert for Greenland*

The *Concert for Greenland* performance is a never ending work-in-progress that is momentarily situated as a performance event with an audience. The artists re-organise and re-interpret their material continuously, building tensions in-between media aspects and enabling intermedial appearances as the core dramaturgical strategy of the artwork. They establish processes where previously separate media converge, moving the emphasis from specificity of the media of expression to the organisation of an in-between several medialities and modes of performing and observing.

The composers deliberately abstract and re-conceptualise the media elements used, integrating the material and the processes across technologies and mediations, towards processes of intermedial self-reference. The *Concert for Greenland* performance could be said to evolve an 'ontological intermediality', which according to the Schröter topology emerges when the complexity of media relation increase and reference more and more is the medium itself. The emergent intermediality site in *Concert for Greenland* draws attention to itself and to its distinct form of mediation as the core feature of the performance, situating the audience in a state of witnessing their own experiencing orchestrated by the operations of the manufacturing machine. The intermedial activity produces an ontology through self-referencing processes by which it gains consistency as an intermediality site.

4.4 Summary of context of compositional practice

By engaging with the creative processes of three productions, and discussing the compositional processes with the directors, there are developed a critical context of contemporary practice in which to situate the practice-led research. The visits enabled an insight into the directors' processes of composition in practice, and gave access to their considerations on design strategies and developed performance forms.

The directors identify a transition in the performance material as a consequence of the media technologies they engage with. They re-investigate the theatre medium as a reflective device, developing a spectre of integrative design strategies using form and media generative procedures, opening up dramaturgical negotiations in-between medialities. A common factor seems to be that the directors focus their compositional attention on the dynamics of interrelations rather than on the separate media in themselves, creating intermediality sites through the composed tensions and relations between medialities. This change suggests a dramaturgy through integrative design, which situates operations of thinking rather than empathetic engagement, and where the processes of intermediality operate as an extended ability of reflection rather than perception. The consequent re-configuration of the theatrical forms entails a complex of processes of re-theatricalisation of the theatrical event and its possible consistency.

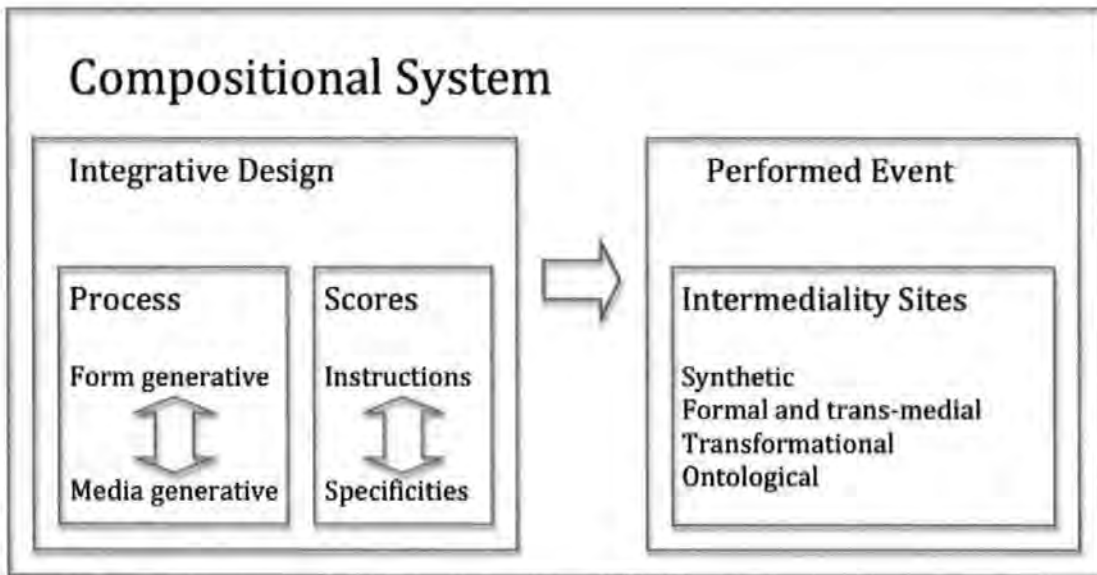


Figure 25 Compositional System.

The compositional practices of each director exemplify core tendencies towards the mergence of specific intermediality sites, respectively a formal and trans-medial intermediality (Maynard Smith with the performance *Roadmetal-Sweetbread*), a transformational intermediality (Gagnere with the theatre piece *La Pluralite des Mondes*), and an ontological intermediality (Lisbeth Bodd and Asle Nilsen with the performance-installation *Concert for Greenland*).

According to Maynard Smith, the spatial, real-time extension through video media evokes a performer presence as real as, but distinct from, the physical performer presence. He considers the projection of an image to be a real presence, as a presence made visible, which constructs a mutual reference in-between the actual, the virtual and the probable but unknown. He is then composing in-between and across what he conceives as equally real worlds, with overlapping but distinct different logics attached.

Gagnere identifies a similar problematique when he speculates on the new characteristic of the performance material. He has seen it as a new status of the fictional possibilities opened by the dialogue between materials, which further opens up a compositional environment, where the dramaturgy unfolds in-between several fictions rather than fictionalising on the real. He suggests that the technological mediations has its consequences in dramaturgy through the way the media operations facilitate modes of reflection, in a view of technology as materialisations of thoughts and thus more part of the speculative than the actual in constructions of fictions on stage.

Lisbeth Bodd and Asle Nilsen specifically identify aspect of memory, recollection and iterative re-editing as core features brought into focus by the computerised media technologies. They initiate compositional processes of collective creation in an enclosed habitat, integrating human thought processes with the dynamics of real-time media technology into 'instruments' as parts in a manufacturing machine. They investigate how technological media operations can be re-framed and transformed to new media conceptions through form processes, enabling modes of reflection in-between sense-experience, performing sensing, and the imagination of the sensing.

Chapter Five

Performance Laboratories

This chapter discusses dramaturgical strategies of intermediality composition in relation to a number of integrative design approaches. The practice-led research was realised through a series of performance laboratories in 2004-5, investigating and developing integrative design parameters with specific focus on video feedback. The performance laboratories were full-scale prototype situations, which each situated a specific problematic on intermediality dramaturgy as an analytic test site. The laboratories were conducted with a number of participating theatre professionals, who enacted analytic investigations through iterative explorative performance events.

5.1 Prototyping integrative design

The practice-led research in the performance laboratories investigated key integrative design parameters for intermediality composition, and developed a series of prototype stagings of dramaturgic strategies. The compositional conditions for the investigations were organised as distinct situations, designed with specific strategies for the operational structures. Each situation brought attention to a specific relation between dramaturgical parameters and the integrative design strategy. According to Chapple and Kattenbelt the advances in media-technology are altering our perception of the world, and transforming the way in which we conceive society and identity, and these transformations impact on the compositional practice in theatre: "Intermediality is about changes in theatre practice and thus about changing perceptions of performance, which become visible through the process of staging" (2006: 12). The laboratory research sought, in practice processes, to identify how key characteristics of the technological mediation could be understood as compositional parameters.

5.1.1 Situated compositional investigations

The laboratory practice processes were staged as simple operational structures, each setting a clear situation for specific intermediality relations, enabling a search for concrete design parameters. With the aim of reaching "a new awareness of form" (Blume, 2008: 41), the research followed an approach similar to the strategies at the historical Bauhaus, building on the understanding "that form is not self-evident and something really new only emerges if he or she [the

artist/composer] has previously investigated as many factors as possible of each creative problem” (2008: 41).

The investigations were conducted through a process of iterative re-investigation of the same basic structures, changing details in the scenographic construction or in the performer actions. The research processes sought to develop consistency of the staged form-parameters in a structured way, to “lead the design process as far as possible back to elemental phenomena and processes” (2008: 41). The form/media relations were investigated as emergent in-between forms and medialities, and therefore the investigation methods were “not starting out from a specified form, but from the specific situation” (2008: 203), testing variations of form/media specificity through repeated engagement.

The laboratory investigations, in this way, insisted on the non-representational aspects of the performance media, as emergent ‘sensations’ in Deleuze and Guattari’s understanding (Deleuze and Guattari, 1987). Sensations, in the sense that “sensation lives, not in the body of the perceivers, subjects, but in the body of the artwork” (Grosz, 2008: 73), where the specificity of the evoked form/media consistency is a

“consequence of the various experiments in intensification ... conditioned by the ... construction of a plane of composition [and where the artworks] function as a being of sensation, a sensory variety. ... [The] intensifications from this whirling complexity – sensations, affects, percepts, intensities – [produce] blocks of bodily becoming that always co-evolve with blocks of the becoming of matter or events” (2008: 9).

The practice-led research investigated the dynamics in-between dramaturgical parameters, designed with specific planes of correspondence, to situate intensification on selected perspectives into intermediality composition.

5.1.2 Sensation as the plane of composition

The laboratory investigations were realised as staged events, in the sense that the situations were approached and analysed as dramaturgical entities, where the participating theatre professionals enacted their performance, experience and analysis within a theatrical framework. The investigations situated sensation in-between media forms, examining how different relations promoted different landscapes of sensibilities and registers of sensing. Some sensibilities worked predominantly with distinctions or comparison becoming explicit, and renewed with every event, others worked specifically with memory becoming explicit through durational processes.

The dynamic use of technological mediation, which was investigated in the laboratories, seems to introduce a transformation of the intensifications in the sensory-behavioural environment of the performance site, promoting new relations in-between sensibilities. Grosz suggests that the consistency emerging from sensation “is neither in the world nor in the subject but is the relation of unfolding of the one for the other ... created at their interface ²” (2008: 72). The

² Grosz, refers to Straus, Erwin (1963) *The Primary World of Senses: A Vindication of Sensory Experience*. London, Collier-MacMillan.

design of the operations that situates the emergence of sensation can be conceptualised as “the condition of actuality for the production and reception of artwork, [which] ... we might understand ... as the plane of composition” (2008: 70). The performance laboratories situate compositional investigations within a plane of intermediality composition, selectively identifying compositional parameters through iterative integrative design procedures.

5.1.3 The progression of laboratory investigations

The first series of laboratory investigations developed on the specific consistency of presence and distance in intermediality sites, situated investigations into basic parameters of relative presence in-between live and mediated presence, and further explored the relative sensation of duration and distance in-between different situated constellations of timeness and placeness. The second series of laboratory investigations developed on ways of scoring compositional instructions and specificities in-between the live performer, and the pre-recorded and delayed virtual performers, structured as investigations into the dramaturgical parameters correlating in-between presence forms. The third series of laboratory investigations developed on the compositional parameters of complex integrative designs of performer activities, media operations, and dramaturgical structures. These were investigated as emergent territories in-between a simultaneous process of identifying the mapping and experiencing the landscape of a series of composed events.

5.2 Construction of the laboratory environment

The practice research was realised in a fully equipped theatre venue, with an empty black-box theatre space, 14 x 35 meters with five metres to the lighting rig, and a flat concrete floor. The scenographic environment was designed specific to the investigations, as a series of autonomous scenographic sets, to enable a clear and concise research condition for each investigation.



Figure 26 Light-zone.

5.2.1 Light-zones

Space definitions were established using a concept of light-zones, an architectural approach developed to understand light “as forms of bubbles, spheres or areas of light” (Madsen, 2004) promoting a spatial sensation of a defined place. The light-zones are as much defined by the surrounding darkness, and by how the two spatial sensations of zones of lightness and darkness relatively construct locations. In the laboratories approximately two metres wide cylindrical light-zones were used, surrounded by un-disturbed darkness. The light setting produces a light-zone with a lateral distance the length of the performer stretched out with hands

over her head. The light-zone had a round diffuse edge between light and darkness, and a higher lumen towards the centre. This space construction facilitated a balance of scales and priorities specific for the purpose of the investigation. The size of the light-zone was large enough to create a place to move within, but not so big that it became a place in itself. The design of the light generated a delicate but clear dynamic visual response to the activities of the performer, making every little move and change of dynamic and direction clearly exposed in both the actual space, and in the virtual space of the video projection.

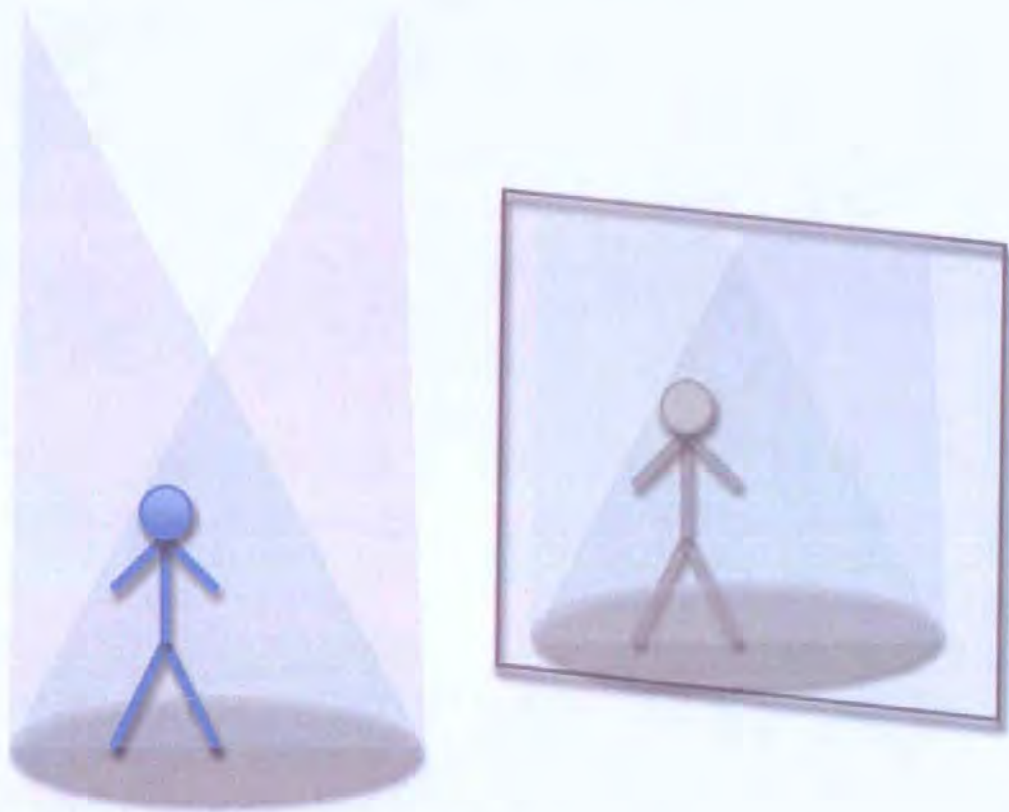


Figure 28 Light-zone and projection screen.

5.2.1 Media technology

Video cameras were placed with viewing angles and heights that calibrated the perspectives, which produced projected views similar to the view of a standing person. The cameras were connected either directly to the video projector for live feedback, or through computers for use of video-delay or presentation of pre-recorded footage. The projection screens used were 3x3 metres and enabled projected views of the actual light-zones and performers in scale 1:1, situating the actual and the virtual performer so they presented themselves with equal and comparable modes of presence. The structure provided a comparable space definition across the actual and the virtual, where the screens framed a view of an un-defined darkness with a well-defined light-zone within in the virtual space similar to that of the actual space.

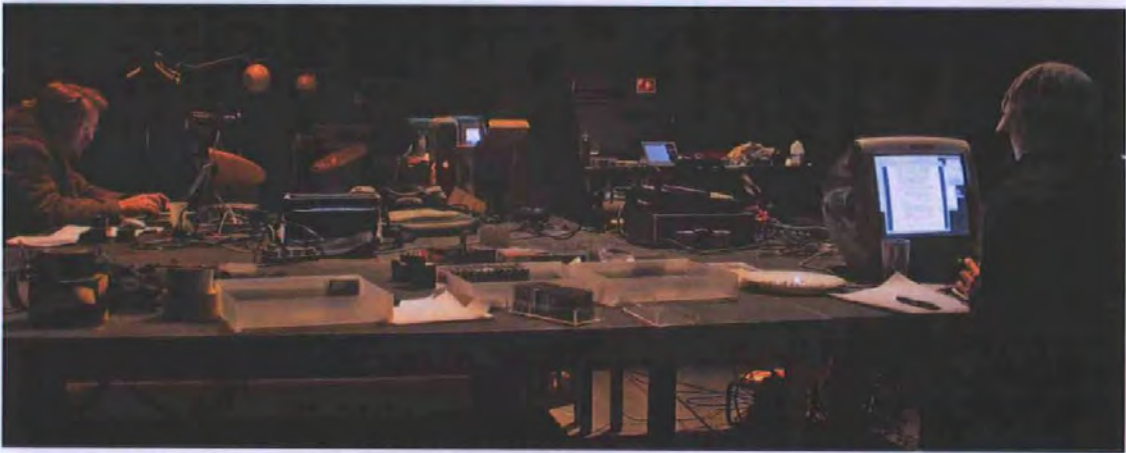


Figure 27 The work environment. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen, 2004-5.

5.3 The consistency of presence and distance in intermediality sites

A series of prototype situations were constructed to stage different comparative relations between actual and virtual presences. The staged situations progressively confronted the actual and the virtual in a variety of distinct combinations, and through a circular process of iterative re-staging sought firmness in the sensation of their relative presence characteristics.

Please view the documentation video on:

PERFORMANCE LABORATORIES DVD

Track: Actual-Virtual

Sequence: Actual-Virtual; Actual Performer and Virtual Performer [00'00"- 02'47"]

Sequence: VideoPhone; Actual Performer and Virtual Performer [02'48"- 03'56"]

5.3.1 Comparative studies of actual and virtual presence

Observation in these practice-led investigations showed that when the actual and virtual presence were staged as seemingly similar positions in space, the iterative comparison between different combinations exposed clear differences in their procedures for gaining presence. The presence in the projected video seems to be dependent on performer activity, which continuously maintain and restate the notion of the performer and his presence in the virtual space of the projection, while the actual performer is fundamentally sensed as present, and gains more articulate presence the more the activity is constrained or controlled. When these two presence characteristics are situated in a mutually reflective operation, as in the staged laboratory events with real-time feedback operations, the relative presence of the actual and the virtual seems to emerge from mutual reference, as "a place related to other places but with no place of its own: the position of the in-between" (Grosz, 2001: 91).

Whether the combination was between similar or different persons, actual or virtual, and whether they were presented side by side or through a telematic displacement, all presences were sensed as separate individuals with equal realness, just mediated differently. Even a 'mirrored' projection of the same person was sensed as a separate being, and rendered them both equally, as 'originals' and 'copies'. Bleeker notes a similar observation on this phenomenon of how the actual and the virtual come together to form an intermediality site:

"It is only within the embodied look of the audience that the visible and the tangible body refer to the same world, yet in a way that disrupts the unity of this world" (2008: 159).

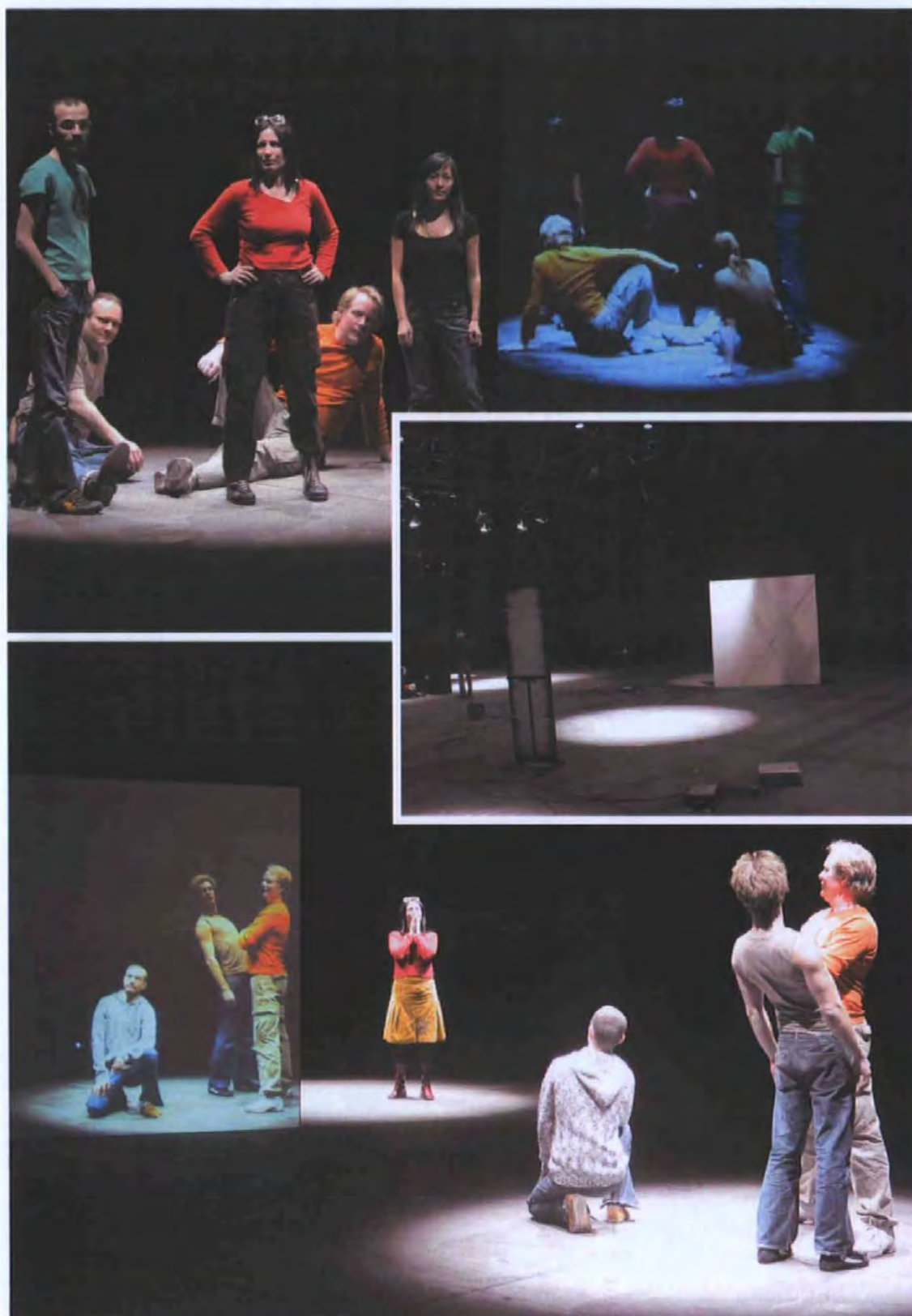


Figure 29 Relative presence characteristics between actual and virtual. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen, 2004-5.

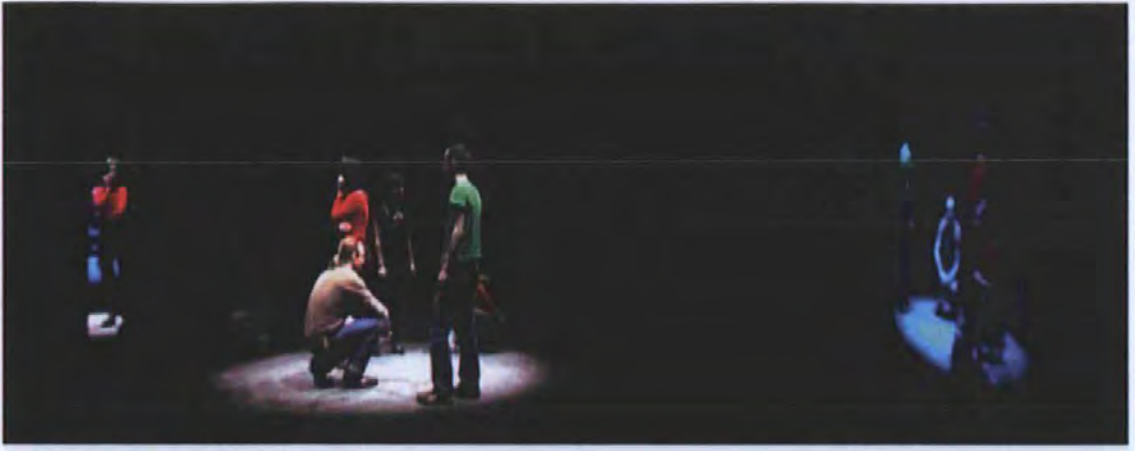


Figure 30 Relative presence characteristics between actual and virtual. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen, 2004-5.

The reflectivity enabled within these staged environments seems to situate operations of enhanced sensation, which forefronts an extended ability of reflection rather than perception as a dramaturgical parameter.

5.3.2 Actual/virtual relations as compositional parameter

The directors discussed in chapter four utilise the compositional possibilities of actual/virtual relations differently, relative to their compositional strategy, and informed by their specific design of the relations between activities of the actual and the virtual performer. Julian Maynard Smith highlights the paradox between the logic of the actual and the virtual space, performed as a shift between which space logic has prominence, continuously altering the causal sequence and effect between the actual and virtual spaces. George Gagnere composes the actual/virtual relation as bodily tensions and reactions between actual and virtual body gesture, as a communication between parallel layers of interpretation of the play text. Lisbeth Bodd and Asle Nilsen integrate the performers as operators so they form part of the same presence medium, the manufacturing machine.

5.3.3 Presence and distance in intermediality sites

The investigations extracted how relative presence and distance gain consistency as performance material within intermediality composition. The laboratory participants explored the prototype situations, altering between observing and performing, changing attention between their actual or virtual presence. The investigation expanded on practices of presence of the in-between, a site of intermediality presence in-between the actual and the virtual.

5.4 Relative presence in-between actual and delayed virtual



Figure 31 Relative presence in-between actual and delayed virtual. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen, 2004-5.

These situations staged a performer in front of a delayed projection of the same performer, situating investigations of the varying relations between them relative to different delay times. The involved performers observed that the delayed feedback established the sensation of an extended moment, where a sense of hesitation in the movement activities occurred, which gradually made the performers incorporate their virtual and the actual presence into one interrelated and composite conception of presence. The performers noted a specific moment of change in the process of exploration, where they were starting to think reflectively through both modes of presence with focus on the emergent intermedial relationship as their conception of presence.

Please view the documentation video on:

[PERFORMANCE LABORATORIES DVD](#)

Track: Actual-Virtual

Sequence: Delay; Actual Performer and Virtual Performer [03'59"- 09'39"]

5.4.1 The duration of presence

The duration of the delay on the video stream established a time-distance from the first occurrence of an actual activity to the moment it re-occurred as virtual activity. When the metric time of the delay machine was changed, the sense of observing the relation between the actual and the virtual altered in radical shifts, which was sensed as jumping through the following scale of phenomenal domains:

'Present' – No delay

The real-time feedback of the virtual performer is sensed as a mirror effect on the actual, delivering an extra view on the same activity.

'Interference' – 0-3 seconds delay

The relation between the virtual and actual performer is sensed as a disturbing or resonating difference between an original and a re-entry, generating a sense of an extended being with a distinct dual presence.

'Echo' – 3-4 seconds delay

The virtual performer is sensed as an echo or shadow following the live activity, as a direct and linked consequence but through a mediating system.

'Memory/re-entry' – 5-18 seconds delay

The virtual performer is sensed as a re-investigation or re-appearance of the already observed, but with enough distance to the actual to generate a possibility of comparative reflection, flickering between whether the actual or the virtual is the originator of the activity.

'Other entity' – More than 19 seconds delay

The time-distance beyond which the virtual performer is sensed to enter the domain of either 'another entity' or a re-entry of the actual performer but with its own intentions and identity.

Figure 32 The sensation of relative presence between actual and delayed virtual.

This scale of domain-shifts is probably not the only possible range of occurrences to be sensed, and may be dependent on this specific context of performance investigation. However, some more general observations can be made. A 'change of allocation' into different phenomenal domains occurs when the time-delay is changed, and the crossing of borders between phenomenal domains is not gradual but is sensed as abrupt and radical. Furthermore, the domain-shifts occur both when extending and minimising the time-delay, and these alterations are consistent, even when the size of the screen, the scale of view, the distance and position in space and other parameters are changed. In other words, there seems to be a coherent relation between the experience of actual/virtual presence and varying time-delays in a feedback environment, generating a compositional parameter, which is consistent across variations in settings and persons involved.

5.4.2 Comparative presence relative to extended delays

The instrumental relation between the delayed and the actual presence of a performer is a potential compositional parameter in an intermediality performance staging. It appears that there is a time span within which two reality-appearances is experienced to be related, of up to approximately 19 seconds. Beyond this point the re-entry is allocated a status of 'other', either as someone else, a different state of presence, or as a presence from another separate reality. When extending the delay to about 2-5 minutes the distinction of domains collapses again and the re-entry of the delayed virtual performer seems to be sensed as a pre-recording of the actual performer. To what extent these

observations are dependent on cultural context and specific to the involved professional theatre practitioners is difficult to say, but the observation stayed firm throughout a variety of settings and constellations of participants.

5.4.3 Delay as compositional parameter

The staged situation with video delay produces, through its mediating operation, an actual presence of the past, realising a Bergsonian observation “of the virtual as that element of the past which contains the potential to generate a future different from the present” (Grosz, 2001: xx-xxi), and through this act actualise a duration of space “reversing the usual spatialization of time with a temporalization of space” (2001: xx-xxi). This coupling of past and present seems to render a sensation of time, space and presence “manipulated, and to some extent controlled in ways unheard of in the space(s) that we normally take for granted, [such] as lived, everyday space” (2001: 76), but, as Grosz suggests, we get accustomed to new technological mediations “which we now designate as “real” and which we no longer see as technological interventions but as modes of everyday operation in the real” (2001: 76). She suggests the possible hypothesis that

“the virtual is not a pure, self-sufficient realm with its own fixed features and characteristics. Rather, it is a relative or differential concept whose status as virtual requires an actual relative to which its virtuality can be marked as such” (2001: 76).

In the controlled theatrical stagings, the actual and the virtual gains mutual reference in ways that foreground this process as a continuous negotiation, as an intermediality site, which the performer through his/her engagement in an extended mode of presence accentuates as the consistency of the situation.

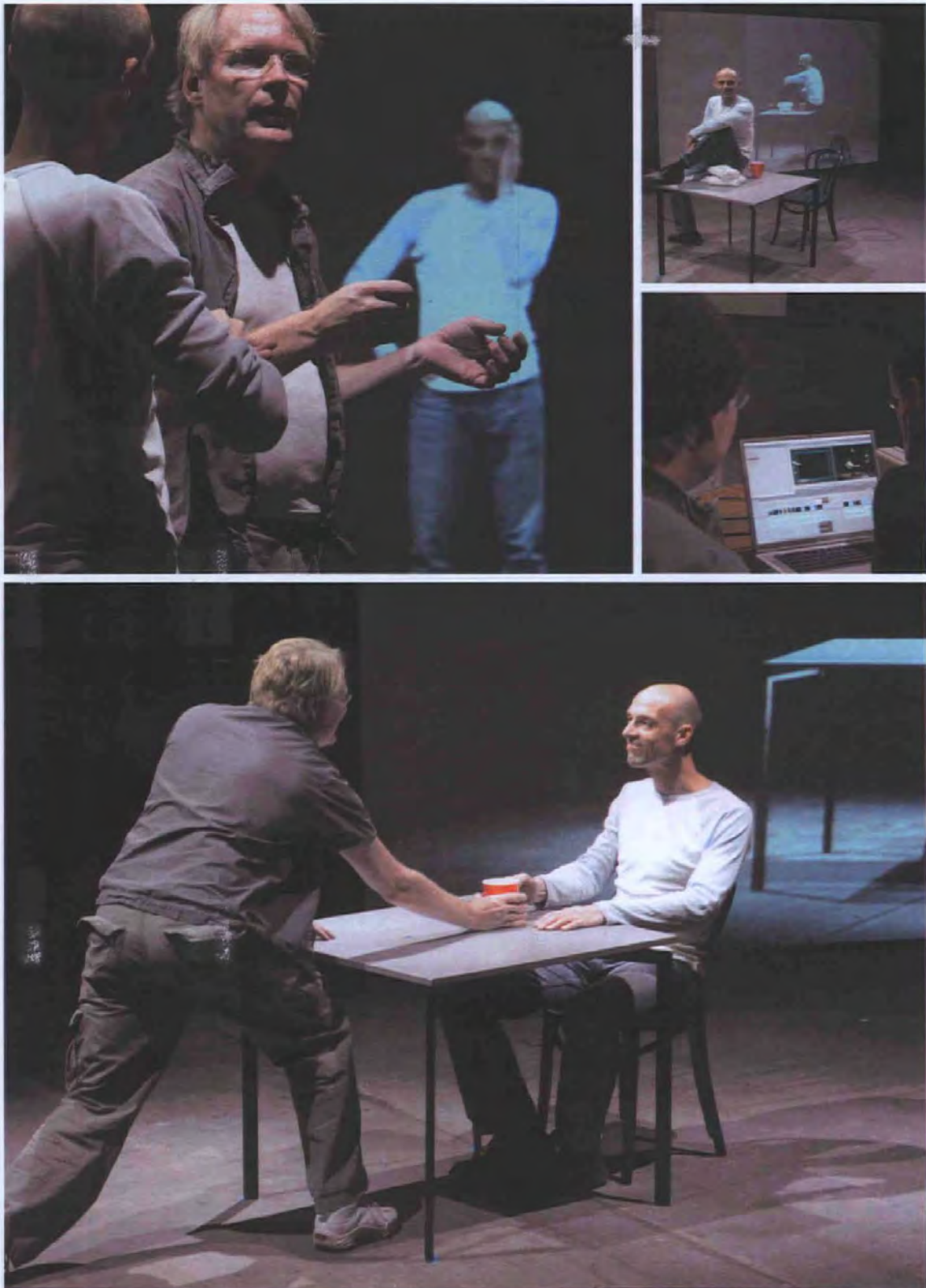


Figure 33 Investigating montage of actual and pre-recorded. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

5.5 Developing scores in-between the actual and virtual performer

Two research events were staged in the performance laboratories to investigate the difference between montage of actual and pre-recorded, as in *Roadmetal-Sweetbread*, and montage of actual and delayed, using real-time feed as in *La Pluralite des Mondes*. The two research events were formal investigations into the dramaturgical parameters of scoring, staged from the strategies identified in relation to the performances of the two directors Maynard Smith and Gagnere. The two laboratory prototype stagings were structured to expose the relation between scoring and intermediality in itself, made explicit with the fewest possible variables, as a formal and methodological investigation.

The inter-relations between the actual and the virtual performer were investigated as a scoring of the in-betweenness, situated in the relation between media operations and performer instructions. The design of the scores integrated instructions and specificities across the compositional components: the performer behaviour; the operations of the media system; and the editing decisions of the pre-recorded material. The scores should facilitate a qualified position for the performers in the performed event, enabling them to negotiate their performer presence in-between the actual and virtual presences.

Please view the documentation video on:

PERFORMANCE LABORATORIES DVD

Track:	Actual + Pre-recorded Virtual
Sequence:	Performance; Investigating Montage of Actual Performer and Pre-recorded Virtual Performer [00'00"- 12'42"]
Sequence:	Actual Performer; Investigating Montage of Actual Performer and Pre-recorded Virtual Performer [12'43"- 16'35"]
Sequence:	Pre-recorded Performer; Investigating Montage of Actual Performer and Pre-recorded Virtual Performer [16'36"- 28'24"]

5.5.1 Investigating montage of actual and pre-recorded

The prototype event investigating montage of actual and pre-recorded virtual performer presence was produced from a detailed script, with two parallel and detailed interrelated scores: one for the live performer and one for his screen performer. The script had been designed from a detailed analysis of the *Sweetbread-Roadmetal* performance, using a similar set-up with a single screen and pre-recorded video footage producing an alternate version of events recorded in the same space. The event was produced progressively by first filming and editing the pre-recorded version, and then rehearsing the live version in relation

to the pre-recorded version. The performance used a simple light-zone as space definition in both actual and virtual space, and used a few simple but significant objects: a table, a chair, and a cup. Part of the activity in the pre-recorded version took place outside the light-zones and extended outside the performance space.

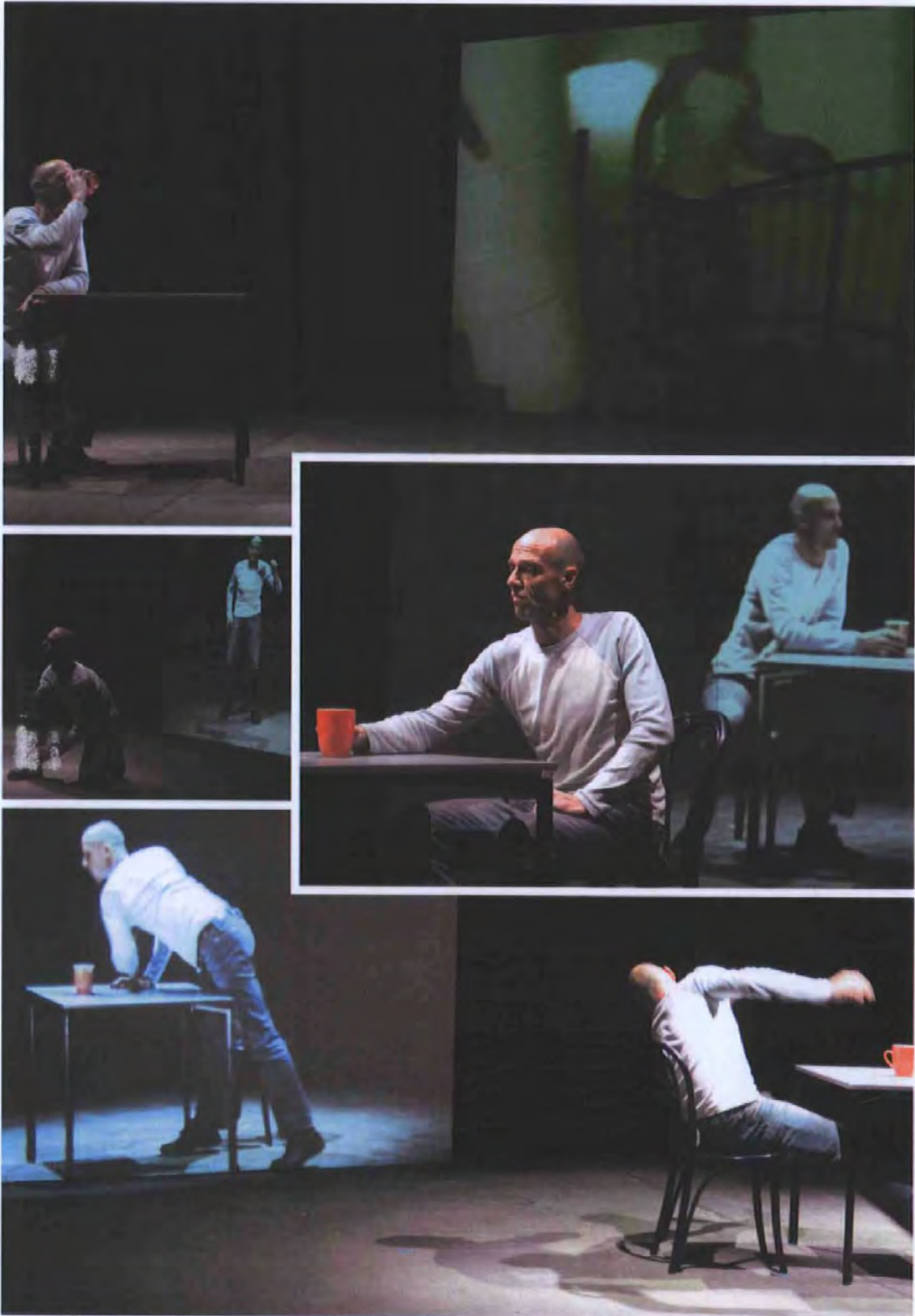


Figure 34 Investigating montage of actual and pre-recorded. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

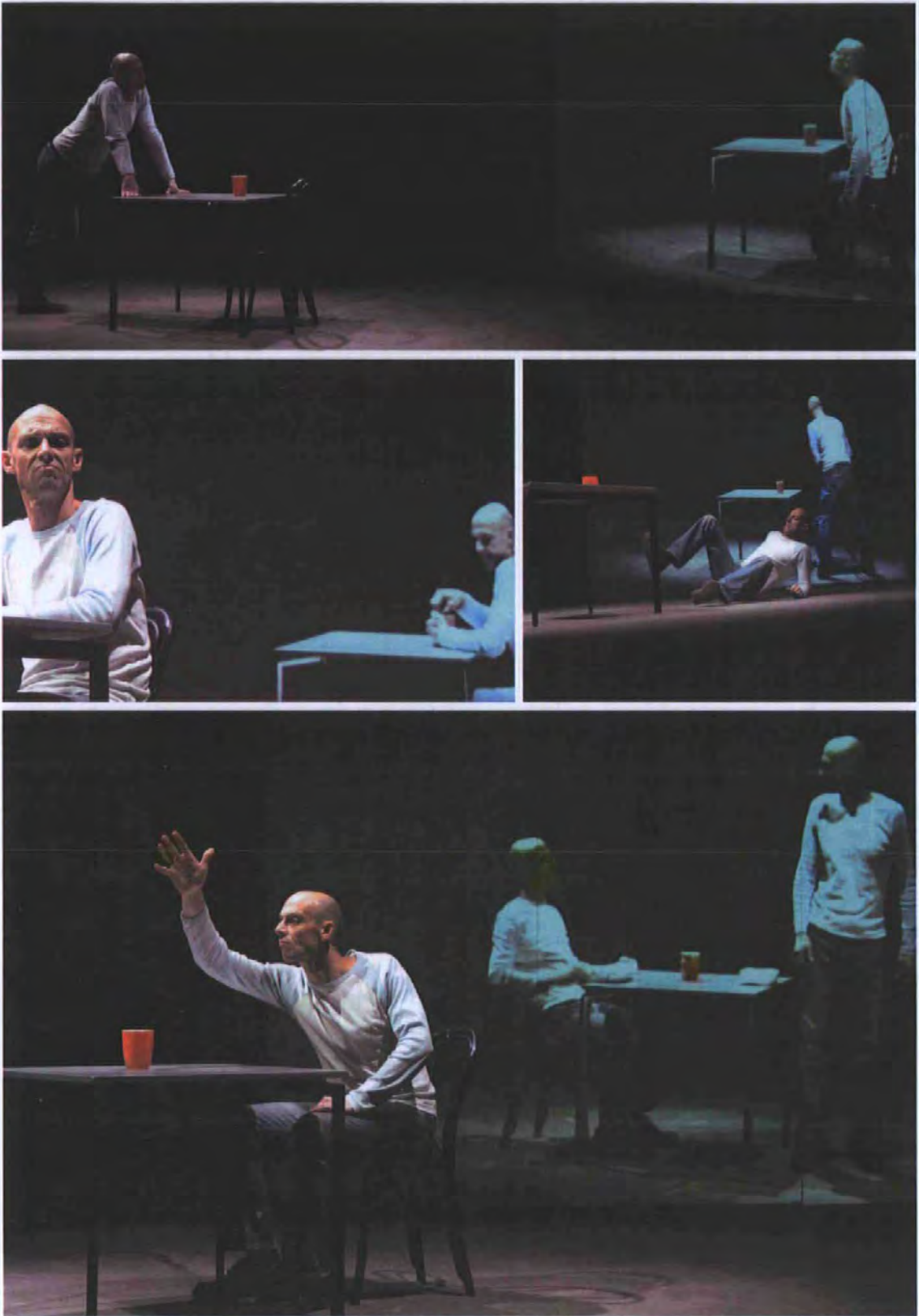


Figure 35 Investigating montage of actual and pre-recorded. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

5.5.1.1 The progression of parallel presence

The research showed that the live and the pre-recorded performer were generating the progression of their presence in the performance site in two distinct ways. The live performer generated presence by simply being there in the space, and could progressively develop a history and quality of presence during the progression of the performance. His activities in the actual space built traces of presence and produced anticipations of forthcoming activities as a distinct feature of his performance. To the contrary, the pre-recorded performer needed to continuously re-state his presence through activity; he was not able to build his presence qualities during the progression of the performance; and he was not accumulating a history of presence. The pre-recorded performer had seemingly no stable presence by himself unless indicated by the presence of the actual performer, and was, in effect, attributed presence characteristics as a consequence of the relation to the actual performer.

The causal interactions between performer activities and object movements in actual and virtual space were linking directly across the domains of body, object and activity. For instance, the chair movements in one space correlated directly to performer movements in the other space, and performer activities interacted unproblematically across space, progressively entering into complicated developments of references between the domain of body, object and activity across the actual and the virtual space.

5.5.2 Investigating montage of actual and delayed

The prototype event investigating montage of actual and delayed performer presence was designed with a feedback system, which recorded and replayed video and sound with a 30 second delay. The staging situated a virtual version of the actual performance filmed at an angle producing a comparable perspective on the event. The performance used a simple light-zone as a space definition, which made the actual and virtual world appear as identical and comparable, and used a few simple but significant objects: a chair, a suitcase, and a pair of shoes. The fixed delay system and the fixed positions of light-zone, camera and projection screen established a fixed site structure, simulating a mirror effect between the actual and the virtual space.

Please view the documentation video on:

PERFORMANCE LABORATORIES DVD

- | | |
|-----------|--|
| Track: | Actual + Delayed Virtual |
| Sequence: | Performance + Fixed Camera; Investigating Montage of Actual Performer and Delayed Virtual Performer [00'00" - 09'40"] |
| Sequence: | Actual Performer; Investigating Montage of Actual Performer and Delayed Virtual Performer [09'41" - 16'59"] |
| Sequence: | Performance + Moving Camera; Investigating Montage of Actual Performer and Delayed Virtual Performer [17'00" - 29'44"] |



Figure 36 Investigating montage of actual and delayed. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.



Figure 37 Investigating montage of actual and delayed. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

The performance was constructed as an open audio/visual feedback operation, leaving the performer to integrate the delay operation in the development of her activities. In the improvised progression of the event the performer developed an understanding of the totality of the situation, embraced and incorporated the system into one correlated behavioural site conception. She performed layers of progressively changing routines, combining and interweaving the activities in both the actual and the virtual space, repeatedly performing a progression of interrelated variations. The performer explored the extended time-span between the actual activity and the virtual re-entry of the same activity as relations between parallel presences, developing an improvised coordination of events. She was the sole contributor to the activities in both modes of presence, and by iterative improvisation she developed an ability to narrate the interlinked activities, altering and interweaving the causal relations between the two modes of presence.

5.5.2.1 Objects, space, performer

The objects were chosen by the way they formed an active relation to the performer and established a contextual metaphoric reference. The objects form a triangular collection and are clearly differentiated in their functionality, each relating to a specific human activity. They can either contain something, be placed on each other, or be placed in relation to each other, generating layers of 'object-space-human' metaphoric relations. In relation to the performer, the objects were something 'to sit on and be positioned by' (chair), something 'to wear and walk with' (shoes), and something 'to keep other things inside and carry with you' (suitcase). The objects are, so to speak, a curated collection of things, which enable multiple reconfigurations and use in the performer's improvisation.

5.5.2.2 Progression of activities

The performer builds a system of actions, moving in clear repeated patterns within the space, while using the objects in various ways: sitting on the chair; moving the chair; running away from the shoes; and so on. The narrated progression produced by these concrete activities, one action followed by the next, left a weaving of 'traces of action' in the space. These traces generated qualities of placeness in the space, continuously maintained and developed by the performer's actions. Through her actions the performer constructed a self-referential action space, emerging from the repetitions of activities and the iterative weaving of references between the objects, the space and the performer.

5.5.2.3 Stretching the moment

The parameters at play opened for a self-referential doubling, a sort of 'stretching of the moment', established by the negotiation between the live actual activities and the delayed virtual activities through feedback. This emergent intermediality site generated attention to the dynamics of the total landscape of activity rather than on the causality between specific actions. The resulting dynamic relations across the actual and the virtual space seemed to translate into hesitation by the performer, promoting a priority of the durational rather than the causal within the complex of actions. Further, the activities seemed to develop a re-ordering of the notions of past, present, and future, suggesting that virtual events could forecast actual events and that actual activities could be past events made present, weaving a complex of simultaneous contradictory causal routes across the past-present-

future scale. These complex time inter-relations increased as the performer progressively incorporated the reflective scenography in her performer presence. The relation between the simple transparent time-space a-synchronicities staged in the event seemed to promote an emergence of an intermediality performance site of expanded timeness and placeness, where an intensified presence in-between actual/virtual presences, and across past-present-future, were emerging.

5.5.3 Correlation between traces of actions between pre-recorded and delayed

The activity of the actual performer built up a sense of placeness in the actual space, accumulating traces of actions, and generating complex interrelationships between the actual actions and the traces of the actual actions. This happened in the actual space of both the pre-recorded and the delayed prototype event, but the two prototypes clearly developed different relations towards the virtual actions, and had their dramaturgical base in respectively time or place as fixed parameters. In the pre-recorded version the time-base was fixed and promoted intermediality in the placeness parameter, whereas in the delayed version the place-base was fixed and promoted intermediality in the timeness parameter.

5.5.3.1 Pre-recorded prototype event

In the prototype event, with a pre-recorded virtual space, the scoring process emphasised detailed performer instructions, first in the production of the pre-recorded version, then in the construction of the integrated activities in-between the actual and the virtual. He explored the dynamics of causal instances between the actual and virtual space based on a progression of events that was already known and embedded in the pre-recorded material. The performer related to often different behaviours by the virtual performer in the pre-recorded material, and composed overlap between the two space conceptions by delicately acting relative to this fixed score.

5.5.3.2 Delayed prototype event

In the prototype event, with delayed feedback, the scoring process emphasised detailed structuring of the scenographic media operations, with specific attention to the delay-time and positions of camera and screen. Consequently, the performer had to take an overview of the operations of the feedback system, and events progressed purely as a consequence of the performers activities, developed through the performer's layering of actions through integrating the feedback operations in her activities. The further she could extend her correlation of actions into the past and the future, the more traces of actions were interweaved between the two space conceptions.

5.6 Combining the actual, the pre-recorded and the delayed

The performance-led research (chapter six) engaged in the overlapping territory between the actual, the pre-recorded and the delayed spaces, to develop a method of scoring intermediality that integrated the three conceptions in one emergent intermediality site. Combining the two strategies in the previous prototype events could possibly generate a dramaturgical structure with a dynamic of both timeness and placeness, where they mutually construct each other's potentials and confront each other's possibilities. The explorative process in the performance-led research investigated how to use the extracted compositional methods and parameters to develop a correlated intermediality consistency, and explored how instructions/specificities in respectively the performers score and in the media operations could be developed through an integrative design process.

5.6.1 The performer as instigator of operations

Grosz suggests that a coordinating concept could be a notion of "corporeal categories" (Grosz, 2001: 32), placing the activities of the performer at the centre of processes of intermediality emergence. This is based on the assumption that "[b]efore space and time are oriented by coordinates, abstract positions, measurements, they coexist with and are defined by the body's here and now" (2008: 72). According to Grosz, the confluence of differently mediated spaces restates the corporeal presence as the central access to the fluidity of timeness and spaceness in complex mediated events:

"Conceptions of space and time are necessarily coordinates of a reinterrogation of the limits of corporality: there are always two mutually defining and interimplicating sets of terms, always defined in necessarily reciprocal terms, because any understanding of bodies requires a spatial and temporal framework. Conversely, space and time themselves remain conceivable insofar as they become accessible for us corporally" (2001: 32).

Intermediality forms of action seem to translate into duration and distance rather than in the time and space parameters of the actual and virtual they are produced by. The intermedial time (stretching the moment) and the intermedial space (overlapping spatialities) are then coordinated in the performer as instigator of the operations.

5.7 The plane of composition in-between mapping and landscape

The next step in the laboratory investigations was to stage a series of prototype events testing integrated design propositions in short improvised situations. The events investigated the compositional parameters of complex integrative designs of performer activities, media operations, and dramaturgical structures. The events involved the use of random chosen text phrases, selected and spoken as part of the instructions in the performer score. The prototype situations tested a variety of scenographic stagings with structures of real-time and delayed media operations. The intent was to build on integrative design strategies of intermediality sites where both the timeness and the placeness was a dynamic part of the performed event.

The compositional attention was towards emergent intermediality sites, developed through a simultaneous process of identifying the mapping and exploring the landscape of the composed events. The concepts of 'mapping' and 'landscape' are two interrelated perspectives on the composition as respectively the structure of scores that make up the composition (mapping), and the same composition as a dramaturgical progression emerging through the performance event (landscape). The compositional concepts of mapping and landscape are brought into use as a dramaturgical model by Lehmann and Bleeker; and as an architectural model by Grosz. Grosz specifies the interrelated concepts in the way that 'mapping' is "the space of the map, that which is regulated by measurable abstract coordinates ... a space whose location or region is abstracted from its lived qualities" (2008: 72), here used to contain the totality of composed scores in whatever media they operate. The concept of 'landscape' then "is that space revealed by sensation, which has no fixed coordinates but transforms and moves as a body passes through it" (2008: 72), here used to contain the emergent firmness of a dramaturgical entity.

5.7.1 Mapping, landscape, traces

The mapping and the landscape are mutually formative in the processes of composing the performance event, generated by the iterative processes of the integrative design procedures, where all elements and media is progressively constructed through performance improvisation until it gains consistency as the final performance score. The emergent compositional environment, in-between the perspectives of mapping and landscape, "becomes a *place of traces*" (Lehmann, 2006:152), forming a consistency of intensities where "the events remain present in their traces after they have happened and passed, time becomes denser" (2006:152). The approach using compositional parameters in-between landscape and mapping in this way are an attempt to respond to the problematic of composing intermediality in performance, where the operational structure, the agencies involved, and the forms of media it produces are mutually formatting on each other's context and therefore also on each other's mediation.

Boenisch identifies the process of intermediality becoming a state of mediation in itself in his discussion of the intermediality compositional strategy of Forsythe:

“In prescribing neither exact movements nor exact meanings, Forsythe invites his dancers and spectators alike to make their choices within his edited edifices, and to select the stimuli they prefer to follow.... *experiencing* a densely woven, sheer infinite network of most minute signs ...[which] *present mediation, present the making of a medium, and present the very working of theatrical presentation....* Intermediality is indeed mediation unfinished. It becomes clear that the ‘inter’ of intermediality is not performed in-between dance and technology, in-between live theatre and mediatized screening, but touches directly on the very process of mediation” (2006: 161).

The investigation was set up as a series of habitats for improvisation, where each environment had specific procedures for the activities, and was arranged with specific integrated operations. The interweaving of activity and positions in the feedback flow of the scenographic settings were realised to identify the relative influence of media operations and instructions on the characteristics of the totality of the performance material.

5.7.2 Integrative design with priority on mapping

A selection of the laboratory situations had a priority towards the structures of the operations involved; a priority of the mapping aspects of the compositional process. These setups were staged with 3x3 metres projection screens, and delayed feedback (9-30 seconds) from audio and video recordings from the activity in a variety of 1-3 light-zones. The microphones recorded the activity noise as well as the speaking of text. The flows of activity progressed by performers picking text snippets; walking into and between the light-zones; and, at selected moments, choose from what posture and in what mode to speak the text. The stagings had 2-3 overlapping spatial conceptions, using the technological media to enable presence through direct channels and remote entry, generating an overlapping and interweaved placeness of the actual and the virtual spaces. The stagings emphasised the text interpretations as patterns of announcements, promoted by the randomness of text selection and mode of speaking, and emphasised the movements as patterns guided by rules of walking and standing.

Please view the documentation video on:

PERFORMANCE LABORATORIES DVD

Track: Compositional Mapping

Sequence: Three spots, two delays & random text;

Investigating Compositional Mapping [00'00"- 12'52"]

Sequence: Two sided delay & random text;

Investigating Compositional Mapping [12'53"- 24'30"]



Figure 38 Composing in-between mapping and landscape. Focus on mapping. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

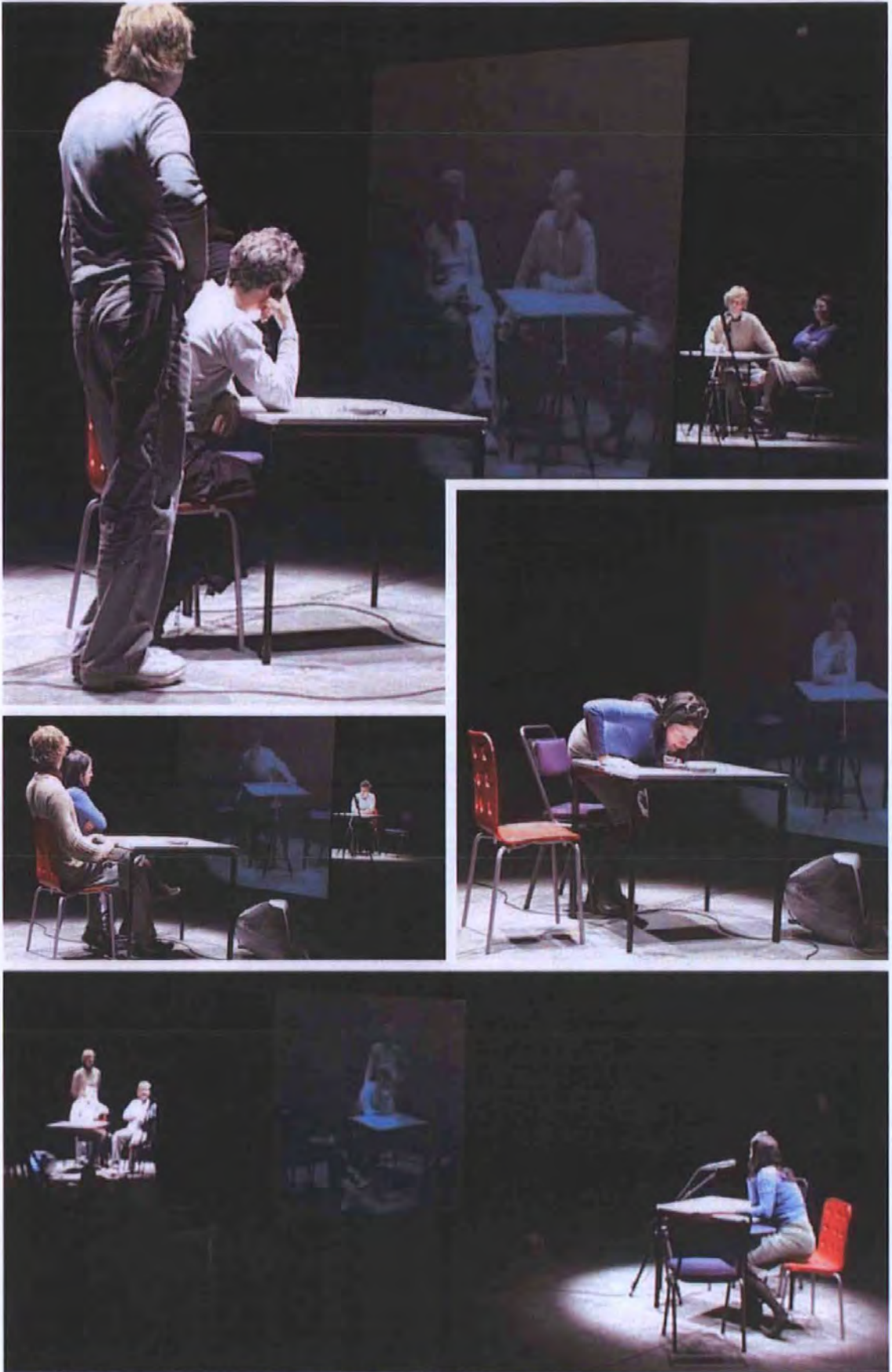


Figure 39 Composing in-between mapping and landscape. Focus on mapping. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

5.7.3 Integrative design with priority on landscape

Another selection of the laboratory situations had a priority towards the organisations of the operations involved; a priority of the landscape aspects of the compositional process. The flow of activity progressed by the combined authorial agencies of all the involved participants, be it performers speaking and moving, dramatists composing the texts on the spot, or camera operators controlling the view of the camera. These stagings worked with a variation of size of projection screens, ranging from a monitor size to a full back projection 5x10 metres, and combined several alternating camera viewing perspectives, from above or from low floor position, to specifically make distance between the actual and the virtual. Spaces were nested within (or in the context of) other spaces, and the media operations were intertwined, transforming the virtual presences through every media operation. The stagings used combinations and dynamic changes of 9-30 seconds delayed feedback from audio and video recordings in-between the activity in differently constructed light-zones, establishing a relative placeness and timeness of the actual and the virtual spaces.

Please view the documentation video on:

PERFORMANCE LABORATORIES DVD

Track:	Compositional Landscape
Sequence:	Moving camera, delay & composed text; Investigating Compositional Landscapes [00'00" - 21'11"]
Sequence:	Scales, delay & random text; Investigating Compositional Landscapes [21'12" - 23'19"]

5.7.4 Traces of action between mapping and landscape

The stagings with priority of the mapping aspects promoted structured improvisations that, interestingly, could go on endlessly, continually mutating into new patterns from the emerging traces of actions. In the iterative testing of these designed situations the narration deepened in content by their variations of activity, rather than promoting transformations of context. Conversely the stagings with priority of the landscape aspects promoted the evolution of sequences of meaningful events, which became an organised pattern of a continuously evolving narration, deepening in content by transformation of context rather than variation of activity. The compositional approaches developed towards the integrative designs of performer activities, media operations, and dramaturgical structures and established the starting point for the production of the prototype performance, where a selection of distinct integrative designs were staged as an exemplary collection of intermediality sites.



Figure 40 Composing in-between mapping and landscape. Focus on landscape. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

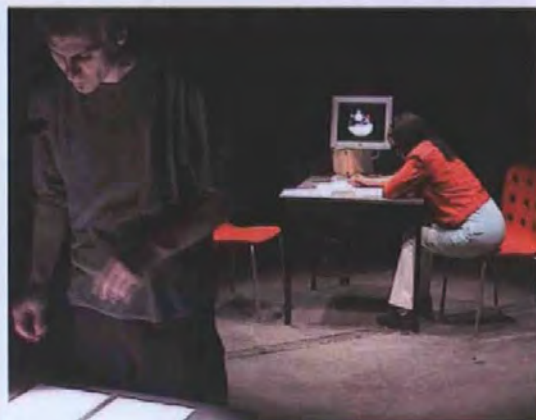


Figure 41 Composing in-between mapping and landscape. Focus on landscape. Performance Laboratories. The Black Box performance space Kanonhallen, Copenhagen. 2004-5.

Chapter Six

Prototype Performance

6.1 Prototyping performance composition

The developed integrative design parameters were realised into a prototype performance, where the potentials for a dramaturgy of intermediality were actualised. The intermediality sites are, as discussed in previous chapters, emergent entities in-between media operations, which become apparent when performed, and therefore the actualisation of intermediality sites necessarily needs to be staged to emerge. The prototype performance was constructed to stage each of the four intermediality forms, in each scene following a specific integrative design strategy and situating a specific intermediality site. The structure of the designed media operations in each scene is exposed and made explicit to the audience as part of the delivered performance form.

The prototype performance constitutes a channel to a wider dissemination of the generated knowledge of the field of performance practice, recognising that knowledge on composition in performance to some extent becomes apparent and purposefully can be made accessible through the performance event. The conception of a performance as a prototype builds on traditions in theatre practice to convey insights through specifically designed staged events. Prototype events in theatre practice are sometimes called 'études' (Meyerhold and Bauhaus) or 'work demonstrations' (Odin Theatre), designed to convey how specific compositional intents can be realised as a complex of strategies.

6.2 Production process of the prototype performance

The production process of the research performance *Still I Know Who I Am* was structured into four phases, progressively realised over six months: 1) forming the performance material; 2) developing a dramaturgical relation to the intermediality sites envisioned; 3) composing the intermediality sites; and 4) performing the event. The production explicitly focused on realising distinct types of intermediality compositions, using the developed design strategies to integrate performers in a reflective scenography with video feedback.

6.2.1 Forming the performance material

In the first phase of the production, the basic media operations and the performers' behavioural characteristics were identified and refined. The

performers had to learn a whole new set of reflexes, and had to be able to distinguish between different modes of presence in the intermedial scenario, often being active simultaneously as both actual and virtual performers. This phase of the production was not primarily focused on expressive qualities or promoting meaningfulness on any level, but structured the performer activities and media operations into integrated performance material. The designed mediality conceptions included a variety of abstractions on presence and media feedback, which was then structured into an initial level of behavioural form-concepts and intermedia operations.

6.2.2 Developing a dramaturgical relation to the intermediality sites envisioned

The second phase preliminary developed dramaturgical relations in-between performer activity and media operations. This process of iterative integrative design processes developed an initial dramaturgical consistency, identifying and formalising the specific compositional parameters relevant to the intended intermediality sites.

6.2.3 Composing the intermediality sites

The third phase of the production process developed the actual composition of the performance into a detailed and firmly structured progression of scores. Accordingly, the reflective scenography and the developed performer technique was formed into a composition of correlated activity, designing the integrated activities in-between performers and video feedback environments, and defining the specificities of presences within the intermediality time-space complex. The composition process employed iterative phases of improvisation, progressively building on the composition one level after the other, weaving the final performance landscape as a pattern of instructions and specificities. This landscape of explored possibilities was set into a pattern of interrelated scores, a mapping on which the performance was to be realised.

6.2.4 Performing the event

In this final phase – leaving the rehearsal environment and meeting the audience – the mapping of prepared and learned scores were internalised by the performers, and they altered their professional presence from being within a process concentrated on building, learning and refining the compositional structure, towards using the mapped structures and the incorporated conceptions of the landscape of the play to realise the composed event, performing the intermediality sites embedded in the composition.

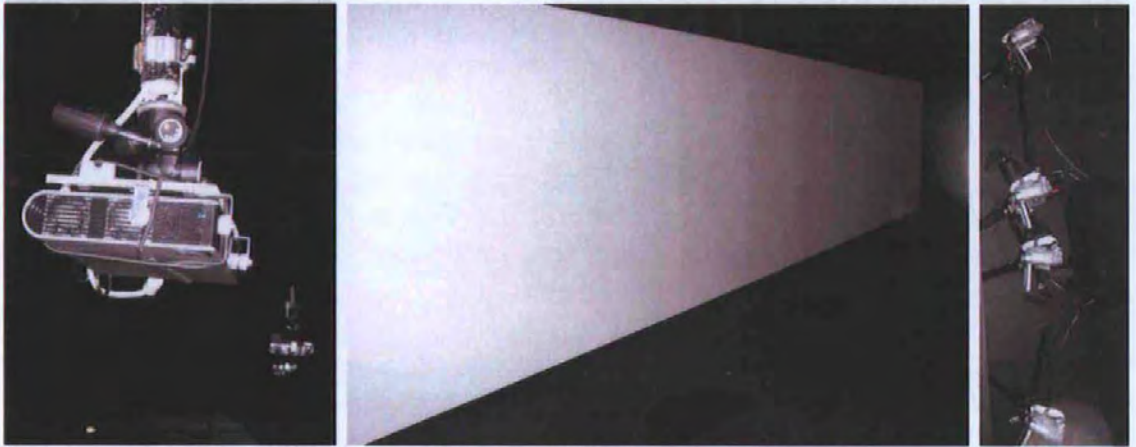


Figure 42 Projector, screen, cameras. *Still I Know Who I Am*, Copenhagen. 2006.

6.3 Basic stage design specificities

6.3.1 Costumes

The costumes were chosen to situate the performers as 'ready-mades', as products of current society made to a standard specification, available straight away, not needing to be specially created or devised. The costumes were found by choosing among mass-produced articles, selected to compose a coherent collection of standardised and relatively timeless items for the population of the performance. The choice of costumes was further picked out for optical reasons, closely related to the limitations of the video medium. The sharp contour between the white costumes and the dark environment made the presence of the virtual performers distinctly visual in the video projections. The large spectrum of shades in the white costumes further articulated the visual expression of the sculptural qualities of the performers, and enhanced the details of the performers' actions, by producing clearly visible and responsive variations in the shading. It was technically possible to reproduce a similar whiteness quality of the costumes in the video projections as in the live performance environments, thus enhancing the desired similarities between the virtual and actual performers.

6.3.2 Space design and audience positions

The stage space was 9 x 20 meters in total, including all scenographic elements and the audience in one setting. The staging had an extended projection screen on the one long side facing the audience seating on the opposite long side. The design of each scene was achieved by a progressive change in use of the stage area, the function of the media operations, and the light-zones forming the space.

The soundscape in the performance was designed specifically to each scene, composed in the style of music concrete. The progression of the audio score functioned as a guide and structuring device for the performers in their interaction with the reflective scenography, and produced a distinct auditive context for each scene. Throughout the performance the performers' speech was recorded, transformed and transmitted as part of the mediating feedback system.

The audience was placed within the performance space, standing inside the performer area in scene one, and seated in front of the wide projection screen in scenes two and three. The viewing panorama of the ultra-wide screen included the peripheral sight of the audience members, making it impossible to overview the whole of the performance in one glance. The audience had to turn their heads to compose an overall visual impression of the performance in their imagination.

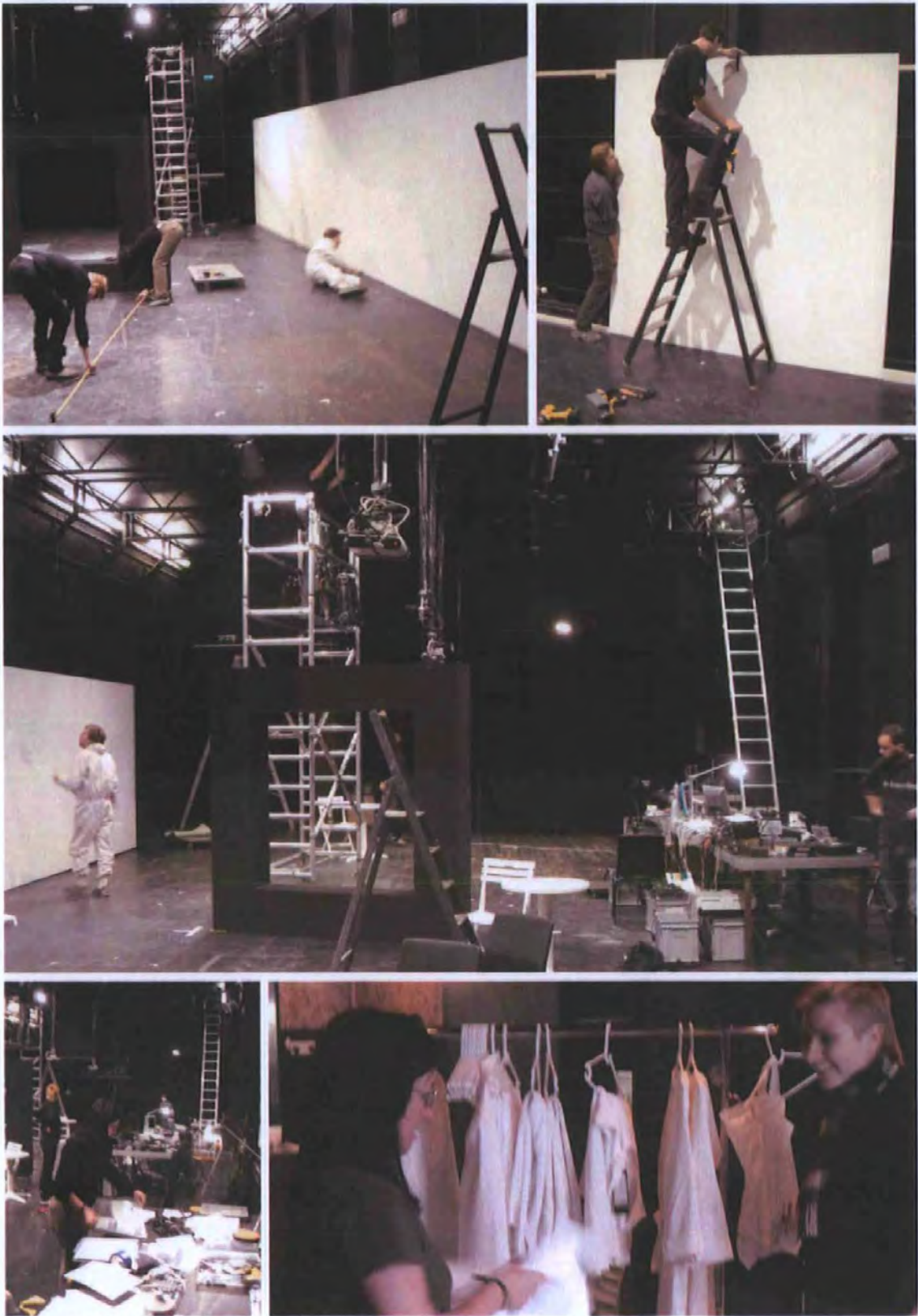
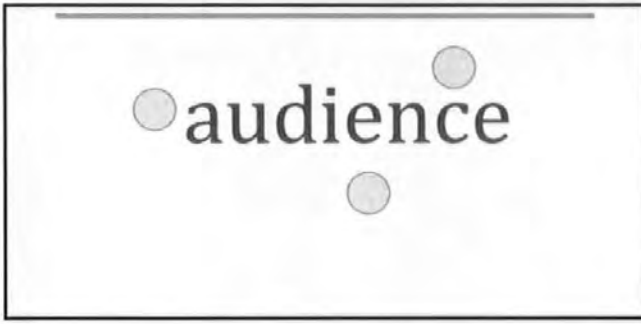
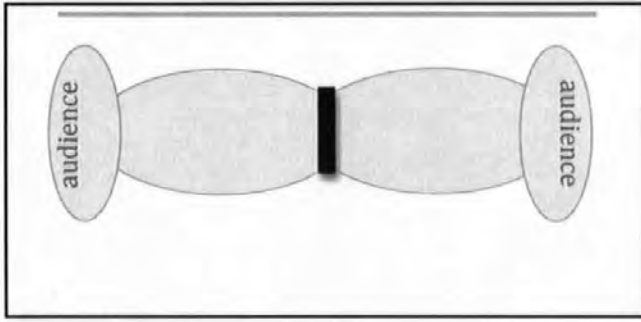


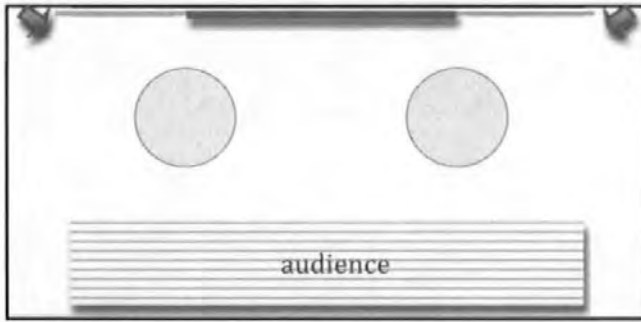
Figure 43 Scenographic construction. *Still I Know Who I Am*, Copenhagen. 2006.



Entre



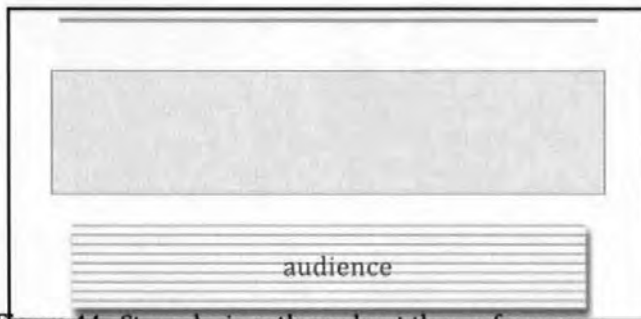
Scene
One



Scene
Two



Scene
Three



Scene
Four

Figure 44 Stage designs throughout the performance.

6.4 The Performance *Still I Know Who I Am*

The prototype performance *Still I Know Who I Am* was held on four evenings in Copenhagen, October 2006. The performance consisted of four scenes, each with their specific intermediality consistency, composed and realised through dramaturgical strategies developed in the practice-led research in the laboratories.

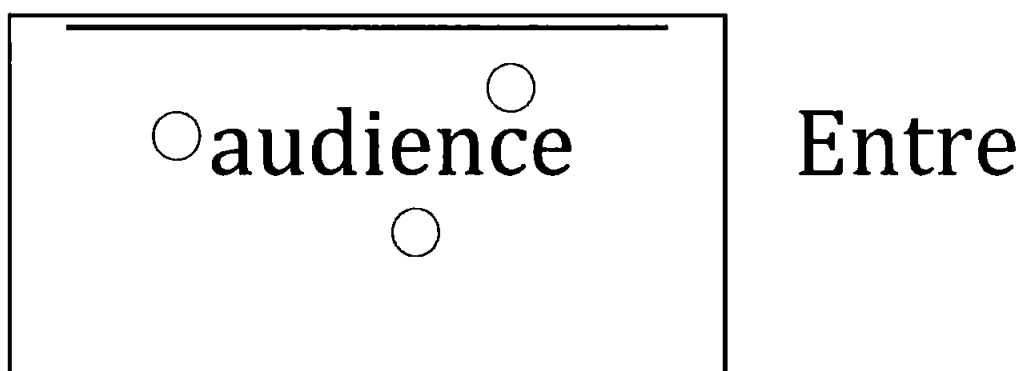


Figure 45 Stage design when the audience enters. *Still I Know Who I Am*, Copenhagen, 2006.

6.4.1 The audience entering the performance space

Each of the three performers stood in their own spotlights as stylised mannequins/stewards, guiding the audience into the space and towards the two audience areas. They used a very small repertoire of guiding gestures similar to when police guide traffic. The entrance of the audience was formed by a set of compositional parameters: 1) the distance between the spoken text and the transformed speaker voice; 2) the distance between the narrow light-zones with the performers and the vast environment of darkness; and 3) the distance between the performers presence and the audience presence.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene One
Sequence: Still I Know Who I Am;
Scene One; Entrance [00'00" - 03'16"]

6.4.1.1 The distance between the spoken text and the transformed speaker voice

The performers had a fixed set of texts that only sparsely allowed them to give verbal guidance. The actual voices were intimate and too weak to be comprehended easily. All speech was recorded by wireless microphones, transformed to a compressed, thin and distanced loudspeaker-voice, and played back in real-time at the same locations as the specific performer speaking, generating a combined extended voice in which the actual and virtual voices were synchronised. In this way, the performers gave an artificial voice to themselves through the media feedback system, as puppeteers, with an extended voice range in-between the actual voice and the virtual feedback. The audio feedback system produced a mode of listening for the audience in-between the not really audible actual speech and the virtual machinic voices, but both voices were still firmly attached to the live performers speech activity.

6.4.1.2 The distance between the narrow light-zones with the performers and the vast environment of darkness

The audience was situated inside the performance space, in a landscape of degrees of darkness, pointed out and framed in relation to three sharp light-zones inhabited by the performers. This scenographic design used a reverse principle of light: the lit places were only there to qualify the darkness, not to place attention on the performers, but giving the audience a common landscape of grades of darkness in which to explore their presence.

6.4.1.3 The distance between the performer presence and the audience presence

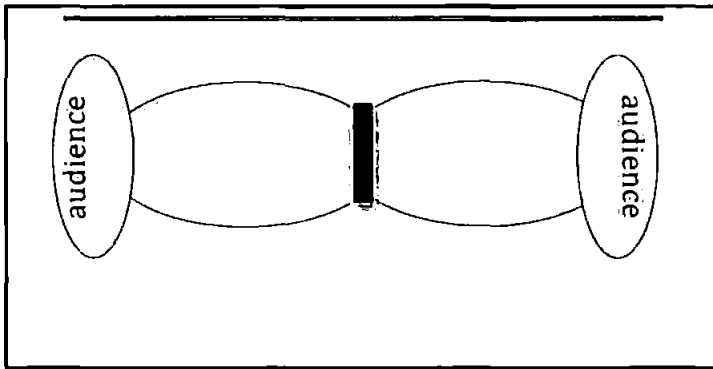
The coordinated movement-dynamics (the choreography of the performers) and text-dynamics (the performers speech patterns) generated a set of intersecting rhythmical audio-visual planes. This audio-visual landscape produced a context of spatial sensation in which the audience could explore their own sense of presence, in-between the audience's experience of their own behaviour and the context of performer activities. The integration of the audience in the operations of the performance widened their attention span in specific ways, and in this way formatted their sense of presence and attention towards an intermediality mode of sensation, that, later in the performance, would include the video feedback operations.



Figure 46 The audience entering the performance space. *Still I Know Who I Am*, Copenhagen, 2006.

6.4.2 Scene One: framing the audience

In the first scene the audience was separated into two groups by a large frame-object, which generated a performance space in-between their mutual viewing of each other. The audience was treated partly as participators performing their own presence, and partly as spectators engaged with different modes of perception. This audience relation was nurtured further with a stylised performer pattern within their space of attention, qualifying the visitor's reciprocated gaze with physical performer articulations.



Scene One

Figure 47 Stage plan, Scene One: frame object, light-zones and audience positions.

6.4.2.1 Performing the frame

The concrete frame-object immediately situated the two audience groups on either side of the structure in a focused relationship. One could say that it was a very literal use of the Goffman (1974) concept of the frame, physically building a frame and using it to situate framed views. The concrete frame has a special effect when it is placed as a concrete object within a group of people. The experience of each other is distinctly different whether the relationship is communicated through the frame or outside of the frame, and these two routes of attention are experienced as equally present simultaneously. In this way, the frame-object establishes a simple mediating structure that generates two parallel sensations within the same experience. This initiating phase was part of the progression of the performance to bring attention to the intermediality aspect of concrete situating structures, before entering the reflective environment where the video feedback systems generated further modes of intermediality. The audience was in this way guided away from expecting illusionary and fictional qualities, and given a sensation of the concrete presence qualities between differently mediated views.

Please view the documentation video on:

PROTOTYPE/PERFORMANCE DVD

Track: Scene One
Sequence: Still I Know Who I Am;
Scene One [03'17"- 12'02"]



Figure 48 Scene One: the audience on stage in the performance. *Still I Know Who I Am*, Copenhagen, 2006.



Figure 49 Scene One: the audience on stage in the performance. *Still I Know Who I Am*, Copenhagen, 2006.

6.4.2.2 The performers' activity

The performers used the attention between the audience groups as site for their performance. The performer activities were defined by a set of behavioural instructions and space specificities, and the basic performer score was constructed by figurative positions and ways of travelling between the positions, ordered in a fixed sequential development. The score contained specific instructions on the sculptural formation of their bodies and their direction of attention. The stage was divided into zones with specific placeness qualities, and the collaborative engagement of the performers was designed into a progression of common patterns of positions and movements. The texts were composed with alternating speaker positions and shifting distances of address. The soundscape was generated by the speech activity, scored in detail, rhythmically structuring the mode of speaking and the relation between pause and speech. The many interwoven activities of the participatory audience and the performers converged, and orchestrated the emergence of an in-between state of several modes of performing and observing, a synthetic intermediality site.

6.4.2.3 Scene transition: analogue and virtual mirroring

The transition to the next scene confronted the audience with a virtual mirror through video feedback, contrasting the previous concrete mirror effect of the frame-object. The black cover was removed from the centre part of the ultra-wide screen and a real-time video stream from the two cameras on the edge of the screen was projected. The audience members were guided by the performers to the seating area opposite the projection screen. The video feedback mirror effect gave the audience a first hand experience of the function of the media operations at play in the rest of the performance.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene One

Sequence: Still I Know Who I Am;

Scene One; Scene Transition [12'03"- 14'05"]

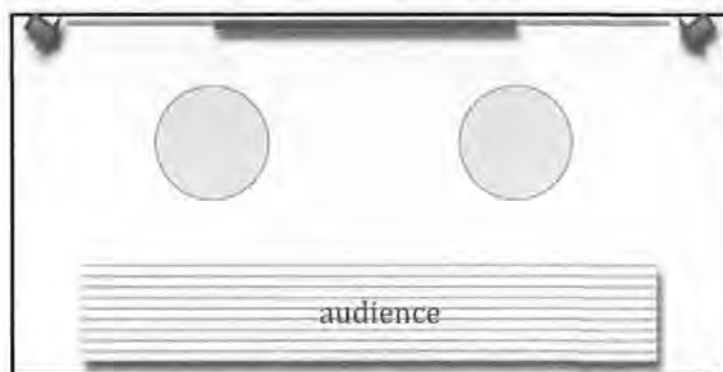
This short event in the performance enabled the audience to see themselves in real-time, reflected as a mirror image in the virtual projected world, and at the same time they also viewed themselves viewing themselves. They saw the direct and un-altered feedback through the video feedback operation, going through experiences of seeing yourself, see yourself looking at you, see other people see you looking at yourself and them etc. The audience signalled to each other and investigated the possibilities of communicating and connecting through the reflective environment, and, in this way, explored the functional structure of the reflective scenography, incorporating knowledge of its operation as a reference for their further experiences.



Figure 50 Scene transition from Scene One: mirror reflection of the audience. *Still I Know Who I Am*, Copenhagen, 2006.

6.4.3 Scene Two: stereophonic rhythmical feedback

The scenographic arrangement was designed with two light-zones just far enough away from each other to make it impossible for the audience to have attention on them both at any one moment. Due to the physical distance between the light-zones, the performers had a considerable distance to travel, emphasising their entering and leaving the light-zones. The spatial balance between dark and lit areas gave darkness and lightness equal prominence, and made activity in darkness as present as activity in lightness. This equality was brought into dissonance because the performer activity in the darkness was only visible in the actual space but invisible in the virtual space. In this way, the experience of the performance included a constant active change of view, and a view of the totality of the set could only be composed internally as an imaginary composite. This extended viewing condition made the relation in-between actions explicit, and the rhythmical dynamics of the construction was brought into focus, rather than the intentions of the individual character on stage.



Scene Two

Figure 51 Stage plan, Scene Two: screen size, camera, light-zone and audience positions.

6.4.3.1 Duration between the actual and the virtual

The progression of scene two fell in three parts, each dominated by one performer at the time. The three sub-scenes each evolved a specific rhythmic world, each closely connected to an increased duration of the delay. The two virtual projections were each delayed with an individual delay-factor, and the duration of the delay between the actual actions and the re-entry as virtual actions progressed through the three sub-scenes. The changing delay operations produced three different time-frames, which generated three different constructions of how the future-present-past correlation between the actual and virtual performers orchestrated an intermediality site.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene Two
Sequence: Still I Know Who I Am;
Scene Two [00'00"- 20'01"]

'Present' – No delay

The real-time feedback of the virtual performer is sensed as a mirror effect on the actual, delivering an extra view on the same activity.

'Interference' – 0-3 seconds delay

The relation between the virtual and actual performer is sensed as a disturbing or resonating difference between an original and a re-entry, generating a sense of an extended being with a distinct dual presence.

'Echo' – 3-4 seconds delay

The virtual performer is sensed as an echo or shadow following the live activity, as a direct and linked consequence but through a mediating system.

'Memory/re-entry' – 5-18 seconds delay

The virtual performer is sensed as a re-investigation or re-appearance of the already observed, but with enough distance to the actual to generate a possibility of comparative reflection, flickering between whether the actual or the virtual is the originator of the activity.

'Other entity' – More than 19 seconds delay

The time-distance beyond which the virtual performer is sensed to enter the domain of either 'another entity' or a re-entry of the actual performer but with its own intentions and identity.

Figure 52 The sensation of relative presence between actual and delayed virtual.

6.4.3.2 Stereophonic rhythms

Scene two was composed of rhythmic structures of the performer's spatial positions and activities. The performers moved back and forth between the two light-zones, articulating the relation between their actual and virtual presence in the two actual and the four virtual projected light-zones. They emphasised the relations with choreographies that included the activity of both actual and virtual light-zones in rhythmically composed sequences. The two cameras, positioned on the edge of the screen and filming slightly from the back of the stage from each side, formed a triangular shape with the audience at the third viewing position. The view of the three separate perspectives composed into one montage of perspectives, evoked a conflict in the construction of space, contrasting the intersection in-between the actual and the virtual spaces. Through the three sub-scenes the montage of virtual perspectives were altered, changing what camera connected to which projection, as a progression through three different montages of space perspectives.

6.4.3.3 Actual and virtual memory traces

The perspective constructions gave attention to the interrelations and differences in-between the actual and virtual presences rather than to the actual and virtual as separate space conceptions (as in *Roadmetal Sweetbread* discussed earlier). The very different ways that presence is generated in actual and virtual space were

identified in the laboratories, and constituted a core part of the compositional parameters of this scene. In the actual light-zones the action of the performers left traces of their actions, as memories of actions, which could be related to and built on in the next actions. The performer could give attention to actions they had just performed in the other light-zone, or generate expectation of actions that would come next. Contrary to this, the virtual light-zones had no sensation of traces of actions attached since presence in the virtual realm has to be continuously re-constituted. As a consequence, the causal relation between actual and virtual presences were disrupted, and instead, they became linked by rhythmical correspondence, which generated an intermediality site emerging from the complex relations in-between the actual actions and the re-entry of the virtual actions on the screen.

6.4.3.4 Contrasting counter actions

The lead performer in each sub-scene was contrasted by the other two performers by way of counter actions, performed in a distinctly different mode of performing. This established a formal reference to the leading figure, enabling a focus on the intermediality site as an articulate activity in itself.

6.4.3.5 Scene Two, Part One: intimate self-reference

The delay of, respectively, 5 and 9 seconds in the first sub-scene, produced a close and intimate relation between the actual and the virtual presence. The actress explored her possible roles as in a mirror cabinet, attentively observing herself. She sought to sense herself extended through both her virtual and actual presences, testing the softness of relative presences between the actual and virtual in a fluent flow of self-observing behaviour. She investigated the experience of herself experiencing the reflective structure, exposing herself in the light-zones, pointing, looking and spelling out the mechanics of the feedback in relation to different modes of sensation and possible emerging meaningfulness. In a way she lived inside her self-reflection, inhabiting the intermediality site generated by the actual and virtual presences, constantly longing for touch and closeness. The counter-action was performed as odd, edged, sculptural postures in the areas of darkness. The performer produced very forceful and twisted figures, accentuating a spectre of edgy actions as a contrasting tension to the sensitive activities of the leading figure.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene Two
Sequence: Still I Know Who I Am;
Scene Two; Part One [00'00"- 06'59"]

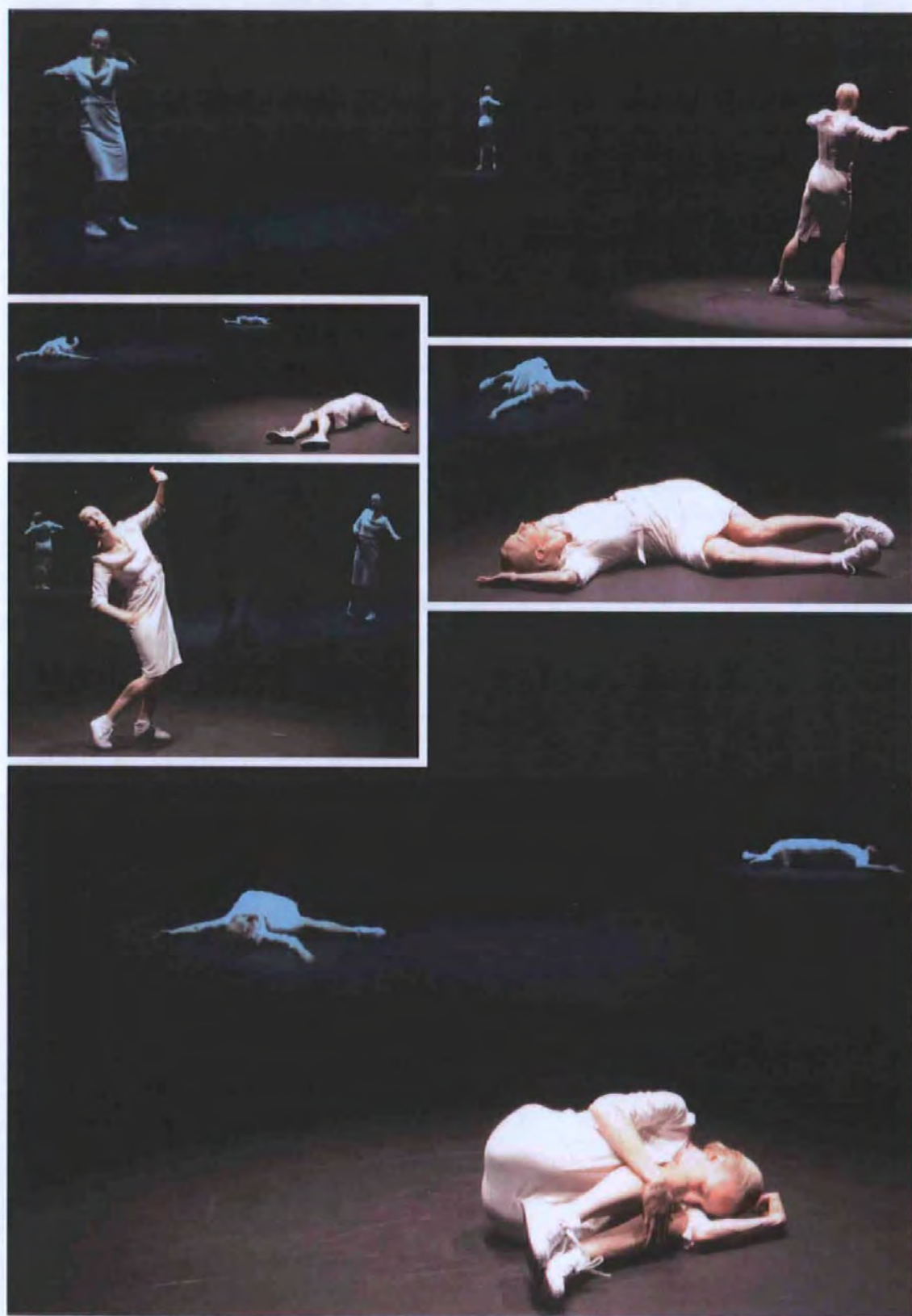


Figure 53 Scene Two, Part One of the performance *Still I Know Who I Am*, Copenhagen, 2006.

6.4.3.6 Scene Two, Part Two: rhythmic patterns

The delay of, respectively, 14 and 19 seconds in the second sub-scene, produced an echoing and self-reflective environment. The performer pursued a task of building and maintaining a rhythmic pattern between her presence in the two actual and four virtual spaces; a vivid pointing at the rhythmical relations in-between presences. She delivered short phrases of activity, and by repetition built them into a coherent landscape of interrelated movement phrases. She produced a self-referential expressive dance, ecstatic in her narcissism and passionate in her self-exposure, as a rhythmic dance in-between her presences. The actual/virtual relations, emphasised through the landscape of rhythmic patterns, evolved into a consistent intermediality site throughout the scene. A distinct rhythmical pattern occurred when she took her shoes off and put them on, repeating the movements in slight variation. This activity developed a relation between the actions: 'take shoes off' and 'put shoes on', as they occurred asynchronously in several actual and virtual incidents, developing new arbitrary causal relations within the actual/virtual montage.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene Two
Sequence: Still I Know Who I Am;
 Scene Two; Part Two [07'00"- 12'49"]

The counter action was performed by the two other performers, who continuously moved as a couple in straight lines across the space. They moved mostly in the areas of darkness and only occasionally passed through the light-zones. They produced a stable and uninterrupted trail of 'moving sculptures', generating a drone of non-rhythmic action as a reference to the leading figure.

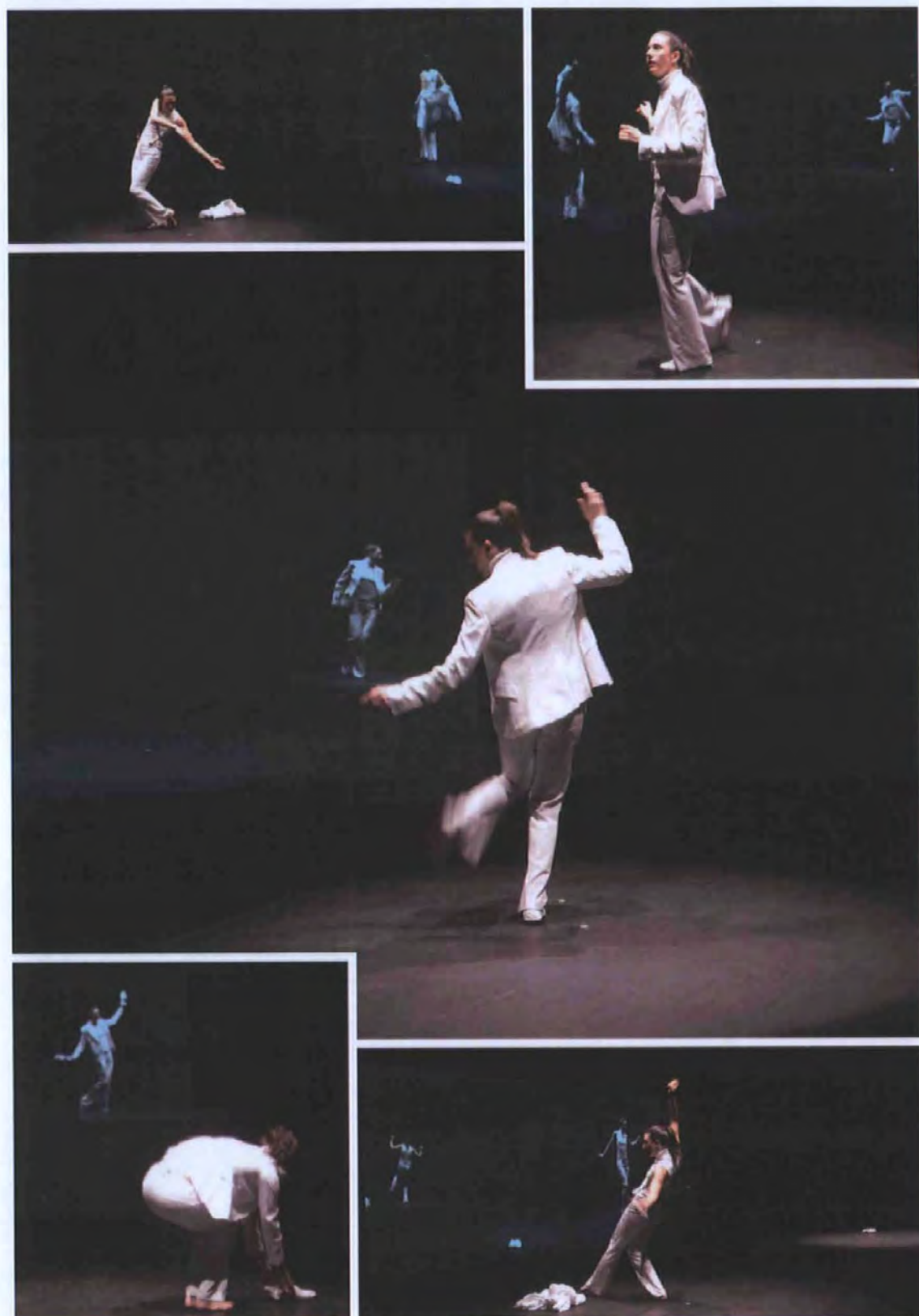


Figure 54 Scene Two, Part Two of the performance *Still I Know Who I Am*, Copenhagen, 2006.

6.4.3.7 Scene Two, Part Three: confrontation of re-entries

The delay of, respectively, 26 and 32 seconds in the third sub-scene, produced a pattern of re-entries and copies to interact with. The performer developed a territorial fight between his actual and virtual presences promoting an aggressive self-conflict. He was chased by his own virtual presences and powerfully interacting with his own returning actions. At moments, he ran in a specific coordinated way, back and forth between the two actual light-zones, so that his real running combined with the virtual running were, for instance, forming a visual pattern of three men running in a circle. Through his confrontational style he went beyond the limits of the spaces, attaching the borders and distinctions between the actual and virtual. The two women performed the counter actions, by maintaining an extra slow but high-tensioned walk, and spiralled along the borders of the light-zones, between lightness and darkness, as mechanical sculptures.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene Two

Sequence: Still I Know Who I Am;

Scene Two; Part Three [12'50"- 20'00"]

6.4.3.8 Dynamic space/time consistency

The choreographies in scene two formed patterns of correlations between activities in the actual and the virtual space, which developed a consistency of an in-between site, where notions of space and time were transformed into dynamic intensities of spaceness and timeness. The intensified sense of spaceness was facilitated by the triangular space construction between the actual and the two virtual and delayed perspectives. The dynamic relationship between these actual/virtual space conceptions generated a focus on the relation between actions, rather than the relation between spaces. The intensified sense of timeness was generated by the durational difference between the three views of the performer activity, the actual and the two virtual and delayed presences. The dynamic relationship between the actual/virtual presences continuously reconfigured their relative occurrences, either as a past, present or future of each other's activities. Causal relations were disrupted, and a sense of linear progression could no longer be maintained. The focus became the narration emerging in-between the dynamic relation of actions, and the intermediality site was promoted through a confluence of strategies in-between actual and virtual presences. The emerging intermediality sites used rhythm and seriality as formal and trans-medial vehicles to establish the dynamic intermedial relationships.



Figure 55 Scene Two, Part Three of the performance *Still I Know Who I Am*, Copenhagen, 2006.

6.4.4 Scene Three: 20 views on an absent site

Entering scene three, the stage setting shifted in two ways. Firstly, the projection screen was fully uncovered and expanded to its full width of 14 metres, reaching beyond the field of view from most audience positions. Secondly, the video streams came from an ultra-wide angle shot on the right side of the space, which resulted in a crossed two way panoramic view of the stage: a view across the real space and in-depth in the virtual space. These two views were too different to be contained as two views of the same space, although it was evident that they showed the same situation. In this tension, in-between a paradox of perspectives, the scene unfolded. The side view included the projection screen in its viewing scope and thus generated continuous feedback within the video media itself.



Scene Three

Figure 56 Stage plan, Scene Three: screen size, camera, light-zone and audience positions.

The scene developed as a sequence of 20 events, clearly separated with short blackouts of the light and breaks in the soundscape. The scene was essentially 20 different stagings of the same event, as 20 different interpretations spread over time as a sequential progression. The first 18 events were hectic 30-90 second sceneries, of which 6 events only contained sparse blips of action or featured total darkness with no visible action at all. This was followed by two events, performed in slow and ultraslow pace, extending 2-5 minutes. The clear sectioning and progression were designed to enhance a sense of comparability between the 20 events, and to frame the rhythmic replay of essentially the same 'story' again and again as the narration. The formal structure allowed the development of events to be formally related, and promoted the emergence of a narrating process rather than forming a linear narrative progression.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene Three

Sequence: Still I Know Who I Am;

Scene Three; The First 19 Events [00'00"- 14'08"]



Figure 57 Scene Three of the performance *Still I Know Who I Am*, Copenhagen, 2006.

6.4.4.1 Extending the moment into patterns with delay

The 20 events had an increasing delay time, going from a zero delay in the first event, progressively expanding to a 19 second delay in the 18th event, and finally expanding into a two and five minute ultra-slow re-play of 8 second actual action. The virtual presences progressively multiplied as a consequence of the combined

effect of the delay and a software generated image sequencing, building layers of many simultaneous virtual re-entries of the performers in an echoing rhythmical progression. The effect generated sequenced imprints of actions in a way similar to the images as first caught by Eadweard Muybridge (1955) and Étienne-Jules Marey (Braun, 1992) with their sequenced stills of actions. The delay and software effects were further combined with the effect of the video feedback from the cameras filming the screen, which produced a dynamic visual landscape of virtual echoes, composed of movements in-between the actual and the virtual performers.

The combined media operations established a spiralling effect of complex visual feedback and montage. These effects were partly composed live in the performance by the changes in the light settings, which selectively defined what parts of the actual space at any moment could enter into the virtual. What emerged was a sensation of a dynamic curved space with interrelated reflections of several time-layers, which further generated a turbulence of continuously emerging spaceness. The multi-layered space in a concrete way narrated the performers in space, rather than it was the performers producing spaceness through their activities. The scene produced an intermediality site where the virtual world embraced the actual space, and situated the performers in a space of continuous emergence.

6.4.4.2 Extended time as intermediality site

In the final 20th event, eight seconds of an actual action were recorded and stretched to a five minutes ultra slow-motion virtual projection. The ultra long stretch established a sort of extended resonance out of the condensed hectic narration unfolding through the progression of the previous 19 sub-events. The image was presented in two versions while the performer simultaneously enacted an ultra slow motion performance of the same action. So the scenery was composed of two virtual ultraslow versions and one performer in ultraslow action, all referring back to the same initial eight seconds of action. This triangular composition generated an intermediality site in-between the three presences across medialities, simulating a common time-plane that emphasised the ultraslow time perspective as its content.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene Three

Sequence: Still I Know Who I Am;

Scene Three; The 20th Event [14'09"- 18'02"]

The composition of scene three established a tension between short expressions of text, a multi-layered spiralling and echoing spaceness, and the performers' fragmented activities, which allowed for something in-between to be pointed at; something unknown outside the reach of the concrete performance activity but emerging as an in-between intermediality site. The complex of interrelated actual

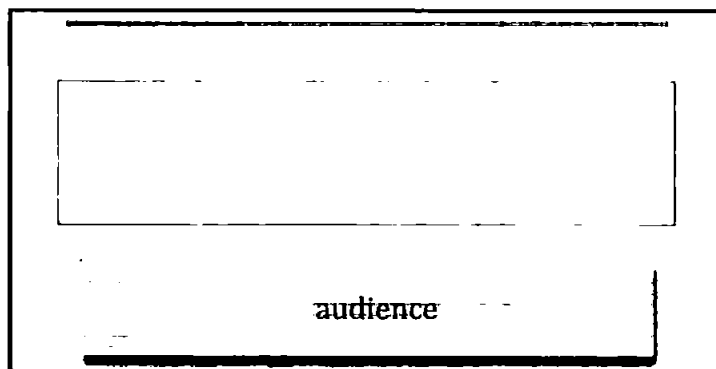
and virtual activities and presences promoted inter-referential processes, where medialities were mutually referential, and generated a transformational intermediality in-between medialities.



Figure 58 Scene Three of the performance *Still I Know Who I Am*, Copenhagen, 2006.

6.4.5 Scene Four: intermediality presence without technological media

As a reference and compositional contrast, this last scene was performed without any technological media operations active. The performers enacted very simple, formal and coherent actions without any audio-visual feedback: just a bare stage, the three actual performers, three chairs and the audience. The lights were set to produce an evenly lit environment, including the audience in the zone of light. In the text the performers spoke in concrete terms about their experience of performing as they performed, bringing reference to their own performing and the performer-audience relationship as the core context of the scene.



Scene Four

Figure 59 Stage plan, Scene Four: light-zone and audience position.

The staging turns the intermediality operations towards the audience, including them in an exchange of gazes with the performers, generating an overlapping presence between audience and performers. The performers were looking directly at specific audience members, engaging in social contact as a pure mutual experience of human relations. Both performers and audience were explicitly aware of their exchange of gazes. Within this space of mutual attention the performers enacted simple concrete movements: they sat, stood, and walked while re-arranging the chairs, enacting a landscape of concrete activity and presence. The performers' activity emphasised the staged activities for precisely what they were: staged activities. Looking at the audience as audience, pointing at the acts of gaze in itself, and staging the attention in-between human beings as an intermediality site. The mutual gaze, and the performers' insistence on a relationship with the audience members, produced an ontological intermediality, which emerged in-between performers and audience.

Please view the documentation video on:

PROTOTYPE PERFORMANCE DVD

Track: Scene Four

Sequence: Still I Know Who I Am;

Scene Four [00'00" - 03'46"]

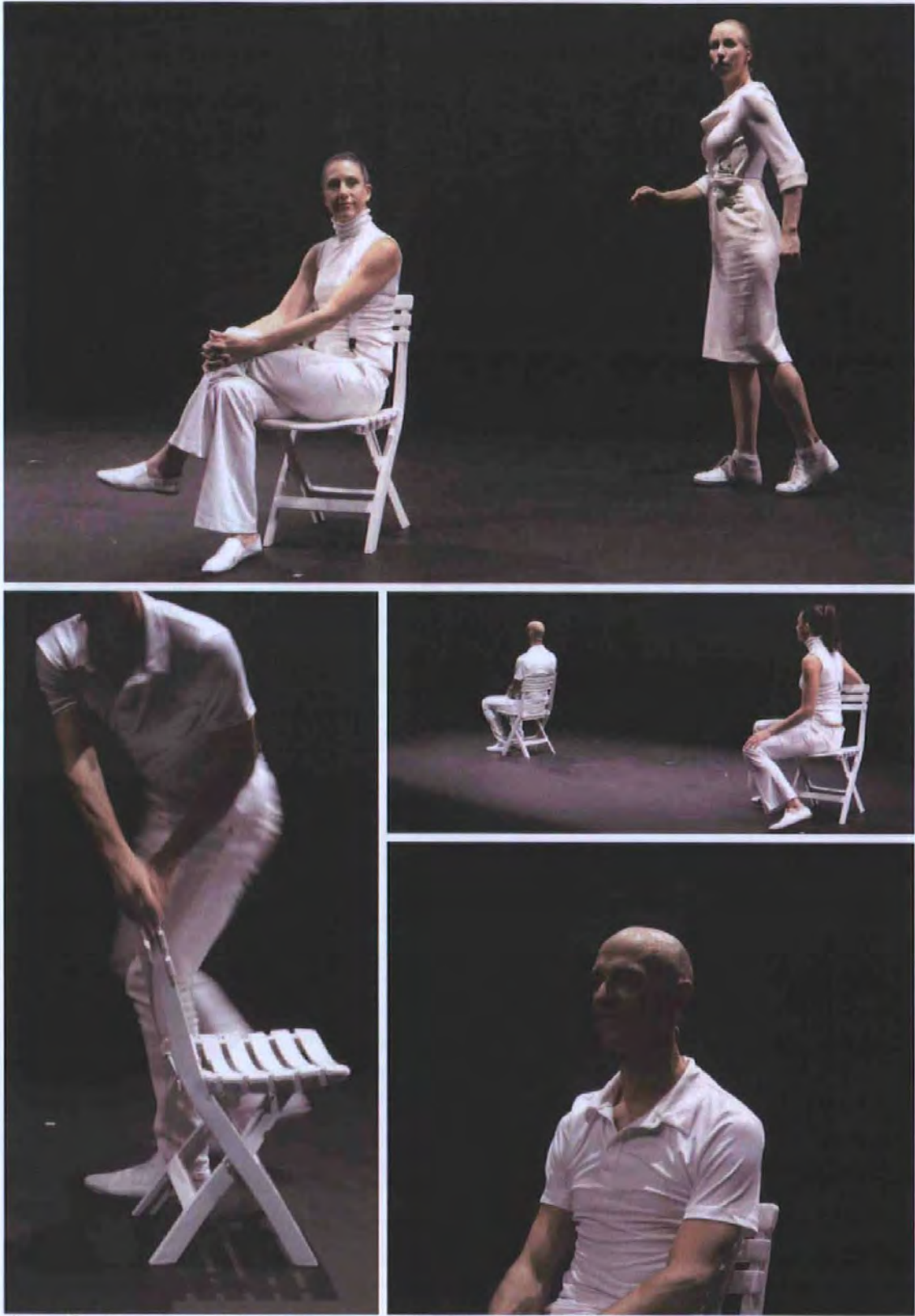


Figure 60 Scene Four of the performance *Still I Know Who I Am*, Copenhagen, 2006.

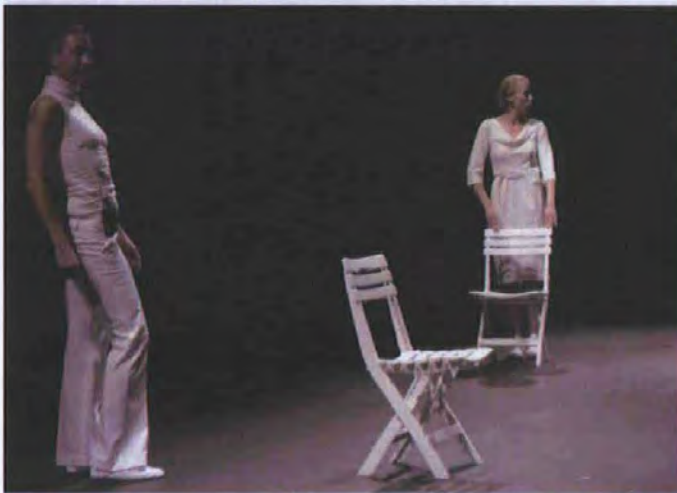


Figure 61 Scene Four of the performance *Still I Know Who I Am*, Copenhagen, 2006.

6.4.6 End of performance

The performers leave the stage and exit the performance space. The room seems astonishingly empty. There is nothing significant left of the performance just experienced. There is only a black floor, a little white tape, a white wall and an unorderly pile of plastic furniture. None of the actual events and virtual worlds has left any traces. Even the performers are gone.

6.5 – Prototyped intermediality

The prototype performance was designed to situate selected compositional intents as an actual performed event, using integrative design procedures to stage a specific intermediality site in each scene. The four scenes each exemplify one of the four intermediality forms identified.

The first scene, which situates the audience with a frame object, staged a synthetic intermediality, where the gaze of the audience and the formal performer activity converged. The scores orchestrated the emergence of an in-between state of several modes of performing and observing.

The second scene combined activity between actual and virtual performers, staging a formal and trans-medial intermediality. The intermediality site was promoted through a confluence of strategies in-between actual and virtual presences, and used rhythm and seriality as formal trans-medial vehicles to establish intermedial relationships.

The third scene staged a transformational intermediality through a fragmented blend of actions and media feedback. The complex of interrelated actual and virtual activities and presences promoted inter-referential processes, which successively transformed the context of the performer activities, and promoted a narration in-between medialities.

The fourth scene staged an ontological intermediality, which emerged in-between performers and audience. Their mutual gaze, and the performers' insistence on a relationship with the audience members, produced a mutual correlation of a landscape of attention. These interrelated observer positions and interlinked relationships became an emergent context for their own defining characteristics, producing an intermediality site through simple interaction and actual presence.

The construction of the intermediality sites in the prototype performance operated both in deep integrated relationships with technological media operations (scenes two and three) and without any or only a few simple technological mediations being part of the staging (scene one and four). As Chapple and Kattenbelt (2006: 14) point out, the intermedial as a dynamic site in performance is not specifically a technology driven phenomenon, staged in intermedial theatre environments. It is as much an emergent property, embedded in cultural practices of an increasingly mediated society, and possible to evoke without any technological mediation involved.

Chapter Seven

Conclusion

7.1 Summary of research

This thesis constitutes the written reflection on the practice-led performance processes that was realised through a series of performance laboratories and the production of a prototype performance. The thesis methodically develops a context of concepts and models on intermediality composition in performance to build a framework for detailed discussions and analysis of intermediality in theatre practice. A selection of performances and contemporary theatre directors were identified, and some were visited during their production processes. These practitioners set a context of practice on key issues on the dramaturgy of intermediality and enabled comparative discussions from distinct positions in the field on dramaturgical design strategies and the consistency of intermediality sites.

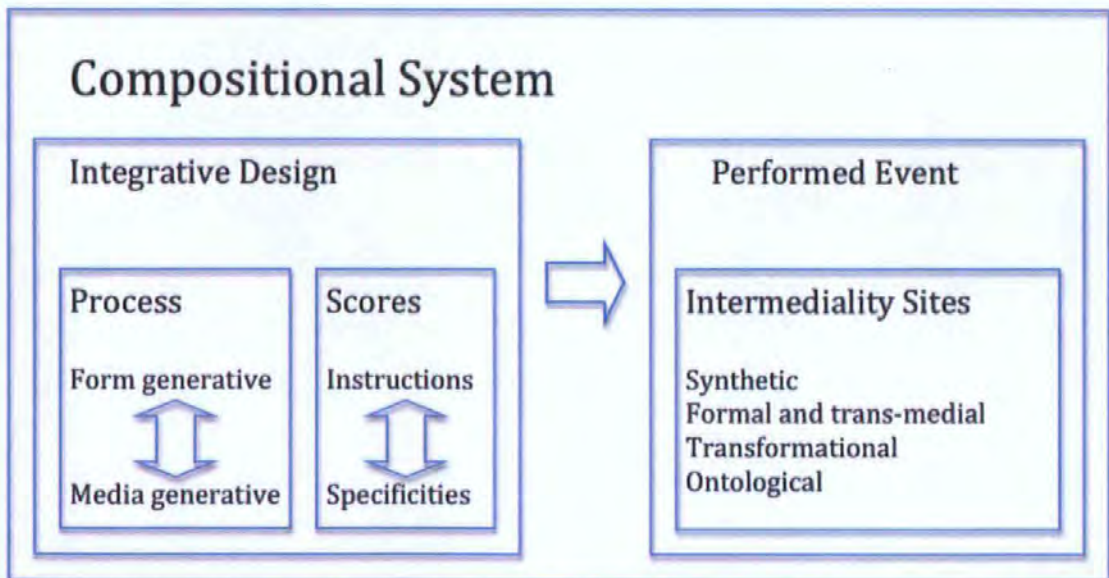


Figure 62 Compositional System.

The practice-led research in the performance laboratories investigated specific integrative design parameters in intermediality composition through prototyping processes. The laboratories staged investigations into the relative presence in-between the actual and the virtual, and the relative duration/distance in-between timeness and placeness. The integration of performer activities and media operations into dramaturgical structures were investigated, and the compositional

process was suggested as a procedure of identifying the mapping and experiencing the landscape through iterative prototyping.

The developed concepts and models were used to produce the prototype performance *Still I Know Who I Am*. The performance consisted of four scenes, each with their specific intermediality consistency, composed and realised through dramaturgical strategies developed in the research. The construction of the intermediality sites in the prototype performance operates both in relation to technological media structures and without any media technology being present, highlighting that intermediality is as much an emergent property embedded in cultural practices of an increasingly mediatised society.

The thesis developed a compositional system of intermediality in performance through practice-led explorations and theoretical reflections. The compositional system enables a structured overview on compositional processes in a theatre of intermediality, and identifies formal features within composition technique that promote the emergence of specific intermediality sites in the performance event. The compositional system includes a dramaturgical practice through integrative design. The procedures of integrative design utilise a process of iterative exploration and prototyping, which develop the dramaturgical design through form/media generative procedures. The dramaturgical design of dynamic relations in-between medialities are formalised in scores as interrelated instructions and specificities, which, in turn, structure the emergence of the intermediality site in the performed event. These emergent sites are collated into a list of four operational form-characteristics of intermediality.

7.2 Limitations of this research

The practice-led research has investigated compositional processes in theatre using a limited selection of the currently available media technology, and pursued selected mediating processes specific to the questions raised. A wider selection of technologies would have broadened the scope of inquiry, but the limitation was enforced to enable a clear focus within the practice-led research. Media technologies are continually evolving and their impact on theatre practice will continually bring attention to yet other aspects of theatre and performance, such as online participation, embedded technologies and wearables, and emerging theatre practices in online/offline platforms. Some of these are realised predominantly within the realm of the virtual, rather than, in this research, based on the actual presence of performers and audience. The emerging media integrations will produce further changes in audience perception and contexts of performance, as well as change theatre practices, opening for further compositional possibilities.

The compositional system may also be recognised and discussed within other contexts, such as audio/visual media, aesthetics and dramaturgy. Analytical exploration of the compositional procedures and concepts from within another field of discourse may offer an alternate articulation of the compositional potentials and strategies. In addition, and specifically to limit the scope of research, the subject of study was approached primarily from the perspective of the practicing director of theatre, but other positions and perspectives could be purposefully approached, such as from the position of the performer, the audience, or the possibilities for new audience positions, as distributed audiences or distributed performance locations, performances generated through participation, new developments of performance forms, wherein new forms of intermediality sites could emerge.

7.3 Further questions from this research

Some of the key contributions offered in this thesis call for further examination and application. Concepts and strategies regarding forms of intermediality and integrative design within a dramaturgy of theatre composition may be applicable outside the arena of theatre, and may contribute to a discussion of not only other theatrical forms, but potentially of other creative, social, and cultural practices. For example, the different forms of intermediality and dramaturgic design identified and detailed in this thesis may relate to discussions of narrative forms, participatory events, and discourses engaged in aspects of culture and media in the mediatised society. The undertaking of such a project will extend the practice, analysis and discussions realised in this thesis and purposefully start to address further questions regarding the relation of media technologies and creative practices raised by this study of composition in intermediality theatre.

The idea of integrative design processes as a response to the impact of new media technologies might be explored in other areas beyond the scope of this thesis, such as the new possibilities for the dramatic text and the construction of theatrical narratives, the construction of other performance sites, such as online, telematic, and integrated online/offline events. A broader enquiry of relations to theatre practitioners and their compositional practices would further develop on the conceptions of dramaturgy in the field, and develop new dramaturgical frameworks integrating the theoretical models and compositional practice. The integrative design phase could be integrated into practice as a sketching/notation environment, which can respond to the blurring conditions between the actual and the virtual, between real-time connection/feedback and pre-recorded/edited media, between authoring roles and observer positions of the director, the performer and the audience.

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Appendices

Context of compositional practice

Station House Opera

Director: Julian Maynard Smith.

The visited performance was *Roadmetal-Sweetbread*, performed 15th June 2004 at 'Pakhus 11', Copenhagen, Denmark. Fools 25 Festival, Copenhagen.

Concept, script and direction: Julian Maynard Smith & Susannah Hart.


Performers: Susannah Hart & Matthew Bowyer.

Video: Tony Pattinson.

Production manager: Kirsten Reynolds.

Producers: Artsadmin London.

<http://www.stationhouseopera.com/Current/roadmetal.html>



FOOLS 25 25 ÅRS TEATER, DANS OG PERFORMANCE MED KØBENHAVNS INTERNATIONALE TEATER **POLITIKENBILLET.DK**

Københavns Internationale Teater PRÆSENTERER
Station House Opera: "Roadmetal, Sweetbread"

15. Juni 2004 kl. 21:00


Pladsinformation:
Unummeret
Voksen billet

Pakhus 11, Dampfærgevej 2, Kbh. Ø

Kontroller venligst billetten for arrangement, dato og tidspunkt. Alle reklamationer vedr. arrangementet skal rettes direkte til arrangøren.

Billet-information
Navn: kjell yngve petersen
E-mail: kjell@boxiganga.dk
Plads: Unummeret

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Cie Incidents Immorables

Director: Georges Gagnere.

The visited performance was *La Pluralite des Mondes*, performed 2nd December 2005 at La Filature, Mulhouse, France.

Mise en scene et dispositif video: George Gagnere.

Comedian: Christophe Caustier.


Images et programmation: Pedro Soler.

Redie video: Guy Levesque.

Creation sonore: Olivier Pleiffer et Vanessa Court.

Development informatique: Jonothan Marcus.

<http://www.didascalie.net/tiki-index.php?page=pano-cim-Pluralite>



DÉCEMBRE
jeudi 1^{er} et vendredi 2 | 18h → Salle modulable | 1h

[CRÉATION]

“ Je le savais, je m'en souviens, il faisait beau, de la beauté de l'air qui ne dit rien, pose les heures dans nos mains, et s'en va, chaleur de l'herbe courte, versée, odeur, et de tes jambes, couverte.”

Quel objet attribuer à la transposition d'un poème dans le théâtre, sinon celui de permettre au comédien de prolonger et faire vivre les mots du poète en un récit d'images et de sons ? C'est là tout l'enjeu des recherches de Georges Gagnéré et de son équipe à partir des poèmes extraits de *“La Pluralité des mondes”*, recueil de Jacques Roubaud inspiré de *“On plurality of worlds”* de David Lewis. Le spectacle propose à l'acteur d'explorer les niveaux de réalité du texte, en même temps que de faire vivre un dispositif scénique d'images et de sons en temps réel. Une expérience théâtrale inédite où la transposition visuelle et auditive des poèmes de Roubaud pousse les frontières du récit.

Ce spectacle s'inscrit dans un cycle sur l'Oulipo et fait suite à plusieurs résidences de Georges Gagnéré dans le cadre de son association avec la Scène nationale.

Déjà vu à La Filature :
La Compagnie Incidents Mémorables dans *“La Pensée”* (2003)

Christophe Caustier, comédien
Pedro Soler, images et programmation
Guy Levesque, régie vidéo
Olivier Pleiffer et Vanessa Court, création sonore
Jonathan Marcus, développement informatique

Production :
Cie Incidents Mémorables
La Filature, Scène nationale de Mulhouse
Avec l'aide du DCREAM, Ministère de la Culture et de la Communication

LA FILATURE
Mulhouse

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“La Pluralité des mondes”
Texte de Jacques Roubaud
Mise en scène et dispositif vidéo
Georges Gagnéré

Verdensteatret

Directors: Lisbeth J. Bodd and Asle Nilsen.

The visited production was *Concert for Greenland*, performed October 17th 2004. at the Black-Box Teater, Oslo, Norway.

Participants in the production:

Asle Nilsen, Lisbeth J. Bodd, Håkon Lindbäck, Piotr Pajchel, Petter Steen, Ali Djabbary, Per Flink Basse, Reinert Mithassel, Corinne Campos, Øyvind B. Lyse, Lars Øyno, Morten Pettersen, Trond Lossius, Bergmund W.Skaaslien, Kenneth Langås, Christian Blom.

http://www.pluto.no/doogie/verdensteatret/kg_info.html

DE INVOLVERTE Asle Nilsen, Lisbeth J. Bodd, Håkon Lindbäck, Piotr Pajchel, Petter Steen, Ali Djabbary, Per Flink Basse, Reinert Mithassel, Corinne Campos, Øyvind B. Lyse, Lars Øyno, Morten Pettersen, Trond Lossius, Bergmund W. Skaaslien, Kenneth Langås, Christian Blom.

Forestillingen er støttet av Nordisk kulturråd og Fond for utøvende kunstnere.
Verdensteatret er støttet av Norsk kulturråd.
Prezenteres i samarbeid med Ultrafestivalen.

Kommende forestillinger på Black Box Teater:

ONSDAG 20.10 OG TORSDAG 21.10 Deep Blue (SE/NO) «Close»
TORS DAG 25.10 - LØRDAG 30.10 Kjos/Wahlström «MERS»
SØNDAG 31.10 Treffpunkt uten sikkerhetsnett Kjos/Wahlström møter TOYBOYS
LØRDAG 6.11 OG SØNDAG 7.11 Dood Faard (NL) «Christmastake-away»
TORS DAG 11.11 - LØRDAG 13.11 Baktruppen «DOMUNDO II»

INFORMASJON www.blackbox.no
BILLETTER www.ticnet.no, tlf. 815 11 500



Verdensteatret *Konsert for Grønland*

LØRDAG 16. OG SØNDAG 17. OKTOBER KL. 19.00
STORE SCENE PRISKATEGORI 2

Black Box Teater
oslo



Performance Laboratories

The practice-led research was realised as three performance laboratories during 2004 and 2005 at Kanonhallen, Copenhagen. Kanonhallen is a 12 x 24 meter black-box theatre space, equipped with light-rig, audio-systems and scenographic structures. The laboratories were realised with technical equipment from Boxiganga Performance Theatre, ComikFoto, Tabla, Kanonhallen, and with technical assistance from the staff at Kanonhallen. The laboratories were funded by Kunststyrelsen (Danish Arts Council), Boxiganga Performance Theatre, and Kanonhallen.

Photo: Simon Moe, Ole Kristensen, Karin Søndergaard & Kjell Yngve Petersen.

Participants in the production:

Research directors: Kjell Yngve Petersen & Karin Søndergaard.

Research assistants: Simon Moe & Ole Kristensen.

Scenographers: Sissel Romme, Line Frank & Lisbeth Burian.

Performers: Katrine Karlsen, Birger Bovin, Karin Søndergaard, Simon Løvind.

Dramatist: Gritt Uldall-Jessen.

Dramaturge: Jette Lund.

Designer: Simon Løvind & Tatiana Lyng.

Architect: Merete Madsen.

Video artists: Peder Holmgaard, Kassandra Wellendorf & Kajsa Dahlberg.

KANONHALLEN

Pressekontakt: Mette Burmeister Clemmensen
Tlf.: 3543 2324
E-mail: mbo@kanonhallen.dk

11. februar 2005

Pressemeddelelse



Telematic Performance Lab

- et scenekunstnerisk laboratorium

Boxiganga Performance Teater er tilbage i KANONHALLEN med performance-laboratoriet 'Telematic Performance Lab' i perioden 11. - 27. februar. I et krydsfelt af kunst og videnskab udforsker det internationale team scenekunstens møde med telematisk teknologi.

Kunstnerisk forskning

Boxiganga udever forskning med kunstfaglig tilgang. Telematic Performance Lab er en undersøgelse af menneskelige oplevelsessituationer, specielt mellem-menneskelige relationer, som de udfolder sig i telematiske konstruktioner.

Teamet iscenesætter med telematiske systemer de sceniske rum som reflekserne installationer, og med udgangspunkt i scenekunsten og dens forsknings traditioner udvikles instantierede forståelses modeller hvori forholdene kan erfares.

Sceniske installationer

Undersøgelserne finder sted i 5 sceniske, reflekserne installationer. Her iscenesættes de besøgendes sansning af sig selv og omverdenen – de bliver hovedpersoner i opførelsen af sin egen oplevelse. Med denne situationering af mennesket som konstruktør af sin egen oplevelse, opstår der spørgsmål som: Hvad er vi, når vi performer - når vi er teatre for hinanden – hvordan er det, vi i bund og grund undersøger og udlever vores forhold til hinanden?

Installationerne indeholder kameraer, projektorer og computere, der opstilles i hele KANONHALLENS teaterhal. Kameraet filmer mennesket, og dets projektioner danner baggrunde, samtidig med at de udgør hele omverdenen eller dele af en labyrintisk scenografi. Mønstre af real-time-flow opstår når visuelle indtryk transmitteres fra kamera til computer og videre til video-projektion – og viser sig som flytninger af virkeligheder med sine forskydninger af tid, sted og synsvinkler.

Den performative scene, de sceniske installationer, afspejler, at verden i dag udgør en kompleksitet af medierede forhold. Installationerne demonstrerer for de involverede en slags genopdagelse af sansningernes udgangspunkt – kroppen og mødet mellem mennesker og deres sansning af hinanden og det de oplever sammen. Tilskueren ikke blot bevidner en opførelse, men involveres i scenens fortælling – tilskueren befinder sig i en dobbelt rolle - som samtidig både betragter og performer i den sceniske konstruktion. Med afsæt i denne problematisering af rollen som den skabende tilskuer kan installationerne i Telematic Performance Lab betragtes som omvendt scenografi. En scenografi, der iscenesætter tilskueren som hovedpersonen, der selv organiserer sin oplevelse af verden.

Fra 21. til 27. februar inviteres videnskabsfolk, fagfolk og journalister, der har interesse i forskning inden for performance og installation. Her giver Boxiganga interesserede muligheden for at opleve forskningslaboratoriet samt deltage i interviews om oplevelserne og den faglige refleksion.

Journalister der ønsker du at deltage i perioden 21. - 27. februar, bedes kontakte Boxiganga via box@boxiganga.dk.

Se også www.boxiganga.dk og www.kanonhallen.dk

Med venlig hilsen

Boxiganga og KANONHALLEN

Støttet af bl.a. Kunststyrelsen

Kanonhallen

Øster Fælled Torv 37

2100 København Ø

Tlf.: 3543 2324

www.kanonhallen.dk

Prototype Performance

Still I Know Who I Am

Boxiganga Performance Theatre.

Performed October 25-26-27-28, 2006, 9pm at PLEX – Copenhagen's Music Theatre.

Technical Realisation: Boxiganga & PLEX.

Supported by the Danish Art Council, Brunel University London, PLEX, Odsherred Teaterskole and Dramatikercentrum.

Participants in the production:

Director/scenographer: Kjell Yngve Petersen.

Performers: Annika B. Lewis, Harriet Abrahamsson & Birger Bovin.

Direction: Kjell Yngve Petersen.

Dramatist: Gritt Uldall-Jessen.

Audio and software design: Åke Parmerud.

Supporting director: Karin Søndergaard.

Concept and scenographic design: Søndergaard – Petersen.

Photo: Line Frank, Simon Moe & Kjell Yngve Petersen.

Set assistants: Line Frank & Simon Moe.

Boxiganga Performance Theatre



Present:

October 25-26-27-28, 2006, 9pm at PLEX – Copenhagen's Music Theatre

'Still I Know Who I Am'

A visual and auditive Performance Installation

As modern people, how do we think ourselves into the world?

Are our actions based on how we perceive who we are in the world?

Do we perform ourselves into a state of self-understanding – into forming an identity?

Does our reality in itself become a performative enactment of our fictive preconceptions of how our lives should unfold? Do we mirror ourselves in our preconceptions, and do we interact with reality through our states of imagination?

As agents, two female and one male performer are placed into media machines of video and audio installations. They meet copies of themselves and engage in a search for intimacy and touch in a fragmented world, composed of yesterday's relics and dreams of tomorrow.

The scenic space presents itself as a virtual architecture wherein fictive locations emerge as echoes of the actions of the performers. The spectators, too, finds themselves involved within the reflections of the machinery and become part of the search for sensed and 'humanly real' presence in our telematic world.

Reality and virtuality intertwine as the labyrinth of events and speech acts unfolds. What is fact and what is fiction? What comes first and what comes last?



'Still I Know Who I Am' thematises our human conditions in a world, which increasingly is becoming telematic – a world in which communication technology is a completely integral part of our mutual relationships.

The drama of the performance unfolds as a play between several simultaneous realities – an encounter between virtual projections and the physically present performers. Different possible modes of presence are negotiated: ... as virtual representations, fictive characters, transparent illusions, and as physical and very actual people. The performance narrative navigate around the paradoxes of a telematised world where longing, touching and nearness are constantly negotiated. As it has been so poignantly asked: 'is there love in the telematic embrace?' [Roy Ascott 1990]

www.boxiganga.dk

This performance make use of a dramaturgic strategy in which text, actions and media machines, as well as the actions of the audience, are involved as elements of equal importance. The technological arrangement is viewed as communicative channels and formers of inter-human relationships – as mediating reflections through which also the spectators are involved in multiple reiterations of self-reflection.

The scenic space can be viewed as an artificial interface, which constructs a certain mode of reflectivity. Mediating structures that expand the presence of the spectators as externalised modes of consciousness, promoting actions and presence through technological prosthetics. These technological extensions of ourselves augment the way we act, think, imagine and experience.

The performance text utilises the numerous concurrent positions of speech and parallel-media presences to engage with a sub-adjacent drama, a paradox of intimacy and ideals in a telematic world.

The technological artefacts constituting the scenic space generate live audio-visual transmission through the telematic structure, using surveillance input from microphone and cameras, which then are composed into ultra-wide-screen video projections and a differential audioscape with speakers dispersed throughout the performance space.



Performers: Annika B. Lewis, Harriet Abrahamsson & Birger Bovin
Direction: Kjell Yngve Petersen
Dramatist: Gritt Uldall-Jessen
Audio and software design: Åke Parmerud
Dramatic Composition: Karin Søndergaard
Concept and Scenographic design: Søndergaard – Petersen
Photo: Simon Moe & Kjell Yngve Petersen
Set Assistents: Line Frank & Simon Moe
Technical Realisation: Boxiganga & PLEX
Supported by the Danish Art Council, Brunel University London, PLEX, OdsherredTeaterskole and Dramatikercentrum.

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www.plex-musikteater.dk



www.boxiganga.dk

Bound in copies of publications

Selected papers and published articles/chapters in appendix

Petersen, Kjell Yngve (2007) *Extended theatre – composition in telematized environments*. In: *Technoetic Arts* 5: 3. Pp. 151-170. Bristol: Intellect.

Petersen, Kjell Yngve (2006) *Our Body As Primary Knowledge Base*. Chapter 2: The Body, article nr: 2.3 in the book: Ascott, Roy (ed) *Engineering Nature: art and consciousness in the post-biological era*. Bristol: Intellect.

Petersen, Kjell Yngve (2005) *The emergence of hyper-reality narratives in performance*. At the conference: *Shaping Consciousness: New Media, spirituality, and identity*. Dates: 6 - 7 April 2005. Location: The Dallas Museum of Art, 1717 N. Harwood St., Dallas, Texas, USA

Petersen, Kjell Yngve (2005) *Knowledge formation as performance: transfer of situated knowledge*. At the conference: *PARIP 2005 International Conference [performance as research in practice]* 29 June - 3 July 2005, Bretton Hall Campus, Wakefield, University of Leeds.

Petersen, Kjell Yngve (2005) *The art of performative knowledge: performance as research in practice*. At the conference: *Altered States - Transformations of Perception, Place and Performance* University of Plymouth 22-24 July 2005.

Petersen, Kjell Yngve (2004) *The Emergence of Hyper-reality in Performance*. Chapter 4. Pp: 31-40. In the book: Carver, G. & Beardon, C. (ed.) *New Visions in Performance – The Impact of Digital Technologies*. Lisse: Swets & Zeitlinger B.V.

Petersen, Kjell Yngve (2004) *Time, Space, Duration*. At the conference: *CIBER@RT-BILBAO: International Festival of New Technologies, Art+Communication*, 23-30 April 2004.

Petersen, Kjell Yngve (2004) *Complexity and Form*. At the conference: *Consciousness Reframed 6: QI and COMPLEXITY*. 24 - 27 November 2004, Beijing, China.

Petersen, Kjell Yngve (2004) *Using performers as tools in the creation of telematic artwork*. In: *Technoetic Arts*, Vol 2, nr. 3. Bristol: Intellect.

Petersen, Kjell Yngve (2007) *Extended theatre – composition in telematized environments*. In: *Technoetic Arts* 5: 3. Pp. 151-170. Bristol: Intellect.

Extended Theatre – composition in telematised environments

Author: Kjell Yngve Petersen ©2007

Abstract:

Theatre as a site – situated thinking in practice

In the pursuit of a dramaturgy of telematics as a compositional practice, the author builds a position on technology as externalised technique, develops a dramaturgic strategy with notions of an extended theatre practice, and reports on a realised telematised performance where a practical implementation was explored.

The theatrical site is viewed as a construct of attention, generated by the performers through the performance composition. The composition determines the audience experience, orchestrated by how the construction of the site manages their perspectives, and how the performers are situated in the 'consciousness site' of the audience.

In the performed event the performers articulate as a collective extended entity, incorporating the transformation of the performance site via the articulation strategies implemented in the staging. Telematics is argued to be a technology facilitating specific modes of 'thinking', generating specific modes of actions and presence, which enable new performance sites and new modes of situating performance.

Keywords:

Extended theatre, telematics, technology, technique, dramaturgy, composition, performance, consciousness, narrative, action, experience.

Technology, technique, telematics

Our use and understanding of technology seems to derive from ideas of systematic treatment of tasks in our living, developing into skilled practices and insights into these tasks. We can understand 'technological implementation' as the application of this knowledge for practical purposes. Telematic technology derives from experiences of communication-over-distance, extended by computers into a network of relationships. Hence 'telematics' can be viewed as enabling a mode of co-existence, a mutual consciousness site, facilitated by outer structures of communication and connectedness. [Ascott, 2003]

Telematics used in the framed social environment of a theatrical site inevitably develops into a complex close-circuit network. The telematised theatrical site generates a self-reflective cybernetic organism, where every performed action is simultaneously real and as virtual. When several modes of presence are facilitated at the same time, such as physical presence and tele-presence, they become a paradox of alternate views within the same reality.

These simultaneous modes of presence are partly generated by the performers' deliberate use of the telematic system as a complex extension of their actions and attentions. Here the telematic technology performs the function of prostheses that extend the presence and attention of the performers.

Skilled performers likewise build internal structures of insights through their use of technique. Their developed artistic techniques generate 'fixtures of behaviour' as a sort of 'internalised technology' that instrumentalise themselves.

This structural view of technology suggests ways to structure 'insights outside ourselves', as 'fixtures of thoughts and actions', in much the same way as techniques build internal structures for the performer.

The technique of the performer

In the world of the professional performer, techniques are the acquired skills that demonstrate a qualified, articulate ability to perform. At a simple level, the basic praxis of voice, movement and motivation is rehearsed through structured exercises. Through the procedures of repeated exercise the performer train and mature the abilities and control of the instrument: oneself as an artistic entity for artistic expression.

When the performer builds this extended relation to themselves as an instrument for performing, there are certain biological, senso-motoric and consciousness parameters of interest. As articulated by Eugenio Barba [Barba 1980, Barba 1991] the performer builds an 'extra daily' presence, what I would call an 'artistic persona', that exists as an alternate, mature state of consciousness. The artistic personae exist as a divergent professional mode of presence, which can be entered and left consciously. The performer in this way develops an ability to shift between a normal and an artificial state, gaining a mutual reflective distance to each state, facilitating an articulate relation to themselves as refined instruments. [Oida 1997]

This 'artistic personae' is deliberately constructed to have a heightened self-reflective state of presence, where the normal ontologically grounded sense of individuality is substituted by a multi-attention-awareness, enabling a use of oneself as a controllable instrument for expression.

An example might assist at this stage of the investigation. From a biological point of view we are complex organisms, where the intent of an action is inseparable from the execution of the same action. This could be understood as the biological negotiation and interpretation between 'sensing and actioning'. Take a deliberate activity, such as stretching and bending the arm. In this activity we both execute the action and sense the action being executed within the same awareness. The muscle activity is at the same time a physical action, where concrete muscle activity generates the effect of movements of the arm, and function as senses reporting on their state of activity. This is the internal senso-motoric relation of physio-biological activity that constitutes 'movement', which has similar modes of operation in relation to the outside. Moving the arm can be an activity of sensing where something is and how heavy it is, as well as the activity of moving things or using them as tools. From a biological point of view we as humans are implementing instrumental uses of ourselves in every activity, using ourselves as technology as an integral part of our social activities.

In the same way as sensing and actioning are interrelated, and part of our conscious activities, a reverse approach can be used: to trigger consciousness phenomena by deliberate use of technique. As performers experience when engaged in instrumental activity, executing actions simultaneously trigger strong emotions and altered concepts, and evoke previous encounters similar to that activity. Experiences and sensation can in

this way be consciously promoted by a formal use of the instrumentalised persona. This extended attention to oneself as instrument makes it possible to build a relation to activity in itself, much in the same way as we abstract experiences into concepts and build a spoken language; in this case a language of 'actioning and sensing' in a transitional state of consciousness.

On the next level of inquiry, these insights into the integrated appearance of sensing, acting and consciousness, are used to orchestrate a fully human presence, an artificial and controlled construct, where the expressions acted out can be composed in detail. The professional performer as an instrument can be composed to present a lived human enterprise.

To instrumentalise oneself in this way is a heightened preparation for articulation, where the specific constructed artificial persona in a specific performance articulates the composition through an extended presence. Through the actual life of being a performer, these states of 'being' as a formatted entity, a purposeful instrument, inevitably pose a conflict in dealing with the consequences of self-instrumentalisation. How do we allocate our notion of identity to several extra-daily personae, and still keep sane outside the performance environment? Firstly, performers do generally, through explicit techniques, build an ability to cope with this conflict. Secondly, it raises the argument that we are all basically conscious precisely because we build internal and cultural technologies like language abilities, thought processes and emotional and phantasmatic worlds. [Maturana 1980, 1998, 2004; Brandt 1995, 1997, 2004; Bateson 2000]

Technology of human action

What then is the relation between what we call 'technology' and what we call 'technique'? Technology in any form can be defined as 'constructs of instrumental activity', intentionally formed by some people and existing as an integrated part of some human activity. Technology usually describes non-human constructs, and thus something outside our individual and social consciousness; that we can relate to and make use of. But the same description can be applied to the performer's core ability to develop technique in any form of human action. Seen from the perspective of the performer, their technique is formative for their consciousness; executing their technique has a direct impact on their state of consciousness.

When looking at the relation between the professional skilled performer and telematised theatre sites, the overlap between the domains of technology and technique becomes the most interesting part of the site – the shared consciousness-space between technology and technique as external and internal structures of techne.

Telematics at its current state of development and impact on society has evolved from the basic function of a technology enabling communication and connectivity to become a formative source on how we behave, structure our life and conceive the world. We are no longer just using telematics to relate, we are living immersed in telematic relations.

Just as the 'extra-daily' presence of the performer can be seen as an ontological shift towards a world presence built on an extended technique, so telematics can be seen as an extended human capacity, which has been formalised as external functional structures in the telematic technology.

With the current development of telematics, technologically aided connections and communication is becoming immersed in every aspect of our lives, reaching a formative impact on both the 'smaller than human' and the 'larger than human' scale. This changes the level of impact from enhancement of our social activities to become a basic living condition, facilitating reflective systems of presence on all scales. The notions of being somewhere, relating to someone, being reached by someone is transforming to a new

extended mode of presence that supersedes our physical-biological constraints, realising an abstracted mode of identity, which includes telematic capabilities.

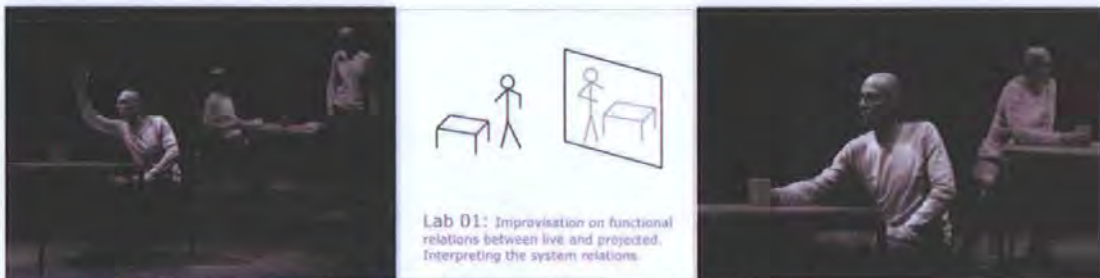
On one level, we engage in augmented modes of action, presence and sense, using the telematics technology as prostheses. The technology is recognised for its functions and incorporated in our activities. On another level, these facilitated extra capabilities impact on the very construction of our self-conception, enabling the emergence of what could be called a 'telematic dimension' to our presence in the world, whilst altering the conditions for our continuous construction of self and identity.

From the beginning of telematics being a merger of telecommunication and computers, enabling asynchronicity in time and space, the digitisation of almost all human technology to work according to a common digital language, has connected and related matters that previously appeared in distinct phenomenal worlds. This has brought technology to a new level of appearance and incorporability: it exists as a mode of language through which we can think, act and sense an equally real access to reality, as we can through our biological apparatus.

Technology of social action

If we view our social behaviour as modes of organising our fellow human beings' relation to us, as ways of achieving social incorporation, we can view our activities as social structures imposed on others as technology. Technology is the conception of externalised fixtures on other people's concepts of ourselves. According to this view, the performer's techniques of articulation are a technology imposed on the audience to involve them in a personally conceived narrative.

These concepts of the performer and audience roles as instrumental, with the performance being a shared site of relational experience, could then be said to be a mutual conscious recognition of the technology/technique we engage in. In other words, a structural negotiation that involves both the people in the site and the technology forming the site, as part of the construction of the theatrical agreements.



Telematic Performance Laboratory no: One, October 2004, Copenhagen.

Extended theatre, performers, audience

The term: 'extended theatre' in this context defines the telematised theatrical site, and the roles, positions and perspectives involved.

'Extended' could be thought of as something added to the theatrical event, increasing and augmenting the theatrical effects. Here the term is used more in line with John Cage, as a composer strives to explore the possibility of different instruments, cooperating with performers in order to expand the "vocabulary" of given situations. This 'extendedness' is neither related to a change from the 'normal' or a reach towards something extra-human. It is extendedness as an activity in itself, as a form of deepened engagement with telematics, performed into real presence with real consequences on physical-biological conditions, altering the conscious state of presence.

Dramaturgical strategy for compositional practice in 'extended' environments.

The theatrical site infused by telematics develops a kind of cybernetic materiality; a complex system of feedback loops, evoking an alternate state of consciousness, where the technology/technique involved alters the form of awareness and thus the reality of appearances. Telematic technology enables a linguistic approach to form, making all actions, emotions and presences equal parts of a language structure. In this environment of communication and connectedness 'things' can exist as potential abstractions, as not yet cognitively defined occurrences, before they are allocated as a firmer appearance of consistency in a specific phenomenal domain.

A dramaturgy in this environment can approach the performance material as equal elements in a scenic language, including modes of communication and connectivity alongside objects, persons, texts, actions etc. This is similar to compositional strategies already widely explored in object-theatre and visual theatre among others, but here it is argued that a certain mode of connectivity appears as a 'form' in its own right. Thus the performer can operate with traces of their own actions and relations as props in their theatrical narrative.

Extended performers

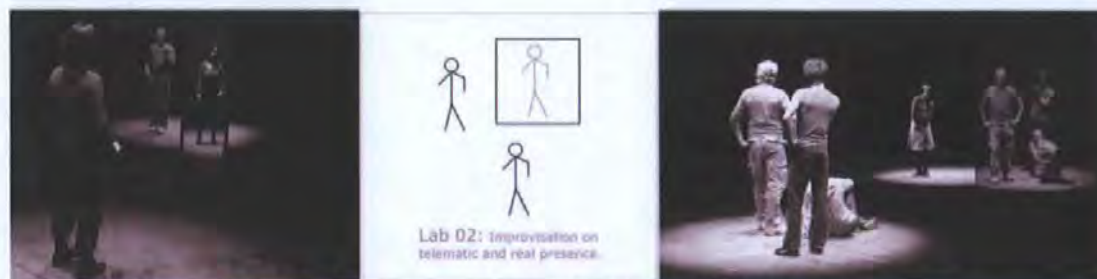
'Extended performers' develop new techniques of behaviour in response to the telematic conditions in the theatrical site. The site is understood as a sort of self-reflective cybernetic environment, where the performer is present both as real and as virtual at the same time. In practice the performers learn, step by step, to incorporate the telematised environment as part of their identity. They technically expand their personal apparatus to include the extendedness as part of themselves and no longer something allocated in the outer environment.

In performance production this new 'extended' aspect of the performers artistic personae is being involved in the composition and execution of the theatrical event, generating a common 'artificial social space' – a meta-site of telematic engagement shared by both the performers and the audience.

Extended audience

Through their gradual involvement in a performance, the audience is continuously negotiating what is happening and how they are involved.

In a telematised setting, this process results in transitional modes of the audience experience, generating an effect of multi-modal involvement, where they gradually, as part of the planned composition, build a linguistic capacity; an extended mode of 'linguaging'.



Telematic Performance Laboratory no: Two , February 2005, Copenhagen.

Shared site of attention

If we imagine that performers through their rehearsals gain a detailed understanding of how the telematic alterations and manifestations work, and are then able to incorporate these extensions as part of their construction of their artistic personae, then the

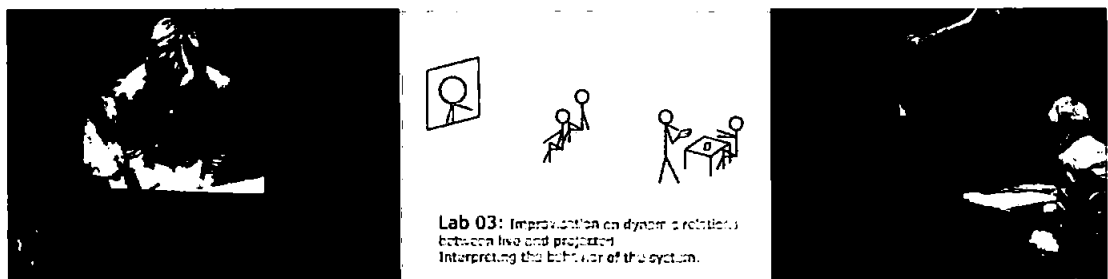
performers and the telematics grow into an integrated entity of articulation. The visiting audience are likewise successively involved and transformed by experiencing the performers acting in extended ways, and by being included in the telematic reflections. The audience is momentarily – through the 'fictional contracts' they engage in, as well as the actual sense-perceptive transformations they undergo – constructing a site of attention that includes all the communicative activities of the performers, the telematics and themselves.

This generates an artistic situation wherein the performance site is a shared telematic construct of attention, where the performers appear before any definitions of time, space and presence are established. In contrast, non-telematic theatre environments rely upon the mutual recognition of a concrete reality of place and live people, from which any notion of communication and modes of attention have to be constructed. Telematics thus radically alters the functional hierarchies of the narrative processes that are used in composition in performance/theatre.

Extended action and thinking

A way of entering the field of telematic dramaturgy is to view the theatrical site as a situation for extended actioning and thinking, conceptualising technology as formalised ways of conceiving appearances and facilitating actions. Telematic technology is specific in the way that it reflects and gives form to virtual thinking and actioning. Our inner world of conceiving our own presence becomes reflected and facilitated by the telematic technological structures. We can relate and communicate, bypassing the constraints of our physical-biological abilities, connecting our inner virtualities.

The performers can build a higher-level integration with the telematic environment, approaching technology in all its forms as language – the technology being viewed as more than tools or extensions, but as a linguistic environment in its own right. The use of these extended abilities can be facilitated by a gradual learning of the prostheses and alterations, experienced through a process of concrete improvisation, that stage by stage build on a process of extended attention in an articulate multi-modal manner. This engagement promotes a synaesthetic transformation of the senso-motoric apparatus and a gradual assimilation by the performers interpretation of the 'rules of engagement'. Through the 'extended theatre' approach to the telematic environment, the performance narrative seems to distribute modes of presence in several simultaneous cybernetic feedback structures, enabling a performance activity of extended action and thinking.



Telematic Performance Laboratory no: Three , June 2005, Copenhagen.

Investigating in practice through a 'Performance as Research' production: 'Still I Know Who I Am'

Performance as Research methodology

This article speculates on research conducted as a performance in Copenhagen October 2006: 'Still I Know Who I Am'. The specific focus of the research was the emergent narrative condition arising from the impact of telematics. Telematics tends to re-arrange the metaphoric processes of theatrical language, and the research investigated how this can be responded to by dramaturgical strategies in the creation process. The impact of telematics produces alterations that involve a re-structuring on modes of presence, enabling new possibilities for constructing the narrative context, and subsequently leading to a radical new form of directing poiesis for the performance director [Panovski 1993].

'Performance as Research' suggests the performance event as an epistemological site in its own right, specially formatted to articulate higher level situated experiences in a theatrical social construction. [Petersen 2005]

The process of composition in performance is itself a multi-modal development of a 'new' language, able to articulate in a real full scale setting with real human presence, consequences, actions and experiences. The miracle is that it actually works - we are able to instantly engage as audience in an advanced theatrical event, agree upon and learn the modes of articulation in use, and participate in a communication radically different to what we experience in ordinary life. It seems that if skilled artists compose a coherent rhetoric structure we all have the capacity to follow the evolution of the event.

Composition in performance

Performance and theatre making is delightfully concrete in all aspects of the work. It is an art form that is totally bound to the activities of people; these people can work tricks and illusions, but they cannot abstract themselves. They are, with their presence and actions, the materiality of the art form, and the abstractions required have to emerge from within the constraints of our physiological-biological conditions. It might appear interesting, and even possible, to alter these basic conditions [Auslander 1999] but in the reality of the practice of performance making there is no way to escape. Often the theatrical situation is referred to in allegorical or metaphorical ways, pointing at qualities of presence, generating a mimicking effect that might give the impression of a theatrical event. However, seen from the perspective of the content creators, the performers, this is merely an illusory effect, in another domain of human activity.

Working within telematised environments re-focuses the creation process on the central role of the performer. Thus it is the performer who vitalises the telematic structures and brings them into articulation. The telematic structures stand empty, or do not appear to exist at all, until given agency by performer actions. Only those parts and functions of the telematic structures that are intelligently brought into form, engaged with by the performer in her scenic language, become part of the narrative. Telematics exists in performance insofar as parts of it are brought into use as telematics in the performer's languaging. Thus composition in telematised performance sites is more a matter of directing performer processes than how the telematic technology is constructed.

Investigating composition in performance under real-life conditions

An approach to a 'telematic' dramaturgy was developed and implemented in the research performance, 'Still I Know Who I Am'. In this production a notion of 'extendedness' was employed as a dramaturgical approach, suggesting an incorporation of a telematic environment in the narrative material. The performance was built on the intent to articulate consciousness parameters as they evolve using a scenography with telematic

structures 'folded' into a self-reflective loop. In other words, a meta-dramaturgy on the transitions of consciousness when involved in telematic extensions, established by provoking a second order reflective engagement.

In a production of this kind the production process develops in stages, and the means of expression is constructed alongside what is expressed. In a sense the production process is the build and use of all the involved elements as a 'scenic language', prepared by the artists who invite an 'audience' to an arranged visit, where they share a higher order reflective event.

This specific production followed a four-phase process:

Phase one – Building a form

In the first phase of the production, concepts and actions that define the materiality of the performance elements were refined. The performers had to learn a whole new set of reflexes, and had to be able to distinguish between different modes of extended presence, often active simultaneously, in a multi-personae scenario. On another level it also situated the event, set the presences of persons and activities, and set the scales and relational parameters of objects and actions.

In this phase of the production process the performers engaged with the telematised scenography and developed an instrumental distance to their own actions and presence. With this instrumental distance to themselves the performers achieved a 'preparedness', a detailed and structured set of behaviours and concepts, which enabled them to engage in an articulate way in the process of what and how anything appears.

To bring into form is not especially an expressive act or providing meaning on any level. It is foremost the activities and mental structuring that defines the elements in the specific performance – the materiality of the performance material. When involved with telematics, the materiality includes a variety of abstractions on communication, connectivity and asynchronicity, which is then structured into behavioural form-concepts.

19s lifespan – the duration of presence

Nineteen seconds is approximately the duration of the human ability to overview a context of immediate experience. That could be said to be the time-frame of consciousness, within which aspects of presence are negotiated and appear as immediately present.

To test the relation between time-delay and experience, a simple scenographic setup was installed. A camera and projector enabled a person and a delayed video-presence of the same person to be experienced. Depending how the scenography was entered, it would situate an experience of oneself in a delayed mirror, or it would situate a performance with two asynchronous presences of one performer.

Technically it was a so-called time-delay of a close-circuit video structure on stage. Seen as a telematic structure it was connecting the space with itself, constructing a site of layered realities, a self-reflective feedback system. This method enables research into a defined activity/experience parameter by structured control with difference and coherence. Delay is a term based on the chronometric idea of a time-distance from the first occurrence of the activity to the moment it re-occurs. But in the realm of performance/theatre making, the scope is not limited to this mode of measuring. The performance event is arguably the ideal situation for investigating cultural, senso-motoric, cognitive and other consciousness parameters out of their fixed contexts, exploring other possibilities within an agreed setting.

The simple setting used constructed an observer position, where the side-by-side presentation of the live performer and the transmitted video presentation were staged in a way that mimicked a set of parallel realities with 'the performers' in equal size,

presented as a stereoscopic, non-mirrored view. We will examine one parameter of this setup: the changes of perception of the staging activities in relation to a change of the time delay between the live action performed and the video re-entry of the same activity.

On a basic level, the correlation between metric time and experienced time altered in radical shifts, jumping through the following scale of phenomenal domains:

Present – as a mirror effect on the live. An extra view on the same activity.

Interference – as a disturbing or resonating difference between the original and the re-entry generating a sense of an extended being with a distinct dual presence.

Echo – as the experience of the re-entry being an echo or shadow following the live activity, as a direct and linked consequence but through a mediating system.

Memory/re-entry – as the re-investigation or re-appearance of the already observed, but with enough distance to experience a possibility of comparative reflection.

Other entity – the distance of approximately 19 seconds where the projected video enters a domain of either 'an other entity' or a re-entry of self but with its own intentions.

This scale of domain-shifts is in no way the only possible occurrence to be experienced, and it may be dependent on this specific context of performance making. However, some more general observations can be made.

A 'change of allocation' into different phenomenal domains occurs when the time-delay is changed, and the crossing of borders between phenomenal domains is not gradual but immediate and radical. Furthermore, the domain-shifts occur both when extending and minimizing the time-delay, and these alterations are consistent, even when the size of the screen, the scale of view, the distance and position in space and other parameters are changed. In other words, we have a coherent insight into the relation between experience and time-delay in a performance environment, which is consistent across variations in settings and persons involved.

This practice research gave a refined instrumental relation between delayed and immediate presence for the performers, making it a controllable relation and therefore part of the potential articulation parameters of the scenic language.

In conclusion, it appears that we as conscious beings have a 19s life sphere, that is, the time span within which we experience two reality-appearances to be related is 19 seconds. Beyond this point the re-entry is allocated a status of 'other', either as someone else or as a presence from another, detached reality domain. At about 2-5 minutes delay the distinction of reality domains collapse again and the re-entry seems to be experienced as a pre-recording of the live. To what extent these observations are cultural specific and specific to the involved professional theatre practitioners is difficult to say, but the observation stayed firm throughout a variety of setting and constellation of participants, and showed effect when used as compositional parameter in the performance production.



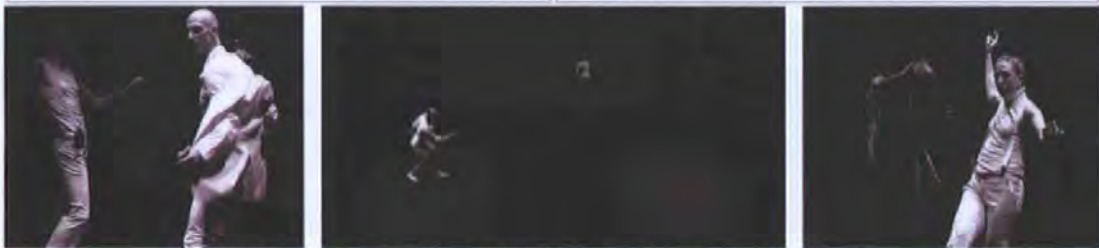
'Still I Know Who I Am'
Phases of the production process.

Phase 01: **'FORM'**
Formatting the materiality of the performance elements.

Phase 02: **'FORM-LANGUAGE'**
Developing the linguistic abilities of the extended performance site.

Phase 03: **'COMPOSITION'**
Improvising, scoring and rehearsing the behavioral structures.

Phase 04: **'ARTICULATION'**
Instantiating the performance as unique works of art.



'Still I Know Who I Am', scene no: 01-02 , October 2006, Copenhagen.

Phase Two – Building a form-language

Through the first phase we have reached what in performance making is an expressive form – the formation of a certain defined approach and set of conception to specific parameters of the performance materiality. This 'materiality' is insights into how certain activities by the performers transform 'appearance', in its performative and theatrical qualities, in relation to the performance site.

Rehearsing within a telematiced environment, in this case as a folded feedback system using time-delay, will produce a new language through self-reference, and the performers will become able to articulate freely through the scale-presence-distance correlations when they internalise these reshaped appearances. The time delay scaling introduces different phenomenal distances between the live and the projected performer presence, enabling metaphoric relations between self-reflected activities. Since this insight in performance/theatre is used not analytically or as part of an investigation process as described so far, but as a deliberate part of articulate and expressive performing, the performer will be able to continuously transform the ontological ground for the performance site, using the telematics time delay functions as part of an extended technique.

According to Brandt (1995, p.11), "Meaning is what connects experience, communication, and reflection; it is that which 'circulates' between the three known object domains of consciousness – nature (experienced), society (communicated), and our inner states (reflected) – and which appears in consciousness as meaningfulness." The assumption is that meaning has a formal organization underlying the linguistic organization, which can be reached by technique. The possibility of appearance in the domain of consciousness is generated from these morphodynamic properties.

In the performers dramaturgy, the time-delay can in this way become part of a compositional strategy. On one level, as an activity experienced as phenomenal domain-shifts when improvising the scenography; and on another level, as 'articulation' when intentionally using these functions to generate appearance. At this level of 'linguaging' the

performers obtain access to the related experience-domains of scale-presence-distance, which can then be the controlling parameters of time and space. Through this correlated 'language of domains of presence' there can even be reached a level of articulation where activities on the parameters of space change the experience of time and *visa versa*.

If the performers build their form-linguistic capacities of telematised actions to a more advanced level where they correlate patterns of patterns of activities, then the performers become able to continuously transform the ontology of the performance. They become capable of articulating in ways that can transform how they are present, how their activities appear, and how the audience experience their involvement.

The process of constructing a scenic form-language was pursued by stages of improvisation, which gradually built more complex relations to the totality of the setting. The performers came to form a common entity of expression, an abstraction on all form elements into a form-linguistic stage language. At this phase in the production process, the language is already a composed structure and a formatted level of 'stored behavioural patterns', refined and rehearsed to articulate specific modes of presence and action.

Phase Three – Composing a theatrical event – the extended linguistic relation:

This access to the linguistic properties of time/space relations is not unique to the telematised performance environment, but the telematics and close-circuit technology facilitate an external thinking and activity structure, which specifically emphasizes these parameters.

Within such environments it is relatively simple to articulate, for instance, multiple time spans within one attention, or to enable multiple attentions within the same time span. These are modes of presence and distance that we are easily capable of imagining as abstract or phantasmatic occurrences, but in telematised performance environments they are brought into concrete biological/physical and social reality, having real impact on the senso-motoric apparatus and the experiential construction of a world-view. Accordingly, telematics enables an instrument of activity, a language of behaviour, that makes it possible for us to investigate and discuss presences within the time-space complex.

The creation process employs phases of improvisation, building on the composition one layer after the other, weaving the final score as a pattern of explored possibilities, definitions and decisions. This 'narrative carpet' of explored and defined possibilities is then the guiding structure on which the performance is 'articulated'. The audience experience their unique and individual 'reality of the performance', through their interpretation of the performer's improvisation of the structure that instantiates the performance each time. As Maturana states: "Reality is a proposition that we use as an explanatory notion to explain experiences ... in the process of being in coherence with our circumstances." (Maturana, 1997). In this concept of the performed event the form-linguistic composition orchestrate the circumstances of the audience's experiences, in a composed way that facilitate each visiting audience to construct a meaningful trail of their experiences.

Phase Four – Performing the event

In this final phase – leaving the rehearsal environment and meeting the audience – all the prepared techniques and learned behaviours are internalised and the performers alter their professional presence. From being a process concentrated on building, learning and refining the compositional structure, the task is now to use the structure to organise a multimodal articulation in a joint field of attention with the audience. The theatrical site that uniquely emerges from the performer's actions is the telematised 'extended theatre', a 'consciousness site' promoted by intertextual languaging – a site generated by a montage of attention. [Eisenstein 1972, Law 1996]

Hesitation as the activity of connectivity and communication:

If we look at how humans behave in general when they involve themselves in more complex activities – such as thinking, communicating, or investigating – there is a tendency toward slowing down or changing behaviour towards the specific activity. It appears that hesitation is the core, the structured expansion of a specific parameter of attention, which enhances our ability in that specific mode of presence. When we think we hesitate, when we converse we hesitate together, when we plan and rehearse complex activities we use extended hesitation, stretching our attention in deliberate ways.

Every conceivable parameter that can be organised into our attention can be structured into a self-reflective or mutual 'thinking activity', and technology is a way of facilitating these activities.

In the process of a performance production, the performers reach a deeper insight into the activities of the composition and thus an extended awareness of the situation, reaching far beyond normal concepts. If the performance event is thought of as a social environment where all activities are different modes of hesitation, then these deeper attentions give instrumental access to the ways in which we surround activities with meaning. A certain hesitation is organising a certain mode of connectivity and enabling a certain mode of communication.

We take chronological time for granted, as a fact of nature, but this concept is a construct. An efficient construct if followed as a common reference and with great coherence to rhythms of nature. But as a reference for human perceived time it is a difficult conception. We experience time relative to the situation, with ever changing scales. Time is strongly connected to depth of attention, modes of memory and personal rhythms. In the theatre these factors are used as part of the compositional patterns and expressive forces. In telematically-enhanced environments these relative and changing time experiences are exposed, allowing externalised and extended access to form on them.

'telematic relation'

'biological relation'

Positions in an extended theatre situation

'Still I Know Who I Am'
Progression of audience involvement and formation.

Scene 01: **'Analogue confrontation'**
Formation of sense-perception.

Scene 02: **'Rhythmic relations'**
Clear actions and re-actions.

Scene 03: **'Complex of presences'**
Actions articulate the extended site.

Scene 04: **'Non-extended theatre'**
Reference with pure acting.

'Still I Know Who I Am', scene no: 03-04, October 2006, Copenhagen.

Telematic Dramaturgy – Extended Theatre

A telematic dramaturgy is a compositional paradigm, built on the concept of the performance material as elements of communication.

The telematics setting enables a self-reflective environment, with several simultaneous loops through differently orchestrated channels, producing a cybernetic structure of relations. Participating in these structured relations as performer and audience generates an understanding of the performance situation as a distributed extension of the participants communicative presence. The compositional paradigm at play here is: 'form follows communication'.

The view taken in this essay is that performers are the core material of performance composition. They incorporate the compositional decisions as behavioural structures and articulate the final performance piece with their own agendas and agency; they use both themselves and the environment as their expressive instruments. The performers in this concept of the art of performance use the rehearsals to shape the instrument in a series of stages, first by establishing a form-language, then by encoding the composition of behaviours, and then in an artificial state of presence to realise the performance every time as an argument.

In this essay we have investigated an example of the stages of such a compositional process of preparing and executing performance. Specific to the example was the intention of preparing an externalisation of the performers' concepts of themselves as entities, and a reach into the technologically mediated environment as extensions of their apparatus. We could call the resulting performer entity a cybrid - a cybrid as an artificial intelligence in a human body. The artificial intelligence is then a construct of extended technique; built delicately to encompass the presence of an extended identity.

It is interesting to observe performers who have extended or partly externalised their identity, especially if they perform their extended characters in rehearsals without the telematic technology attached. They appear similar to people in states of trance, or act in seemingly fragmented or odd ways. In the described project the performers learned the behaviour of their extended being through what could be called a neuro-activity feedback training - investigating and living in the extended environment through long processes of improvisation. They reach their new artificial presence in small stages, built in layers of stored behaviour and a pattern of notion of the extended identity, and then later develop the ability to articulate through this new identity.

This process of building a performer identity is not new to the telematised environment, but the reactive and mediating technology in telematic constructs facilitate a new level of incorporation. So the performers learn by practice to develop states of mind as routines and transmodalities. They develop modes of non-sensory perception or extra-sensory perception - a sort of expanded performer entity. It is almost limitless to what extent we as humans are able to transform our self-concepts as entities and develop conscious use of technologies and new modes of sensing, acting and thinking.

The intent of the executed production process was to extend the performers into cybrid beings, rather than have them perform the technology as tools or effects, making the performance situation an experience of a linguistic evolution.



'Still I Know Who I Am', October 2006, Copenhagen.

Program text:

Boxiganga Performance Theatre

www.boxiganga.dk

Present: October 25-26-27-28, 2006

'Still I Know Who I Am'

A visual and auditive Performance Installation

As modern people, how do we think ourselves into the world?

Are our actions based on how we perceive who we are in the world?

Do we perform ourselves into a state of self-understanding – into forming an identity?

Does our reality in itself become a performative enactment of our fictive preconceptions of how our lives should unfold? Do we mirror ourselves in our preconceptions, and do we interact with reality through our states of imagination?

As agents, two female and one male performer are placed into media machines of video and audio installations. They meet copies of themselves and engage in a search for intimacy and touch in a fragmented world, composed of yesterday's relics and dreams of tomorrow.

The scenic space presents itself as a virtual architecture wherein fictive locations emerge as echoes of the actions of the performers. The spectators, too, finds themselves involved within the reflections of the machinery and become part of the search for sensed and 'humanly real' presence in our telematic world.

Reality and virtuality intertwine as the labyrinth of events and speech acts unfolds. What is fact and what is fiction? What comes first and what comes last?

'Still I Know Who I Am' thematises our human conditions in a world, which increasingly is becoming telematic – a world in which communication technology is a completely integral part of our mutual relationships.

The drama of the performance unfolds as a play between several simultaneous realities – an encounter between virtual projections and the physically present performers. Different possible modes of presence are negotiated: ... as virtual representations, fictive characters, transparent illusions, and as physical and very actual people. The performance narrative navigate around the paradoxes of a telematised world where longing, touching and nearness are constantly negotiated. As it has been so poignantly asked: 'is there love in the telematic embrace?' [Roy Ascott 1990]

This performance make use of a dramaturgic strategy in which text, actions and media machines, as well as the actions of the audience, are involved as elements of equal importance.

The technological arrangement is viewed as communicative channels and formers of inter-human relationships – as mediating reflections through which also the spectators are involved in multiple reiterations of self-reflection.

The scenic space can be viewed as an artificial interface, which constructs a certain mode of reflectivity. Mediating structures that expand the presence of the spectators as externalised modes of consciousness, promoting actions and presence through technological prosthetics. These technological extensions of ourselves augment the way we act, think, imagine and experience.

The performance text utilises the numerous concurrent positions of speech and parallel-media presences to engage with a sub-adjacent drama, a paradox of intimacy and ideals in a telematic world.

The technological artefacts constituting the scenic space generate live audio-visual transmission through the telematic structure, using surveillance input from microphone and cameras, which then are composed into ultra-wide-screen video projections and a differential audioscape with speakers dispersed throughout the performance space.

Performance Facts:

Performers: Annika B. Lewis, Harriet Abrahamsson & Birger Bovin

Direction: Kjell Yngve Petersen

Dramatist: Gritt Uldall-Jessen

Audio and software design: Åke Parmerud

Dramatic Composition: Karin Søndergaard

Concept and Scenographic design: Søndergaard – Petersen

Photo: Simon Moe & Kjell Yngve Petersen

Set Assistants: Line Frank & Simon Moe

Technical Realisation: Boxiganga & PLEX

Supported by the Danish Art Council, Brunel University London,

PLEX, OdsherredTeaterskole and Dramatikercentrum.

Performances: 25-26-27-28 October 2006

Photographers:

Line Frank, Simon Moe & Kjell Yngve Petersen

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Our body as primary knowledge base

Kjell Yngve Petersen

Summary:

Technological augmentation seen from the perspective of the body.

A way of understanding and designing in performative and interactive, telematic environments using the body as a tool.

Key concepts: The body as a tool for creating telematic artwork

When our abilities are augmented and multiplied, and our access to the world rearranges fundamental relationships, how then are we as body and entity transformed?

How can we understand what we experience and what we conceive when basic relationships have been extended and made fluid?

Are we becoming aliens desperately trying to find new models or frames of perception of the world to be able to comprehend a world which itself has become alienated?

No matter how advanced, fast, detailed or life-like these technological reflections might become, they still need our body in order to exist. There is no virtual world without a real person experiencing it; there is no extension of the senses or the actions without real senses and actions to extend. There is in fact nothing without the presence of the body. It is through the body that we have a place in existence. And it is through dynamic inter-relationships, through actions and the senses, that the notion of reality comes about, and thereby our notion of our own existence.

I will discuss how the technological augmenting of our access to the world can be understood from the perspective of the body, if one investigates these new conditions using the methodologies and theories from advanced formal body language.

It is a method that uses the performer as a 'super-' or 'extra-' human tool to investigate through action and analysis. It is a way to test how realities occur under fluid and dynamic conditions within a controlled environment of time and space. It is a way of exploring possible constructs of 'human realness' detached from the chaotic circumstances of real life.

I propose to use this knowledge, free it from the purpose of training and performing, and develop and use it as a tool by itself. Developed to a level where it becomes self-reflective and self-contained – evolved to a complexity where it becomes an entity by itself – and therefore can be a tool for something else.

It is a formal 'technical' use of the body as an extra-human behavioural entity. This involves the whole complex spectre of intellect, emotions, desires, memory, actions etc. as a formalized 'machine'. To enable meaningful constructions of telematic and augmenting technology, one can use the formal methodologies of advanced formal body language as a tool in the creation process, and thereby have "the actual experience" present in the process as a monitor and constructive tool.

The creation of a dynamic human tool

It is knowledge of how to use your own body as an instrument. And it can be shaped in almost any way needed. It is specifically suited to deal with dynamic relations, the flow of interaction, relationships and intensions.

I will give a few examples of the process preparing the body to be a senso-motoric entity, which then can be used to monitor and validate experience, and at the same time be a creative tool in the design of telematic, performative, interactive installations and performances.

It is basically different physical and mental concepts, which free the body from purposeful demands and make it an entity for pure experience and action. The process preparing the body to be a senso-motoric entity is a well-known concept to many of the different performative genres of dance, theatre and performance. I will show how the use of the concepts and methodologies normally fixed to specific aesthetic expressions can be developed to a tool by itself and therefore be useful in other art-genres and for other artistic purposes.

A few examples of how the body can be thought of, and transformed into a controllable tool for artistic expression:

1. It could be the control of the position and the form of the energy/power in the body, which is defining the mode of presence. In Japanese art forms this is placed very low as a strong tension giving force to a very controlled and powerful presence. In Indian art forms it is defined as an elevation or dance along the spinal column giving a rhythmic and very active presence. In European abstract mime it is moved around to support a variety of figurative constructs. The control of the position and the form of the energy/power in the body can be used, in a formal way, to define the basic presence, and to some extent the nature of the temperament, the emotional attitude and the energy of the intention. To establish a formal concept of an intentional being.
2. It could be the double bound of any possible movement in a bi-directional tension. It is a way of re-organizing the muscular tensions so that any movement is a controlled combination of contraction and release. It is a reorganisation of the muscular resting-points by merging the action and its counter-action into one state of possibility of action. It makes you able to perform or redirect any action from any position with equal effort, and thereby also measure any resistance and relative distance.
3. It could be the build up of a formal distance to the purpose of the actions. To establish and extend a mental space between the action of controlling by will, and the giving in to being out of control, between determination and indecision – which establishes the quality of hesitation. It is the development of a space of time between action and in-action, in which degrees of meta-action can emerge. The intentional act emerges when the ordered past meets the present in the action of expectancy. The intentional act in the time-space of hesitation generates the possibility for articulation. This enables you to work with and be sensitive to subtle variations and resonance in expressions and impressions.

An extensive and detailed introduction to the various performance traditions and their methods of preparing and using the performer as a tool is found in: Eugenio Barba & Nicola Savarese: *The Secret Art of The Performer*. The knowledge of the physical practises of the performer is implemented and expressed differently in different traditions and

cultures around the world, but as shown in the work of Theatre Anthropology, there is a basic concurrent knowledge independent of the cultural differences.

It is a kind of scientific tool-making out of the human body/entity. Transforming the 'human-being' into the 'human-tool'. We all do this to a certain extent as ordinary human beings – having different complex abstract distances to ourselves, or qualifying ourselves to gain better tool-like abilities – this is just a very rigorous use of this inherited ability - bringing these abilities to a level where they become entities in themselves. It is not a de-humanization or alienation of the human – it is more a heightened, extra-human state. It is not an emptying of personality, but a construction of formal distance to oneself as an entity.

Telematic performative environments

Performative telematic environments are technological constructs where 'human realness' is shaped and transformed by the technological re-arrangement of our relationships.

Telematic augmentations are quite difficult to conceive. As soon as you have just a few telematic operations going on, they exceed the simple relations of cause and effect, and of mere transmissions. They easily involve more adjustable parameters than one can comprehend. They become montages of non-parallel and not directly related occurrences of sensing and acting, representing a multiple of times, places, expressions and impressions. They often blur, alter, mix or augment our normal possibilities, and therefore reveals to us how fragile, inexact and complex our normal interpretation of our senses and actions are. They ask for a re-configuration of the construction of the 'human real'.

The telematic infused artworks is without the normal limitations and constrains that we humans normally experience in the physical world we know. There is no build-in hierarchy, behavioural tendencies or phenomenal distinctions – it is precisely a multi-ability/purpose technology.

There are a vast number of variable parameters and possible connections, relations and transformations, which makes it more a problem of reducing and numbing the telematic system to form comprehensible constructs, than to develop on technological refinements.

Telematic, performative artwork can successfully be progressively formed and tested in test set-ups where everything is scale 1:1 and real-time. By designing the creation process with constant real-size, real-time testing and shaping, one can involve the totality of variables in their right relative proportions and through this promote coherent design solutions. It is the design methodologies used in most performative art forms – and I think the tasks at hand in telematic, performative artworks are much the same. They function in a relationship to the human being as a totality, and are mainly concerned with dynamic and cybernetic phenomenon.

These technological constructs are made for human-dynamic experience. They are made to promote telematic presence, action, and relationships and thereby evoke situations for passion, emotion, seduction, tension and provocation. But the constructs themselves are only dumb tools, which can supply human being with advanced extensions and an environment of communicating artefacts. This generates a situation much similar to the training situation of the performer in the laboratory workspace, where the performers body is reshaped to be able to generate that specific artistic multi-functionality which is requested in each specific performance. It is a tuning of the body to a specific instrument, which then is played on by the performers themselves while acting – in a kind of extra-human state.

In the construction of telematic, performative artwork one can use these 'extra-humans' as 'any-body' or 'some-body' - as specially designed 'people' representing the average visitor in a controlled way, or sharpen them to focus on only one parameter or relationship as a dedicated tool. To deal with the complexities of telematic, performative artwork, which is supposed to work with 'anybody', the most obvious approach is to build it using 'somebody' - a human being in a state of heightened awareness and with detailed skills to monitor and act in dynamic situations.

An entity dedicated to conceive the circumstances of the telematic structure in a bodily way or as a field of presence.

One can look at telematic, performative artwork as conditions for possibilities and specialities. They can be said to establish a framework for a 'landscape of movements' or 'landscape of experience' - which is a way of conceiving/viewing the experience of the artwork as an entity consisting of the sum of movements, expressions and impressions through time and space. This landscape of possible relationships could be the actual definition of the artwork, and then the 'landscape of possibilities' is the design tool contained in all its complexity in the 'extra-human'. The process is to define what kind of behavioural geography you want a tool for, and then construct a behavioural entity to make you such a tool.

'Smiles in Motion' - a concrete use of this design strategy

The creation of the installation 'Smiles in Motion' in 1999-2000 would not have been possible without an extensive use of these design methodologies. In this installation two people are connected through telematic technology. It is a machinery for augmented relationships using several means of telesensing and teleaction simultaneously, in a carefully designed and adjusted combination.



'Smiles in Motion' 2000 - www.boxiganga.dk ©Kjell Yngve Petersen

'Smiles in motion' is an interactive set of furniture designed for augmented relationships between two people. Two chairs link two visitors that enable them to converse with each other in a very special manner. This construction might be called a 'relation apparatus' and is able to transform speech into movement. Speech and sounds produced in the audible spectrum by the two visitors are converted into vibrations, through motors placed in the seats of the chairs. As a visitor perceives what is spoken in the form of vibrations, he is also shown the mouth of the other visitor on a monitor fixed in a globe. The visitors 'hear' each other through vibrations, synchronised with the images of the movements of their mouths and so may converse through vibrations and smiles.

In this artwork, the selection of telematic components, the decisions of how to process the media and meta-data streams and how to design the interface was a process of building the hardware, software and physical design around a series of test set-up with two performers being the advanced 'somebody' tool. We were able to adjust and combine on any number of parameters for extended periods of time, while having continuous and reliable feedback on the actual experience. It enabled us to develop on the software that analyse their speech and convert it into motor movement while having a real user feedback. Not only on the actual sensing of vibrations coming from the chairs, but also on the quality of the experience of the augmented relationship between two people using the chairs to converse.

In this project it made good sense and was very useful to put human beings at the centre of the process, and not the least because, in the end, it was human beings that were going to receive the resulting artwork. We were not interested in simple measurable parameters that could be monitored by ordinary technology and by simple testing. We were creating an installation that was supposed to act through a complex combination of simultaneous senso-motoric relationships, and our interest was more in how it supported a transformation of the quality of a conversation than in what was going on in a mere physical and technical way.

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The emergence of hyper-reality narratives in performance.

Kjell Yngve Petersen

The art of the performance director involves among the many tasks a certain position, where in the attention is on composition. This is where the orchestration of the elements involved is formed into a 'dispositif', that is the complex of structures that directs the process to the final performance. The impact of digital technologies has revealed new characteristics of the performance material, and has thus promoted the emergence of a radically new environment for the art of the performance director.

For this paper I will limit my enquiry to the use of video cameras and projectors, which makes it possible for me to give examples as visual documentation that gives meaning. But the change in the nature of the environment for performance production in discussion is reaching far broader and deeper into both how and what performance can be.

Altered performative world appearances.

As performance could be said to be those ritualized situations where performers and visitors artificially negotiates and articulates possible narratives on life, the technological impact in discussion is influencing at several levels.

Promoting a telematic consciousness.

In a cultural context the impact of digitalization and telematization is definitely re-arranging the way we form relationships and other cultural structures. As the use of mobile phones and internet has reach a level of formatting influence on our behaviour, which again re-arrange the construction or state of consciousness that constitutes our reality. We don't have to be physically present to relate, and we can be living as part of communities arranged only on limited and formalized relation through avatars. There are many other consequences for how reality is revieled for us and how our indentity is formed through relationships - as the media-formatted comprehension of facts promoted by television, and that a substantial part of what we need to do to survive has to do with dealing with abstracted statements of information. All this of course inevitable alters the perceptual formation of the performance audience, and the general comprehension of the society in which the performances take place.

Transforming means and environment.

At the same time all the digital technologies are equally useful as instruments of art - as tools, augmentations, or behaviours within the performance material - transforming the material through which the performance event is mediated. And in many ways, as with networked and interrelated technological functions, it even constituted new environment or habitat for the performance to exist in - an environment with transformed

constructions of place and time, and with altered mutations of what is possible to sense and with what means it is possible to articulate.

New narrative ground.

The change of phenomenal characteristics of the environment and material of performance has brought renewed focus on the underlying processes on which the forming of the performance language is based. This would be the dynamic semiotic process shaping our consciousness and driving the creation of realities and identities. There is emerging a form of narrative playing with parallel realities constructed out of our inner virtuality, which is distinct different from the meta-fictional construction of layering multiple fictionalisations of the inner reality.

Performance as part of life.

To involve oneself in a performance event is in this paper viewed as a conscious position of participation and performative mode of attention. I am talking from an understanding of performance, which is more in direction of performance as an inseparable part of our living as human beings, than as something outside the normal and ordinary. Performance is viewed as the social situations, where we agree on a specific contract for our mutual behaviour, a situation for artificially testing and dreaming on possible ways of living. This has throughout the history of performance as art evolved into ever changing genres and styles, all being part of the endless cultural negotiation of the interpretation of the art of the time.

Constructing artificial living.

But in this paper the interest is from the position of the performance director – that is the position of consciously constructing the experience of involvement for other people – specifically in the agreed situation of being involved in performance. From this position performance is not an analytic object to be interpreted, but a construction of process and structure to be executed.

The fiction of reality.

The dominant interpretation of the concepts at play in the creation of performance has been that it is build on a fictional contract within which a play with layers of representation and presentation unfold a narrative experience, mediated to an audience by their empathetic engagement. This has been realised in all phenomenal domains of our cognitive processes of world building, as simulated characters, as anthropomorphised object and concepts, as ritualized behaviours, and as phantasmatic manifestations.

Communicating coded reality.

A major change introduced by the impact of digital technology is that our relations to our environment and ourselves is becoming dominantly a coded construct. It is mediated or constructed phenomenal entities and spaces – with real impact on our life – but existing as articulation of code. In the view of performance creation this could be said to reverse the order of phenomenal emergence, that is to alter the narrative processes in our semiosis, which evolve in the relations between the social, the biological and the phantasmatic imaginary of our cognition.

From presence to articulation.

The alteration is transforming the narrative ground on which the performance is generating its world. Changing from the notion of being present and physically real, and from that position promoting a complex of possible interpretations, – to a narrative ground based on communication, where we enter a world of articulations which proclaim a complex of possible presences.

From meta-fiction to hyper-reality.

The drastic ontological change for performance composition promotes an equal radical change in the dramaturgical spectre of realities at hand in the building of the narrative of the performance experience. From having a base in the performer presence as the factual and physical/biological condition, from which layers of fictional events can be generated into a complex of meta-fictional strategies, – there is emerging a performance artform having base in the communication between simultaneous equally real but differently mediated realities, which through form-linguistic strategies generate a complex of hyper-reality montage within the audience perception.

As I have tried to argue, the approach to understand the emerging changes in the practice of performance composition is partly to find in the ontogenesis of our consciousness, which is where we as living organisms negotiate our conceptions. As the general state of consciousness is altered due to the impact of digital and telematic technology, the mechanisms of narrative involvement is, so to speak, running differently, and thus demanding a radically new set of concepts and models on composition in performance.

Body, object and communication.

From a long tradition of body-based and of object-based performance, a new mode of performance has emerged: it could be called the digital-telematic-based performance. As well as the body and the object based modes of performance has very different compositional strategies – and are able to produce narratives on very different parts of our conception of living – the digital-telematic based modes of performance has its special potential: it derive from and can produce narratives on the domain of communication. To relate this to the other traditional modes of performance, it could be said that body-based performance narratives facilitate and work in the domain of internalized resemblance, and that object-based performance narratives facilitate and work in the domain of externalized differentiation.

The narrative of reality in performance.

Composing performance narratives in these different domains of artistic materiality mainly results in different loci of reality in consciousness. It influences how the narrative is related to our conception of our being and doing – and therefore promotes radically different linguistic games when articulated as performance events.

Currently a lot of performance artist are investigating the possibilities of this new mode of performance, and throughout the presentation there will be shown a selection of video documentation from recent laboratory and performance work by directors from UK, Norway, Japan, France and Denmark. – providing glimpses into the art of the performance director and the evolving compositional strategies of form-linguistic montage.

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Petersen, Kjell Yngve (2005) *Knowledge formation as performance: transfer of situated knowledge*. At the conference: *PARIP 2005 International Conference [performance as research in practice]* 29 June - 3 July 2005, Bretton Hall Campus, Wakefield, University of Leeds.

Knowledge formation as performance: transfer of situated knowledge.

Kjell Yngve Petersen, July 2005.

Abstract:

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

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

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

This research project has two main objectives:

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

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

Knowledge formation as performance: transfer of situated knowledge.

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

These momentary altered states are also closely related to the well known shared situation of the performance event. That is the socially structured relationship between the performer and the visitor, within which the art of being human is artificially articulated and negotiated.

This paper will propose how performance research laboratories can be the meta-methodological structure when investigating, articulating and generating knowledge on performative states of attention, experience and action.

Just before arriving at the PARIP 2005 conference I finished the last of the three phases of this research project. They were realized in the facilities of a large black-box performance space in central Copenhagen.

I will present our research in methodologies of situated knowledge, exemplified by the research done in these three occasions.

I will start with some framing discussions, using the title of the conference in a polemical way:

Practice as Research in Performance – Performance as Research in Practice.

My first question when I meet the title of this Conference PARIP – Practice as Research in Performance, was the difficulty to decipher the meaning of the combination of words. I know the meaning more or less of each of the words by themselves, but put together in this way proposed some quite complicated positions on the nature of research within the art of performance.

Or maybe my puzzle is starting in the fact that there exist at least two major approaches to research – the one researching in performance as a cultural phenomena, and the one researching in the art of performance making. That would then be performance as a cultural practice, and performance as an artistic practice.

The concept of practice in performance.

So my first inquiry will be to take a closer look at the concept of practice.

What is practice in a context of performance?

My first interpretation will be to look from the view of social system theory – viewing the concept 'practice' within two distinct different social contexts: that of the broader society where the 'practice' is one among numerous practices constituting the complexity of human society – and that of the 'practice' as the skilled behaviour executed within the society of the performing artists.

If we look at society as a system of social systems, as Nichlas Luhmann has argued in his studies in society as social systems, each functional system that emerges in society, like the performance society, form an operative closed system of communication. In this view each society within the larger whole of our society form their own ontology, formed by their lived experience of communicating within the practice of the field. We therefore have not only two distinct different viewpoint on the performance practice – that of an artistic practise and that of a practise within the larger society – but we further have two

distinct different ontological environment of conceiving the difference. The artistic society is formed by its self-reference based on the practice of performance making, and its external reference through its relation to the larger society. This condition for understanding the concept 'practice' is distinct different from the conditions that form the conceptions of other parts of society.

One of those other societies relevant in this case will be the academic field studying performance practice. This society would have its own closed system of communication forming their specific ontology, and thus viewing performance practice as an external system through their self-reference.

It would be a main concern whether the notion of 'practice' in relation to performance generated from these distinct different social systems have any coherence in meaning. How can one accomplish a transposition of insights between the people living in these different systems? What kind of misunderstandings arises, and what criteria of success would be used? To start answering these questions I will later in this paper look at the positions of observation involved in performance practice and discuss possible procedures that can start this quest.

My second interpretation will be to look at the concept of 'practice' as proposed to be something different as an approach to research in performance than has been the case before.

Could that be practice as opposed to theory?

That would be as if theory is the speculative and analytic realm, where practice is an experimental ground for experimenting, testing out, and validating theories?

That would be 'practice' as a repeatable exercise, or a way of investigating through active doing, as opposed to theorizing abstractly outside the performance situation?

Practice as investigating the possibilities in real settings as opposed to speculative or analytic thinking from an outside objective position of observation.

The problematic part of this suggestion is that in the reality of artistic performance practice, what in this way is called theory and practice is not separate modes of action, but an intertwined part of a multitude of modes of action. One could more adequately talk about several way of thinking – like thinking through emotioning, thinking through performing, thinking through reflecting, thinking through improvisation, etc. Any mode of skill can be developed to a level of abstraction that facilitates analytic, explorative and reflective modes of action – making it theorizing through practice or practicing theory.

A third and in the case of performance very relevant interpretation of 'practice' would be relate it to the concept of 'praxis'. Praxis is according to the dictionary an established custom or habitual practice, but in the field of performance it is also strategy of research and development of insights, gained through the procedures of repetition of formalized behaviours. The concept of 'praxis' covers a vast spectre of methodologies with long and solid traditions within all parts of the performing arts. It is used on all levels of inquiry reaching from skill acquisition, to transfer of insights and further to abstract research in performative states and modes of expression.

The concept of research in performance.

This leads me to the next concept in the title: the concept of 'research'.

Taken that research is the generation of new insights or new knowledge within a certain tradition, the parameters that structure the epistemic environment is closely related to that certain tradition.

To succeed with research in the art of performance, that is the poetic processes of performance making, can only be relevantly conceived within the art-system itself, and to succeed can ultimately only mean 'to succeed as a work of art' [Luhmann].

A research in the artistic processes in the performing arts can therefore only possible be conceived as relevant in relation to the reality of the artistic processes themselves, if it is to generate knowledge and insights coherent with the reality of the positions in the field.

This implies the notions that knowledge is only knowledge for someone, not knowledge in itself disconnected from the positions and conditions in which is to exist. And therefore any research is directly dependent on a very clear and explicit articulation on who it is knowledge for, and how it is to be knowledge. This might seem a bit to rigorous a statement, but specifically in the art of performance it is a very relevant level of detailing to pursue. Performance is an art form of instant communication where the participants – whether they have the roles of directors, performers, participators or visitors – are mutually involved in the generation of the event. The conception of presence by each participant is continuously transformed during the process of involvement, and each role has their own conditions for understanding their position. Further the conceptions are different within the complexity of position between being experiencing from within and from outside.

I will in this paper propose the use of what I call 'Performance Laboratories' as a method of organizing procedures for knowledge generation and dissimilation within the field of performance.

I will introduce to how Performance Laboratories might be part of a research strategy, making it possible to establish the relevant conditions, structure the positions of observation, and facilitate the formalization, containment, and dissimilation of knowledge and insights.

Performance as research in practice.

I will argue that since performance gives no meaning as a field of human activity without being driven by an intention, there is no access to establish a research situation unless it is initiated by a poetic intent. This poetic intention might be abstracted to a formalized strategy structuring a focus on certain compositional or procedural parameter, researching with attention to a specific part of the process of creation.

In this way of thinking an approach to research in the artistic field of performance has to acknowledge, that what is done is always done in relation to a poetic intention. The attention emerging from a conscious poetic intention is the formatting context giving relevance and meaning to any further involvement in research. This basic parameter then makes any attempt to establish research procedures and generate formation of knowledge an involvement in a performance activity. And any transfer of knowledge only adequate when based on experiencing by being situated in a context of performance activity. Practice as Researching in Performance could in this way maybe more appropriately be called: 'Performance as Research in Practice'.

Performance?

The proposed views on research in performance is of course not the only possible approach, but I want to pursue that line of inquiry through this paper to investigate the consequences of initiating research in performance as performance, proposing the methods of what I in this paper call: 'performance laboratories' as a research structure, which makes that approach possible.

Theoretically research in performance is a wide-open academic field, but as a human practice of art it has developed in certain ways, which form the traditions by which it is constituted. The proposed position to research is influenced by certain conceptions of the traditions and a specific personal history of being part of the performance community. I think that the further investigation has to be understood on the basis of who is speaking and from what context of experience.

I could talk about 3 different views, or models of analysis, on the traditions that form the field of performance. I speak from within this tradition, and the proposed meta-methodologies of Performance Laboratories are rooted in the methods of research forming these traditions.

One view into the tradition is formed as a history of influences, conceptualized as a linear progress where a web of mutual influences progressively alters and builds on the conceptions, insights and practice of the field. The persons and performances forming this trajectory is elegantly summarised on by Christopher Innes as what he calls: 'Avant Garde Theatre', and by RoseLee Goldberg as what she calls: 'Performance Art'. This view hold a history of methods realised as performance research, known as the 'theatre laboratories' and 'performance events', people has initiated in the surge for new aspects of the art of performance, its self-conception as artistic activity and its impact and position in the larger society.

A second view into the tradition is formed as a spectre of responses to enquiries initiated by the independent artist, generating a momentary development of artistic insight all by his own initiative, and solely dependent on his own rigor of practice. This view is a-historical in the sense that there is no necessary precondition for any artistic performance to be actualized. It is a part of the approaches in the tradition of performance that utilises the autopoietic forces inherent in our act of living to, so to speak, let a performance activity emerge. As a poetic strategy it is often realised as an orchestration of behavioural and conceptual conditions, wherein an artistic intervention is initiated, which then as an autopoietic process formats a momentary situation of performance. This view into the tradition put emphasis on the artistic research into formal strategies, which is the rigorous building on levels of insight and the capability to act formatively, as a mostly personally conceptualized and initiated act of research.

A third view into the tradition is the trajectory of apprenticeship, where the artist is involved in personally conceived learning processes guided by a spectre of masters, who again themselves have each their unique and individual conceptions of the art of performance. The transfer of knowledge is in this view mainly achieved by imitation, assimilation and repetition. Here knowledge is mostly conceived as complex weavings of trails of experience, which through praxis is progressively bringing the artist past stages of insight. This view into the tradition is formed of singular master artist who form an unbroken web of exchange of knowledge reaching long back in history. Since they form a very firmly interwoven community of mutual work experience, their knowledge sharing becomes an 'organism' in itself, reaching over time and distance – and cultural conditions. As the saying is, we are never more than a few connections away from anyone else. The knowledge that each participant consciously contains is just a little part of what he has access to. In some ways it functions like each artist is a gate into the shared research reservoir reaching across physical distance, time, cultural condition, and modes of artistic conceptions. Research in this view is mostly an act of instantiation, actualizing in the cultural conditions of the moment an articulation of performance, mutually vitalizing the network and the artwork.

These three views into the tradition of the art of performance are not mutually exclusive, or necessarily perceived by different people. There might be people who specifically work within one of the conceptions, but generally this is a set of theoretical propositions trying to organize an overview on an artistic reality, where each participant has their own conceptions. It is important to notice that this individualized epistemic construction is an essential part of what constitutes an artistic position, and not a sign of lack of rigor in research and level of insight. The three theoretical approaches to theorize on the performance field are models of thought making it possible to envision actions of research in the complexity of the art of performance.

I will say that performance is an art form, which is lived performatively, and which does not exist as a phenomenon of experience outside human communication. It is a basic behavioural realm of human interaction where, as Richard Schechner puts it, we momentarily involve ourselves in the activity of: 'showing doing'. How this activity exists as art, and then further how an activity of research can be envisioned within this field of art activity, is formed by how the individual artist at any moment reinterprets his role of being 'showing doing' as an act of performance.

My point is that seen from a person, who is active within the tradition that forms the art of performance, the quest of reinterpreting or even radically inventing new possible ways of realizing 'showing doing', is what constitutes the field.

Research is modes of formalized abstraction, which is able to establish a scientific structure of procedures that can generate firmness to experiences in a way that can be shared.

The meta-methodological structures, which evolve using performance laboratory sessions, are almost indistinguishable from compositional structures of performance events – only different in their **intentions**, and therefore in the participatory positions of the involved people. It seems to be necessary to involve oneself as performers to be able to explore the situated knowledge on experience. Suggesting a use of Performance as Research in Practice, when investigating and articulating on performative experience.

This research project has two main objectives.

- 3) To find ways to instantiate specific phenomenal occurrences, performative situations and compositional strategies as conceptual events in themselves. As theorizing through formal procedures on artistic processes – as 'abstracted in practice'. That could be clearly specified procedures of how to bring oneself into a specific mode of experiencing – or formal use of lightsetting, media and objects that instantiates a certain formation of attention.
- 4) To develop on meta-methodologies on how to orchestrate artistic research projects which are functioning distinct as research generating knowledge for artists in process – and which are distinct different from artistic exploration, and objective analysis.

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

Inspired by the insight developed by the anthropologist Kirsten Hastrup one could say, that one of the difficulties we face when trying to articulate on knowledge of experience and performative states, is that we humans live both in a world that is known and in a world that is understood. These two paradigms merge in first person methodology, and demand a way of formalizing on knowledge that can incorporate both the implicitly known and the explicitly recognized under dynamic conditions, thus embracing both the naturalized and the creative human being. I think that the praxis of Performance Laboratories can contain a situated form-language that is able to articulate coherently on paradoxes of experience, thus facilitating the formation, containment and dissimulation of knowledge and insights.

Examples: 3 performance laboratories. – a praxis model for analysis of processual situations containing multi-faculty simultaneous modes of knowing.

In each setting prescribe the production of **roles of the involved observers**, visitor, performer, director etc. organizing a unique setting of engagement for each investigation.



Lab1 – I was researching into compositional structures, using a concept of form-linguistics, and metaphoric montage of experience.

Research into the dynamic phenomenal parameters as they can be established as parallel words between real and recorded presence.

The participants where: director, performer and scenographer.

At the core of this Laboratory were the investigations into a poetic strategy, which could realize coherent procedures of preparation in all parts of a production process. Especially there was focus on developing a notion of a form-language that would enable refined articulation through this kind of cross-presence metaphoric narrative.

This had to be done as a full-scale production to enable a relative test of procedures as they are in real productions, ensuring that it clearly happened on their own conditions and with respect of their mutual consequences for the creative process.

I composed a 'routine' as it is called in Commedia Dell'Arte. Actually a set of routines for each mode of presence, enabling a cross-metaphoric languaging. This is not different in thinking from the Commedia Dell'Arte tradition – but very different in the spectre of metaphoric elements at hand. A very different stage-language due to the added media-projection.

In order to get insights into the many sub-considerations – in relation to the overall workflow and the importance, possibilities and limitations of the complex of sub-processes – others would have to redo a similar Performance Laboratory, following the documented procedures, but formed on their own intention, to get their personal firmness of an artistic vision.



Lab2 – Whereas in the former examples I was generating knowledge on performance composition, in this example I investigate how to situate experience – how to by external constructions to format the perceptual and performative construction of presence.

I was interested in the emergent phenomenal experience. One could say that I made situating constructions that promote the visitors to assimilate to a form-language through a progression of situated experience.

The research quest was to establish:

Phenomenal comparison of mediating structures as to how they impact on experience through situated instantiations.

The participants where: director, scenographers, and researchers from a broad variety of fields.

The Laboratory investigations where orchestrated as a simultaneous observation from three positions: as involved experience, as confronted with the experience of oneself by other participants, and as external observation as spectator.

The purpose was to attain knowledge on the pre-conditions of situated experience relative to different classes of mediation, but investigated with all three observation position present within the participator simultaneously.

The lab functioned as a situating argument – externalized in the setting, formatting the conceptions of the visitors. Like structures of externalized thinking.

This 'argument' can only be received by staging a full-scale replica of the lab setting, and organizing performance events making visitors perform their way through experiencing the nested argument in the progression of settings.

Being simultaneously involved in all three positions at the same time and in the same experience makes it an epistemic event, formatting consistent analytic structures of attention. This event situates people in a schematics of attention which enables a process of understanding by internal coherence of the relationship between simultaneous modes of experiencing.

This establishes a basis of performance as epistemic event, or consciousness as a theatre.



Lab3 – In this last example I was investigating dramaturgical parameters in telematic performance when using dramatic text.

I was testing several structures of composition of telematic narratives – one of them shown here.

It was realised as a 3-point improvisation based on detailed preparations, formatting the roles of the three domain of presence in the improvisation.

The research quest was to establish:

The formative relation between spoken text and different stagings of real-time and telematic media structures.

The participants where: directors, performers, performance writers, and dramaturges, working with three domains of expression: Text, Choreography, and Media structures.

The Laboratory staged investigations into the narrative ground for a form-linguistic dramaturgy, equally coherent within the 3 domains of expression, and facilitating a synthesis into a functional form-linguistic conception of genre.

The further purpose was to establish a firm and coherent 'working language' among the involved disciplines, guided by an artistic vision, to prepare for the development of a performance in the form of a 'telematic opera'.

The main parameter formatting the joint approach was different systems of a-synchronicity, giving layers of time and place displacement, and rhythmic and meaning forming modes of repetition and re-composition.

Through the Laboratory process was achieved firmness on notions of how the relative influence of strategies could enable a coherent form-linguistic universe, and at the same time establish potent poetic strategies for each of the involved modes of creation. A dissimilation of the knowledge would demand a full scale re-staging of the involved settings, and re-run of the experience processes involved.

Performance as research in practice:

The research settings described have tried to deal with situations involving multiple positions, multiple demands on formation of knowledge, and multiple interdependent processes.

I have searched for meta-methodologies, which could possibly both function within the artistic society itself, and also enable relations of knowledge negotiation with other field and modes of knowledge.

I think all engagement with performance has to be initialized by a clear artistic intention, and I think research in performance is in itself a genre of performance.

The procedures of artistic research will in this way be articulated through modes of languaging that is clear in its generative processes – but very complex and unclear in its interpretation.

I will try to extrapolate on this inherent complex in performance research as a problem of the semiosis of cognition in relation to our current culture of knowledge.

It could all be summed up in a discussion of logic and narrative.

Logic as the different correlations of experience and abstraction that 'makes sense'. Knowledge is then how the logic of each position of insight is formalized – and how these logic structures are correlated with other logic structures arriving from other modes of knowing.

Logic is essential to narration as such. Narration is in turn essential to logic, in the sense that we learn logic naturally under narrative, narrative dramatic and narrable, circumstances, before doing so in scientific explanation. One could say that scientific research is based on certain notions of explainability, which again is founded on certain notions of relation between cognitive events. But as we are learning logic through narration, and simultaneously is learning narration out of logic exercising – it is important to work with structures and models within research in performance that incorporate narrative in the epistemic setting.

Organising a performance specifically as an epistemic situating structure, which becomes an argument with behavioural and experiential impact. A performance as research in practise, as I have argued.

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Research assistants:

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+ a larger number of artists and researcher who involved themselves in the events, and reflected on the outcome from each their professional position.

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The art of performative knowledge: performance as research in practise.

Author: Kjell Yngve Petersen

The artistic knowledge on performative states.

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

These momentary altered states are closely related to the well known shared situation of the performance event. That is the socially structured relationship between the performer and the visitor, within which the art of being human is artificially articulated and negotiated.

This paper will propose how performance research laboratories can be the meta-methodological structure when investigating, articulating and generating knowledge on performative states of attention, experience and action. This is then further extrapolated into notions of consciously constructing performative experience, as layers of material for performance composition and building on narrative flows.

At the core of the investigation is a surge for theoretical models, which enables a coherent and articulate access to the artistic knowledge on performative states, as it exists within the tradition of Performance Laboratory praxis. I will try to situate the different position necessary to encompass with this task, making it possible to theorize and formalize on inner states of attention, experience and action – and I hope to show how the methodologies of Performance Laboratories can promote rigor in analysis and force of explanation when investigating instantiations of experience.

Performance Laboratories.

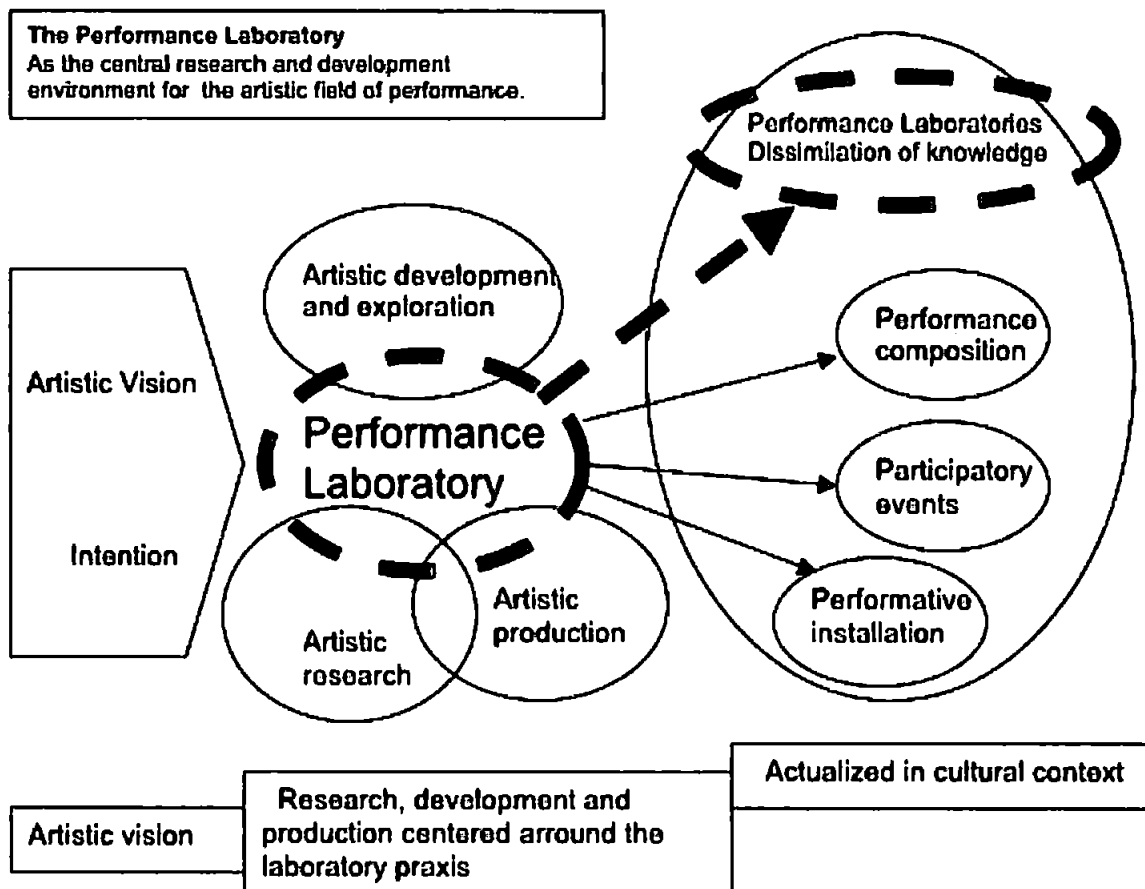
An attempt to place the specific praxis, I name: 'Performance Laboratories' within this paper, will involve a description of its place within the larger context of processes in performance production.

One could view the performance event as a strategic arrangement, situating and directing the progression of the visitor's attention and agency, thus forming a perceptual and performative narrative within the visitor.

This will be a scale of different modes of involvement of the visitor depending on the poetic strategies orchestrating the specific event, ranging over passive viewing, emotional or physical involvement, to the extreme of a performative installation making

the visitors performers. The interpretation generated out of this process is then a unique actualization relative to the pre-conceptions within each visitor.

The core structure in this analytic approach are the formal view of performance production, as the chain of events leading from the artistic intention, through the creation process formatting the structure of the performance, and then when realizing the event, the actual performance is an organisation of experience of presence, unique to each occasion and for each involved person.



I am taking this approach to avoid the complexity of relating to specific genres in this ever-mutating field of art, and to be able to discuss the concept of the 'Performance Laboratory' outside any specific artistic intention and poetic strategy. This is, I must note, in respect of, that any process or event within performance praxis is only conceivable relative to its artistic intention and poetic strategy, and always experienced within a cultural context.

To respond to this inherent paradox, it is a core part of the methodologies involved in Performance Laboratories that they as part of the procedure each time explicitly define these variables as a part of the analytic frame. Every laboratory process is an actualization within an artificially simplified context, investigating a specific intention following a clear poetic strategy, conceptualized on a high level of mutual insight by the participants.

To put it simpler it is the processual act of staging in full scale a 'what if' situation, to investigate and develop on a certain sub-parameter within the complex of performance praxis under 'real' circumstances.

Performance Laboratories can be staged on any level and on any conceivable part of the involved domains of praxis, as a means of developing insights on strategic and analytic knowledge.

In a broader sense one could say that all performance praxis to some extent involve a laboratory praxis as well, being the events where the knowledge of the field is investigated out of the constraints of a specific production. A variety of ensembles and performers have even made it a core part of their artistic practise, often as part of establishing radical new conceptions and procedures for what, where and how performance can be actualized.

Some well known examples would be the development of invisible theatre and forum theatre by Augusto Boal, who envision a mode of performance as social intervention, using the social structures of real world environment as a laboratory, developing poetic strategies that enabled participatory performance events transforming both the conceptions of the participators and the reality of the society they performed in. Eugenio Barba and his ensemble at the Odin Theatre [www.odinteatret.dk] have their basis on a personal and highly individualized laboratory praxis, where the performers through rigorous exercises investigate de- and re-composition of self and associated behaviours. Etienne deCroux developed throughout his life in continuous laboratory investigations on notions of dynamic sculpturing of the body, refining on articulation through abstract mime. A praxis of research furthered in many directions by his performers, who often establish their own companies throughout the world.

In this paper I investigate a possible furthering of the praxis of Performance Laboratories, making it a qualifying tool to develop and dissimilate knowledge on performative states, also when involved with mediating, telematic, and real-time technologies.

A few examples of artists working in this direction at present, and instantiating a Performance Laboratory praxis to facilitate their research, would be:

Julian Maynard Smith and his company Station House Opera, UK, [www.stationhouseopera.com] who investigates a form of sculptural linguistics making performance a forming of appearance of form, recently investigating parallel mediated appearances and networked remote performance [performances: 'Live From Paradise' 2004-5 (in production), 'Mare's Nest' 2003, 'Roadmetal Sweetbread' 2002].

It would be George Gagneré and his company Incidents Memorables, France, [www.incidentismemorables.org] who continuously arrange cross field laboratories developing on real-time mediation as a poetic strategy of layered imaginary linguistics, articulating several mental positions within the same narrative simultaneously [performances: 'La Pensée' 2003, 'Huntsville, l'Ordre du monde' 2002].

And a final example would be Lisbeth Bodd and Asle Nilsen, Norway, and their company Verdensteatret [www.pluto.no/doogie/verdensteatret/] who as part of their research travel to and explore a specific part of the world, assimilating and recording experiences, which then form the material for a poetic strategy of re-sampling linguistics, using both personal memory and digital recordings [performances: 'Fortellerorkesteret' 2005 (in production), 'Konsert for Grønland' 2004].

A common notion utilized in performance production is the 'language of the performance'. This is most often used to coin that specific configuration of means of expression, and the specific mode of articulation, which characterize the specific performance. To distinguish it from spoken and written language I will call it 'form-language', being that specific formations and conception of the elements involved, that constitutes the artwork. Elements in this conception involve all comprehensible phenomena utilized as expressive qualities, ranging from object to gestures, from emotional states to choreographic structures, from choice of location to the construction of specific modes of telematic mediation. The investigations in Performance Laboratories can in this way be thought of as linguistic exercises, investigating the expressive and experience parameters as semiotic dynamic forms.

The notion of 'a language of performance' is in this view not specifically related to any literary position, but rather build on a performance praxis exciding the spoken and

written language, incorporation any conceivable means of communication that human being are able to utilize. By the establishment of the special working environment, in this paper called the Performance Laboratories, the strategies of treating everything as communication phenomena, enables a situation where the very participation and involvement in the Performance Laboratory becomes a formalised communicative matter – making it relevant to talk of the Performance Laboratories as ‘instances of arguing through situating experience’.

If we view the involvement with mediating, telematic, and real-time technologies as purely technological augmentation, or alterations, of our states of presence, an investigation using Performance Laboratories will enable an insight into these technologies as linguistic conceptions of lived presence.

One could say that mediating, telematic, and real-time technologies, in their basic construction, are purely communicative channels; only to be defined by the way they are incorporated as performative states by human consciousness in processes of symbiosis. Making humans cyborgs – either by extending their self-conception to include the technological structures, – or by making them adjust their sensibility to other modes of habitat. Either way the technology is incorporated as part of the firmness of the situation, solely by its communicative features. And as discussed later in the paper, this implies a radical reconfiguration of the conceptions of place, which further transforms the understanding of ‘the unity of place’ as a core feature of performance.

Inspired by the insight developed by the anthropologist Kirsten Hastrup one could say, that one of the difficulties we face when trying to articulate on knowledge of experience, is that we humans live both in a world that is known and in a world that is understood. These two paradigms merge in first person methodology, and demand a way of formalizing on knowledge that can incorporate both the implicitly known and the explicitly recognized under dynamic conditions, thus embracing both the naturalized and the creative human being. I think that the praxis of Performance Laboratories can contain a situated form-language that is able to articulate coherently, and contain the paradoxes of experience.



Modes of perception.

Transformation of perception:

As we are structure-determined organisms, absolutely dependent on the states of our being, we continuously re-format the interpretation of our border-surface – that is our construction of notions of sensing and acting. This re-formatting of the ontological ground of perception comes into attention, as we are involved in performative activity, promoting a conscious relation to the flowing ontological ground for perception. This again promotes an evolving rather than schematizing mode of conception.

The modes of perception are momentarily in an altered transformative state.

I take the view of the human being as a structure determined system with a self-consciousness emerging out of states of self-reference. This is a conception, which is in coherence with the practical reality of the performer, who in the situation of performing is both his own instrument and the one articulating through it, making the conceptions of any outer appearance a conscious state of self-reference. This position makes the consciousness of the spectator the actual place of the performance, generated and manifested as an event of inner experience, formatted through structural coupling generated by the relationship of participating in the performance event.

I am deliberately not involving the spiritual and other modes of the domain of consciousness, but focusing on theoretical framings that enables an analytic approach to Performance Laboratories as knowledge generating procedures.

The chosen approach, inspired by the insights of Maturana and Varela, enables an investigation of performative experiences in the Performance Laboratory with clearly separated position of analysis of the different agencies involved. It also acknowledges the fact of the different states of preparedness and roles in the performance situation, making it possible to analyse the strategies of the narrative flow.

Since the perception of involvement in this view is a continues flow of re-structuring of the inner formation of awareness, the poetic strategy becomes an attention to the quality of transformation of perception. This mode of appearance of experience makes it impossible and uninteresting to search for general measures of what is happening, but makes it very clear how it is happening, facilitating the quest for insights in poetic strategies.

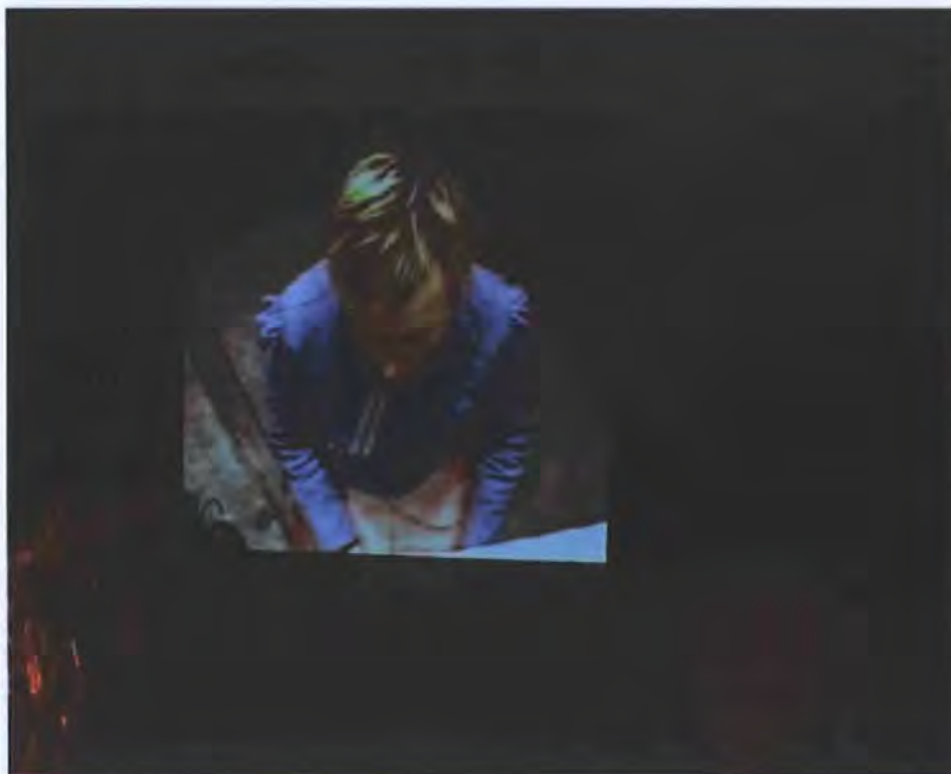
I further take the view that living organisms, as human beings, fruitfully can be viewed as a bio-semiotic organisation [Hofmeyer], making the very presence of an individual entity the emergent state of communication. This view is developed on the basis of a bio-epistemology, concerned with how living beings evolve their own world. That entities like us human being are appearances that come to existence and keep their presence due to continues and complex communication. From the view of bio-semiotics no one cell in the human body knows of any other part, except through a abstract system of communication established by relating to internal variations promoted by impact on the surface of each cell. Our senses are not able to become aware of what they sense, only that they are being transformed by some impact – which makes the overall notion of distinct senses a cultural construction each human being have to learn and assimilate as part of being able to participate in social organisations [Bateson]. As an example is in this view the ability 'to see' a construction we build through our process of living, made potentially possible by the biological constructs involved, but only a latent possibility until it is constructed as sight through a higher level of internal communication [Foerster]. Very early in our living as individuals we develop an advanced awareness of ourselves, through establishing these physical senses as well as more abstract senses, ultimately making us aware of our own consciousness, and our own construction of the very processes that makes it appearable to us. This is a very short resume of the insight, which is extensively articulated by Bateson, Foerster, Maturana, Hoffmeyer, among others.

The focus in the Performance Laboratories is on how experience is generated or perceived by the experienter/performer, making it interesting to structure a coherent way of thinking on all the processes involved in experiencing. A view that allows for a transformative state of being involved and consciously reflecting on the transformations promoted by this involvement.

In the practical reality of the performance praxis, the rigorous attention on generation and perception of experience confront the practitioners with the facts of their own biology, their own cognitive processes, and insights into how perception is transformed, when under conscious influence of artificial social events like performance events.

After having roughly sketched out the biological conditions and their influence on our perceptual abilities, I will move on to the actual appearance of anything as cognition. The interest in the Performance Laboratories are to get insight into the nature of experience, but as stated earlier, this is only possible if it is structured with clear attention to the cultural formation of pre-conceptions, and further with attention to the intentions and orchestrations devised by the chosen poetic strategy. This quest could be seen as investigating the emergence of meaning, and because the attention is on artificially structured events of experience, the theoretical strategy would alter more towards how the conscious processes of bringing into experience (situations of poesis) seems to be possible to influence, than understanding what is happening as definable cognitive processes and functions.

This analytic position also makes it possible to avoid the problematic logic of reason of categorisation and reduction, making any appearance of experience the emergence of firmness in consciousness of semiotic processes. I further have a main interest in theorizing on a conception of 'creative living' – that is to synthesize on possible models for strategies of poetic transformation of perception. This approach moves its analytic emphasis from questions of what is happening and by which means – to an interest in how it happens and how one can orchestrate interventions that makes this potentiality appear. In the following part I will look into the dynamic semiotic nature of our cognitive abilities, and consider how this insight might influence on the Performance laboratories as knowledge situations for poetic strategies.



Situated experience.

Transformation of place:

At the position of attention that consciously focuses on the performative negotiations of being and doing, the conception of place becomes part of a radically different narrative than in normal states of attention. One could say that, in the momentary state of continues re-evaluation of world-constructs, the narrative flow of being and doing is altered, from navigating within socially structured modes of firmness, to a flowing generation of possible narratives for social realities. This altered state makes the notions of 'place' a conscious narrative construct rather than a firm reality to visit.

The notion of 'place' is momentarily transformed from something that is explored – to something that is performatively generated.

'Place' is a very interesting and very contested notion, which I will use as the centre of my investigation on the complex of processes involved in the symbiosis of experience.

'Place' is one of the basis formal response of consciousness as a first step of allocating meaning to something that appears. It is a cognitive gesture that allocates meaning by placing the occurring appearance relative to oneself and the apparatus through which it is perceived. In the field of what could be called dynamic semiotics, Per Aage Brandt is extrapolating on this specific phenomena of semiosis [Brandt, 1995, pp106-11], resumed in and extrapolated on in the following speculation.

Perceived appearances are mainly determined by scale and domain. That is a relation by hand-scale, body-scale or mountain-scale – and an allocation into domains as touchable things, as entities of human beings, or as being within the domain of 'stone'. These would be examples of the relative concrete senso-motorical correlation of experiences, as they can be perceived through immediate interaction. In more abstract cognitive processes the domains and scales will involve metaphoric containment or unfoldment on these basic tangible experiences. The appearances are so to speak contained as scaleable objects within another abstraction of domains – and vice versa – as a multi-directional intertwinement of infoldment and unfoldment of cognitive states. We might find 'place scale' objects as landscapes, towns, rooms, with new domain determinations as culture, lifestyle and social rhythms.

'Place' is then one of the parameters of relative scale, which is used to allocate firmness to how events, phenomena and actions occurring in our environment (outer world) is positioned within our conceptual schemas and forces.

The firmness of a notion of place is then thought of as a consciously perceived phenomenon. A phenomenon that appears out of the cognitive negotiations on how an appearance would be auto- or allo-referential, that is – how an appearance is related to self-referential and to 'something else'-referential correlations.

A rigorous investigation into the formal logic aspects of this part of our cognitive processes can be found in 'Logic of Form' by Spencer-Brown [Spencer-Brown], where he extrapolates on the logic of appearance and its consequences for human understanding.

In the case of Performance Laboratories, the relative parameters involved are thou extensively more complex than suggested in the first analysis. In the first model of thinking we where looking at the modes of dynamic semiosis as they unfold in consciousness, but from an uninvolved state of being. The state of experiencing, which is under investigation in this paper, is those altered states, or even continuously transformative states of experience, which is promoted by performative presence. Performative is in this connection thought of as the conscious and active involvement in experiencing, and thus both generating the experience and experiencing the experience being generated, from a firm conscious position. We are in Performance Laboratories dealing with several simultaneous modes of involvement, which demand a theoretical

model that can correlate several simultaneous positions of observation, and cope with that all comprehensible parameters are in continuous transformative states.

To further develop on the example 'place' we will slightly change analytic perspective. As shown above it is a cognitive response to outer appearances situating them in relation to oneself, as a matter of scale and domain. But in the Performance Laboratories we further engage with a spectre of inner parameters. An example of one of these experience modalities could be the performative and identity dependent parameter of 'involvement', a mode of presence generated by our 'living in language' and thus promoting a continues development of lived and potential narratives.

Involvement is in this perspective the act of intentionally relating to a certain matter. If we still work with the notion of 'place', this act of involvement has as a result the notion of habitation, transforming the conception of a space to a specific place by its relative history between matter and memory of lived experience. The cognitive process engaged in this process, is a correlation of experience, which is transformed into another cognitive domain as a new altered state of 'place', making its complexity being contained through a metaphoric act.

A further involvement would ultimately make the way the involvement formats the experience, the very ontological ground for experiencing. Transforming the mode of involvement into conceptions of presence.

If we view these transformative processes from a more abstracted cognitive domain, we reach a state of experience, which dominantly produces narrative roles and scenarios. As Brandt [1995, pp 229-43] proposes, this can be thought of as a continues production of narrative scopes, formatted by our cognitive integration of the phantasmatic-imaginary, the bio-imaginary, and the socio-imaginary. These imaginary worlds are part of our basic understanding. It is universally understood that there is a social world, as well as a biological reality, and a variety of phantasmatic appearances. The idea is that we, by living our lives through languaging, are continuously weaving on a notion of presence by metaphorically relating between these world-domains.

In this thinking, the conception of 'placeness' is a purely culturally generated notion, in constant transformation relative to the intention and history of involvement in our living. At any moment the appearance of 'placeness' is dependent on the present configuration of attention, more as a constant cognitive activity to maintain a firm and coherent world-view, than something having any form of existence in itself.

As the appearance of anything is in this view a culturally dependent construction, arising and transforming in the moment, given meaningful form through a process of metaphorical relations, then Performance Laboratories can be thought of as situations where one can investigate the appearance of experience through poetic strategies forming on attention parameters. And the involvement as a linguistic relation to ones own performativity.

The special procedures of the Performance Laboratory as a situating practise, makes all these parameters of investigation all being instantiated and articulated by the same simple and coherent poetic strategy. This poetic strategy is only conceivable as a lived praxis, and only accessible through instantiations. The knowledge of these insights is then possible to formalise by repeatedly living through specific artificially generated moments of experience. The formalized access to the desired insight is then the orchestration and intervention structured as a performance in a laboratory setting. Performance Laboratories are a way of situating a knowledge attention, that specifically instantiate the modes of knowledge relevant to insights in performative states.

Meta-methodologies – performance as research.

Performance as research in practise:

The meta-methodological structures, which evolve using performance laboratory sessions, are almost indistinctable from compositional structures of performance events – only different in their intentions, and therefore in the participatory positions of the involved people. Suggesting a use of Performance as Research in Practise, when investigating and articulating on experience.

The Performance Laboratories could be said to utilize 'situated knowledge' – understood as uniquely orchestrated situation where every level of presence is part of the epistemological structure under investigation. The Performance Laboratories could be thought of as staged thinking structures that organize what one could call 'externalized thinking' by formatting and promoting a relation to the staged environment as a linguistic formalisation rather than a representation of a reality-concept.

The Performance Laboratories could be said to facilitate a mode of presence where each participant organize an actualization through performing their presence, thus becoming involved in the situated knowledge embedded in the staged thinking structure, as an 'argument of involvement', that can be responded to by experiencing.

Performance Laboratories – examples.

Using Performance Laboratories it is possible to establish an epistemological environment, specific to the topic in focus each time. As it is a unique epistemological environment in each event, the mode of knowledge actualized is only accessible by actually being there and involving oneself in the procedures of the event. Becoming aware of the complexity of the topic through lived experience.

Performance Laboratory is a situation for meeting the material under the constrains and conditions of the poetic environment in which it is to be valid knowledge. Every element is formalised to be part of the cluster of formatting parameters constructing the specific laboratory setting. In this way the Performance Laboratories is a dedicated environment for investigations into how to format a process that promotes a process which generates perceptions of transformation of place and presence – that is in other words: how to format the experience of being involved in experiencing a performance.

Performance laboratories are environment for research in and development of 'poetic strategies'. Poetic strategies as a formal intervention into the orchestration of the semiosis of appearance – altering and playing with the very emergence of appearance – as an articulation through situating experience and communicating through form-linguistic means.

Example from Performance Laboratory 1 (2004)

Research into the dynamic phenomenal parameters as they can be established as parallel words between real and recorded presence.

The participants where: director, performer and scenographer.

At the core of this Laboratory were the investigations into a poetic strategy, which could realize coherent procedures of preparation in all parts of a production process. Especially there was focus on developing a notion of a form-language that would enable prior scripting of this kind of cross-presence metaphoric narrative.

This had to be done as a full-scale production to enable a relative test of procedures as they are in real productions, ensuring that it clearly happened on their own conditions and with respect of their mutual consequences for the creative process.

In order to get insights into the many sub-considerations – in relation to the overall workflow and the importance, possibilities and limitations of the complex of sub-



processes – others would have to redo a similar Performance Laboratory, following the documented procedures, but formed on their own intention, to get their personal firmness of an artistic vision.



Example from Performance Laboratory 2 (2005)

Phenomenal comparison of mediating structures as to how they impact on experience through situated instantiations.

The participants where: director, scenographers, and researchers from a broad variety of fields.

The Laboratory investigations where orchestrated as a simultaneous observation from three positions: as involved experience, as confronted with the experience of oneself by other participants, and as external observation as spectator.

The purpose was to attain knowledge on the pre-conditions of situated experience relative to different classes of mediation, but investigated with all three observation position present within the participator simultaneously.

The lab functioned as a situating argument – externalized in the setting, formatting the conceptions of the visitors.

This 'argument' can only be received by staging a full-scale replica of the lab setting, and organizing performance events making visitors perform their way through experiencing the nested argument in the progression of settings.



Example from Performance Laboratory 3 (2005)

The formative relation between spoken text and different stagings of real-time and telematic media structures.

The participants where: directors, performers, performance writers, and dramaturges, working with three domains of expression: Text, Choreography, and Media structures.

The Laboratory staged investigations into the narrative ground for a form-linguistic dramaturgy, equally coherent within the 3 domains of expression, and facilitating a synthesis into a functional form-linguistic conception of genre.

The further purpose was to establish a firm and coherent 'working language' among the involved disciplines, guided by an artistic vision, to prepare for the development of a performance in the form of a 'telematic opera'.

The main parameter formatting the joint approach was different systems of a-synchronicity, giving layers of time and place displacement, and rhythmic and meaning forming modes of repletion and re-composition.

Through the Laboratory process was achieved firmness on notions of how the relative influence of strategies could enable a coherent form-linguistic universe, and at the same time establish potent poetic strategies for each of the involved modes of creation. A dissimilation of the knowledge would demand a full scale re-staging of the involved settings, and re-run of the experience processes involved.

Performance as research in practise.

Performance Laboratories is a praxis of research, which enable a method of 'performance as research in practise'.

Practise in this case to be understood in the way that the involvement has physical and biological consequence, and that this influence is made to happen through a poetic agenda.

Due to this agency of involvement and the thereof promoted continues transformation of perception, the research practise inevitable becomes situations of staged performances with the participators as 'performers'. In the Performance laboratories described in this paper, through situating a kind of performance, especially configured to generate knowledge on performative states, rather than to produce artificial experiences of a performance.

The Performance Laboratories functions as instantiations situating arguments – arguments embedded in the performance structure as formative tendencies, made to be received by involved experience by the visitors. The emergent presence is a performative engagement – making the situation a performance.

It is a 'performance' that gives attention to explorations on how the transformative processes of perception evolve, and how this relates to ones own agency. There is given attention to how a strategic execution of specified poetic interventions in a multi-modal orchestrated event is progressively generating appearance of emotions, desires, conceptions, and states of perception.

The Performance Laboratory is based on the performance field's own trajectory and conditions for research and knowledge formation and dissimilation. A cluster of methodologies, which in its core is based on assimilation and repetition, and which in the artistic praxis is facilitating a process of absolutely individually conceived and structured insights.

The rigor of exploration and complexity of advanced methodology practised within the field of performance research praxis is mainly tuned to develop knowledge on poetic strategies on-generation of experience.

There is a multitude of well-established scenarios for doing that, productively dealing with the very difficult tasks of not generalizable, individually contained and interpreted knowledge.

I believe part of these insights could fruitfully further the research in other fields with interest in formalizing on the nature of individual performative experience.

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The emergence of hyper-reality in performance

Kjell Yngve Petersen

The emergence of hyper-reality in performance

This chapter describes how I think performance informed by real-time and telematic technology promotes the emergence of a new hyper-reality stage language. I am limiting my enquiry to the visual aspects of the performance experience and thus limiting the complexity of my arguments. I will through my writing introduce to a dynamic semiotic view on performance and thus redefine or reformulate on basic phenomenons related to performance and the experience of 'the human real'.

I find special interest in how the use of real-time and telematic technology in performance makes it possible to develop a poly-focal approach to the staging of performances, involving many times, places and dimensions at the same time. And how a new reality construct evolves from the stage montage of these not originally related and synchronous events, combining asynchronous and parallel occurrences into a 'hyper-reality'. In the frame of this new 'reality' new paradigms of the stage language can be established; new paradigms for what phenomenon and themes can be represented and discussed on stage.

'Moving imprints of action' – the visual aspect of 'telematic performance'

My definition of a 'telematic performance' uses a multi-media and data memory space where the live performance contribute through cameras and sensors with media and data, which then individually is combined and processed to 'views on reality' to be represented in the stage environment as a montage of views of realities. The very definition of 'telematic' is the combination of tele-action, tele-presence or communication technology with the computer, that enables an asynchronous relationship between spatially or otherwise distanced locations or events.

I will focus on the use of cameras, computers and video-projectors in the stage setting, and thus discuss the visual aspects on performance being infused by telematic and real-time technology. This digital visual technology has developed from the cinematograph and can fruitfully be thought of as: 'Moving Imprints of Actions'.

Cinematograph was one of the original names for 'moving pictures' appearing at the end of the 19th century. It is a compound Greek word:

Kinemâ = movement; movements of bodies without consideration to what is moving nor to the cause of movement; light and the motion arts for example illuminating moving sculptures.

The second part of the word comes from:

-graf - writing, a means of producing records, signs and imprints.

Its combined meaning is: a machine that shows 'moving imprints of actions'.

The performers are recorded visually, — the material is processed and used to create pictorial space on stage. In doing so the performers leaves behind actions as data memory — and copies, duplicates or interpretations are present as projections into the scenography. These visualizations are actions, which have left the body and now exist on their own terms as projections. In this way we consider the filmed action to be something that detaches itself from its origins and become an independent entity. As this situation develops it points at a dilemma between the motivation of the action and its interpretation, that is between the intention of the action being carried out by someone, and the montage of the interpretation of the visual imprints processed by art machines and projected back into the stage setting. Through this a new form of stage reality occurs when several individually consistent but not directly related representations of 'reality' are experienced simultaneously. Our normal cognitiv-semoitic construction of a reality is performed by combining a complex of experiences through interpretation to a meaningful whole. In telematic constructions new possibilities of sensing and acting get involved, and new mixed forms of what reality can be, is established. The notion of reality can in these new settings be a montage of several times, places, viewpoints and interpretations within the same stage reality.

The advent of real-time and telematic technologies in the stage space decisively changes the fundamental conditions of performance, while making it necessary to reconsider many of the basic concepts used in understanding the theatrical situation. These techniques suspend the concepts of space and time as fixed definitions, thus making it possible to manipulate the spatial and temporal parameters of the performance. Instead, a kind of fluid reality emerges, in which space can be time-like and time can be space-like; a kind of augmented space-time where displaced or parallel instances of time and space is possible. Even some of the basic concepts of performance lose their clear and distinct meanings, such as it being a 'live' event and that everything is realized for 'real' in real-time and real-space with real consequences.



Memorandum. Dumb-Type, Japan, 2000

An example of the montage of a time perspective is a scene in the play *Memorandum* (2000) by the Japanese performance group *Dumb-Type* (<http://dt.ntticc.or.jp>). On the stage a 5-minute scene is played in a setting with a few pieces of furniture. On a broad back wall we see four projections showing four reflected versions of the action on the stage in nearly full size. The four projected versions of the stage-action replays the exact

same sequence, but at four different speeds – one very slow, one slow, one fast and one very fast. They have been edited to reach the climax of the action simultaneously at the end of the scene. As audience we in this way experience five different versions of the same act. Time has been stretched out and established as five parallel spatiality's all going through the same actions and reaching for the same climax but at different pace. In this scene time becomes space-like and the stage setting becomes a montage of several simultaneous time-views spread out in space.

This is neither real-time or telematic in its technical construction, but it is using our knowledge as audience of real-time and telematic phenomenon to stage in the theatrical universe of performance an expression through telematic occurrences.



Figure 1. HyperReality. Images of *Memorandum*. Performed in Japan 2002. ©DumbType 2002. Photographers: (top) Kazuo Fukunaga, (bottom) Yoko Takatani.

The evolution of realities in performance into hyper-realities

Through the advent of real-time and telematic technologies in the stage space (Ascott 2003) it becomes possible to develop polyfocal viewpoints and scenic montages with multiple perspectives, which in turn makes it possible to work with an approach to the staging of performances, which involves many times, many places and many dimensions in one and the same narrative. When this is done in computer-controlled real-time and telematic processes, the stage becomes a self-reflecting, generative system. The stage becomes "hyper-mediumized," and the stage language becomes a hyper-montage of differing levels of abstraction of itself. The stage reality is then constantly commenting and redefining its own notion of reality, and becomes a hyper-reality situation.

In this situation, it becomes of interest to consider the performance as a semiotic realism - as the dynamic meaning-forming processes, which organise our perception of the real - what we can call the construction of the 'human real'. This is a notion coined by Professor Per Aage Brandt as a part of his research for a non-reductive, semiotic realism in the field of dynamic semiotics. To begin with we will look at the performance situation, as it can be understood from the field of dynamic semiotics.

Performance as a formal sign system

One of the fundamental notions in performance, on which all strategies and methods are based, is that people who are actually present execute it. It is a question of an artistic

event, which only exists and takes place through the actions of the artists, themselves. These actions are bound in time and space and are executed live in real-time and real-space. The point of departure is the simple observation that, as human beings, we are our bodies. It is within the body that we exist, and it is from the body that our existence unfolds. It is this authenticity – the fact that some one is actually doing that which we (the audience) perceive – that separates performance from all other art forms. In performance, the experience is given immediacy by the performer and every single event is unassailably real (Barba 1994).

Although the performance is based on the presence of the body, it is also a form of play with the body removed into the presentation from the physical binding – the formal use of the body as the bearer of signs. The body is used to communicate through 'linguistic motorics' and the 'performative discussion' is used to expand our perception of reality and our mental and physical relationships to it. This creates a sense of mutuality and human relationship, the focus of which is the theatrical and in which meta-fictional strategies are the means of communication.

The introduction of real-time and telematic technologies into the performance situation results in major changes to the tools available for articulation, and rearranges and increases the modes of abstraction and complexity in the stage language. This moves the focus of the creation strategies and the understanding of what can be formulated in performance from a theatricalisation on notions of ordinary reality, to a reconstruction of the 'performative language' on a more basic semiotic level primarily dependent on the way in which we, as people, construct 'the human real'.

Performance operates by constructing realities. Performance can be considered to consist of special ritual situations, in which the actions are part of a meta-fictional linguistic universe and in which, therefore, the performers should not be understood to be executing purposeful actions. The art of performance can be understood as the formal stratagems, which work with the human real and which operate in the actual processes that shape the comprehensible.

The construction of 'the human real'

What are the relationships between thought, speech and action in our construction of 'the human real' - and how can we understand the concepts of theatricality and meta-fiction as dynamic, semiotic phenomena?

We receive the world as chaos, a vast stream of events and impressions. We experience, sort and analyse them, so that they become a comprehensible, ordered past. As traces of validated memory. Reality then emerges when the traces of the past meets the flow of the present in the action of expectancy (Brandt 1995). This then happens in a gradually increasing process of abstractions from physical to meta-fictional levels.

The notion of a relationship to reality can be said to arise when we hesitate, when we develop a space of time between action and inaction, in which degrees of meta-action can emerge and become physical linguistics, for instance, gestural meanings. If we hesitate a little longer and utilise the motoric capacity of our speech organs, vocal actions develop into speech. We speak and intone because and to the extent that we hesitate. The development of body language and spoken language is a question of how much we hesitate. Priorities and strategies of the authority of meanings are inherent in body language's use of gesticulation and the spoken language's use of vocalisation, and both of the latter are capable of developing into articulated linguistic tools. We can then practise mutual hesitation, i.e., we converse (Brandt 2002). If we hesitate for an extended period, we "think." We see that others are thinking because we see them hesitate.

By thinking and communicating, we learn to adapt ourselves to each other's concepts and a new form of reality emerges; that of meaning. We start to play. When we hesitate and play, we establish something that is more than mere presence and action; we attain meanings and form opinions. We play reality into existence.

Theatricality emerges when play develops into conscious performance. Theatricality develops from the fundamental processes in which man considers his actions. This is the testing ground where possible events are acted out in a ritualised framework, so that we can weigh their consequences without our actions becoming reality or having real consequences. We play and simulate. The actions are executed relieved from their purpose and transposed into different levels of abstraction. The transitions between action and simulated action are where we test, consider and experience the potential of our actions. This is where the possibility of the intentional action emerges – of action that tests the potential for the comprehension of action in the relationship between experience and action. This is the intermediate performative space where the relationship in the interstices between theatricality and reality is scanned and developed into processes and structures. It is the process of the playful human playing with his playfulness, and thereby developing and testing abstract notions of its relationship to the world and itself.

The reality of the performance is fiction. From this basic starting point the language of the performance is used to generate a meta-fictional relationship to the stage as the reality of the fiction. This development is pursued by emphasising the stage's true reality through a game, which points at the fiction as reality. Non-theatrical acts are carried out within the theatrical situation, acts which refer back to reality as a concept. Performance can in this way be said to be a formal treatment of the relationship between theatricality and reality. Performance is a phenomenon in which we can examine and develop on our construction of 'the human real'.

Polyfocal views and multiple perspectives

Such tools as cameras and projectors on the stage make it possible to collect impressions and deliver expressions. How, then, is the performer perceived in this landscape of real and virtual presences?

It is possible to set up actual reflections in which the performer is reproduced directly and life-sized. In this case, video projection will be perceived as a pure, semiotic reflection (Eco 1986), i.e., that something actually occurring in real time is being reflected. We are familiar with the effects of mirrors and accept the projection as a pure, semiotic channel, which enables us to see from a different viewpoint. The projected image of the performer can then be considered real – we simply monitor his actions through the camera and projection. So far we are still in a coherent universe where the previous notions of the language and reality in performance is preserved.

But we cannot know whether it is an earlier recording or whether the medium stream has been processed along the way. However, since everything in a performative situation exists in varying degrees of abstraction, we can manipulate time, location, image segment and camera motion to a quite considerable extent, and the projections will still be perceived as expansions of the real, rather than as fictional presentations. This is further underpinned by the fact that our experience of the mass media and surveillance systems has given us a calibrated approach to the state of images, i.e., to when something is genuine documentation, when it has been manipulated and when it is fiction. Thus, as an observer it becomes interesting to decode the degrees of reality and the phenomenal relationships between different representations. We can ask ourselves whether the performer is a living person – who is present and who seeks to become abstract through his theatrical gestures – or whether the projected figure is a media representation – who seeks to become real through reference to the filmed person.

The breaking up of the stage's logo of place is further expanded when we introduce additional cameras and start to form and combine the images during the recordings. The potential arises for seeing a performance from several angles and in several sections at one and the same time. We can work with polyfocal views on the stage, and they can be arranged into montages of poly-perspectives.

By inserting computers into the media stream, making it a telematic construct, we can create displacements in time – capture an action and display it later, display it more slowly, manipulate the image content, etc. We attain what can be called a multiplicity of temporal foci, locational foci and interpretational foci. A montage in multi-perspective can therefore be a simultaneous presentation of differing interpretations of one and the same motif, thereby establishing a multi-interpretational perspective.

The performative work's composition becomes a space of potentiality, of several simultaneous viewpoints with several simultaneous interpretations. A dynamic interweaving of previously separated phenomenal worlds takes place, in which the individual phenomena can be freely interchanged and combined. The performative situation as a whole, cohesive event with a 'conceptually central perspective' becomes disturbed. It becomes a situation with many possible perspectives, viewpoints and reflections – a situation that promotes relational comprehension in a selective construction of the experience.

The observer's role is changed, from 'being the perceiver of' and 'identifying with', to that of 'being a co-creator' at the level of the very formation of meanings.

All parts are mutually susceptible and they form the springboard and framework of each other's development. The performance becomes a system, which, physically and perceptually, repeatedly interprets and remodels the foundations of its own interpretation. The performance setting becomes a self-reflecting, generative system, and the performance language becomes a hyper-montage of differing levels of abstraction of itself. The 'performance reality' is then constantly commenting and redefining its own notion of reality, and becomes a hyper-reality situation (Qvortrup 2003).

Many of the linguistic motorics formerly being a part of the domain of the performer is challenged and evolved by the real-time and telematic technologies. The delicate notions that can be executed by the live performer through equilibristic control of the articulation of hesitation, and the performers elaboration on the aspects of physical space and time are transformed into being part of a relational linguistic between a physical and a mediated worldview. The form-related potential of the use of many viewpoints and montages of many perspectives are dramatically developed when used in a performance in combination with telematic tools and real-time digital processing of the medium. Then the performance becomes an evolutionary, organic, multi-dimensional language of form.

Kinematograf. Boxiganga, Denmark, 1995

My first attempt to investigate the possibilities of combining physical and media realities was the performance *Kinematograf* from 1995, (©boxiganga, www.boxiganga.dk).

As mentioned the word *Kinematograf* is derived from the Greek and can be translated as 'moving imprints of actions'. And that is what this work is about: the relationship between a physically present performer and her interaction with imprints of herself in a virtual world.

The scenography is designed as a classical proscenium, but with a highly exaggerated perspective. The angles of the ceiling, floor and walls are exaggerated and give the illusion of looking into a three-dimensional virtual world. Films are projected onto the three sides of the stage setting and are also projected onto smaller objects in the stage space. A single live performer, who confronts a large number of copies of herself in the virtual world, performs the work.

This work focuses on the dichotomy between the physical and the fictive, and a number of situations are enacted around this theme throughout the performance.

The performer wanders between the real and virtual worlds. She leaves copies of herself, dances with her mirror image and plays together with a series of her doubles. She carries herself around as a miniature and is seduced by demon-like replicas of herself.



Figure 2. HyperReality. Images of *Kinematograf*. Performed in Aarhus, Denmark 1995. ©boxiganga 1995.

It is an investigation through a formal approach to the boundary between reality and illusion, an investigation of the fictive and the real and of the relationship between authenticity and artificiality. Each of the two worlds mutually interprets the presence of the other – in relation to that which is phenomenally different and to the content of the action.

It is a performance about a person engaged in a struggle to define her reality, to cope with the fictive and the real.

This performance was produced with non-real-time technology as a fixed play between the performer and pre-recorded and edited films. On this level it was possible to stage a discussion on the linguistic possibilities of real-time and telematic technologies, but it was not possible to establish a stage reality that was actually functioning and being perceived as real-time and telematic.

Labyrinth. Research at The Danish Theatre School, 2002

This became possible when, in 2002, we started research in hyper-reality performance at The Danish National Theatre School.

In the following example – a test performance in the theatre-laboratory – an on-stage camera records the stage space from the side and the image is projected back onto the stage setting. The stage can thus be viewed from two sides at once.

The setting uses a large screen at stage centre, where the life-sized, projected performers appear. There is access to the back of the screen from both sides. A camera located to the right of the screen records the events in progress in front of and behind the screen seen from the side. It is this recording that we see projected onto the screen.

The video signal from the camera is processed by a computer, in which software makes real-time image manipulation possible. The computer enables a memory space, a space of time, where recordings of the live performance are processed and combined into views on the stage reality.

Based on simple recording and replaying, thus enabling time displacement, combined with real-time playback as a direct reflection, the performance is expanded by a

large set of stratagems, which constantly displace and mix views on reality. There are temporal shifts, events are played backwards and the performers mime to the projections. It is a labyrinth both as a physical space and as a mediumised displacement of time, duration and place. It is a hyper-reality situation where the stage reality continuously reforms and reinterprets itself through a hyper-montage establishing an augmented space-time.



Figure 3. HyperReality. Images of *TheatreResearch*. The National Danish Theatre School 2002. ©boxiganga 2002.

In this setting the structure and components of the stage language is moved – from the performers physical interpretation of their relationship with the physical space and linear time, toward a complex relationship between several equally present linguistic articulations on the stage reality. The space of hesitation – as the articulated stretch in space and time giving expressive fullness in the relationship to reality – is now also being a part of the relationships in the hyper-montage of the performance, re-configuring and expanding the linguistics of the language of the performance. When concrete space and time is no longer an untouchable basis on which the performance language is build, then other more abstract or functional manifestations can become the new basics. This can then be redefined with each new performance – and even be altered within a performance as part of the performance narrative.

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'Situation, Space, Duration'

Kjell Yngve Petersen

'Situation, Space, Duration'

1. Abstract

'Situation, Space, Duration'

What happens to perceptual positions when visitors inhabit installation and performance art? When they are transformed from observers to users, participators or even producers and generators?

More specifically I am looking at installations and performance where user participation is partly generating the art experience; participatory arrangements, where the role of the visitor ranges from being part of a performance, to inhabiting an art environment, to being the performer of the art work.

My point of view is from the position of the visitor – seen from within the dynamic process of experiencing the artwork. And I will look at a range of installations, which are designed to promote a gradually deeper involvement of the visitor.

Getting involved gradually transforms our position of perception from a distant objective view, to a subjective experience within an objectively perceived environment, to an evolving perceptual first person experience.

This gradual involvement radically influences the way we perceive an artistically generated event. The change of position alters the perceptual framework from being mostly based on culturally defined notions - to emerge out of personally generative notions evolving throughout the experience – to being a fluent perceptual process of immersion and artificial reality. One could say that the artistic focus of interest moves from a point of view situated outside the artwork, to a position situated within the perceptual processes of the people involved.

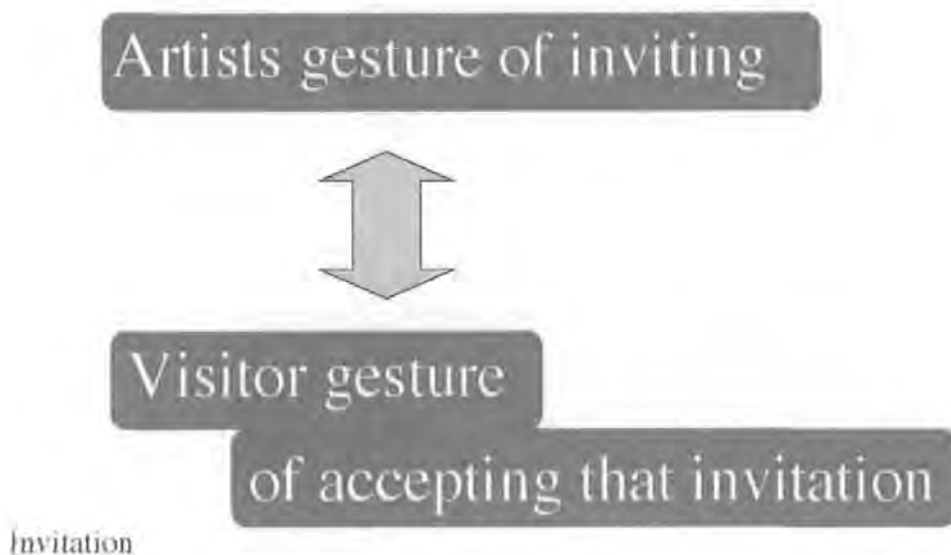
Looked at from the outside, the performative installations can be seen as an environment of different choices, things to do and interactions to be involved in, - but looked at from the first person perspective of the involved visitor, they appear as emergent worlds. Seen from within, the installations are generating different world relationships or bringing different parts of the self in resonance and reflection.

This transitional feature of perception is of course also part of our normal processes of involvement in life, and a part of how we arrange our world in different grades of importance and commitment. But in this paper I want to articulate these perceptual processes as a frame of understanding for different types of installation art. If installation art can be described as testing grounds for possible worlds, I want to articulate concepts that can facilitate the creation process of these artificial worlds. Could it be possible to work from world experience at a certain grade of involvement as the guiding parameter in the creation process?

2. What constitutes an installation?

I am referring to a kind of artistic practice that involves a place, time, and actions to be executed by the artist or the visitors. This could be and has been realized in a number of ways. The most basic notion of visitor involvement in installation art would be simply the gesture of invitation. This is the one basic condition that has to be executed: the artistic gesture of inviting, and the visitor gesture of accepting that invitation.

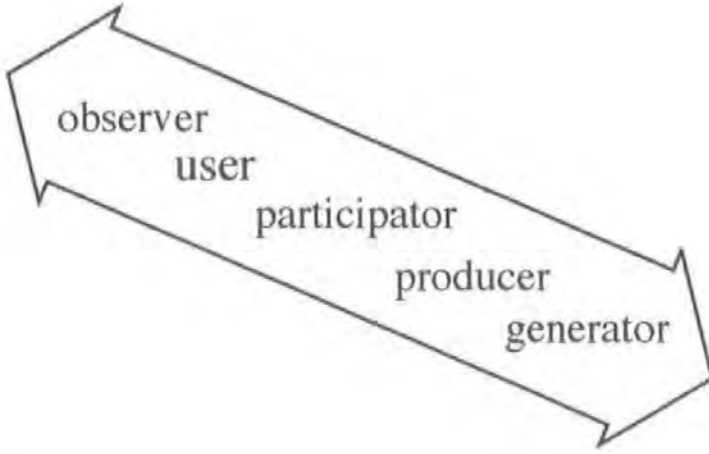
What constitutes an installation?



Elaborating from this basic notion installation art can be used as situations for generating relationships; as self-reflective constructs promoting altered self-perception; or as an environment for negotiating consciousness. It could be arranged as an inhabited environment. It could be a 'looking glass', defining and facilitating a specific view on the outside world. Or it could be a generative situation of world building.

Rather than trying to define this field of art through fixed notions, I will use a set of phenomenal parameters. This is a set of sliding scales describing:

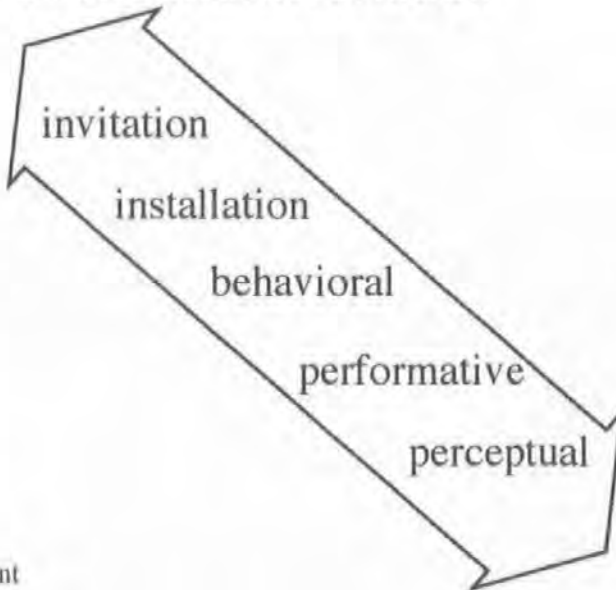
The visitor characteristics



The visitor

The visitor characteristics as different types and degrees of involvement in the artwork, ranging from being a totally separated outside observer, over degrees of participation, to being the installation yourself as performing visitor. The involvement scale could be: observer, user, participator, producer, generator.

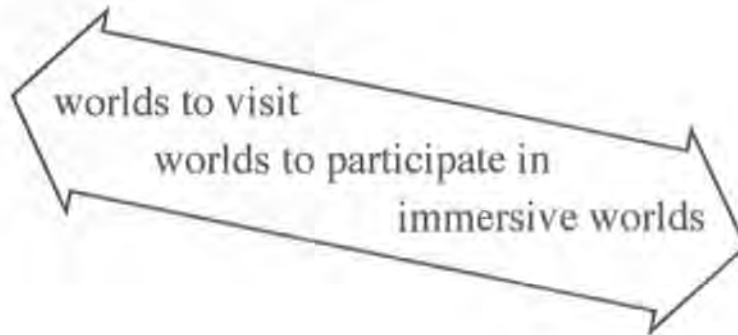
The event characteristics



The event

The event characteristics as a consequence of the degree of involvement. The event scale could be: invitation, installation, behavioural art, performance and perceptual art.

The perceptual characteristics



The perception

The perceptual characteristics as changing world concepts. The installation could be perceived as a world to visit, a world to participate in or an immersive world. In this way the visitor could be participating in the forming of worlds or be immersed into evolving worlds. It could even be perceived as a pure cognitive construct emerging out of a symbiotic relationship.

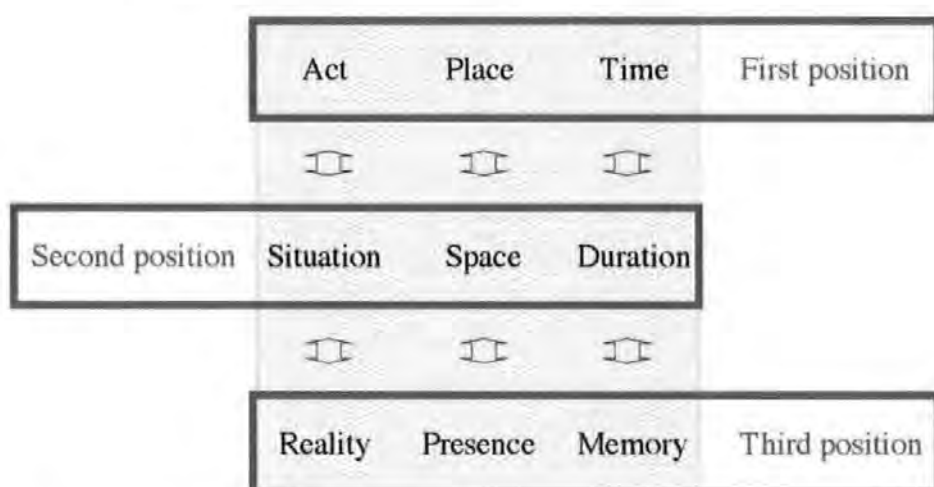
3. The position of the visitor

Depending on the role of the visitor in performative installations there is a changing position from which the artwork is experienced. It is a continuum of different degrees of involvement, making the visitor an observer, a participator or a producer. One could call these installations a phenomenon of inhabited art to be experienced from a first person perspective in different degrees of being and doing.

I have divided the increasing involvement of the visitor into three different positions of how the engagement is experienced from a dynamic first person perspective: as the observer taking part; as the generative participant; and as the explorer of heightened reality.

The first position would be to view the work as a manifestation of an artist's preparation, present as objects or an environment, possibly with interactive features. In this position the visitor is an individual observing objectively. The experience does not directly involve the visitor but can be interpreted in categories of presentation, representation and reaction. It can be interpreted as a visit to an artificial world. That makes the phenomenal parameters of the appearance of the installation an arrangement in place and time with possible actions to do. These installations could be sculptures, conceptually arranged sites or interactive pieces.

The position of the visitor

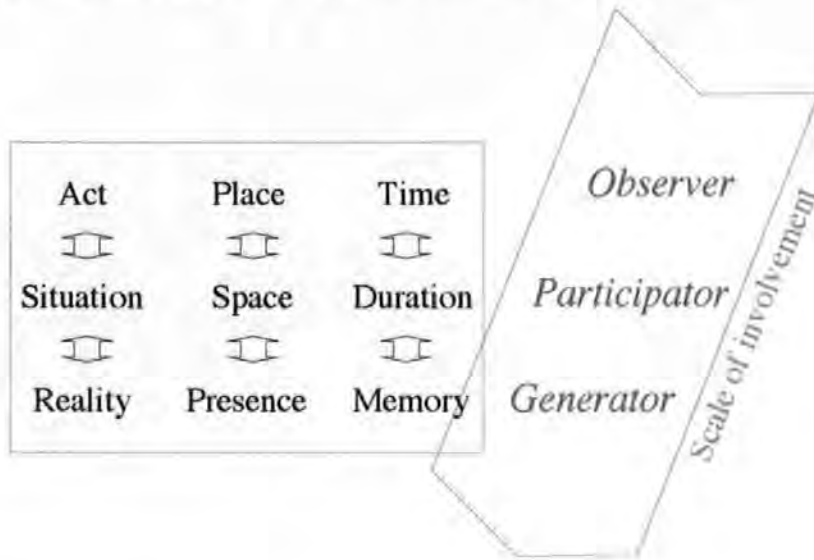


Visitor cognition

The second position would be to view the work as a habitat arranged by the artist for individual exploration. In this position the visitor is subjectively generative, forming a personal history within the work. It is the involved visitor engaging himself in the development of the installation. In this case the installation is a generative entity evolving out of the participators performative engagement. The experience of the installation is a direct result of one's own actions and will be perceived as an experience generated by one's own decisions. It is a visit to a prepared site where a personal world experience can be built. That makes the phenomenal parameters of the appearance of the installation: situation, space and duration. These installations would be performative stagings, immersive environments or exploratory settings.

The third position would be to view the work as communicative construct where the artist has facilitated relationships to oneself or between people. In this position the visitor is situated in a transformative process through augmentations or rearrangement of the sense perception. The experience of the installation emerges from the meaning- building activities one is involved in through communicating within the installation environment and will be perceived as instances of cognition. It is a visit to a perceptual environment where other states of consciousness are brought into presence thus establishing a multiplicity of worlds. That makes the phenomenal parameters of the appearance of the installation an arrangement of parallel worlds through reality, presence and memory. These installations would be telematic relationships, reflective extensions or cognitive environments.

Transition of phenomenons

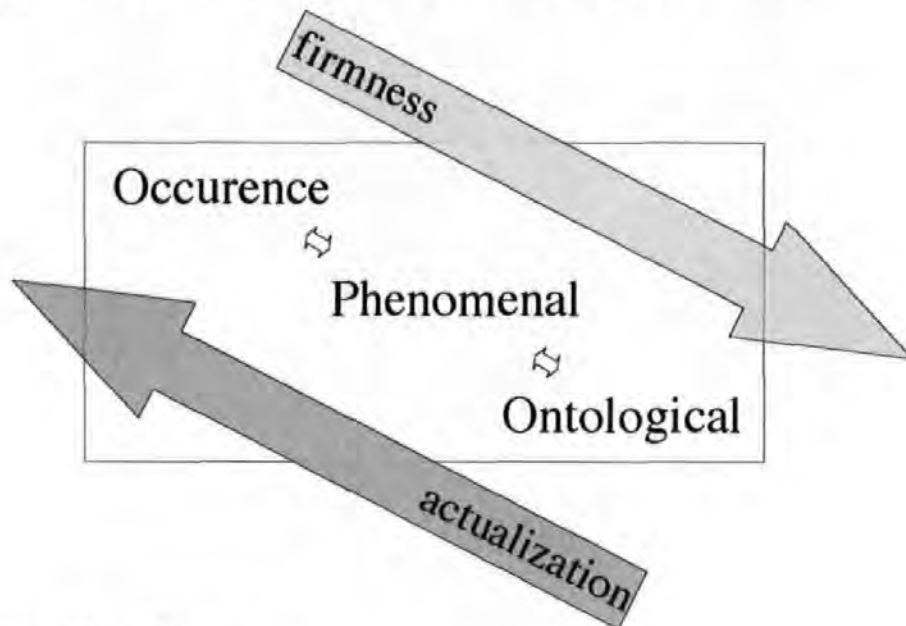


Visitor cognition

Transition of phenomenons

We can see how these different positions are gradual transitions caused by the amount of involvement. In the first instance we have a place with action and a notion of time. From this position all concepts are having good objective and measurable parameters, and the installation reveals itself as comprehensible functions. In the next instance we have the view from the active participator where it becomes an inhabited place organized in a time span with actions forming a larger context. We have therefore space, duration and situation. This is the position of seeing the environment from within and gathering experiences. In the last instance the involvement with the installation alters the sense-perceptual arrangement, altering the notions of self and environment, and bringing new states of consciousness into existence. We will have, therefore, a perceptual flow actualized within continually changing conditions for the same perception. This is a position for self-reflection, relationships and emerging worlds, with reality, presence and memory.

Cognitive status and transformation



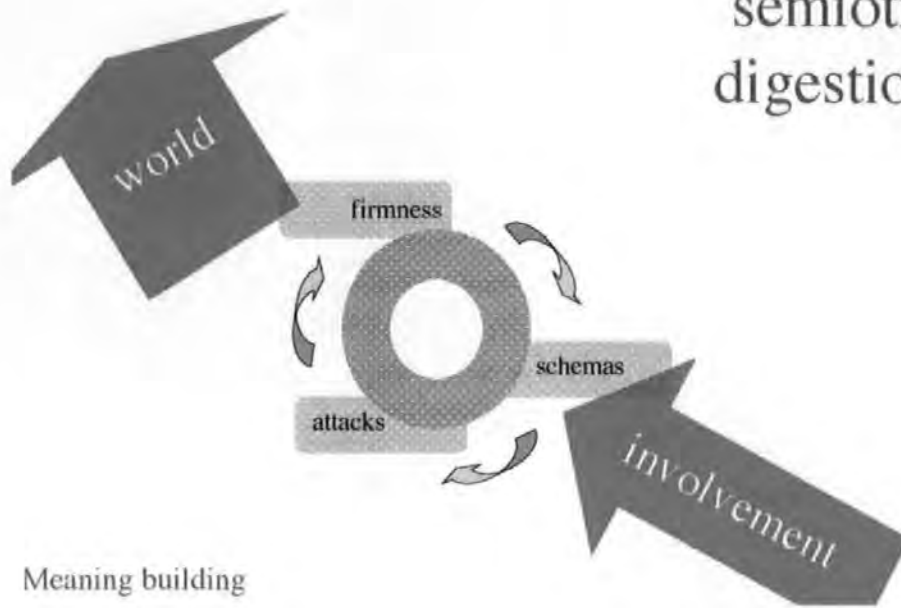
Firmness / Actualization

4. Dynamic semiotics – a cognitive approach

Our normal methods of formal logic, looking for cause and effect, are not suited to deal with phenomenal transitions. Conscious logic is built on processes like firmness, simplifications and schematisations of relations which make us capable to relate to the occurrences of the world on a highly sophisticated level beginning with embedded experiences. In the cognitive processes the transition of phenomenons are reflected in the way meanings are emerging, evolving and diluting. In the explorative and transitional experiences within performative installations, the logic of the person involved is deliberately pushed into generating new conditions for logic- demanding a fluent transformation of the firmness of worlds.

A line of cognitive semiotics called dynamic semiotics works with cognitive models with no fixed states or processes. Cognition in these models is generated from degrees of phenomenal firmness, from tendencies to organize schemas and thus perform pattern recognition, from the emergence and actualization of abstractions on phenomenons – and from the transitional processes generated by these parameters. That is a description from within the dynamic processes of cognition.

Cognitive semiotic digestion

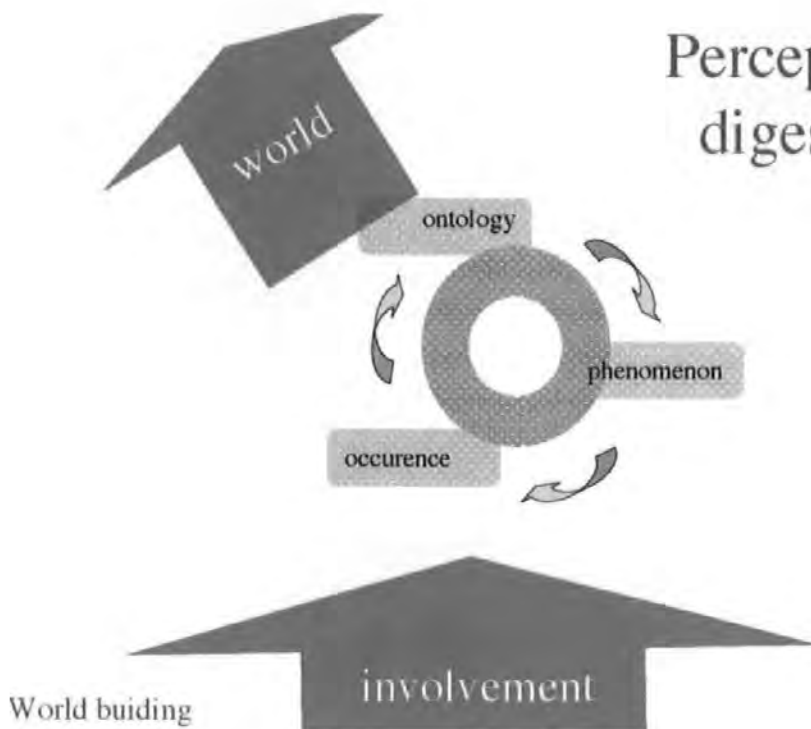


Meaning building

One could say that the phenomenal state-shifts or mutations, experienced by visitors in installations, are a consequence of dynamic cognitive processes triggered by different degrees of involvement.

The process would be that as soon as one level of phenomenal approach has obtained certain firmness and thus actualized itself as a schematic position, *it becomes the ontological ground for the next phenomenal approach.*

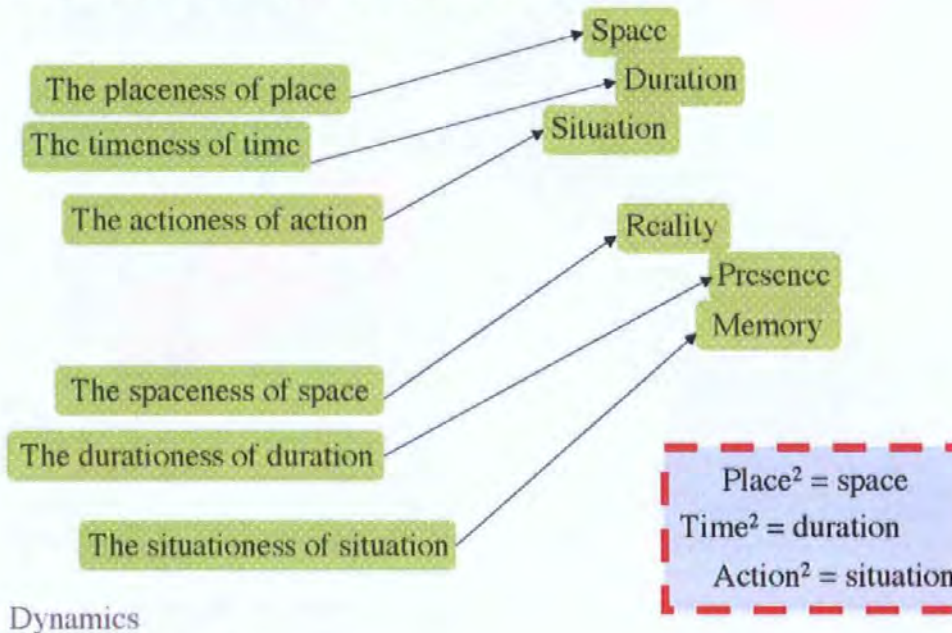
Perceptive digestion



World buiding

Using the concepts I am discussing in this paper, this could be expressed in the following way: when a place has actualized itself as a recognized presence, it becomes possible to take interest in the 'placeness' of the place – and that is called space. In the same way the 'timeness' of time generates duration – the 'actionness' of action generates situation – the 'spaceness' of space generates reality – the 'durationness' of duration generates presence – the 'situationness' of situation generates memory.

Phenomenal transitivity



Put in order in a schema I would be:

Place² = space, Time² = duration, Act² = situation
 Space² = reality, Duration² = presence, Situation² = memory

These mutative abilities in our cognition, transitive acts, that actualize such transformations or transitions between phenomenal states, work in all directions. One can as well dilute or de-actualize as one can firm or actualize phenomenons. We are very good at doing these transitions in our normal lives, through our normal unconscious functions. But as installation art evolves and increasingly involves the visitor's state of mind, then this insight becomes interesting kind of knowledge for the creation process and the development of artistic concepts.

5. Levels of involvement

In my analysis I am only concerned with the dynamic construct of the first person experience. I am looking at the phenomenal transitions taking place before any conscious meaning is applied. There are continuous shifts in the actuality of phenomenons when the position for the experience moves from observing from outside, to observing from the first person perspective, to the transitional position of observation in evolutionary involvement. It is a transition reaching from a position of 'being' to 'doing' and further to 'being and doing'.

First level of involvement:

Being – the subjective uninvolved position capable of seemingly objective and stable measures.

Second level of involvement:

Doing – the subjective involved and transitive position within an objectively viewed environment with independent stable features.

Third level of involvement:

Being and doing – the personally responsible and engaged individual involved in interpreting and performing equally possible worlds, where the stable position is the inner reference being challenged and redefined by outer events.

The following three installations all involve a mirroring effect at the core of their construction, but differ in the intended level of involvement of the visitor in much the same way as described earlier.

First level of involvement:

'Echoing Mirrors'.

This installation was part of my co-exhibition with Karin Søndergaard & Åke Parmerud called 'Kropsmaskinen', 2000 at the Museum for Contemporary Art, Denmark. There is a full body length mirror on the wall, hanging just like a normal mirror at home. It is, as mirrors often are, like an opening into an identical room. But this mirror has a built-in time delay of approximately one second so that everything is reflected with a noticeable delay. There is likewise a second mirror directly opposite, making an infinite loop of mirroring, like looking into a very long succession of rooms. The combination of these two effects makes the reflection in the mirror an endless succession of copies of yourself, but with a one-second delay between each copy. In this way you look into the past manifested as a series of successively delayed echoes.

Second level of involvement:

'A Box of Smiles'.

This is a reaction from my experience to a work by Yoko Ono, exhibited in the 1990's in the Randers Kunstmuseum, Denmark.

In the exhibition space everything was white and obviously made to facilitate walking paths for the visitors with podiums and arrangements for the art works. On a white column a simple box was placed. It was obvious that this box was the item of interest, but it didn't show any particular features. Coming closer one experienced that it was a box with a lid and it had a nametag: Box of Smiles. Because of curiosity, one opens the lid. At this moment a very fast succession of events are performed. You see a smile in the box and start to smile back – instinctively. There are a short series of smiles being sent back and forth until you perceptually realise you are smiling at yourself – at your own reflection. This chain of actions started the moment your eyes caught sight of the mouth in the box. From that split second, the gesture of smiling back started immediately. Only after some time of delicate and hectic communication between the sight of the mouth and your mouth's physical gestures, you, at a moment, somehow become conscious about the fact that this must just be a reflection of your own mouth. But unfortunately this new knowledge can't stop the mouth from continuing to communicate with the reflection of itself. It is obviously triggered within a perceptual relationship between your sight and

your mouth's behaviour, and is obviously out of normal conscious control. As soon as you close the box everything goes back to normal. But as soon as you open the box again, the smiling circus starts all over again. The box is built in such a way that you can only see your mouth and not your eyes, thus disconnecting your normal abilities to make a cross-sensation among your senses in regards to the same phenomenon. Only through some practice you can gain skills to verify and thus de-mystify the illusion of the Box of Smiles.



Third level of involvement:
'Smiles in Motion'.

This is another piece from the 'Kropsmaskinen' exhibition, 2000. 'Smiles in Motion' is an interactive piece of furniture designed for augmented relationships between two people. Two chairs link two visitors that enable them to converse with each other in a very special manner. This construction might be called a 'relation apparatus' and is able to transform speech into movement. Speech and sounds produced in the audible spectrum by the two visitors are converted into vibrations, through motors placed in the seats of the chairs. As a visitor is perceiving what is spoken in the form of vibrations, he/she is also shown the mouth of the other visitor on a monitor fixed in a globe. The visitors 'hear' each other through vibrations, synchronised with the images of the movements of their mouths, and so may converse through vibrations and smiles.

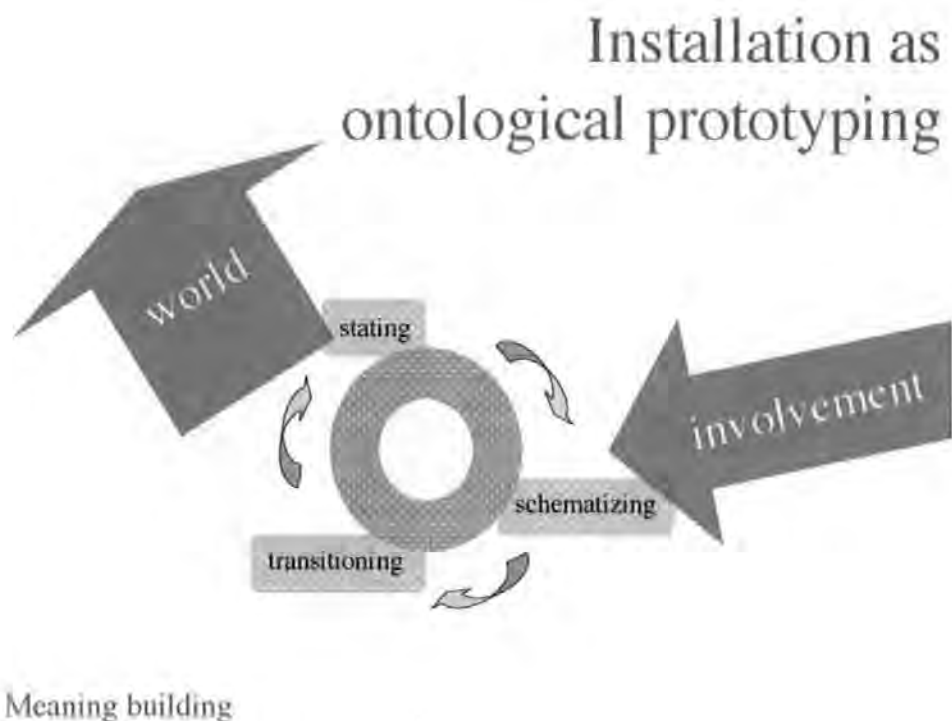
This installation functions on several levels of the involvement of the visitors and can be experienced on all levels. But the set-up has an overall design deliberately guiding the visitors through all the gradual stages of involvement to the phase where the content of the relationship between the visitors becomes the main attention.

At first you enter the place and watch the odd behaviour of other visitors. The chairs are blinking and the other people in the chairs are laughing. Sometimes people stay in the chair for the longest time, seemingly seriously involved in a deep extended relationship. When you get a chance to sit in the chair, the first thing you see is a mirror image of your mouth. At this moment a very fast succession of events comes into play. You see a smile in the globe and start to smile back – instinctively. There are a short series of smiles being sent back and forth until you say something. Then the image in the globe change to the other person's mouth and the chairs vibrate according to what has been spoken. During a short 'learning' period, the visitors learn what is happening and extend or rearrange their self-perception to include these new ways of understanding the fellow visitor. They augment their sense perception to include the installation. From this point on, there is, after the period of social amusement, an unlimited possibility for communication and the

building of relationships between the visitors. Their way of expressing and getting to know each other have been rearranged, and now possess a primary focus on tactile linguistics through the chair motors in mimicked synchronicity with the mouth images. The perceptual status of the phenomena involved, very quickly transforms into an acceptable reality with an indubitable feeling of presence and reliability.

Phenomenal transitivity

I have hoped to show through these examples, that the way in which a visitor is involved in installations can have great effect on the phenomenal state of the experience. The performative role of the visitor evokes transitions in what is perceived and of the context in which it is perceived. The visitor gets involved in different grades of transformations of reality and transitions between realities. In the most immersive state, this involvement results in the experience of evolving realities.



6. Towards a flowing ontology

When moving toward first person methodologies the validity of the theoretical basis moves somewhat from a reference to world occurrences, to a resonance with our own experience of being human. When the interests further more are in the dynamic features of first person methodologies, it has to be methodized with dynamic parameters like 'phenomenal transition' and 'flowing ontology'.

The cognitive processes seen from within the dynamic first person position is a state of constant dynamic transformation. As soon as one level of phenomenal approach has obtained certain firmness and thus actualized itself as a schematic position *it becomes the ontological ground for the next phenomenal approach*. This process of the transformation of phenomena, - the change of cognitive status, - is called ontological dumping. Through

this constant perceptual digestion of reality from experience to phenomenal existence and further to ontological status, it is interesting to look at the status of 'ontology' itself.

One could argue that dynamic first person perception utilizes a process of 'flowing ontology' as a result of the continuous dumping and emergence of what has ontological status. Looked at from this perspective, the perceptual parameters at play are dynamic: 'schematising', 'stating' and 'transitioning', - and the cognitive status of performative installations an act of 'ontological prototyping'.

I think one of the difficulties we are facing generating knowledge on first person accounts, is that we humans live both in a world that is known - and in a world that is understood. These two paradigms merge in first person methodology and demand a way of validating knowledge that can incorporate both the implicitly known and the explicitly recognized under dynamic conditions, thus embracing both the naturalized and the creative human being.

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Complexity and form

Kjell Yngve Petersen

Complexity and Form

My questionings are: How does form emerge from complex conditions to 'become something'? How do we humans, through an intentional drift (the dynamic situation of living which negotiates between intentions and experiences) call forth form from our relationships and cognition? How can this be understood as practice, logic and meaning?

Keywords: artistic practice, logic of form, morphology of meaning.

I situate the relationship between complexity and form as a phenomenon of consciousness.

In the domain of consciousness, the appearance and disappearance of anything is part of our being self-constitutive and self-reflective entities, and within the reflexion of this paper, appearance is our only conscious access to any feature of experience. My approach will be to investigate the dynamics of appearance as a generation and a recognition of worlds, thus viewing appearance in the domain of consciousness. In this way form emerges out of, or dissolves into complexity as phenomena of consciousness.

The intention of this paper is to extrapolate on the artist's perspective, in regards to research in the related fields of logic and dynamic semiotics, and use these insights to investigate three levels of involvement with complex technology (the mechanic, telematic and, ecological), which in different ways transform the cognitive position of the human being. The artistic field of interest is participatory installation art, where the visitors are involved in, and partly generate, the art experience themselves. This is a kind of artwork that deliberately involves the appearance of form within the consciousness of the visitors as part of the artistic concept.

Concerning the artist's perspective, I am referring to those specific conditions of consciously arranging the situations and experiences of other people, and thus being involved, in some degree of control, in forming experience. This position focuses on meaning-building parameters generated by the visitors' performativity and perception when they inhabit installation art. The interest here, is in understanding the ontomorphological conditions for how experiences can be understood as prior arrangements of the artist.

A certain group of artists have, in their research and their practice, a special insight into these conditions: performers – for whom the entire body is both their medium of art and their professional artistic persona.

As the performer Yoshi Oida states,

'All movement is organized within the body – even when there are outer effects.' (Yoshi Oida, 1997, p. xvii)

This might seem like a banal statement, but the consequences are very real when working as a performer. The continuous investigation from the position of the performer generates a de-mystified, very practical and rigorously detailed relation and knowledge of the total body and oneself as an entity. That is, the complex of relationships between our doing and our being, and how this is manifested as conscious phenomena.

Working in formal investigations of our body as an instrument, successively peels off all illusions of reality leaving one with a biological cognitive system and a body with sensory-motor features.

Three different positions

The theme of complexity and form is approached from the three positions (1) the practice of the artist using formal linguistics, (2) the logic of appearance, and (3) the morphology of meaning. These three approaches, each in their way, are a means of research in the processes of how humans form relationships with their existence – looking at how we bring into form, logic and meaning.

(1) Artistic Practice

In artistic practice the transformation of form is almost a basic characteristic; the work of art then being an articulation through form. The experience of art promotes transitions in our continuous negotiation of what is and what is not, what might or could be and what should or must have been. In this way art could be said to be a human exercise of ontological prototyping, promoting possible appearances; a gesture of form evoking our attention and promoting a focus on perceptual processes as we try to re-constitute the world.

The performer's relationship to form is again described by the Japanese kabuki actor Yoshi Oida, as the difference and relationship

"... between existence(Yu) and nothingness(Mu). Yu is like 'phenomenon'; it is the visible [or comprehensible] effect of action. We see it, we hear it, recognize it. ... Mu is like 'form'; it is difficult to detect, yet it gives rise to the diversity of phenomenon." (Yoshi Oida, 1997, p. 122-23)

In this manner of thinking we are, as human beings, at the same time- mind, body, emotions, actions etc. – all being phenomena which emerge from the same matter,

differing only in appearances promoted by different framings or initiations. In the choice of artistic technique, it does not matter which way one enters. Any parameter can be brought under formal control, and thereby be used to form the appearance of other phenomena.

What we attempt to obtain access to, is an articulate ability to bring into form by performing, making over into language or thinking through form.

In the complexity of creation, the artistic approach could be that of form transition, to re-shape the notions of what the artistic material is. One then could look at things, functions, behaviours and transmissions as a complex of hybrid elements not yet formed into 'something' but existing as potential phenomena and world relationships – as the emergence of the craft of 'forming into form'.

That is utilizing an artistic technique of formal abstraction to transform the conceptions of the artistic material. In the case of participatory installation art, where visitor involvement is generating the art experience, this utilizes a performative and perceptual form-giving process to instantiate hybrid elements of experience as form.

This craft of turning any hybrid collection of elements into a notion of form is then further developed into a notion of 'form-languages', making articulation possible through form.

In this way, this play with appearance is an artistic practice, a skilled use of form-linguistics, articulated in the flow of our living, of our constitution of the world.

We are, seen from a biological perspective, as Maturana states, *'living systems that exist in language'* – the linguistic abilities that give rise to us as conscious beings in the process of experiencing the experiencing of our 'emotioning' and performing. That is how we use the coherences of coherences in our experience of experiencing in the coordinations of our behaviours to relate and communicate.

"Reality is a proposition that we use as an explanatory notion to explain experiences ... in the process of being in coherence with our circumstances." (Maturana, 1997)

In the process of living, we continuously maintain a notion of identity by correlating coherences of coherences in our experiencing experiencing.

(2) Logic of Form

Spencer-Brown collected his investigations into how logic of appearance functions for us humans, through a mathematical approach, in his work called The Laws of Form. What is of specific interest is that, what appears, appears as our basic processes of recognizing a notion of reality and identity. He states that the basic operations of human logic are the ability to generate the experience of form by (A) performing a distinction, and to develop an articulation of form by (B) the re-entry of form into form, – which is the human practice (A) of appearance and (B) of the appearance of appearance. He further states, that

"since there are no means, other than appearance, for studying reality, they are definitively the same". And when appearance and reality are the same we cannot distinguish between

what is real and what is unreal, thus *"whatever appears, as appearance, must be equally real and unreal."* (Spencer-Brown, 1994, p. vii)

What we do in the process of living to gain understanding of what is real and un-real originates from the fact that

"Our understanding of such a universe comes not from discovering its present appearance, but in remembering what we originally did to bring it about." (Spencer-Brown, 1994, p.104)

With the remaining traces of our doing, we understand what appears as being something specific only because it is verifiable in a multitude of ways.

"We are accustomed, in ordinary life, to having indications of what to do confirmed in several ways." (Spencer-Brown, 1994, p.82)

"Understanding has to do with the fact that what ever is said or done can always be said or done a different way, and yet always remains the same." (Spencer-Brown, 1994, p.96)

We recognize the appearance of 'something', clearer and firmer, the more complex and varied the appearance. Conversely, the more precise and simple the articulation of form, the clearer the conscious attention towards complexity becomes.

(3) Morphology of Meaning

According to Brandt (1995, p.11), *"Meaning is what connects experience, communication, and reflection; it is that which 'circulates' between the three known object domains of consciousness - nature (experienced), society (communicated), and our inner states (reflected) - and which appears in consciousness as meaningfulness."*

The assumption in dynamic semiotics is, that meaning has a formal organization underlying the linguistic organization. The possibility of appearance in the domain of consciousness is generated from these morphodynamic properties.

The field of dynamic semiotics is based on a semiotic realism, from which our conscious relationship to the world and ourselves appears as meaning. We perceive the world as chaos, a vast stream of events and impressions. We experience, sort and analyse these facts, so that they become a comprehensible, ordered past, as traces of validated memory. Reality then emerges when the traces of the past meet the flow of the present in the action of expectancy.

The notion of a relationship to reality can be said to arise when we hesitate, that is when we develop an extended moment between intention and action, in which degrees of meta-actions can emerge. That is where memory meets the present, and self-reflection becomes possible. Through continuous self-reflection these abstractions become formal linguistics, from which an articulation of reality evolves. Further more, one could say that we develop a social consciousness when we hesitate together. We practise our linguistic capabilities of thinking and communicating through mutual hesitation.

Within the processes of building meaning, the vaster the complexity of denotations involved in giving an appearance form, the firmer their meaningfulness. Firmness of form appears

"especially by its ambiguousness; when it means more than one thing. We can assume, that the plurality of things they denote, has been recognized as a coherent phenomenon." (Brandt, 2002, p.61)

The articulation of artistic experience is then the emergence of the firmness of appearance. That is the appearance and firmness of form as a consequence of hesitation, which enters consciousness through the awareness of the coherences in the experiences of our experiences.

Mechanical, Telematic and Ecological Technology

Within the field of participatory installation art, visitor involvement can be looked at within three different kinds of situations, according to the way the involved technology functions in the generation of the artistic experience.

I will call these three technologically defined domains of existence: mechanic, telematic and ecological.

They each denote different phenomenal constitutions of visitor involvement – how we relate to ourselves, our social relations and our environment – and how these relationships form the conditions for self-conception.

Mechanical installations still propose objects to be touched and observed, interactive functions to manipulate, and architectures to visit.

'*Mechanic*' in the Penguin Dictionary is defined as: "*the inner organization of functions and behaviours facilitating operations, response or efficiency*"

That is the mechanistic approach of using means to organize effects or affects to be experienced in the domain of human activity. Here the visitors know their status as individuals and the status of the environment – it is a functional experience within an artificial situation. Mechanistic installations are then landscapes for experiencing these defined relationships.

Telematic installations are the phenomenal situation of transmissions and communication through augmentation. It is a connected environment where experiences occur when visitors adopt the possibilities inherent in the artificial situation. Telematic installations augment the visitor's conscious reach and their sensory-motor capabilities. They use one's synaesthetic transformative abilities to generate new self-conceptions of the senses, actions etc. They are situations for remote, altered and a-synchronous relationships to other people, to oneself or to environments.

Ecological installations turn everything into different domains of habitat and symbiosis.

These installations use technology that is smaller, larger or of a nature different from what we can usually recognize. That might include the incorporation of semi-intelligent devices in objects, surfaces and our own body – like nano-robots. There might be colonies of these entities omnipresent in the environment. These devices alter the behaviour and nature of the involved habitat and the people visiting it, thus transforming the ecology of the situations by altering the basic living conditions.

Ecological installations transform the basic conditions of what we are and what the environment is – and thus alter the phenomenal condition for our conception of ourselves and the situations in which we live.

Complexity and Form

In the situation of participatory installation art, the constitution of the role of the visitor is that of a self-reflective producer. The more ordinary separated roles of the artist as creator and the visitor as consumer are here merged into the generative visitor – a situation of which could be called artificial living; a situation of consciously playing with ones own experience.

Participatory installations in this way promote focusing on the visitor's own performativity in generating the art experience, and situate the art experience in the dynamic processes of creation of (1) experience, (2) logic and (3) meaning in consciousness.

To emerge as form out of complexity, or to dilute into complexity from form, is the act of appearance/ disappearance. The three approaches of art, logic and semiosis explore these phenomena (1) as the process of the initiation of appearance, (2) as the consciousness of the appearance of appearance, and (3) as the emergence of the firmness of appearance.

The installation art discussed again makes relevant the thinking of Henri Bergson, who suggests that the possibility of an event instead of, as normally thought, existing before its emergence in reality, is only a possibility after the reality has become real. He claims that, contrary to common sense, the order between event and occurrence is actually the opposite – that they become real only after they have been conceptualized as possible.

In this way of thinking, in regards to participatory installation art, the negotiation of possible experiences is what the artistic arrangement is about. This negotiation takes place at the level of the appearance of form, and leaves a space for an artistic approach utilizing form-linguistics to articulate the arrangement of the artwork which later emerges as reality for the visitor. The relationship between complexity and form is, in this way, reversed in installation art, which in fact focuses on the visitor's performativity and perception. Although visitors' experience is based on forming their own experience, the formal-behind-the-scenes processes invite them to experience the appearance of their underlying negotiation with the formal linguistics prepared by the artist. The installation induces possible ways for the visitors to experience themselves within their process of living in the installation.

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Using performers as tools in the creation of telematic artwork

Kjell Yngve Petersen

Abstract

Using performers as tools in the creation of telematic artwork.

It is suggested how one can imaginatively use a design strategy utilising performers as tools in the creation of augmented, performative artwork.

In order to establish meaningful constructions of performative and augmentative technology, one can use the formal methodologies of advanced formal body language as a tool in the creation process, and thereby have "the actual experience" present in the process as a monitor and constructive tool.

To use a human being as a design-tool is a method that uses the skilled performer as a 'super-' or 'extra-' human tool to investigate through action and analysis. It is a way to test how realities occur under fluid and dynamic conditions within a controlled environment of time and space.

This 'technical' use of the body as an extra-human behavioural entity, involves the total complex spectrum of intellect, emotions, desires, memory, actions etc. as a formalized 'machine'.

Keywords

Performance, telematic, creation strategies, installation design, performer knowledge, human realness.

Using performers as tools in the creation of telematic artwork

I will describe here how one can imaginatively use a design strategy utilising performers as tools in the creation of augmented, performative artwork.

What is using a human being as a design-tool?

It is a method that uses the performer as a 'super-' or 'extra-' human tool to investigate through action and analysis. It is a way to test how realities occur under fluid and dynamic conditions within a controlled environment of time and space. It is a way of exploring possible constructs of 'human realness' detached from the chaotic circumstances of real life.

It is also a formal, 'technical' use of the body as an extra-human behavioural entity. This involves the total complex spectrum of intellect, emotions, desires, memory, actions etc. as a formalized 'machine'. In order to establish meaningful constructions of performative and augmentative technology, one can use the formal methodologies of advanced formal body language as a tool in the creation process, and thereby have "the actual experience" present in the process as a monitor and constructive tool. This likewise entails the use of the knowledge of the performer in the traditions of advanced formal body language.

I propose to work in freeing this knowledge from the purpose of training and performing, to develop and use it as a tool by itself, at a level where it becomes self-reflective and self-contained – evolving to a state of complexity where it becomes an entity in itself – so it can effectively be a tool for creating something else.

Telematic environments as augmented, performative situations

Building augmented, performative installations can be thought of as implementing scenarios for visitors as performers. This then involves the totality of the experience - from entering the locality and moving through the space; movements and interactions; changing focus during the visit; the need to include a variety of temperaments; using the dynamic structure to more fully absorb the experience as time and energy progress; the arrangement of experience both through the actual engagement with the installation and during periods of viewing other visitors in action. In short, a designed space of experience all the way from entrance to exit.

If one looks at these technological augmentations from the perspective of the body, it is obvious then that the body should become the primary agent in the design process. No matter how advanced, fast, detailed or life-like these technological extensions and reflections might become, they still need our body in order to exist. There is no virtual world without a real person experiencing it; there is no extension of the senses or actions without real senses and actions to extend. There is, in fact, nothing without the presence of the body. It is through the body that we have a place in existence. It is therefore through dynamic inter-relationships that the notion of reality comes about, and thereby our notion of our own existence.

Augmented performative environments

Augmented performative environments are technological constructs where 'human realness' is shaped and transformed by the technological re-arrangement of our relationships through tools, channels and extensions. These technological constructs are made for human-dynamic experience, to promote augmented presence, action, and relationships and thereby evoke situations for passion, emotion, seduction, tension and provocation.

The relationships become montages of non-parallel and not-directly related occurrences of sensing and acting that might represent multiple times, places, expressions and impressions within the same moment of experience.

These complex telematic environments do not have the normal limitations and constraints, which we as humans experience in the physical world we know. There is no built-in hierarchy, no behavioural tendencies or phenomenal distinctions. It is rather a precise multi-purpose, technologically infused space, which blurs and reorganizes our possibilities of sensing and acting thus altering our relationships with the world. The technology involved opens a vast number of variables, parameters and possible connections, relations and transformations, which makes it more a problem of reducing and numbing the technological system to form comprehensible constructs, than to develop technological refinements.

By designing the creation process through the involvement of performers, one can include the totality of the variables of experience in their proper, relative proportions and, in this manner, promote coherent design solutions. This is the use of performers as 'extra-human' tools representing 'any-body' or 'some-body; just as specially designed 'people' represent the visitor in a controlled way. To deal with the complexities of augmented, performative artwork, which should work with 'anybody', an obvious approach is to build it using a 'somebody' – a human being in a state of heightened awareness and with detailed skills, to monitor and act in dynamic situations; an entity dedicated to conceive the circumstances of the augmented structure in a bodily way or as a field of presence.

Performative artwork as a 'landscape of experience'

One can look at augmented performative artwork as the set of behavioural conditions for impressions and expressions. These can be said to establish a framework for a 'landscape of movements' or 'landscape of experience' – a way of conceiving or viewing the experience of the artwork as an entity consisting of the sum of movements, expressions and impressions through time and space. This landscape of possible relationships becomes the actual definition of the artwork, while the 'landscape of possibilities' can be viewed as the design tool in all its extra-human complexity. The process defines what kind of behavioural geography you want a tool for, and from which you can then construct a behavioural entity to make such a tool.

The creation of a dynamic human tool

The process of tool making is the knowledge of how to use your own body as an instrument. It is the process of preparing the body to be a sensory-motor entity, which then can be used to monitor and validate experience, and at the same time be a creative tool for the design of telematic, augmented, performative, interactive installations and performances. Basically, different physical and mental concepts free the body from directed demands and make it an entity for pure experience and action. This 'body instrument' can be shaped in almost any way needed, organizing the sensory-motor abilities and the driving forces according to the demands of the task. Conceived in this way, the body as a performative tool is specifically suited to deal with dynamic relations, the flow of intensions, interactions and relationships.

The process preparing the body to be a sensory-motor entity is a well-known concept in many of the different performative genres of dance, theatre and performance art throughout the world. It is a training of the performer in a laboratory workspace, where the performer's body is reshaped in order to generate that specific, artistic multi-functionality which is requested in each individual performance. It is a tuning of the body

to be a specific instrument, which then is played on by the performers themselves while acting, in a kind of 'extra-human' state. It is a way of installing a formal distance to oneself, making the body an instrument for artistic expression.

This is a concept of performance that is dominant in most codified theatre traditions. In the Western context some of the key developments came out of Russia with the work of the performer and film maker Eisenstein, known for his concept of montage, as well as the theatrical research of Meyerhold (kinetic acting with highly stylized, expressive movements) and Stanislavski ('realistic' acting on a subtext of personal experiences). Influenced by the Japanese Kabuki and Noh, they started to develop notions of acting and actor's training based on structured physical and mental work, allowing the performer to enact their roles using a set of tool-like approaches. It is a way of constructing the performers appearance out of a structured subscore of physical, mental and rhythmical components not visible to the audience. These actions and states have no direct relation to what is to be perceived as the performance, but constitute a complex of formal notions, which then are combined and structured in a montage and acted on, thus creating a multi-layered choreography or physical and mental geography of events. In France Etienne Decroux developed his Abstract Mime, using a purely physical and very rigorous control of the body. He wished to form the body as an instrument for physical expression and succeeded in creating a poetic, abstract and very expressive body language. In Denmark the Odin Theatre and Eugenio Barba have developed an almost scientific approach to the work of the performer and the montage of performances, constantly decomposing, reorganizing and reconstructing every detail of the performer's work to attain an 'extra-human' state of performing.

But it is also possible to improve on the concepts and methodologies, normally fixed to specific aesthetic expressions, and use the knowledge of the performer as a tool in itself. This enables the use of 'the actual experience' as a tool in the creation processes of complex performative, augmented and interactive artwork. It is a kind of scientific tool-making of the human body/entity, thus transforming the 'human-being' into the 'human-tool'. We all do this to a certain degree as ordinary human beings - having different, complex, or abstract distances to ourselves, or qualifying ourselves to gain better tool-like abilities. It is just a very rigorous use of this inherited ability by bringing these abilities to a level where they become independent entities. It is not a de-humanization or alienation of the human being, rather a heightened extra-human state. It is not an emptying of personality, but the construction of a formal distance to oneself as an entity.

Movement, energy and hesitation – an introduction to some basic notions on advanced formal body language

Here, as practised in the traditions of advanced formal body language, are a few examples of how the body can be thought of, and transformed into a controllable tool for artistic expression. They are examples of just the basic physical level. In actual practice it is more complex than this. Every description of methodology and theory of advanced formal body language is context specific, giving insight into an understanding of the underlying structures of 'performing' within that specific context. This knowledge is a complex of concepts, which enables one to grasp a formal approach to one's own body, and thereby being able to deal with one's self as an instrument of art. This knowledge, a kind of 'extra-human world', is contained within a large number of 'stories', or stories 'strung together', that could be called 'the secret of the performer'. There is no distinction between mind and body. Everything is made of 'dynamic movements' in different phenomenological abstractions in relation to each other. One could say that the knowledge is mapped into the body of the performer.

The following 7 concepts represent one possible way of looking at the art of the performer. It is through this kind of knowledge that it becomes possible to think of the performer as an interesting 'extra human tool'.

1. The concept of hesitation. Reality can be said to arise when we hesitate, when we develop a space of time between action and inaction, in which degrees of meta-action can emerge. The intentional act emerges when the ordered past meets the present in the action of expectancy. An intentional act in the time-space of hesitation generates the possibility for articulation. This enables you to work with and be sensitive to subtle variations and resonances in expression and impression.
2. The process and structure of containment and unfolding. This concept shows how different dimensions are interrelated and how the process of progression and regression works. It is the way in which an evolving process expands to more and more dimensions, unfolding a hierarchic order of conceptions – a meta-structure that handles a multitude of cross-referenced abstractions of itself. When full levels of complexity are reached, awareness becomes more detailed than the apparatus containing it – it emerges to a state of 'no level' – a structureless new beginning, a new indivisible entity. One direction is an unfolding, the other containment.
3. The rhythm of left-turn and right-turn spirals. By using a strategy of continuously shifting the directions of spiral movements in designing and executing actions, one can contain the counter movements of the actions within the total balance of the body. This is also the concept for dealing with the force of gravity. Using this strategy, almost any movement becomes a play with and a use of the force of gravity, and not something that demands an effort by the body itself. It is the knowledge of diverging and transforming kinetic energy. It could be used to control the position and the form of the energy in the body, which to some extent is defining the mode of presence, the nature of the temperament, the emotional attitude and the energy of the intention in order to establish a formal concept of an intentional being.
4. Action and counteraction. The phenomena of establishing a tension between two forces – to do an action and at the same time do the counteraction. That removes the cause of the action and transforms it into a controllable space of potential movements, and a space of possible sensing. In such a space, there can be continuous sensing and acting as functions by themselves relieved of the constraints of cause and effect.
5. The handling of dynamic resolution. This is often attained through the control of acceleration and deceleration. It is a very sophisticated concept used in articulation and metamorphosis. It uses different degrees of abstraction in regards to actions and structures, making them into meta-actions and meta-structures, and then, through forced and delicately controlled conflicts, creates dynamic vibration and interference.
6. The energy of pulse and resonance. This defines the very origin of our existence and the basic phenomenon that constitutes presence. The pulse is the manifested reference flow that gives everything else its existence as a relationship of resonance.
7. The inward – outward movement of breath and vision. Breathing is the main force from which physical action emerges. And it is through breathing that one shares both surface and content with the outer environment in a dynamic, adaptable symbiosis. Conscious vision focuses the eyes. It is the main force for our relationship between the inner and outer worlds.

This is just one set of descriptions, of many possible sets, that can be developed and used, depending on the context. In this way of thinking, there are no definitions established by fixed concepts, defined borders or static notions. These concepts contain knowledge of

motion. In fact, everything can be conceived of as motion in different degrees and complexities of transition and resonance.

Smiles in Motion

- a concrete use of a performative design strategy

The creation of the installation *Smiles in Motion* (2000) involved an extensive use of a performative design strategy. In this installation two people are connected through augmentive technology, machinery using several means of tele-sensing and tele-action simultaneously, in carefully designed and adjusted combination. Subjected to the same influences, all video, audio, sense and control data is analysed and transformed by a computer with 'fuzzy' semi-intelligent software. And so, using performers in an 'extra human' state as tools, we were able to develop a way of understanding and designing in these performative, augmented environments.



Smiles in motion ©boxiganga2000 , photographer: Kjell Yngve Petersen

Smiles in motion is an interactive set of furniture designed for augmented relationships between two people. Two chairs link two visitors that permit them to converse with each other in a very special manner. This construction might be called a 'relation apparatus' and is able to transform speech into movement. Speech and sounds produced in the audible spectrum by the two visitors are interpreted and converted into vibrations, through motors placed in the seats of the chairs. As a visitor perceives what is spoken in the form of vibrations, he or she is also shown the mouth of the other visitor on a monitor fixed in a globe. The visitors 'hear' each other through vibrations, synchronised with the images of the movements of their mouths and so may converse through vibrations and smiles.

Smiles in motion is a total performative staging; a guided experience over time; a multi-sensory-motor arrangement. It leads the visitor through stages of understanding within a performative arrangement. It is an interactive artwork that functions using the movement and actions of the visitors as the activity of a particular place. The exhibition room, moving around the furniture and the passing through the many layers of interaction with the furniture is thought of and designed as a performance, a scenography and a set of functional props for visitors, giving shape and guidance, so as to 'perform a landscape of movements and actions'.



Tools and strategies on how to adjust and design around experience in a performative space

In *Smiles in Motion*, the selection of augmenting components, the decisions of how to process the media and meta-data streams, and how to design the interface was a process of building the hardware, software and physical design around a series of test set-ups with two performers being the advanced 'somebody' tool. We were able to adjust and combine any number of parameters for extended periods of time, while having continuous and reliable feedback on the actual experience. Among other things it enabled us to improve upon the software that analyzes speech and converts it into motor movement while having real user feedback. And this not only from the actual sensing of vibrations coming from the chairs, but also in regards to the quality of the experience of the augmented relationship between two people using the chairs to converse.

We were creating an installation that acted through a complex combination of simultaneous sensory-motor relationships, and we were more interested in how it supported a transformation of the quality of conversation, than in what was going on in a mere physical and technical way. We were looking for what gives meaning when one transmits intentions through touch and smiles, and how an augmented, performative construct can support deeper relationships.

During the creation of *Smiles in Motion*, the use of performers enabled us to intervene simultaneously on several levels - on a physical design level, on a technical level, on a semiotic level and on the level of relationships- guided by constant feedback as to the actual effect of the experience. We could get valid, reliable statements from within the dynamic space of experience as well as from within the dynamic flow.

We could investigate the same interactions or sub-parts of the experience repeatedly, using the 'extra-human' performers' actions and experience as fixed entities, continuously obtaining, for example, qualified responses while adjusting the software.

The effect of this design strategy made possible a behaviourally designed totality, a choreography of the 'landscape of actions and experience', with the learning, the experience and the relationships made valid throughout the creation process from a first person perspective.

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DEFINITIONS

'The humanly real' is a notion coined by Prof. Per Aage Brandt as a part of his research for a non-reductive, semiotic realism in the field of dynamic semiotics.

The definition of 'telematic' is: the combination of tele-action, tele-presence or communication technology with a computer that enables an asynchronous relationship between spatially or otherwise distanced locations or events.

'Extra-human' is inspired by the notion 'extra daily behaviour' as used by Eugenio Barba of the Odin Theater as a part of his description of the states of consciousness used by performers in traditions with advanced formal stage language.

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