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Crossing boundaries: an excavation into an interdisciplinary approach to theatre making with specific reference to body mapping

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CHAPTER 1

MY ART HAS MEANING: Practice as Research as a Methodology.

> *"The [written] record is but a fragment of the expression (as the written word omits all telltale record of gesture and tonality; and not only may our "literacy" keep us from missing the omissions, it may blunt us to the appreciation of tone and gesture, so that even when we witness the full expression, we note only those aspects of it that can be written down)"*
> *(Kenneth Burke. 1989: 194)*

Traditional approaches to research require one to read/research, critically consider, assess and evaluate, and then comment critically about what has been read. This research is gained through the action of critical reading, testing hypotheses and the evaluation of standpoint and not through practical approaches. Burke's statement can be seen to indicate some of the inaccuracies that may be found within the traditional western academy [1] and how these structured forms of research can hide truths of process. Burke argues that our scriptocentric approach to working does not allow for knowledge that can be discovered through alternate methods to be fully explored and/or privileged. Barret too addresses this and asks how it is possible for the artist as researcher to write about their creative process. Barret argues that:

> *"A vexed issue for many artistic researchers is related to the need for the artist/researcher to write down about his or her own work in the research report or exegesis. In the creative arts, the outcomes that emerge from an alternative logic of practice are not always easy to articulate and it can be difficult to discuss work objectively given the*

[1] The dominant way of knowing in the academy is that of empirical observation and critical analysis from a distanced perspective: "knowing that," and "knowing about." This is a view from above the object of enquiry: knowledge that is anchored in paradigm and secured in print. (Conquergood. 1999: 312)

> *intrinsically emotional and subjective dimensions of the artistic process. How then, might the artist as researcher avoid on the one hand, what has been referred to as 'auto-connoisseurship', the undertaking of a thinly veiled labour of valorising what has been achieved in the creative work, or alternatively producing a research report that is mere description or history?"*
>
> *(As cited in Barret, E and B, Bolt. 2007: 135)*

Both Barret and Burke uncover how there is a great difficulty in writing about the creative process in a project, and perhaps point one to look into alternative modes of documenting work. Where does one begin to allow one's creative projects to have a voice over and above being mere performances, artworks, etc? How does a researcher write about the practice in such a way as for its meanings and truth not to be lost behind pure academic language and explanations of the task? How does a researcher allow for their practice to be more than just a creative product of the research, but for it to inform their research, to be the research?

Practice as Research is a methodology that offers the Arts the ability to inform the research to a far greater level than is allowed for in many other research methods. Practice as Research aims, through practice, to expose a wider avenue for understanding of, in this case, the art form. Practice as Research can be understood as a mode of academic research that includes elements of practice in the methodology. Rather than seeing the relationship between practice and theory as a dichotomy there is now an evolution toward an interdisciplinary approach to academic research.

Within this chapter, I will not only argue that Practice as Research is a research methodology, but will also attempt to interrogate the aims of this methodology. The following questions will be interrogated:

1. What is the notion of Practice as Research?
2. How did the methodology of Practice as Research come about?
3. How did Practice as Research inform the project?

The concept of Practice as Research is one that, to those who do practice, would seem moot. Surely to anyone whose primary mode of enquiry is practice this would not be seen as inferior? The tool that makes my work is also the tool that informs it. Practice as Research is a "*way of knowing that is grounded in active, intimate, hands on participation and personal connection: 'knowing how,' and 'knowing who.'* " [2] (Conquergood, 1999: 312).

Practice as Research takes the notion of research being a practice further, by saying actual practical practice is a valid mode for appropriating data [3]. Just as much knowledge may be drawn from watching a play, as may be drawn from reading and analyzing the play text. Practice can be seen "as active bodies of meaning, outside of books, eluding the forces of inscription that would make them legible and thereby legitimate" (de Certeau as cited in Conquergood, 1999: 312). If one looks at how scriptocentric based modes of research are conducted we see that the acquisition of knowledge is an active one. The researcher actively goes out and seeks knowledge found within texts. Practice is also an active process so why should practices, such as performance, not be seen as valid modes of data collection. Steinman (1986: preface) suggests that "performance is a path towards knowledge" and "that knowledge is shared with an audience."

In his essay *The World of Perception and the World of Science,* Merleau – Ponty asks

> *"Whether science does, or ever could, present us with a picture of the world which is complete, self sufficient and somehow closed in upon itself, such that there could no longer be any meaningful questions outside this picture. It is not a matter of denying or limiting the extent of scientific knowledge but rather of establishing whether it is entitled to deny or rule out as illusory all forms of enquiry that do not start out from measurements and comparisons and, by connecting particular causes with particular consequences"*
>
> *(1948: 34)*

[2] This is a view from the ground level, in the thick of things. This is knowledge that is anchored in practice and circulated within a performance community but is ephemeral. (Conquergood. 1999: 312)

[3] It must be pointed out that for practice to inform and/or be the research it MUST be engaged with critically and reflectively.

Merleau – Ponty tasks the reader to question the legitimacy of knowledge grounded purely in the frame of the academic. He does not discount the value of this form of examination, but opens the space for one to inquire, examine and explore outside of the bounds of the fixed knowledge that can be recorded, that can be measured, documented, quantified, etc. and that pushes one to delve into the realm of perception of experience.

Practice as Research looks to break the disapproval once held for practical activities *vs*. the academic which was seen to be of a higher level and as argued by Williams (as cited in Conquergood. 1999: 313) as

> *"the class-based arrogance of scriptocentrism [4], pointing to the 'error' and 'delusion' of 'highly educated' people [5] who are 'so driven in their reading' that 'they fail to notice that there are other forms of skilled, intelligent, creative activity' such as 'theatre' and 'active politics.' This error 'resembles that of the narrow minded reformer who supposes that farm labourers and village craftsmen were once uneducated, merely because they could not read'."*

Practice is just as legitimate a tool for research as knowledge that is written down, and perhaps more so as practice is grounded in the body as well as being informed by the mind, and cannot be sent to the world of the written whereas the written word can be inscribed on the practice – or is more often than not put upon the practice as the correct way for determining the answer. De Certeau (1984: 141 as cited in Conquergood. 1999: 313) offers up the analogy: "*Every power, including the power of law, is written first of all on the backs of its subjects."* What de Certeau is attempting to point out is how the written academic word is the master forcing its rule, its instruction, and its knowledge upon the weaker

[4] According to de Certeau, this scriptocentrism is a hallmark of western imperialism. Posted on the gates of modernity, this sign: " 'Here only what is written is understood.' Such is the internal law of that which has constituted itself as 'Western' [and 'white']". (1984: 161. as cited in Conquergood, 1999: 313)

[5] It is argued by Gilroy (1994:77) that academics should allow themselves to get over the "idea and ideology of the text and of textuality as a mode of communicative practice which provides a model for all other forms of cognitive exchange and social interaction."

servant, in this case practice. Surely neither of these two should be given more status over the other?

This has been the error perpetuated by many intellectuals who purport to speak on practices or processes with which they have no or little engagement; or at best only on a very superficial level. Practice as Research states that one must go to the practice and use the practical to inform and/or create the knowledge to be analysed rather than using knowledge to analyse the practical work.

Practice as Research intersects different methods and disciplines. It can be seen as a splicing together of many wholes, or a crossing of boundaries between different styles to make a new one. Stewart (as cited in Barret, B and Bolt, B. 2007: 126) explains practice as research as a process of *"border crossings that come together as bricolage".*

'Bricolage' as offered by Weinstein and Weinstein (1992 as cited in Stewart 2007: 127) is a term that offers a way to describe what we do. In this context it refers to the approaches to research that use multiple methodologies. These consist of a pieced together, close-knit set of practices providing solutions to a problem in a concrete situation. The construction changes and takes on new forms as different tools, methods and techniques are added to the puzzle. For example, the methodology of cultural studies is a bricolage that is a pragmatic, strategic, self-reflexive practice. In creating a bricolage, the bricoleur appropriates available methods, strategies and empirical materials or invents or pieces together new tools as necessary. The choice of research practices depends upon the questions asked. These questions depend on their context, what is available in that context, and what the researcher can do in that setting.

> *" 'What the map cuts up, the story cuts across' also points to the transgressive travel between two different domains of knowledge: one official, objective and abstract – 'The map'; the other one practical, embodied and popular – 'The story'. "*
>
> *(De Certeau as cited in Conquergood. 1999: 311)*

Conquergood observes that within the sphere of performance studies there is a struggle to open up the space between analysis and action, i.e. academic and practical. For far too long text based forms of knowledge have been seen as the superior if not the only way for 'things' to be properly understood, while Practice has been seen as inferior, not as a form, but as a means to understand [6]. Practice is purely the outcome of having knowledge and one only gains knowledge through being informed by the academy. What Practice as Research aims to offer is an alternative approach that allows for practice to form a much larger portion of the research. With such an approach one hopes to gain the ability or the means to show that as much as the academic informs the practical, the practical also informs academia. As stated, Practice as Research intends for the practice to take up a large portion of the research, to allow for the space to be created where these two aspects can be drawn together and seen on an equal footing, where no one mode of enquiry is privileged over the other.

> *"Subjugated knowledges have been erased because they are illegible, they exist by and large, as active bodies of meaning outside of books, eluding the forces of inscription that would make them legible and thereby legitimate"*
>
> *(Conquergood. 1999: 312)*

The above quote once more points to how the intellectual world has deemed the more practical side of things to be inferior [7]. Merely because something eludes the ability to be written down in books does not make it less important or less valid; perhaps it makes it more so as it sits on a plane that eludes the intellectual conventions while taking great intellect to truly decipher. Merleau – Ponty (1948: 32) alerts one to the fact that science and knowledge are held *"in such high esteem that all our lived experience of the world seems by contrast to be of little value."* This point gives further enforcement to Conquergood's proposition that experiences which fall outside of what can be recorded in

[6] Traditional binary oppositions in Western thinking are the following: speech/writing, truth/fiction, male/female, signified/signifier, presence/absence, reality/appearance. These hierarchical oppositions in which the first term is given priority over the second term are said to be at the heart of logocentricism which describes the nature of western thinking. (Degenaar, 1986: 93.)

[7] The position of the artist/practitioner is comparable to people in the larger society who work with their hands, who make things, and who are valued less than the scholar/theorists, who work with their minds and are comparable to the more privileged professional – managerial class. (Conquergood. 1999: 319)

the traditional and/or accepted ways are found to be illegitimate. It is this very notion of lived experience that Practice as Research hopes to examine and allow to form the basis of the research [8].

Practice as Research came about as a response to the belief that "lower" and/or subjugated forms of knowledge, i.e. works rooted within the body; are not valid. Practice as Research aims to use these forms of knowledge firstly to create a means to document them, and secondly, to allow this knowledge to be validated and used within academic enquiry. Steinman(1986: 2) interestingly directs our attentions to the fact:

> *"That mind and body are a unity is as evident as the process by which the human infant, progressing through the basic developmental movements, acquires fundamental knowledge of its environment. Physical and mental information are inseparable, the warp and the weft of the individual's whole sense of reality."*

What Steinman draws our attention to is the idea that the traditional binaries found within western methods such as scriptocentrism, are perhaps invalid. The mind and body cannot be divorced and in fact the body plays a vital role in the development of the mind. Callery (2001: 4) makes us aware that the *"intellectual is grasped through the physical engagement of the body because, as Lecoq (1997: 8) puts it, 'the body knows things about which the mind is ignorant.' "*

Conquergood speaks of how performance studies can be broken up into three parts: Accomplishment, Analysis and Articulation. For the purposes of this research it can be said that Accomplishment speaks of "the making of art"; "reactivity"; "artistic process and form; knowledge that comes from doing; participatory understanding" and "performing as a way of knowing". Analysis refers to "the interpretation of art"; "critical reflection" and "performance as a lens that illuminates the constructed creative". Articulation infers the "applications and interventions; active research projects that reach outside the academy

[8] Body Mapping, the process being examined in this task looks exactly at lived experience and how lived experience is stored with the body.

and are rooted in an ethic of reciprocity and exchange; knowledge that is tested by practice." (Conquergood. 1999: 319)

When one looks at the above breakdown we are able to see the validity of Practice as Research as a means of engaging with performance studies on a greater level, both academic and practical together instead of working on each separately, thereby closing the divide between knowledges that are valued at a different level. This allows the more intellectual fields of study to work alongside the practical to create an informed and balanced research document where *"legitimated and subjugated modes of inquiry are standing together perhaps allowing for the subjugated to be seen in a more legitimised way".*

For performance studies practitioners, Practice as Research makes use of the creative task as a tool to work alongside the academic research and not replace it. Thus we can say that Practice as Research creates a space for performance or the creative task to be not merely a tool for showing, but rather to become a tool for knowing, defining and informing knowledge.

Practice as Research calls for an active participation, rather than simply observation from behind and above. Therefore my research would be required to be not only of a practical nature, but also for the practical work to be conducted with my being a direct participant, either by performing or taking on the role of director.

This mode of enquiry informed my work as, Practice as Research is a malleable tool. There are no set guidelines for how one is meant to conduct research, other than the requirement that it is grounded in practice. The way one goes about conducting one's project is open to change at any given time, each project could be undertaken in exactly the same manner or be conducted in a completely different way. Practice as Research, just like Body Mapping, is an entity that is constantly changing – no two maps are identical, just as no two approaches are. Body Mapping and Practice as Research lend themselves to the creation of work through physical theatre. Callery (2001: 4) defines physical theatre as a theatre where *"the*

primary means of creation occurs through the body rather than through the mind. In other words, the somatic impulses privileged over the cerebral in the making process".

Chatman (1981, as cited in Stewart 2007: 127) argues that *"the relationships between studio and theory form meaning rich partnerships. They resonate within and across our fields, arenas for presentations of credible and compelling stories. These stories address processes for exploring the aesthetic, empirical (experience-based) and ethical dimensions of what it is to practice in the studio as artist, musician, writer, performer, dramatist, dancer, teacher."* It is this very practice of 'working in the studio' that forms the basis of my research. Practice as Research asks one to work on a practical level – in the case of the group of people that this project is investigating, they are performers. Performance is grounded in the body, as is the primary tool that will be used for collecting data, namely Body Mapping. Practice as Research is grounded in the body because it offers practical work that is *"embodied, tacit, intoned, gestured, improvised, co experienced, covert – and all the more meaningful because of its refusal to be spelled out."* (Conquergood. 1999: 312)

Practice as Research is relatively new as a methodology for researchers to work with. It is a malleable process that is believed will be able to open up research on a new level for practitioners in the arts, *and* allow for people to engage with their art on a new level. Practice as Research is there to unite theory and practice.

CHAPTER 2

A SHIFTING PATH: Theatre making and performance has changed

> *"I have added another language to speech and am attempting to restore its ancient magical effectiveness, its spellbinding effectiveness, integral with speech, and whose mysterious potential is now forgotten. When I say I will not put on written plays, I mean I will not act plays based on writing or words; rather, in the shows I intend to put on, the predominant part will be physical and could not be determined or written in normal word language. Even the written or spoken parts will be performed in a different way."*
> *(Artaud as cited in Braun , E. 1982: 185)*

In the previous chapter the research methodology that was applied to the project was discussed. As mentioned, this methodology is a malleable one, grounded in practice. The ways we make theatre too, are malleable processes shifting with the times, the content and the mode of performance the work is being created in.

Artaud's statement speaks to the desire for work to be created in new ways. For work to challenge the conventions – it speaks to what could be considered a call for the beginning of physical theatre.

> *"At its simplest, physical theatre is theatre where the primary means of creation occurs through the body rather than through the mind"*
> (Callery, D. 2001. 4)

This simple explanation for physical theatre allows one to draw a link between the methodology (Practice as Research) and the style in which the work was investigated (Physical Theatre). It must be noted that although the reader might assume that we are beginning to discuss a body mind split, one should be aware that this is not the case as the focus of the work is derived from the physical body without conscious application of the mind. Just as Practice as Research looks for research to come from an area outside of the traditional text based system so too does Physical Theatre ask for the work to be created from a different angle. Botha (2006: 5), in her thesis, notes that Physical Theatre has "*appropriated the ideals and methods of different forms of theatre to such an extent that its eclecticism has become part of what defines*[9] *it."* A person could thus be allowed to deduce that Physical Theatre is not only a theatre grounded in the body but also a theatre grounded in the crossing of boundaries by interweaving different approaches and disciplines. Physical Theatre is just as much about crossing boundaries as is Practice as Research.

Where are these boundaries crossed? In many cases these boundaries are crossed through:

1. Experimental approaches
2. Collaboration
3. The use of space
4. A change in roles

What does one mean by experimental [10] ? - Cutting edge? Different? New? Unseen?

Perhaps all of these… perhaps none… it depends entirely upon the way in which the viewer perceives things.

One could say it means to challenge conventions, making work in a new way, either about new topics or by challenging old ones. This can be done simply by taking the body to new extremes or in a more complex way by changing the space, using different mediums of

[9] Botha (2006: 6) however believes "that this so called inclusiveness plays a significant part in making this genre so difficult to define, for its inclusiveness or culture of appropriation means that physical theatre is a form that is in a state of constant flux"

[10] *Adj*. using or based on new ideas or methods not yet firmly established. (Crowther, J (ed.). 1995: 405)

expression, etc. But then again everything that was once experimental, new, cutting edge, just as what was contemporary performance 20 years ago, is now old news, compared to what is now considered contemporary performance.

Movements such as the *Avant-garde*, the Surrealist, Futurist, Dadaist, etc. with works by Jarry, Genet and Artaud; Artaud's Theatre of Cruelty; the work of Jacques Copeau, Merce Cunningham and Meredith Monk; the performance art of Karen Finlay; people like Robert Wilson, Lloyd Newson and DV8; and locally, First Physical, have all challenged conventions.

Murray and Keefe (2007: 18) purport that the emphasis that the Dadaists, Surrealists, Futurists and Artaud "placed on spontaneity, creative freedom, the power of image as opposed to spoken word, and the necessity of theatre to engage with the senses and not simply the intellect" could be seen as precursors to Physical Theatre.

Collaboration [11] has formed a vital role in the shift towards how performance is created and is also a key component in Physical Theatre. Performance is a malleable entity because it is made up of so many different forms. Take for example the notion of physical theatre – a form that borrows from many different performance styles. Gordon explains that

> *"Physical theatre by its nature requires the collaboration of creative and performing artists. It cannot function solely on the endeavours of one artist. Physical theatre is made by artists working as a collective […] it becomes almost redundant to regard Physical Theatre as a separate area of exploration, study, research and performance."*
>
> *(1994: 11-12)*

But how has the use of collaboration aided the shift? Firstly, collaboration between artists from different fields has influenced the way work is made, for example, a visual artist working together with a performer to create different kinds of work. An example of this is found with artist Chris Crickmay [12] and dancer Eva Karczag [13]. They conducted a project

[11] Collaborate. *v* to work together with somebody, especially to create or produce something. (Crowther, J. (ed.) 1995: 219)

[12] Crickmay has been involved over the past ten years researching the relationship of art to performance, and in improvisation and mixed media work in dance.

where Crickmay would create an artwork and send it via post to Karczag; she would then film a dance that was improvised with the drawing as a source. This recording would be posted to Crickmay who would then create a drawing in response to the video and then send the drawing to Karczag, etc. (Tuffnell. 2004: xiii).

Secondly, performance has also seen the shift towards the use of multimedia, whether as simple as the use of projections or as advanced as the work created by companies like Vivisector [14] that make use of motion tracking suits to create unique interactive multimedia performances where the performers movements influence the images that are shown.

Physical theatre can be seen in essence to be a quintessential explanation for contemporary performance, in other words, a mode of enquiry / making work / performance that draws from a wide array of performance traditions, as well as from other art forms. Physical Theatre is a theatre that is experimental by nature in its approach to making work as it is in the way it presents that work, often choosing to move outside of the traditional performance venue or by altering that space into a new environ (as performance and body art chooses to often move outside of the gallery space.)

One of the biggest shifts in performance is the use of space and/or how space was utilised. Artaud and others expressed an

> *"[a]wareness of the importance of theatre space, and the need to break the bounds of the stage so that 'just as there are to be no empty spatial areas there must be no vacuum in the audience's mind or sensitivity.'"*
>
> *(Braun, E. 1982: 190)*

[13] Dance Maker, dancer and educator. For the past three decades has practiced, taught and advocated explorative methods of art making. Performs solo and collaborative work internationally, many of her collaborations involving links across the arts. Her performance work and her teaching are informed by dance improvisation and mindful body practices (including T'ai Chi Ch'uan and Qi Gong), the Alexander Technique (certified teacher), Ideokinesis, and Yoga. Since 1972, she has been a member of leading groups in the field of experimental dance and has taught dance at major colleges throughout the world. She has a Master of Fine Arts degree (Dance Research Fellow) from Bennington College, VT, USA (2004). (Independent Dance, 2009.)

[14] http://www.exile.at/vivisector.html

Space needed to be shifted to be able to engage the audience on a different level – to reach out and touch them, literally and/or metaphorically speaking. Paulhan (1948 as cited in Merleau – Ponty, 1948. 41) comments on the space of modern painting, and proposes that it is a *"space which the heart feels, space in which we too are located, space which is close to us and with which we are organically connected"*. If this idea of space can be applied to theatre it creates the space which one asks for.

Space can be used and changed in many ways. One can use a conventional theatre in unconventional ways for example, by placing the audience on stage, etc. Alternatively one could change the type of space used for performance, such as site-specific performance. Artaud(1938: 96) proposes that:

> *"We abolish the stage and the auditorium and replace them by a single site, without partition or barrier of any kind, which will become the theatre of action. A direct communication will be re-established between the spectator and the spectacle, between the actor and spectator, from the fact that the spectator, placed in the middle of the action, is engulfed and physically affected by it."*

Artaud asks for a re-using/re-imagining of the traditional/conventional theatre space. He seeks the kind of space where the way the work is presented transgresses the actual performance site and connects with the audience on an emotive level. Examples of such uses of space can be seen as early as 1910. Botha (2006: 22 - 23) acknowledges the Choreographer Fokine's production *Carnaval* (1910) and his crossing of boundaries. During this time period there was a very specific way in which theatre was presented and Fokine pushed the boundaries by having dancers in the audience space to actively engage the spectator in the performance. This move towards re-examining the way in which the theatre space is used in order to engage the audience emotively, can be seen as a move towards creating spaces outside of the theatre that are used for performance, i.e. not only a re-imaging of the theatrical space but also of the entire environment we find ourselves in.

This shift in the use of space is also addressed by Merleau – Ponty (1948. 40). He speaks of space with reference to paintings of landscapes done in a conventional way, where the

painted landscape is *"held beneath a gaze fixed at infinity."* Merleau – Ponty argues that because of the landscapes being painted in that manner the landscapes "*remain at a distance and do not involve the viewer."* This fixed gaze can also be found in the theatre, one merely has to think of the proscenium arch theatre with the audience engulfed in darkness. The viewer, views the work from one viewpoint, from outside the frame. The shift in the use of space for example that way in which Fokine placed performers in the auditorium among the audience breaks the frame that one traditionally views theatre, as does performing site-specifically.

Just as the way space is used and created and performance modes are questioned and mixed together, so too have the roles of those involved in the creative process begun to change – the role of creator, director, performer, facilitator – roles that are beginning to blur into one.

> *"Facilitation is <u>not</u> teaching, <u>not</u> telling, <u>not</u> lecturing, <u>not</u> preaching and <u>not</u> directing. Facilitation is providing the resources and structures for participants to explore and develop."*
>
> *(Rooth, E. 1995: 3)*

As performance grows and shifts so do the roles used to create. This brought about changes in how we see performers vs. the directors/ choreographers. The lines between these roles started to blur and we have come to see people calling themselves performer-creators. The way work came to be created changed with the performers' input and vision being just as important as that of the directors. Lannon Prigge (2005 as cited in Botha 2006: 27) argues as follows for the role of facilitator and for the shift of all roles in the creation of work: *"[E]veryone is involved in developing vocabulary, and it is not merely the choreographer setting form and content. Thus I believe that the choreographer needs to be a facilitator and not a director; a creative director."*

Previously, actors and dancers had no agency when creating work. They were directed or choreographed, given the movements, the blocking, intention, etc. They were treated like puppets. This way of working slowly began to change and develop as could be seen with

protest theatre in South Africa. Examples of work shopped theatre were those created by people like Barney Simon or The Junction Avenue Theatre Company. Performers were no longer looked at as mere puppets. They were able to take part in the creation of work and help shape it. Practitioners such as Adolf Appia, Edward Gordon Craig and Max Reinhardt saw performers as objects that were no more important than the scenery or the lights. Craig demanded that he have *"total control over any production he was involved in"* (Innes, C. 1983: 111). This included the direction, set, lighting, costumes, the performers and their portrayal of the characters. This resulted in the actor being alienated. The actors had no input with respect to the creation of the work other than being objects that work was placed upon. Reinhardt instructed his actors in such a way that they took direction and acted *"'Almost as if they were puppets, controlling every movement and gesture, the slightest change in intonation' and subordinating their personalities 'to his own conception of the play'"* (Innes, C. 1983: 111). To Craig and Reinhardt the actor is the Ubermarionette – an all doing, unquestioning puppet. The Ubermarionette or 'The Super Puppet' was a "*term coined by Edward Gordon Craig in the early twentieth century to describe what he considered the ideal performer — one who would allow the director to control the performance totally."* (Mcgraw-Hill, 2004)

Thankfully, as stated earlier, there has been a huge shift in the way performers are perceived.

Physical Theatre as explained by Murray and Keefe (2007. 17) looks at *"notions of authorship, authority and the creative role of the actor/performer".*

The role of the performer shifted along with the role of the director. The director was no longer seen as the authorative figure, the all knowing creator who would inscribe his work on his performers' bodies. The director has begun to take on the role of director/choreographer-facilitator.

> *"Facilitation refers to the non-directive art of providing the right stimulus for a group to participate fully in their own growth and move towards greater involvement in their communities. The focus is not on telling participants what to do. Rather the emphasis is on*

asking the right questions that enable participants to see the possible results of changing behaviour or expanding on behaviour patterns."

(Rooth, E. 1995: 3)

In the quote above we see how the facilitator's role is not to dictate to the performers. The facilitator is there to provide the means for the performers to explore the material that has been chosen to work with. Thus we see how both the facilitator and performers both take part in the creation of the work. They both work together actively. But the above quote says that the facilitator is there to provide the correct questions but not to tell the participants what to do and what to explore or even how to explore them. So how does one create a finished product when working like this?

When applied to theatre-making there must of course be a point where, once material is gathered, it is shaped into something that can be considered a finished product. So while this mode of work calls for the elimination of the more traditional and still often seen role of the dictatorial director, one does have to acknowledge the necessity for the director's to be a voice with a final say. Grotowski *(1968: 179)* offers the following

"There is no question of the actor having to do what the producer proposes. He must realize that he can do whatever he likes and that even if in the end his own suggestions are not accepted, they will never be used against him."

This statement proposes that the director needs to create a space, where firstly the actor is able to fully express himself (this can only be done by creating a safe space) and secondly a space where the actor having expressed himself even if what he has shown is not accepted for the work being created will not be ridiculed. By creating such a space where the

performer is at ease, creativity will be enhanced [15]. According to Callery(2001: 5) in Physical Theatre the emphasis on the performer has shifted to a space where:

> *"The emphasis is on the actor-as-creator rather than the actor-as-interpreter; the working process is collaborative; the working practice is somatic; the stage-spectator relationship is open; and the liveness of the theatre medium is paramount"*

Within Physical Theatre and other work-shopped forms of theatre, the actor-creator will work alongside the choreographer/director/facilitator/creator during the process. It is essential for the performers to be involved intimately with the creation of a work, as is expanded on by Irving (2003: 80)

> *"A piece of theatre is, ultimately, in the hands of those who are performing it. The actors. It is they, not the director, who must have a whole piece in their every gesture, hearing the meaning in each word. And to do that I think, as an actor, you have to feel that you possess the piece. And to possess the piece you have to be part of it creation. Involved intimately in the process of its making."*

When one looks at the role of the director/choreographer-facilitator, the aim is for it to be one where there is a gentle guiding voice that guides the performer-creators on a journey that allows them to uncover the material, and then once the material has been discovered, shapes and edits the material into a cohesive whole. It must be noted that this shaping and editing process must still remain respectful towards the performer-creators.

It was important for me to try and work in such a manner because with past projects I had taken on the role of the dictator and imposed work onto the performer's bodies, not even allowing them a voice in how the work would be interpreted. I provided them with everything, the movements, the words, and the intention. Working like this created a

[15] An atmosphere must be created, a working system in which the actor feels that he can do absolutely anything, will be understood and accepted. It is often at the moment when the actor understands this that he reveals himself. (Grotowski. J. 1968: 179.)

barrier between me and my performers [16]. The performers had no sense of authorship with the work and this resulted in them not being as engaged with the material as they would have been had they been provided with the space to interpret what I had created.

Thankfully, in the first half of the year 2008, while working on a different project (although on similar lines to this but looking specifically at the bound body) I was exposed to the necessity of shifting the way I work and taking more of a guiding role. During this project in my attempts to become the facilitator I gave in to that role completely, never taking charge of the directorial side that the project required. I believe this happened as a result of my fear of dictating to the performers. In the end the work suffered and was not what was intended. After this experience I saw that I needed to strike a balance between the gentle, guiding role of facilitator and the role of the director who would be there to shape and edit the work into a cohesive whole that would be ready to be performed.

Armed with this knowledge I entered into my next project, a staging of Sarah Kane's *Crave.* In this production I was more aware of striking that balance between being a guide and a shaper. I was very aware that my vision for the piece was very different from those of the cast members. We commenced the process simply by trying to make sense of the text and then once this was achieved (our initial ideas for the text shifted again and again as the text was so complex) we began seeing how the visions for the text had shifted. Then commenced a slow journey of trying to blend our ideas while still giving me the final say over what was staged. This experience, while an extremely challenging one, gave me the courage to undertake a much bigger process in which the roles of facilitator, director and choreographer were uncovered and challenged for myself. This allowed me to travel a path to attempt to reach a balance between facilitator, director and choreographer. After all, Grotowski points our attention to:

[16] Solicitude for the actor's freedom can only be born from the plenitude of the guide and not from his lack of plenitude. Such a lack implies imposition, dictatorship, superficial dressage. (Grotowski. J. 1968: 214.) With this statement Grotowski hopes for one to understand that a performer's true potential can only be explored if the person in charge cares about and takes into account the performer, his wellbeing and his voice. A director who is selfish does not allow for this voice to come through and imposes himself onto the performer resulting in work that is at best a superficial imaged dictated by the director.

> *"An actor can only be guided and inspired by someone who is whole-hearted in his creative activity. The producer, while guiding and inspiring the actor, must at the same time allow himself to be guided and inspired by him. It is a question of freedom, partnership, and this does not imply a lack of discipline but a respect for the autonomy of others."*
>
> *(1968: 214.)*

Mutual respect for one another – performers, directors, stage hands, etc. - helps foster an environment of safety and creativity [17]. Although this environment should be seen as an environment that is gentle and accepting, it must not be seen as an environment where people may run amok. The people in the space must at all times be actively engaged with the work being created. One must not stray from the objective and ignore directives from the group leader (in the case of rehearsal usually the director.)

At the core of this paper is the notion of working from the body. Botha (2006: 9) argues that *"the human body has always been an integral part of theatre, past and present – as it is the performers instrument through which he or she communicates"* and furthers this by looking at Savarese discussing *"that the new ways of thinking would alter the language of the performer in the theatre of the twentieth century specifically the way the performer uses his or her body to communicate with the audience."* In this paper the reader is made aware of the use of the body not only to communicate, but also to communicate from the inside out and to use the body to engage with personal histories as a receptive being. This chapter describes some of the notions that could be said to be at the core of physical theatre. They all call for a certain sense of sensitivity towards the content being worked with, the way in which the work is handled both by the performer and the director by shifting and merging the roles and points of authorship and also at how the body is engaged with, by allowing the body to work honestly from the inside out for *"movement and action, which take their*

[17] Steinman (1986: 14) adds that, "Barbara Dilley asks her students to 'acknowledge the voice' of their bodies. Instead of following the master apprentice model, where one attempts to take on someone else's highly individual movement style, you work from the inside to recover your own body's native language. And the best teachers, it has seemed to me, ultimately encourage their students to make their own searches"

source in the recesses of the soul and follow an inner pattern are essential to real artists in drama." (Stanislavski 1968: 61)

CHAPTER 3

OUR SKIN - A MEMOIR OF THE PAST: Mapping out Uncharted Narratives

> *"…it is the physical body that should be the canvas on which new images are created… The physical body forms part of the meaning-making process of almost all theatre where human performers appear live in front of an audience… the body is not simply a vehicle for the embodiment of the text; it serves as part of the text in its own right. The physical body in South African Theatre is a source of primary meaning which constantly challenges the hegemony of the written word in the meaning making process."*
>
> *(Fleishman. 1997: 201.)*

In the previous chapters the shift in the way we make work was discussed, both by how we conduct research, in this case – Practice as Research – and in the actual creative process, namely, the shift towards work shopped theatres; the appearance of the facilitator as creator/director/choreographer and the performer-creator; and the use of fewer words and more physicalisation – A Physical Theatre [18]. Fleishman's statement speaks of how the body is no longer an addition to the performed word [19] but should rather be allowed to speak its own words. The body in and of itself is a meaning-making device that tells stories without words, often in far better ways by perhaps connecting with the audience on an emotive level, rather than by trying to make sense of and intellectualise with words. Body Mapping is a process that does not try and pretend that things can be defined by words, but rather accepts that our bodies are sites that hold and remember things which the mind does not necessarily remember and can only be expressed through the body.

[18] John Berger (1984: 30) suggests that "wordlessness means that everything is continuous. The later dream of an ideal language, a language which says all simultaneously, perhaps begins with the memory of this state without memories"

[19] In much Western theatre, however, most of the meaning is contained in the written text. The body provides secondary meaning, often quite unintentional and unplanned. (Fleishman, 1997: 201)

"Every point on your body, each internal organ and every point in space out to the end of your fingertips, is mapped inside your brain. Your ability to sense, move and act in the physical world arises from a rich network of flexible body maps distributed throughout your brain – maps that grow, shrink, and morph to suit your needs."

(Blakeslee, S and Blakeslee, B. 2007: 5)

The body is a pliable entity, under a constant state of flux, moving with the ebb and flow of our daily lives and experiences. This ebb and flow is recorded in the body, these recordings forming part of the maps that chart out our experiences. These maps, like the experiences we will come across, are in a constant state of flux. Like experiences, no two maps are the same [20]. These maps of our bodies are no different from the maps of the real world [21], constantly needing to be updated as the geography and political boundaries shift. A map book of Johannesburg from 1992 will be no good today. While a great number of the roads in the book will remain the same, new roads will have been created, old ones blocked, names changed, etc. and therefore without an updated map book one runs the risk of losing one's way or driving the wrong way or taking longer to get to a destination. This is the same for one's body maps – if a map is incorrect the body will travel along an undesired path or move with difficulty, etc. These maps within our bodies can be determined and updated by exploring the process of body mapping.

Body mapping is a process that looks to create an awareness of the blockages held within one's body (these blockages can be caused by injuries but may also be mental and

[20] Gray's memory of his mother is often at odds with the memory held by his family. (Steinman, 1986: 136). This points us to discover that there can be a single entity/object/experience etc. that has multiple readings attached to it.

[21] A map can be defined as a scheme that spells out one-to-one correspondences between two different things. In a road map, any given point on the map corresponds to some location in the larger world, and each adjacent point on the map represents an adjacent real-world location. The same holds broadly true for the body maps in your brain. Aspects of the outside world and the body's anatomy are systematically mapped onto the brain tissue. (Blakeslee and Blakelee, 2007: 9)

emotional obstacles stored within the body). Hopefully once this awareness is gained the ability to find an openness in one's body develops [22].

The process of Body Mapping will be explored in this project, not as an entirely therapeutic process, but rather one to uncover material that could be used to create artistic projects such as a theatre production. Body Mapping and its ability to unlock or discover the held memories is a key to this project, as the memories that are hidden will provide the source for the show to be staged.

But where does Body Mapping originate? Body Mapping was a process that was originally developed in music by William Conable, a professor of cello at Ohio State University. The process hypothesised that for people to be able to play their instruments well, their own instrument (the body) had to be consciously correcting and refining itself to produce efficient, graceful, coordinated, effective movement. (Andover Educators. 1999)

Body Mapping has also been used by Xavier Verhoest at Art2Be. Xavier Verhoest was introduced to the concept of body mapping in 2003 while attending a Body Mapping exhibition. Art2be is a foundation in Kenya which runs a series of workshops employing Body Mapping as a therapeutic process to assist people living with HIV/AIDS to cope in their daily lives and also to assist them in communicating their status to their communities (as this can be very challenging for them given the huge stigma surrounding this pandemic).

The process of Body Mapping can be seen as an improvisational device in that it is a process that relies on the willingness of the participants to listen, observe and respond to what is in their bodies. Finestone-Praeg believes that:

> *"Improvised responses to a given source can provide the catalyst for unleashing unconscious responses to material that emerge through a dreamlike logic … Choreography via an improvised process can become a rich site for the meeting of collective and personal stories.*

[22] Steinman (1986: 1) notes that "the mind holds the key to the body's recovery."

Graphs or fragments of memory are released that can be shaped and played with by the choreographer to create compelling images of the body and its relation to narrative, identity and history"

(2002:118).

Body mapping is an improvisational [23] task that creates awareness of the blocks in one's body and allows for the creation of space for those 'bound' parts of the body to begin to be explored and unlocked, thus assisting in reaching or getting as close as possible to an individual's full potential. Finestone-Praeg furthermore draws our attention to the ability of improvisational processes for a choreographer to link personal stories together, bringing together these fragmented pieces of personal history once archived in the body into a whole.

"The Body map is one's self representation in one's own brain. If the body map is accurate, movement is good. If the body map is inaccurate or inadequate, movement is inefficient and injury-producing. In body mapping one learns to recognise the source of inefficient or harmful movement and replace it with movement that is efficient."

(Andover Educators. 1999)

Body Mapping has originally been applied in a therapeutic environment, but for the purposes for this project was applied to a far more creative endeavour than was perhaps thought possible. However, before that is tackled it is important to look at similar methodologies or approaches that have perhaps influenced the process of Body Mapping.

[23] John Martin (2004: 102) states that "Improvisation is a way to discover and develop elements of performance which are not pre-planned. It is to discover whilst doing and being, not whilst thinking ahead […] Improvisation emerges through contacting our sense of spontaneity, of natural flow and of allowing things to happen. So at the end of a successful improvisation something will have emerged that was not there before, *and* which had not been considered before."

There are three process of thought that I have found to link with Body Mapping and perhaps for the process of Body Mapping to have drawn directly upon. These are:

1. Grotowski's 'Via Negativa'
2. The Alexander Technique
3. The Feldenkrais Method

1. Grotowski's 'Via Negativa'

Grotowski's 'Via Negative' as explained by Edward Braun(1982: 194) is a

> "*Non-active process that rather than advocating a positive methodical acquisition of physical skills, demands an emphasis on the elimination of muscular blockage that inhibits, free, creative reaction. In such a way that the impulse is already an outer reaction"*

This process was developed and refined by Jerzey Grotowski during the years of 1959-1962. Grotowski (1968: 101) was searching for a *"method of training, capable of objectively giving the actor a creative skill that was rooted in his imagination and his personal associations."*

Body Mapping as a process too calls for the actor/performer/participant to make use of his imagination to take the person on a journey through his/her body. This journey asks the person to imagine their body and its stories or maps. These maps are deeply grounded in personal associations. The performer really needs to use his imagination and listen to the stories. Steinman directs our attention to the importance of listening:

> *"As part of listening to one's own body's voices, finding one's native language, so to speak, there exists an ongoing endeavour to sharpen one's proprioceptive messages, or put more accurately, to be quiet enough to hear more of them than one would have thought possible.*

In forming a complete self-image, one wants to collect as much data as possible" *(1986: 16)*

Proprioception and the elements that make up proprioception are described by Steinman thus:

"Proprioception is, literally, how we 'sense ourselves.' There are three main sources of input that go into our proprioceptive system: Kinaesthesia is the feeling of movement derived from all skeletal and muscular structures. Kinaesthesia also includes the feeling of pain, our orientation in space, the passage of time, and rhythm. Visceral feedback consists of the miscellaneous impressions from our internal organs. Labyrinthine or vestibular feedback, the feeling of our position in space." *(1986. 11)*

Grotowski (1968: 101) asks the actor to "*discover those resistances and obstacles which hinder him in his creative task."* This exercise/process means to endow the actor with the ability to identify these personal impediments and then, once identified, to negotiate a way to overcome these blockages.

"The actor no longer asks himself: "How can I do this?" Instead, he must know what ***not*** *to do, what obstructs him. By a personal adaptation of the exercises, a solution must be found for the elimination of these obstacles which vary for each individual actor."*

(Grotowski. 1968: 101)

Body Mapping requires the participant to actively engage with his/her imagination to uncover his/her body map. The body map is then able to point at the areas of the body that contains impediments and blockages. These blocks result in broken or damaged body maps. These maps result in inefficient body use. Therefore once these maps are identified it is possible for one to correct them either by simply correcting behaviour or by eliminating them entirely and adopting a new approach thus resulting in the formation of a new map.

Body Mapping, like 'Via Negativa', can thus be seen as a process of the active elimination of impediments that result in the inability for free, creative, or other reactions to take place.

2. The Alexander Technique

The Alexander Technique is an approach to 'unlearning' learned habits that restricts oneself. The method looks for a reconnection between body and mind so that one gets to a conscious control of the individual.

Barbara Conable, is an Alexander teacher who applied the process of Body Mapping to her Alexander teachings. Barbara Conable (1998: 49) describes the goal of Body Mapping as being *"to alleviate the misery of body misuse by changing the misuse into movement in keeping with the elegant design of the body."*

If we take Conable's description of the goals of Body Mapping as moot, it is easily understood how this process can be linked to the Alexander Technique.

In Body Mapping one seeks to consciously gain control of the maps – becoming a conscious cartographer plotting the points on the map as opposed to simply allowing the daily experience to randomly fall onto the map paper – i.e. acting as an incidental/accidental cartographer. Potter explains that the Alexander Technique is;

> *"An indirect method of improving human use and functioning. Practice of the technique promotes a continually improving coordination, support, flexibility, balance and ease of movement"*
>
> *(2002: 65 – 66)*

Barbara Conable furthers this by discussing Alexander's notion of constructive conscious control. This is a process where, through self-observation and self-analysis, one becomes aware of one's own habits and can thus attempt to replace ineffective behaviour with constructive behaviour that benefits one's ability to move (Conable, B. 2009. 5). The Alexander Technique tasks one to consciously correct the misuse of one's body and thus to

create a body that is open to the correct reading of experience by making the body a fine-tuned instrument.

Body Mapping looks at how our daily actions and experiences are inscribed on our bodies. These inscriptions then inform every aspect of our lives – how we walk, sit feel, express ourselves, engage with others, etc. These inscribed behaviours form part of our Body Maps. Cases where the body struggles with tasks or performs actions that, for example, result in discomfort, can be accredited to an erroneous/flawed or defective body map. Is there a 'right' map? Although it can be said for incorrect or defective maps to be found a perfect/right map cannot. Defective maps can merely be identified and then corrected enough to map an ideal or as near to ideal map. The map has been created in this manner as a result of learnt behaviours (such as slouching) that are inefficient and result in discomfort, incorrect posture, alignment, etc. The Body Map allows for these learnt behaviours to be acknowledged and remedied. It is suggested by Steinman (1986: 18) that "*if one allows the body its native intelligence, there is less effort to everyday life and less stress on the body*." This native intelligence would also have benefits in performance, for a performer has a body that works in this manner just s less effort is required in everyday life, so too would less effort be required in performance and/or the creation of performance, and thus perhaps resulting in less injury or strain on the body,

Grotowski (1968: 101) asks the Actor not to ask *"How can I do this?"* This is a question that when posed offers a multitude of answers. For example, when faced with a wall blocking your way in an alley where one needs to get to the other side, one would ask, "How can I get over this wall?" Some of the possible answers being: Find a ladder and climb over; enlist the help of some people skulking about in the alley to give you a boost over the wall; take a running jump and hoist yourself up and over the wall; pile up boxes and make an impromptu stairway; find an alternate route to the other side; etc. These answers also offer one a multitude of self imposed restrictions that create excuses for not being able perform them at all or at the very least to one's best ability. For example, "I can't see a ladder from where I'm standing; I don't want to ask those people for help as they look suspicious (they are, after all, skulking in an alley); I can't jump that high, plus I have really weak upper body strength; no boxes; it'll take too long to find another route;" etc. These excuses are nothing

but a self imposed limitation, because some people get set in their ways, get used to doing things comfortably and rarely stray from their daily pattern of thinking. So instead of taking the time to put a little effort into one of these options which would more than likely provide results, people will choose to fall back on their comfortable learned patterns of behaviour.

3. The Feldenkrais Method

Many projects are never fully realised, many performances are never performed to their full potential because more often than not, those involved (through insecurities, poor self-worth and self image) place restrictions on the project. It is due to these self imposed (negative) restrictions that the true potential of a project and/or performer is never fully realised. It is exactly this problem that The Feldenkrais Method aims to correct.

The Feldenkrais Method looks at getting the actors to move beyond their own self-imposed limitations and to discover the full potential of the actors. When engaging with this method successfully, (a) the body's ability to move is augmented greatly, and (b) a greater understanding of the self is also achieved by opening up the experience of the body. Steinman (1986:16.) explains that *"to be aware of information we are continually receiving from our body is to have access to insights we had not thought possible."*

As Questal (as cited in Potter 2002: 53) points out, one gains increased movement potential as a benefit from applying this method. The true gain is far deeper reaching. Movement is *"simply the medium for cultivating more effective ways of sensing, thinking, feeling and knowing."* The Feldenkrais Method and Body Mapping both speak to the necessity for it to be understood that our whole self [24], the body and the mind, are both involved and affected by all that we do. It is believed that through acknowledging this, an actor will be better equipped to allow for his/her intentions to be brought to the fore and brought into action.

Many of our behaviours which have become learnt and which are then inscribed onto our Body Maps by our mapmaker self (usually the incidental/accidental mapmaker) are what

[24] "We come to experience our individuality initially by our movement, our sensual investigation of the world around us" (Steinman, 1986. 2)

result in our full potential not being realised. We imagine ourselves into being incapable of doing. It is possible to identify these self-imposed limitations by looking closely at our Body Maps.

The above methods all call for a garnering of the conditions within the body and then working through them. We also see how the body can be seen as a receptacle of knowledge that houses memories or habits, or both, from all the interactions, etc. we have and come across. If one sees some of these blockages as being caused by emotions that have been inscribed into the maps, one can see the potential for stories to be unlocked. For are our emotions not stories? The blockages are equal to emotions which are equal to stories. These stories, once unlocked, can be explored using other choreographic devices. This allows for a creative task to be realised using these stories that have been uncovered via Body Mapping as the source for this creative product.

Another way to look at the body is not as a receptacle of knowledge that stores experience but rather for these experiences to form part of our perception and it is our perception that posits our experience onto our body rather than for our experiences to be stored as knowledge. Merleau-Ponty (1945: 239) proposes that *"by thus remaking contact with the body and with the world, we shall rediscover ourself, since, perceiving as we do with our body, the body is a natural self and as it were, the subject of perception".* This proposition challenges one to find one's natural self, or in the case of this study a body with ideal bodily connection and as little misuse of bodily functioning as possible. In order to do this, Merleau-Ponty requires one to find a connection to the body through the world around it, thus stating that the way our body behaves comes about through our own perceptions of the body. These perceptions are formed by our relation to the world around us and our relation to the world being formed in turn by the body. As Merleau-Ponty elucidates, *"we are in the world through our body, and in so far as we perceive the world with our body"* (1945: 239). Murray and Keefe (2007: 25) furthering on this, speak of how *"knowledge and understanding are generated – and constantly reproduced – as our bodies encounter the world and its matter, re-inventing, as it were, on a moment by moment basis".* It could thus be possible to say that the blockages in the body that the process of Body Mapping seeks to

uncover can be attributed to the perceptions one holds of one's own body and the world around.

In Chapter Two the inadequacy of words was addressed. Styan (1981 as cited in Botha 2006. 59) speaks of how *"emotion may be evoked by words, but it is itself verbal, and words cannot communicate the fullness of human experience."* Human experience can however be translated through the body, if not always understandably, but always present. The body is the canvas through which unmentionable and/or untranslatable material can be explored as Graham (in Roose-Evans 1989:94) offers, *"there is a necessity for movement when words are inadequate. The basis of all dancing is something deep within you."*

The body's words are its movements and gestures. The body's words which are based on its experiences are malleable and shift just like those experiences. My use of Body Mapping hopes to find a way of unlocking those words. It therefore makes sense that when creating work based on the body's experiences one would use the body, as opposed to spoken word to tell that story. Steinman (1986: 10 - 11) suggests that dance and/or physical theatre:

> *"At its most pure… deals with the immediate expression of sensations experienced by the body/mind. Theatre develops out of this expression when there is also an urge present to restore a sense of the past, whether the events of the day, a life, or of an imagined prehistoric past"*
>
> *(1986: 10 – 11)*

If theatre, as Steinman suggests, hopes to bring the past into the present by staging, and if we believe that the past lies within the body, physical theatre appears to be the perfect mode of expression to work with the body's archived information. The skin is the canvas on which our past is inscribed; our bones, our muscles to hold our history; and with our skin, muscle and bones we will tell that history.

> "*The most admirable thinkers within the scholarly community… do not split their work from their lives…what this means is that you must learn to use your life experiences in your work"*
>
> *(Mills 1959 as cited in Denzin, 1989: 26)*

Denzin speaks to the idea of taking owned experiences and applying them to your art. This notion of using the personal as narrative links to the concept of body as archive and body memory, which in turn links to the main method of creation being applied to the project – Body Mapping. It has been suggested by Steinman (1986: 113) that: *"We have found the source in our bodies where the stories are remembered – lodged in our nerves, muscles, and joints".* Body Mapping unlocks these archived memories in order for them to be understood and engaged with. It is important to note that experience is not fixed, nor is it absolute, experience and memory is in flux and even shared experiences and memories are different depending on the individual/group that experiences them. The extract below from the poem *Alone* by Edgar Alan Poe further highlights that even though experiences might be shared, as can histories, they aren't ever the same as each experience/history/narrative comes imbued with the personal account of the person involved. Personal narratives are a malleable entity shaped by perception.

From childhood's hour I have not been
As others were – I have not seen
As others saw – I could not bring
My passion from a common spring.
From the same source I have not taken
My sorrow; I could not awaken
My heart to joy at the same tone;
And all I lov'd, lov'd alone.
(1984: 782)

Merleau-Ponty (1945: 273) speaks of how the *"body is the fabric into which all objects are woven*" i.e. all our experiences are stored in the body *"and it is, at least in relation to the perceived world, the general instrument of my 'comprehension'"*. It is through the body and the world in which we place that body, that experiences are perceived and interpreted. The personal narratives that are shaped by perception are only there because we allow ourselves to perceive and thus make an interpretation, our bodies are opened up by this perception, as *"all knowledge takes its place within the horizons opened up by perception"* (Merleau-Ponty. 1945: 241)

> *"I gassed the Jews, I killed the Kurds, I bombed the Arabs, I fucked small children while they begged for mercy, the killing fields are mine."*
>
> *(Kane, S. 2001: 227)*

The quote above is taken from Sarah Kane's final play 4.48 Psychosis. In the text, the characters link themselves to various events and atrocities which have been committed through history. The characters take on these events as if they were all in fact committed by the characters. This suggests the way in which history is linked to all people, no matter their background and circumstance. The characters take on these events in a personal manner as if they are all personal experiences.

Personal experience goes far beyond what people consider it to be. Personal experience is not just one person's tale. Personal experience connects people. Persson offers up a suggestion to explain how personal experiences and/or histories create this connection between individuals:

> *"History is made up of thousands of tiny little voices from the past not only through stories that they tell but also through historical documents, objects and settings. All these link the past to the present. We might recognize ourselves in those forgotten voices or we might feel like strangers in their presence. But they all make us*

aware of ourselves and our present life. The personal story is a very important part of writing our history."

(Persson. 2002: 59)

Even though no two people can have a wholly identical personal experience, there are always threads that tie people's experiences together [25] i.e. perceptions. This point is furthered by Botha (2006.33) who describes history as being made up of many perceptions, each "*story can be seen from many different perspectives as each individual contributes his or her own unique point of view to the same story."* By choosing to create work using the personal as narrative, one can tell stories and through using a channel that people can relate to, the work can be made accessible.

Nothing escapes the touch of the personal. Everything that has, is and will be is imbued with some form of the personal. Nothing that happens can be looked at personally, everything is subjective. Husband states that

"Historical enquiry is not to be cut off from personal experience, nor is it to be locked into personal experience. It is fundamentally a way of relating the internal, the personal to the external, and the public."

(1996: 134 as cited in Carter, A. 2004: 1)

Firstly, I believe this statement speaks of how, when creating work, one must aim to create work that connects with the personal, in order to engage the audience (public), while at the same time not getting stuck in the personal, so that one does not become sentimental and disengage the audience. Jill Johnston notes that:

"We all see things through our personal histories, with their parts rooted in convention and their parts that become subject to change. These histories come to include reflections on what made us enter

[25] "There is no part of my personal record," writes James Hillman, "that is not at the same time the record of a community, a society, a nation, an age." As we tell our small stories and connect them with large ones, we create meaning out of our life. (Steinman. 1986: 120-121)

> *into them. Through such reflections I believe we become political, because they address questions of gender, race, class, nationality and family origins."*
>
> *(1991: 2-3)*

Secondly, Husband and Johnston both point to how history is linked to the personal. A process such as Body Mapping looks at the past. Body Mapping asks one to assess and change one's body maps, maps that have been created by past experience. Tufnell (1990: 1) speaks of how "*our bodies are the reflections of our lives […] we absorb the impact of each day. Each thought and sensation makes changes in the body."* So our maps are created by our past experiences, past experiences being history and our maps being personal. Steinman (1986: 21) argues that *"having done something once, apparently we do not forget. The body has its secrets, and touch and movement are often the potent keys"* thus creating a personal history [26].

During this project the participants were tasked to investigate their maps and to draw from their maps material that could be crafted to create a story. Thus a personal telling of their own history.

> "*The body is the inscribed surface of events traced by language and dissolved by ideas, the locus of a disassociated Self adopting the illusion of a substantial unity, and a volume of perpetual disintegration."*
>
> *(Foucault. 1977: 148)*

Foucault speaks to the notion of the body being a site where knowledge is inscribed, stored. The body as archive – a vessel in which histories and experience are stored – in a way, our very own time capsule. Gordon speaks of how:

[26] Steinman (1986. 11) states that "our experience is an assemblage of events, of stories, of movements and memories, then we find the form appropriate to the expression of that knowledge"

> *"The choreographer is interacting with the biographies and the social, cultural and artistic backgrounds of the performers. It is through an exploration of these histories and her stories that a dialogue is set up".*
>
> *(1994: 13)*

Earlier I spoke of how personal experience is all linked in some form. We could therefore say that histories are linked and thus while using body mapping we could say that everyone's maps are linked. Gordon's statement above too speaks of this link. This thought alludes to the structure of the piece *Here Inside Us*. In this production there was an overall story or map. My map. But there were also the maps that belonged to the cast. These maps were used to gather and create the material. When one looks at a map of the world we see that it is made up of smaller maps made up of smaller maps even still. In the production my map, my story was told by using the cast members' maps and stories… my whole was made up of their maps. Finestone-Praeg adds that:

> *"We begin to appreciate that the body has a mind of its own. The body becomes historiography in motion. No textual constriction of history can exhaust what the body remembers. And it is up to us to embody this unknown through the strains of memory".*
>
> *(2002: 13)*

The body archive is a treasure trove of pasts and knowledge that provides the paint for the body's canvas. This allows us to tell our stories in new ways, to discover new stories we never thought we had. Body Mapping provides one with the means to unlock these archived resources which can only be done be accepting the experiences of the body. Fraleigh leaves us with this thought:

> *"Our body thinks, and it thinks as it moves. In other words, our moving, living body is intelligent, and our thinking arises through material physical sources as surely as it may seem to move beyond*

them. When we trust our innate intelligence, it speaks, or brings us images and feelings in unpredictable ways"

(2000: 57)

Body Mapping is thus being approached with the view to discovering what the blockages are within one's body, then using Body Mapping as a tool to unravel one's stored stories and using improvisational techniques to create work using those stories as source.

If these maps are a representation of our experiences, the maps must be able to be updated constantly, just as frequently as our experiences are. William Conable suggests that, because of the necessity for the maps to be able to change, they must therefore be learned. It is important for the maps to be updated to allow for the most current information to be present and influence the body and its actions as opposed to outdated and thus inaccurate information. William Conable (1991) states that the maps:

"*Are created from the experience of movement, of touching and being touched, and maybe from other things as well. They are our memories of our interpretations of our experience. But because these interpretations may not be accurate the maps based on them may also not be accurate."*

So maps are inaccurate because of how we record the information that is used to make the map. The information is miss-recorded or misunderstood. Why does this happen? One of the reasons for this is incorrect maps. How is it possible for an imagined map to affect us as adversely as Conable purports? Blakeslee and Blakeslee offer that:

"*The sum total of your numerous flexible morphable body maps gives rise to the solid feeling-feeling subjective sense of "me-ness" and to your ability to comprehend and navigate the world around you. You*

can think of the maps as a mandala [27] whose overall pattern creates your embodied feeling self." *(2007: 12)*

If the map is inaccurate [28], the image we hold of our body will be inaccurate; therefore our understanding of our experiences, etc. will be impaired thus resulting in more inaccurate maps being made. One must thus work at finding an understanding of how the body works[29], which is exactly what body mapping seeks to do – to give a person the means to understand how all of their body parts fit and work together. But if the body has so many inaccurate maps that are a result of misinterpreted experiences, one would think, therefore, that the memories contained within one's body will be inaccurate? How does this affect the aim of the project to use the memories held within the body to create work, because surely if the memories are inaccurate the story will also be inaccurate? The memories being inaccurate is not really such a terrible thing because updating the map will not change the already stored memories, only the way new memories are remembered. And all memories are fragments of a real event and not a complete documentation of that experience. The memories are also only being used as the source and/or stimulus for the work to be created and will not necessarily be a direct retelling of the story, but rather and abstraction of the event.

It is interesting to note that, although we have spoken about body maps as a tool that charts out and connects the experiences of the body (and some of these being linked to the emotions), there is an area in the brain that contains a map that specifically charts out the emotions and this area is also thought to be the area where emotional intelligence is

[27] In Hinduism and Buddhism, a mandala is a geometric pattern of images that symbolically maps out the universe from a human perspective. Mandalas are often used as a focus for the mind during meditation or for theological instruction. There is typically a central figure surrounded by other scenes or figures in a concentric arrangement. A mandala is both an appealing metaphor and convenient shorthand for referring to your brains far-flung yet tightly integrated network of body maps. Following this analogy, the peripheral figures of the body mandala are your many cortical body maps, the large and the small, all intricately interconnected. The central figure is their composite product: the seamless sense of a whole, invisible, embodied self. (Blakeslee and Blakeslee. 2007: 13)

[28] "If the natural sequence of a child's development is interrupted, even with the best intentions, faulty patterns may result." (Steinman. 1986: 12)

[29] Each one of us speaks, moves, thinks and feels in a different way, each according to the image of himself that he has built up over the years. In the order to change our mode of action we must change the image of ourselves that we carry within us. (Feldenkrais. 1972: 10)

encountered. This area is called the right frontal insula [30]. These maps chart out our emotional journey through life.

> *"You feel lust, disgust, sadness, joy, shame and humiliation as a result of this body mapping. These visceral inputs to the psyche are the wellspring of the rich and vivid emotional awareness that few other creatures even come close to enjoying. The activity in this map is the voice of your conscience, the thrill of music, the foundation of the emotionally nuanced and morally sensitive self."*
>
> *(Blakeslee and Blakeslee. 2007: 11)*

The quote above points out that everyone's experiences are different and thus that no one body map will be identical to another. Like human experience and emotions are different, dependant on the individual, so too the maps that chart out these experiences are different.

Are all of these things surely not the items that theatre artists would want to work with, to express and challenge? Is it not ideal for an artist to be able to fully experience and share that experience with others (his audience) of the full gamut of human emotions and feelings – to create work that is viscerally aware and aims to bring people to a higher place of emotional attunes? Body Mapping is a tool that allows for these maps, once charted, to be explored and unlocked.

The aim of this project is to engage with my maps, with my cast members' maps, and to unlock the stories contained therein to create a piece of work that expressed the above notions, for the cast and myself to be moved by these experiences and taken to a new level in our work by having come to 'understand' them and to then hopefully move our audiences in the same manner.

[30] The right frontal insula is the focal point of all of this, according to Craig, because it literally connects the state of your body to the state of your brain. By 'your brain,' in this context, he means the sensory perceptions, abstract thoughts, linguistic processing, and motivations that occur elsewhere throughout your cortex. Your right frontal insula gives rise to the map of 'the emotional me' and 'the emotional now' by integrating homeostatic information from both your body and your brain" (Blakeslee and Blakeslee. 2007: 189)

CHAPTER 4

YOUR MAPS ARE MY MAP, THE STORIES WE SHARE ARE THE ONES WE DON'T NEED TO SPEAK OF: Analysis of Process and creation of *Here Inside Us.*

In the earlier chapters the methodology was discussed. It was discovered to be a relevant methodology as the crossing of boundaries was found to be at the core of this project. Firstly in terms of crossing over between practice and academia, secondly in the form that the overall end practical work is presented in – Physical Theatre – which one will note can be seen as crossing boundaries in the application of Body Mapping in Theatre Making.

The process began with a series of exercises to initiate the group into the way of working and to also familiarise themselves with each other. The process got off to a rocky start with participants either missing sessions due to illness or arriving late.

The exercises started with basic trust exercises, moving onto simple contact improvisations[31]. They then went onto exercises dealing with textual response. I would read to the participants and they would then respond, either individually or as a group. These initial exercises were both informative and frustrating.

Frustrating because at times the participants would not respond. They would just lie on the floor and ignore all directives. Informative because I saw that I would have to move through the exercises at a slightly faster pace to stop the participants' concentration from slipping. I also learnt that I should work without music. This is because the exercises are about the body and what it is trying to say. I noticed that when music was introduced to the room, the rhythms in the body and the internal dialogues were ignored and the participants

[31] "Contact is a duet form in which partners share the demands and gifts of weight and momentum. The partners rebound off each other, they give and take weight." (Steinman, 1986: 88)

responded to the music and not to the text or the exercise. This was also confirmed by the participants who spoke of how the music distracted them from the exercise.

Once a sense of safety and familiarity was created within the group (luckily this did not take very long as the group had worked with each other previously), the group began working on the discovery of the body. This was the beginning of the Body Mapping exercise. For this exercise we worked in a venue with no external light source, it was a black space. A quiet space, a space where one could empty one's thoughts and listen to the body. As stated in the previous chapters, listening to one's body is essential as without listening to one's body we will miss out on important messages

The process begins by finding calm within the body and starting at rest. The participants are spoken through their body. Each bone, limb, etc. is spoken through and the participant has to listen closely to those body parts and what they are trying to say. This exercise calls for active participation. The participant must actively listen to the words and imagine that body part and travel through them, journey through the body. The participants are required to engage deeply with what is held in their body. Below is an example of the type of text used to guide the journey through the body.

> "*The spine is a long limb, spacing, head, ribcage, pelvis.*
> *From the tip of the coccyx up to the base of the skull between the ears.*
> *A long spine falling up.*
> *In the Spine one curve levers another. The curve of the lumbar rises into*
> *The curve of the thorax.*
> *The curve of the neck rises up into the head*
> *See the curves of the spine*
> *Lengthening*
> *Upward and downward*
> *Allow the rest of the body to balance around a curving river of spine.*
> *See the discs of air.*
> *Spacing*
> *One vertebra from another*

Place a cushion of air between each of the vertebra in your spine

Let each vertebra float up"

(Tufnell, 1990: 10-13)

This process has to be repeated several times (in different sessions with breaks in between where the discoveries from each Body Mapping session are explored), as people can often get stuck in a particular area in their body and get lost in memories, etc. (which is not necessarily a bad thing, as this provides material for creating work). The process can also be quite traumatic as one often underestimates what we contain in our bodies, and so one becomes blocked to a certain experience or memory and so it needs to be revisited several times. Steinman (1986: 125-127) interestingly points out that "*the making of performance is the one way to resolve the experience with which life may over whelm us."*

What one hopes to do while using this exercise is to find the tensions in the body. The places that are free and uninhibited and the areas that contain blockages. These blockages can be created by injuries; they may also have been created by memories that are held there, emotional blockages, etc. The areas that contain the blockages are then probed to uncover the blockage. Often when this exercise is repeated, new areas are found and old ones are lost. Some of them remain the same throughout the repeats of the exercise. These blockages are the ones that are focused on the most during the process we undertook. This exercise is a malleable process subject to changes and different outcomes each time it is explored.

After the journey through the body was undertaken and the blocked areas were identified the participants were then tasked with using the blocked areas for movement. So they would work with the blocked areas using them as the source of the movement or rather the area from which the movements would be lead. Once this exercise began the blocked areas were worked, at first slowly, and then by exaggerating the movements from the blocked body parts.

Once this had been completed, some areas would be far less blocked (inhibited) than before. The areas that remained the most blocked were then identified. These body parts were asked a series of questions that had to be answered from the perspective of the body part in question:

1. How old are you?
2. What is your job/function?
3. Describe yourself.
4. When do you feel most inactive (pained)?
5. Are you injured?
6. What do you feel like?
7. What makes you feel better?
8. What do you want?
9. What are you scared of?
10. What do you want to say?
11. What is your most favourite thing?

Once these questions were answered, the participants worked on their own taking time to reflect on the answers and then to begin working on a short solo piece using the chosen body part as the source of movement and allowing the movement to be led by the body part. The piece was then performed in front of the group. Those watching wrote down their responses to the piece and these notes where then exchanged. The notes were used to aid the participants in creating their body maps. **See Appendix 1.**

Once the maps were created there were a number of exercises that were explored. One exercise was where one aspect had to be taken from the map and then used to make a sculpture out of paper. The sculpture was then used as the source for the creation of a short solo. **See Appendix 2**

In other cases maps were swapped and participants had to interpret another person's map and create a piece, or people were put in pairs and either had to put their two maps together to create a piece or they would be tasked with finding a common thread within their maps and then create a piece using the common thread. This was very interesting as, for some reason, the performers started to move differently (It was as if because they were

working with somebody else's body, they had no choice but to move differently as they were working with another's map alongside their own).

During this process problems were encountered. The exercises often brought out intense feelings so time had to be taken to debrief the group. The exercises were also very strenuous both physically and emotionally so one had to be ever vigilant to ensure that concentration remained among the group, because a slip in focus meant having to revisit the exercises from the beginning.

Once the body maps and the creative exercises around the maps had been completed, other creative tasks were explored that at times worked with the previous material we uncovered but also explored new themes, etc. to create variety in the material. One of the tasks explored dealt with the wind. The group worked outside on a lawn under some trees. For this exercise the group was asked to stand with their eyes closed and to listen to their surroundings, to open themselves up to the slightest change in the wind. They were to listen to the wind, feel it, respond to it, and move to it. After a while they were lead with text taken from *A Widening Field, Body and Imagination*:

> *WIND*
> *Open your skin*
> *Invite the wind to come from all directions*
> *And fill… the body's breath*
> *From north… south… east… and west*
> *Let the breath turn the body… inside out*
>
> *Listen… what is carried on the wind?*
> *Distant voices…scents… flying seeds…*
> *Let the body follow.*
>
> *(Tufnell. 2004: 22)*

Two people in the group responded to the exercise, the other two remained motionless as if they were disinterested in the exercise. No matter what was tried the responses remained the same. So instead of stopping the exercise I continued on to the next step.

For this step, the performers were asked to carry on working with the wind but to transfer it to the body. To imagine themselves opening their bodies, feeling the movement of the air on their skin and allowing the air to fill them up, feeling the wind travel through their body, their breath moving throughout and nourishing. Each breath a single story that moves and shapes the body, changing with each and every breath taken.

The responses still remained the same but the people who did respond began to move in very interesting ways. Different ways. They were accessing a different side of their bodies and this made them interpret things differently. Once the exercise was completed, tasks were given to the group. The two people who responded to the exercise were tasked to write the story of the wind, in the hopes of creating text for the final piece.

The other two were given different tasks. One was asked to continue to work on the body map paying close attention to his shoulder and the other was asked to write a short piece and then create movement in response to the text. He was asked to write about the serpent spine.

Each of these homework assignments were taken and crafted into solo routines that were used in the final piece.

Another exercise that was used, dealt with listening to the heart. In pairs the participants would listen to each other's heartbeats and listen to the differences between their own heartbeat. After a while they would separate and then go on a journey with their heart beat. They were asked to breathe into and out of the heart, to listen to the blood flow and to be aware of the sensations and images they felt with the rise and fall of their blood flow, and how these images would change or shift as the blood journeyed through the body. Let the movement of the heart move the body.

Ask yourself the questions "*Where do you go?... what happens?... who do you meet?... what do you become?"* (Tufnell. 2004: 175)

Even with the problems that were encountered while undertaking the process, it was a deeply moving and informative journey that all involved undertook and shared in. The "stories" that were uncovered allowed for a large amount of material to be generated which could then be crafted to make a series of images that would be put together to create a final story.

Once sufficient material was generated, crafting began. This proved a rather stressful process, because the role I had chosen to undertake was that of facilitator rather than director, to guide them rather than dictate to them. So when crafting how does one shape the piece while still being truthful to the cast and their stories? How does one ensure that one remains respectful towards the cast and their material?

It is a tough question and very hard to do. It is a question I only realised I had to answer very late and towards the end of the crafting process. When we began crafting I simply looked at the pieces on an individual basis, as if they were each to be an episode that made up the series. So that was simple – we worked on the pieces and edited and tweaked them, applying choreographic devices such as repetition, retrograde canon, etc. We would test some of the pieces by placing them together or experimenting to see how they worked with people coming into the picture and interrupting the movement, for example, the one participant, Lidija Morelic had developed a short solo piece into which Ikalafeng Tigelo and Ezra Smollan were placed, with the intention of blocking her movements, this piece later developed through Contact Improvisation into a scene where the two 'attackers' could be seen as puppeteers pulling at her strings manipulating her. Steinman (1986. 88) describes Contact Improvisation as *"a duet form in which partners share the demands and gifts of weight and momentum. The partners rebound off each other, they give and take weight"*

Once the individual pieces had been created it was time to fit the pieces together and this was where the questions of my role came up. For the pieces to fit together there needed to

be a link, there needed to be a place where they joined. I could not find this link in the cast members' stories alone. I would have to make a shift in the piece that was entirely my own.

So I went back to the core idea – Maps. The play was a big map, a world map. But big maps are made up of smaller maps. So if the smaller maps were the scenes, the stories from the cast, their maps, then the big map was mine. So I took it from the perspective that I was using their stories to tell my story. After all, no one's story is ever really their own, it is also that of everyone else who was part of the story.

In order to make this shift, the scenes were once again worked on with a few changes made. Text which I wrote was added to the play, thus adding another link. The text was my story, it spoke to me, about me but also spoke to the scenes, and it mirrored the feeling of the scenes but also spoke to my interpretation of the stories. **See Appendix 3**. Thus the link for each of the scenes was created, and I still remained truthful to the cast. Their stories were merged with my writing to tell my story.

During the time that the final show was being assembled, time and structure were experimented with a lot. The different stories where shifted in position. They where fragmented and turned upside down. I worked with time and structure in a similar manner to Matthew Maguire who speaks of his use of structuring as such:

> "*I fragment, suspend and recombine the many stories into my eyes. Each one is a straight, linear story – but I don't experience reality that way. They're all flooding me at once, interweaving, overlapping, intercutting, overriding, interbinding, overtoning. I take the pieces, I chop them up, I keep them all floating at once, and then I reintegrate them so they fit at the same time. Then I go into a vast rushing free fall."*
> *(1983:66)*

The performance of *Here Inside Us,* although having been created with many narratives in place, was an experience open to interpretation. When making the final product, the cast and I worked very hard at creating an experience rather than a story. Steinman says that:

> *"To tell a story and receive a story, you have to be inside the story, to find your place in it. The storyteller leaves it to his audience to interpret events for themselves. Mysterious and marvellous things are revealed, but their meaning is not overly explained. The connections are for the audience to make for themselves."*
> *(1986: 122)*

The play offered this experience because the narrative was broken up and was never exposed in the way it would have been in a realist text. The writing was metaphorical and served as an enhancement to the body, the movement, the story told by the body's words instead of the body being there to augment the text. The play was set in an indeterminable space at an interminable time (perhaps past, present and future all at once) where the cast and I found a way to fuse together our real narratives, those personal stories that were hidden in the body, to expose our truths but in such a way that they were not identifiable but rather read like a dream. *Here Inside Us* was a fusion of our realities, our dreams, our memories into a surreal dream world.

This process and production created an awareness for me of the importance of my body as a site where memory is held, and also of the importance of those memories and the opportunities those memories grounded in the body afford for the creation of creative works.

> *"Memory is an essential element here; and memory whether of a mythical past, last night's dream, or this morning's conversation at the breakfast table, begins in the body"*
> *(Steinman. 1986: 11)*

APPENDIX 4 contains images from an exhibition of process that occurred alongside the production.

APPENDIX 5 contains images from a previous project that were the beginnings of this research project.

CONCLUSION

The exploration of Body Mapping as a tool to be used in theatre making was a very interesting one to say the least. The whole process resulted in a successful production and an experience that opened doors to new ways of working.

So was Body Mapping successful in the theatre making process? The answer is a resounding "Yes". Body Mapping was highly successful as a tool to unlock the personal narratives that are hidden away in the body. The process however can stand on its own in the process towards creation. And yes, the process is successful in unlocking the stories, but once these have been unlocked it is necessary to apply other tools and devices to the material.

Improvisational tasks such as contact improvisation were used to place images together and various choreographic devices such as repetition, retrograde, etc. were applied and were in fact instrumental in the creation of *Here Inside Us.* Without these tools there would have been simply a series of personal narratives that had been unlocked, waiting to be crafted.

The utilisation of Body Mapping was relevant and pertinent because, along with the Practice as Research methodology, it pushes a theatre maker to work in an interdisciplinary fashion.

The whole experience was also beneficial on a personal level. I gained a lot from this project. Firstly the role of facilitator was completely opened up to me. For the first time I actually understood the role for what it was, *and* was successful in that role. I also learnt how to apply this role alongside other roles namely director/choreographer, and I feel that now, through this experience, I have learnt a new and invaluable way to work in the future when creating. This experience also offered invaluable insights into the manner in which performers work and showed precisely how a formulaic process cannot be applied to all performers.

The process needs to be malleable. It has to be moulded to the performers' needs and abilities – paying attention to the area where they are lacking. Each performer is, after all, an individual who requires specific attention.

It has also been interesting to see how this wonderful journey has influenced not only my own creative process, but also that of the cast.

In the end I conclude that Body Mapping is a tool that was successfully applied in theatre making and allows for a treasure trove of information stored within the body to be accessed and explored.

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