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The use of new media and interactive media in South-African contemporary dance: the work of Athena Mazarakis

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The Use of New Media and Interactive
South African Contemporary Dance: The
Athena Mazarakis

Jessica Philile Mawuiena Foli

A Research Report submitted in partial fulfillment of
requirements for the degree of Master of Digital Arts
(In the field of Interactive Media)

Abstract

The aim of this research is to examine two reflect dance pieces as case studies, focusing on the use of particular technological elements employed in the respective examination will be through the use of the new media, interactive media and performance.

This research will examine the considered future of both media and interactive media within the context of South Africa. Particular attention will be paid to the manner in which technologic such as projection and projection surface as well as various kind media technologies are employed and whether they further develop and enhance the content and intention of the performance.

The collaborative process will also be addressed wit This includes collaboration between the choreographers and the well as collaboration between the two medium choreographic and the technological. This will be done in order to address the questio the various and respective technological and choreographic forms in order to achieve a state of connection between the performance as whole so that it is not overshadowed by the other?

Declaration

I declare that this Research Report is my own unaided work. It is submitted in partial fulfillment of the requirements for the degree of Master of Digital Arts (In the field of Interactive Media) at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other university.

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Jessica Philile Mawuiena Foli Date

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Introduction

Within the context of South African contemporary da
this research is considered the technological forms of
interactive media, respectively, the manner in which these technol
forms manifest themselves within a contemporary dance w
research is not only the collaborative process but also the manner in which
collaborative process is able to shape and inform the development of a
performance work.

This research argues for a collaborative process in which bo
technology as well as the choreography are given equal attention,
both media are able to remain throughout the developmental
process.

Through an examination of two examples of the work of
Mazarakis (works which will be considered as Case studies)
To (2007) and Fricker (2011) this paper argues for a developmental
which a conceptual thread[1] runs through all the elements of the con
dance work from the preparation up to performance, so that the
technology and the choreography are seamlessly in and cohe
order to guard against the technology becoming what Safe terms (264)
superficial digital icing .

[1] Within the context of this research, the conceptual thread refers to the choreographic or gestural language; the set and costume design; as well as the working in tandem with the technological as

This research calls for a symbiotic relationship in which the collaborators learn from one another and develop new ways opposed to a relationship in which the choreographer merely dictates what the technological artist should. Negotiating this kind of collaboration process, which requires patience and constant dialogue between choreographer and technological artist.

In terms of the implement the new media in dance performance, this research focuses on the use of projection surfaces as well as the manner in which projection surface is used observation of dance performance works, it has come to m works which make use of new media are pre-occupied with the use o back projection. By back projection I refer to the process in which projection takes place along a flat surface behind the dancers. The dancers form in front of the projection, as visible to light of this observation this research calls for the use of projection surface which deviates from the commonly used flat back drop surface. Attention needs to be paid to the relationship between the physical projection surface and the dancers. This could potentially be achieved through the integrated collaborati favoured, for example, in and by this research

The interactive component of this paper sets to cover and illustrate the potential that particular medium holds for contemporary d works within the context of South African contemporary da principally because it is medium which is very rarely used. The mechanics and outli both new media and interactive media explained in greater de in Chapter One.

This research resonates with me because of my personal bac
in dance. Thanks to this background I have not only been
number of productions but have also involved productions which
use of new media had not been carefully considered. Furthermore, in some of
the works I have observed there a relationship between the
dancers onstage and the projected image beyond them. In
works in which I have been involved, performers only came into co
with the projected image at the final dress rehearsal stage,
we simply performed, largely affected by the projection, as
performers, I felt that it would not have a difference to the work had
projection not been used, due essentially to the fact that no relati
been established and maintained between the performers
image. As performers, the interaction with the projected ima
largely from the perspective of the projected image as a c
and not as an integral component of the work.

This research is significant, in particular, with the context of
African dance because only few examples of works which
adequately new and interactive media consider. Carefully considered case,
refers to the capacity of the media to become part of the content and
enhance its development, and must simply remain elements in the
background. Within the context of dance in South Africa, it appears that there
are merely few choreographers, if any, who have the knowledge and skills
required to program interactive media elements at both a theoreti
apractical level. I will be writing from the perspective of both the
choreographic well as technological.

The report will be structured in the following way. Chapter One
provides a brief historical overview of the developments in new and intera
media, using selected from performances that are both well as
dance. The characteristics and mechanics of these forms

(historical) developments within international context establish a theoretical framework for this study. Internal examples are employed because it had become clear during the course of this res extensive discourse surrounding interactivity, new media exists within an international discourse surrounding interactiv performance has yet to be developed within a South African context, particularly in the context of dance performance. Furthermore, a chronological documentation of the use of these mediums established in a South African context. However, there are some examples of South African contemporary dance works th made use of new media and significantly fewer have made use of interactive media. Chapter One explores examples of works of South African dance which were considered relevant to of this study.

The objective of Chapter One is to establish the diff new and interactive media. This is important because the two forms operate under different mechanisms, creating different possibilities for the gene meaning. This ultimately affects the desired reading of a work as w audience s expectation of a work. By unpacking the difference between the two forms this paper hopes to expose where potential for innovation and new development within the medium is exemplified through the examination of the case studies, which are used in order to highlight the kind of approach to the collaborative pr as the seamless integration between technology and choreograp recommended by this research. The aim of this research is not a list of properties which would qualify as such, but rather to uncover the manner in which technological and choreographic processes inform or another through the element of collaboration. I would suggest the considered approach to integrating these elements into w case studies.

The case studies examined in this research are works by choreographer-performer, Athena Mazarakis. The first case study, Cosming, To examines interactive media as well as elements used to d performer s interaction with the performance environment. The second case study, Flicker, considers the use of new media, particularly projection and projection surfaces. Through examination of these case studies, techniques employed in the respective works order to establish the process involved in the creating the works, as well as the process involved in creating other works which similarly u

These case studies form Chapters Two and Three of thi respectively. The analysis of Cosming (2007) makes use of video documentation of the live performance as well as Athena Mazarakis thes Body of Knowledge: Interrogating Physical Intelligence an memory into motion. The discussion and analysis of Cosming (2011) is based on the live performance of the work as well. For both these case studies the collaborative team involv the work was interviewed. Conducted interviews were conducted with Athena Mazarakis as choreographer-performer as well as with the designer, Nanmi Kwark as well as interactive artist Tegan Br Gerard Bethel, the director of Flicker, was interviewed as Mazarakis for her role as one-of-the-co of this work. Jenni was interviewed for her role as Flicker. The interviews were qualitative in order to uncover the particular thought processes used and met the creation of the two works.

Within the questions for their interviews the following themes were addressed:

- The reason behind the artist's choice of new or intera media.
- The technological choices and the creative journey to t movement.
- The development of the collaboration between various corresponding technological aspects.
- The advantages and challenges of each medi
- Collaboration and the creative process.

These case studies were selected because the manne creative team approached the collaborative process is illustrative o integrated approach between technology and choreography research. The case studies further insight into the manner in which collaborative process aids in extending and pushing the b form (the technological and the choreographic). These bo limitations of technological form and the choreographic limit physical body. Negotiating one's way between seemingly different mediums and trying to find the middle ground betwee its own difficulties. Theatre namely, choreographic difficulties which are based in a history of immediacy and physical conta technological difficulties which although programmed by a human b remain a-living machine able to exhibit a certain level of response explained in greater detail later in this chapter.

An analysis and discussion of the case studies covers and reveals the manner in which choreographic aesthetics work with the new and interactive. The relationship between technological components, such as elements of new and i

choreographic components, such as structure and aesthet
examined. The function of these is to establish an understanding
and in-depth examination of the dynamics of the collaborative process itse
Furthermore, it is intended to provide insight into this process for inc
interested in undertaking collaborative choreography and techno

This research serves an attempt at locating the
between the technological performance components. This is
to determine the value or significance of the collaboration[2] and the
collaborative process and whether a cohesive relationship is
the two forms. Through examination of these studies, the research
investigate the nature of the relationship between the two mediums
as well as the relationship between the collaborators. In
uncover the extent to which a collaborator could be said to
shape the direction of the work. Mazarakis style of work
has been actively evolving and shifting over time. The question
therefore, whether collaborators end up creating the same kind of
addition, how are they able to themselves from their already
established working process in order to grow and evolve?

The research concludes by providing a summary of the research
findings and the relevant closing points. Recommendations based on
findings gathered from the examination of these studies are also included as
part of the conclusion.

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[2] To clarify the use of the terms collaborative process. Collaboration refers to
between the choreography and the collaborative process refers to the collaborative pro
between the choreographer and the artist

Chapter One

Introduction:

This chapter is divided into two subsections

1.1 New Media

1.2 Interactive Media

The intention of this chapter is to provide an introduction into the characteristics of new and interactive media through the examples. This chapter is structured as an overview of these forms and consequently forms the foundation of this research as it introduces concepts as well as the operational mechanisms required both in new and interactive media. These concepts and operational mechanis be expanded upon through the analysis and discussion o Mazarakis work. Due to the brief discussion of the historical examples mentioned in this chapter, the case studies in Chapters Two and Three allow for a greater engagement with the concep in this chapter.

I have approached the theoretical framework of this chapter examining historical developments within these mediums with dance practitioners within the fields of new and interactive m been done in order to identify trends and developments within these technologies. By briefly identifying historical developments respective decisions in these fields, this research is to provide insight into the ways in which these technologies are used. Kenty practitioners from an international context, at particularly those from the United States, because, during the sixties and seventies the most

developments in the conjunction of technology with theatr
performance took place in the United States (Dixon 2007).

Historical developments and examples of specific wo
practitioners are discussed to establish the idea of the mechanism
in the use of new and interactive media. These examples
provide an introduction to the development and working proc
interactive media. The work of selected South African practitioners wh
explored these mediums will also be discussed.

It is important to note that the theoretical readings to
this chapter were themselves the source of the examples
mechanism of new and interactive media. The theoretical
enabled a comprehensive overview of developments in thea
and performance. This chapter decreases the number of e
in the theoretical readings, focusing on those which are r
development of this paper. The readings are also used to
to working with new media in contemporary dance works.
are presented and discussed at length in this chapter.

Given the limited scope of this paper, it is not possible to conduct an
in-depth study of every single development in the field. It is
for this reason only key and influential practitioners relevant t
mediums have been selected for examination.

New and interactive media are discussed separately
an understanding of the two terms as an attempt to avoid
distinguishing one as superior to the other. Both forms have im
are conceptual as well as those which are related to the execution of a work.
New and interactive media allow the performer to engage

in different ways. They both create different kinds of perf
environments, thus influencing the relationship between
choreography and technology. This will be explained in greater detail
throughout this chapter.

1.1 New Media

New media, within the context of a performance, makes use of pre-recorded data mostly in the form of a film projected on surface.

In contrast to new media based works, interactive m
do not use projection or display-recorded data. Projection in
case of interactive media based works display the
effects of the interactive technology with which performer is engaging
happens in real time. The mechanics of interactive media wo
require specialized equipment such as programming software, sensors, A
Mac computers and various types of electronic equipment
sensors programmed to exhibit visual response of the bo
This will be explained in great detail within the interactive
media.

The technical components necessary for the new med
work to be realized are the projector, the film and the video t
projection surface. The projector and the use of projecti
the potential for experimentation within the performance
ultimately practitioners in both dance and theatre, particularly those
whose work relates to the subject of projection as a form for
experimentation, have been selected for this research.

As mentioned in the introduction of this chapter, given the limiting
parameters of a research paper it is not possible to chron

practitioner and theorist in the evolution of new media in d[3]
While the two examples of Mazarakis works will be regar
and will be examined in depth, the historical examples ar
provide a brut comprehensive overview of new media as a
so doing to enable an understanding of the use of this tec
Mazarakis works.

1.1. Early Developments: New Media in Performance

The use of new media in performance is a concept that
during the 1900s (Dixon, Digital Performance 89). It is important to note th
the developments in the use of new media in dance did n
the genre of dance. Developments and experiments in
arts as a whole in theatre, film, and performance art as
early as 1900s filtered into dance (Dixon, Digital Performance 89).

The initial development of the use of light and film projection o
different surfaces in a chorographic context, dates back to dancer
choreographer Fuller's work as early as 1911 (Dixon, Digital Performance
73). Fuller created in works experimented with the projection of
light and film onto fabric. Dixon credits Fuller as first to
integrate film within the dance (Digital Performance 73). With
regards to dancer, most significant contribution was an innovative approac
to projection surface and scenic elements, particularly
fabric as a projection surface which was characteristic of his work.

[3] For many of the international works this research was not easily accessible;
descriptions of these examples are therefore based on accounts. It is for this reas
that in some instances it was not possible to give a detailed description of the way in wh

instance, Fuller is used as a prime example to locate the phenomenon of the cinema within the use of projection.

In light of Fuller's experiments with the projection surface, one significance is the use of film projection within the genres of cabaret and music hall performance during the twentieth century (Dixon, Digital Performance 74). Where Fuller's concern was experimentation with the aesthetic possibilities and capabilities of projection, the genres of cabaret and music hall were used in order to explore the idea of illusion and Onstage action was combined with projection in order to effect illusory effects (Dixon, Performance Technology 74). The French magician Golfoir, for example, performed a juggling act in which he juggled a combination of fil and real objects (Dixon, Digital Performance 74).

One of the key influences of projection as a medium i theatre during this time was Piscator's experiment with the use of documentary style within performance (Dixon, Digital Performance 77). Piscator's work Hoppla Wir Leben (1927) (Hurrah We Are Alive) used a multi storied cafe folding structure, designed by Tita Giesekam (Fig. 1). This structure consisted of a large central area for projection which were six rooms, with transparent screens onto which were projected (Dixon, Digital Performance 78). In this, the onstage action of the actors was interspersed with films. These fi documentary footage from World War I spliced with image characters. In one onstage scene, the main character Kurt Thomas imprisoned for a period of eighteen months and projection was used to provide a visual history of events that happened (Giesekam 74). The central critical events such as Mussolini's rise to power was juxtaposed with footage of boxing matches, (Giesekam 74). The onstage action was directly related to the c

film projection. Piscator introduced the idea of using projection traditional set items seen in Hoppla Wir Leben which locations of the onstage action were projected onto various screens (Dixon, Digital Performance 78). This contributed to the idea of the projected image being used to represent a physical theatre.

Fig. 1. Set design by Tulagrotto Erwin Piscator for Hoppla Wir Leben, 1927. Photo Credit: Unknown

The relationship that Piscator created between the o the film projections of significance is this aspect directly informed the development of Wir. What is particularly interesting to note is inclusion of media elements in his work as a whole had attracted a of negative responses. Critics accused Piscator to focus on the film aspect rather than on the acting component of his wo However Piscator dismissed critics and continued with his exp and theatre techniques he used in his own work continue to b

today. These include his categories for the use of film in theat
48):

1) Didactic: in this instance film is used to enhance t
by providing additional information and facts (this
characteristic of Piscator s work)

2) Dramatic: in this instance film facilitates the developme
onstage action. Film is used in place of a live sce

3) Choric: in this instance the film bears the same fu
the chorus. Similar to the chorus found in Greek tr
role is to contextualize the narrative from both a moral
perspective.

According to Giesekam (47) & Piscator s experiments
use of film in theatre considerably, and anticipated many
practitioners work with video.

Although the development in Piscator s work as well as in the
genres of cabaret and music hall originate specifically from the field
dance, their influence in the film and video use in theatre
performance is of significance. This is particular relevant in terms of the
manipulation of content and, as well as the relationship between
the onstage action and the projected image. This was illustrated through
Piscator s integration of documentary style into performance use and his
of projection as a scenic device as well as the reference
music hall and the use of the illusory quality of film proje

When early experiments with new media the performan
allure of incorporating into performance was located in the fact
that it allowed for the introduction of multiple locations. Film
allowed for the representation of characters unconscious

such as their dreams, fantasies and flashbacks. These of new media elements of video allowed for the juxtaposition between rea fantasy (Giesekam 24). In other words, it allowed for the playing time that made it possible for current stage actions to be juxtaposed with older/prior, even example.

The trend involving back projection in dance may be attribut use in theatre and straight dramatic theatre. Piscator's work. The use of back projection work in dramatic theatre is form that th theatre is shaped by changing environments and dramatic states. H theatre and dance differ in that dramatic theatre is driven the movement of the body. In dance, the site at which change occurs is body. It is for reason that the in which projection is used in danc needs to be reviewed and experimented with. It is this as the principal concerns of, namely, that attention needs to be paid the relationship between the body and the projection surface. This refers to the need for adequately considered collaborat mentioned earlier. The collaborative process with new media is not solely reliant on the appearance of the film the work. The relationship that the component forms dancer's body is crucial to the formation of a cohesive relation technological and choreographic. This is informed by the type of colla relationship between the choreographer and technological arti

Through analysis of case study Mazarakis' work, to highlight the possibilities that projection holds as both a med collaborator of sorts during the creative process, as well as a trick or gimmick for showcasing the video elem discussed and developed further in Chapter Three.

1.1.2 New Media Developments in the United States

Significant developments in the field of new media took place in the United States. These new developments were an extension of experiments and developments by practitioners such as F Experiments with new media became more widespread dur and sixties (Salter 115).

Abstract experiments with projection place most notably in the United States (Dixon, 98), which can be attributed to release of the Sony Portable Camera, Portapak 1965. The Portapak was the first model of the portable camera (Salter 1 development made video more accessible and more prevalen which encouraged artists from all fields to begin experime medium (Salter 115). It was these experiments that pushed the boundaries of new media as a technological form and artists from all fields to use video in ways and contexts that had not been seen

The experimentation with new media was influenced by early experimentation by artists such as Nam June Pa Nam June Paik was influential in the realm of new media experimented with the medium of video by studying TV Buddha works s (1974). This work consisted of a Buddha viewing its reflection through a videotaped image on a television set This video reflection was created via a live camera feed t (Nam June Paik). This work addresses the idea of video reflexive medium and as a medium that has the ability to alter time

The development of video by artists such as Nam Jun Paik, had a significant influence on the way in which dancers and choreographers worked. The appeal of video was its ability to

capture a specific moment in time, which could be replaye
any time (Salter 1979). In the context of performance, meant
that the action of the live body could be juxtaposed against
which ultimately does the early experimentations of both Pisc
Video allows for the manipulation of time in that sections
rewound and stopped in relation to the movements of the
(Maletic 1987). In relation to the chronological progression of
the manner in which video could be used within performance,
would like to deviate from this chronological history and
choreographer Wim Vandekeybus (touring since 1987) and
to illustrate this point. In this work high energy choreogra
conjunction with projection screens create a relationship betwe
the physical body and the projected image.

Giesekam provides a description of the manner in which projection was
used in this work:

> &striking effects were achieved through using the sc
> underwater scene, into and out of which dancers leap
> precise synchronization between their physical disap
> stage and their appearance swimming underwater.

The use of video in performance became widespread
sixties. The novelty was to merely include video in a work bec
was new. Today, the mere inclusion of new media is not
enough and for this reason the approach to the inclusion of these
choreographic performance needs to change as the novelt
the newness of the form. A relationship needs to be established between
new media, the performers and the choreography that is different

aspects become cohesive. This will be illustrated in greater through the analysis of Mazarakis work in the case study chapter

Despite the increase of the availability of the accessibility with developments such as the Portapak, editing software and programmes remained unaffordable for some during this (Dixon, Digital Performance). Editing software only became more affordable during the seventies (Dixon, Digital Performance).

Today, developments in film and editing techniques as accessibility of editing software have opened up the various possibili ways in which video can be created and worked. Many of use new media rely heavily on editing software in order to enhance the video component of the work. This can be additionally added to the relationship between technology and dance. This demonstrated, for example, in the work of Dumb Type, a Japanese artistic collective, wh focuses on combining aspects of performance. They relation are known for their innovative approach to the incorporati their works (Digital Performance). The work titled S/N (1992-96) combined dance and projection addressed the themes of mortality, homosexuality and AIDS (Dixon, Digital Performance). The stage was set up to consist of a lower level where the projection occurre upper level where the performers (see fig. 2) moved

Fig. 2 Dumb Type, S/N, 1996. Photo Credit: Emmanuel Valette.

The work made use of four separate screen projections on th wall of the performance space. Interspersed in the words MONEY, LIFE, SEX, DEATH were animated on screen, subtitles, unbeneath other project inserted into images of a coupling. These subtitles read, Can you s which one has A. Above the screen projections was a space performers enacted their agitated movements. Throughout this work the content of the projections assisted in the development of the work Developments in editing software Dumb Type incorporate text and animation in their work. Dumb Type continues to produce work today.

Returning to the chronological structure of this section it is important to mention that political and social events occurred during the sixties marked a break away from traditional means of rep

within the arts as a whole. Movements such as the gay liberation and feminist movement occurred in the United States during this time (Dixon, Performance 89). These were marked by a shift from text driven works to interdisciplinary pieces, and demonstrated a shift from classical technique driven choreography. The shift away from traditional technique driven works provided the impetus for choreogr practitioners to begin experimenting not only with vocabulary, but also with representation of the physical body (Banes 99).

Experiments that conducted at the Judson Church during the sixties played a role in the direction and development of as a technological form, particularly within the context of performa Concerts were held at the Judson Church in Washington including performers, musicians, artists, visual and presented works that combined a number of unconventional elements (Banes 99 the framework of this research, influential works that made use of vid and projection were to the Judson Dance Theatre. It was here that various experimentations with projection in moving body took place (Birringer, Performance Technology 6). In addition, there was also a movement away from conventional techniqu choreography to choreography incorporating everyday ped[4] (Banes 99).

The work of Trisha Brown, who was a member of the Judson Dance Theatre, is of significance due to her treatment of the projector and surface. For her work Homemade (1966), she strapped a projecto her back and danced around, resulting in a wash of light and darted around the Birringer, Choreography 6). The content of

[4] Everyday actions such as walking, crawling, scratching, one's head etc. (Banes 99).

the film projection was of Brown herself. Brown herself experimented wit functional capabilities of the projector, to display images the projector physically to strapping it to her back. With this projector is released from its usual stationary position. The significance of the experimentation with the projector in this work is that it of the first instances in which the projector was positioned in this context of a dance work.

A work by Al Hansen making use of projection also to Judson Church during this time. In this work performers moved around the space at different speeds with hand-held film projectors, directing p airplanes and parachutists around the ceilin (Dixon and Dixon Performance 89). With this work the content of the film influenced the in which the films were projected. Airplanes and parachutes objects traditionally and, in order to create that, the movement of the body was offset against the parachutists and the airplanes. The movement of the body affected how the proj images were displayed on the walls. This work refers to integrated relationship between graphy, projection and video content provided by this research.

Trisha Brown and Hansen s work both consider nature of projection, although they express this in different ways. Although a link evident between the content and the projected images. created by the way the projector was manipulated in the s create moving images, which contributed to the meaning of both works. The significance of both these works was that they fo first experimentation with the projected image in relation to the movi The projection was not confined; instead the projected ima itself was mobile in the performance space.

The importance of these two works is that the developments and experimentations that the respective artists were making never been seen before. What these two works illustrate is that an object can be used in order to create meaning through the content of the video, as well as through manipulation of the projector itself. This is the kind between the projector and the projected image encouraged by this race, as a relationship in which both these elements are used to cr meaning related to the content and intention of a dance work.

The sixties saw the formation of collectives and spac experimentation in the United States. The allowed for coll greater creative possibilities with the screen of work. These experimental collaborations highlighted the fact that artists from different discipline work together in order to create a different and often unexpected p These collaborations will be explained in the discussions th

Valsuka s Kitchen was a collective of artists that created a space for experimental video at the Mercer Arts Centre in New York seventies (Salter 1-21). Valsuka s Kitchen and Judson Dance Theatre are similar in that they both provided spaces for artists t from all disciplines experimented with creating a theater video and electronic interface between performers. This provided (Salte a space for experimentation in what was conventional. This paper is calling for a re-introduction of greater experimentation wit within dance performances that intend to use

The ONCE Group was a collaborative project experimented with the projection surface under their work Interchange (1965). The projection surface was a large film scree consisted of portions that could slide open and close, sim (Dixon, Digital Performance 90). During the performance of this work action of the performers was contrasted with the film proj Astaire and Ginger Rogers (1935). As parts of the film pla on the screen, the film screen would be slid performers reveal the live performers enacting a scene fro (see fig. 3). This way the live action of the performer was ju the content of the film. Gene Youngblood (Intermedia 1970) describes the way the work unfolded as follows:

> While a couple dined by a table in one corner of the screen, a man read into a microphone from the pornographic novel, Story of 0, the opposite projection surface, periodically a girl walked across a catwalk in the screen and hurled custard pies in his face. In another man played a piano over all of this Fred and Ginger 2 through 1930 Hollywood romantic escapism.

This work illustrates the use of the live performing tandem with the shifting projection surface and the conte projection.

Fig. 3. ONCE Group, Inter-Image, 1965. Photo Credit: Peter Mo

Robert Whitman was a key figure in the sixties developments in multimedia happenings, particularly his u Whitman juxtaposed the real with the projected image. His work Shower (1965), the projected film-footage of a life-sized woman taking a shower onto the wayed billowing curtain of a working show (Dixon, Digital Performance 90). The projection surface and the projected woman create the illusion of the physical presence of a h (see fig. 4) Whitman was amongst the artists who utilized the illusor conjunction with the projection surface, to create seeming (Dixon, Digital Performance 90). This work illustrates the impact that a ne media work have when the projection surface and video conter carefully considered that complement one another

Fig. 4. Robert Whitman, 1964. Photo Credit: Howard Aglies

This section highlighted the necessity of experiment
different ways of using new media. The examples discuss
experimentation is crucial to the discovery of new method
works that were mentioned in this section indicate a histo
with new media. They demonstrate the in which could
used in order to convey meaning within the performance space
projection being utilized. Just as early practitioners were
bold in their explorations with new media, the same attitude should be
rekindled by current dance practitioners. By highlighting these selected
examples, this research proposes that current dance prac
experimentation with new media in a similar vein of and with
discovery demonstrated by the early practitioners. A return to this kind of

experimentation could lead to the movement away from large flat b surfaces being used for projection on contemporary dance works

1.1.3 New Media in South African Dance

In a South African context it appears that the video and predominant form of technological engagement that occur within performance works. This could possibly be attributed to t accessibility of tools needed to create new media works such as proje video cameras. Interactive media works, on the other hand, present a financial demand as they require specialized and therefore often expensiv technology in their creation.

There exists a history of South African dance practitioners who work with and explore the element of projection. Some of the South A choreographers who have created new dance works using Jeannette Ginslov, Jay Pather, Mthuzo Ndlaborative film maker Mocke van Veuren and dancer/choreographer Nelisiwe Xaba. The are well-known and visible within South Africa and their work internationally. It is important to mention that the observ the work of the practitioners are based on video footage of the therefore directed from a visual perspective rather than the expe live performance.

Jeannette Ginslov is a choreographer as well as scre[5]. Her early work with projection written in 1998 (Blood), which was performed by the State Theatre. In this work the stage is divided in ha the area where the projection takes place and secondly th dancers move. This work projects extra and incorporates extra elements

[5] A screendance choreographs and creates dance, specifically for film. The end product a dance film.

together with the six dancers, in order to pro-tray a work that was inspire
farm killing that took place in a town called Bosrus that y

Fig. 5. Written in 1998. Photo Credit: Author Unknown.

The shape that this work could be attributed to the period
which it was produced. This work made use of an overhead project
transparency sheets because projectors as available
today, were not available at the time of the work
made use of an overhead projector and transparency sheets. The images used

in the projections possessed a narrative quality in that th
elements of the narrative (see fig. 5), while took the form of a screen that occupied one half of the stage. Similar to the projection
include those in New Media Developments in the United State
such as the work of Pisa, specifically use of documentary footage
along the live performers, as well as the ONCE Group who used p
to offset the content of the written projection. Written projection example of
early use of projection in South African context.

An example of Ginsworth's work uses a live camera feed
is her work with First Physical Theatre Company Laughter
(2005). In this work the performer is spoke into a microphone a
happy, sad or traumatic event. This was done in front of a
and projected onto a screen behind the stage. All the rest of the
dancers danced in the space, physical response and interpre
or enact of what was being projected, with elements of the
reflect on their witness.

The use of the live feed zoom of the performers
magnifies the retelling of a traumatic event. Dual focus is cre
large screen and the performers in the work. The emphasis appear
be on the content of the stories being told. The feed is similar in
style to documentary. Visually, the large back projection
appears to overpower the movement. Although back projection was use
this work, the stories tend to be the magnified by the live ca
feed and the zooming in on the faces of the performers. I

focus was on the content of the live camera feed, and the alba emoting[6] in terms of the performers' unreading motions.

The two work's example of instances in which the driving force behind the work's thinking was the performers' recollection of traumatic events, is found in the story of a farm murder.

Ginslov has also collaborated with interactive media Stern. These works, which make use of media will be discussed in the section Interactive Media.

Choreographer, dancer and 2010 Standard Bank Young Winner, Mlu Zondi works with multimedia including video, text. His work titled Despotica (2009) was a performance installation in which he was clothed completely in white, including a white face mask. He had written the process of the Zimbabwe electronic leadership was projected onto his body and face area extending slightly past the area of his body. The squares of Despotica (2009) are created by the projector itself framed his body. Visually the manner in which the text was displayed on his body shifted and time (see fig. 6). At times a section of the text would expand and contract other times the projection would flip over like a page being turned book. Zondi's body along with the rectangular area around for projection.

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[6] Alba emoting refers to a somatic approach pattern of triggering emotion, develop emoting uses systematic breathing, body language and facial patterns in order to body (Alba emoting).

Fig. 6. Zondi, Dlus. Dlus. 2009. Photo Credit: Still from MoveSteam Interview with Jeanette Ginslov.

The manipulation of the video content also played a nature of this work. What was interesting about this work narrative and the extremum rather than the projected words interplayed with his moving body. What becomes more int work is the form of its projection takes the form of a choreogra installation. Zondi also compare to the experimentations conducted at the Judson Church as well as to the work of Nam June Paik. In an interview conducted with Jeannette Ginslov, Zondi provides reason for experimenting with new technology [rather] in the following: The body has its limits and technology is (Zondi, Interview). this

Mocke van Veuren and Nelisiwe Xaba began their col 2006 with They Look at Me and That's All They Think compiling the sound production of Veuren. van Veuren initially

began by composing and formatting the sound for Xaba s
as Black White? (2008) and Sakhozi says NON to the Xaba (2008 Xaba
Brings). Their early works are illustrat of a working history
between them as collaborators. Often collaborators maint
relationships and continue to work together as long as th
environment within the collaboration remain favourable.
collaborated on Uncles and Angels for the 2012 Dance Umbrella in
Johannesburg. This work explores the relationship betwee
projected body. van Veuren was responsible for the technical component
of the work. Xaba was responsible for the dance and choreography.
work produced by Xaba and van Veuren demonstrates a successful
collaboration between technology and choreography. Xaba was able to view
documentation of this work at the Film and New Media Co
place from 26-28 August 2011 in Cape Town, Xaba has projected
self acts as-performer (see fig. 7.1 and 7.2). She interacts with her
video self, exploring the notions of traditional and ritual,
controversial virginity testing.

The use of new media in her work further enhances the the
works which is the politics of the representation of the bl
(Sichel, Moving Into). The focus is not so much on the projectio
on her interaction with herself in order to portray a narrative

One of the reasons why performers and dancers work
technological elements such as video and projection is to
different dimension to their work. In the case of Uncles and Angles
technology allowed Xaba to perform with a projected version o
Similarly, Xaba s presence activated the technology. This work
as an example of the kind of symbiotic relationship between the c
and technological calls for inethics

Fig. 7.1. Nelisiwe Xaba, Unclaimed Angels: 2012 Dance Umbrella.
Photo Credit: Mack Magane.

Fig 7.2. Nelisiwe Xaba, Unclaimed Angels: Dance Umbrella 2012
Photo Credit: John Hogg.

All the works mentioned in this section highlight South African practitioners who utilize capabilities of video in order to create a relationship between the live performer and the projected image encouraged in the video. This relationship can either be contrasting or complimenting could be used to highlight the content of a work. At explain work the introduction content refers to the conceptual thread that runs through the work. Two examples of works by South African choreographers illustrate the use of new media when carefully considered, holds with in a local context. These works are examples of works in which a direct relationship between the projected image and the physical body.

1.1.4 New Media, Collaboration and the Collaborative Process

The concept of collaboration and the devised approach to the collaborative process will be introduced in this section. This section provides a brief explanation as to what the devised approach entails. This will then be discussed further in the section Interactive Media. The case studies of Mazarakis, Work in Chapters Two will be used to expand the notion of the collaborative process and illustrate how the devised approach could be regarded as advantageous in facilitating the simultaneous development of the technological and the choreographic.

Collaborative refers to more than merely placing individuals with different skills together. In terms of the collaborative process it is also important to bear in mind that the three creative processes plays a important role in the shape that a particular work will take. A Povall (A Little Technology, working) with technology in dance calls in the creative process. Povall states that dancers in order to use technology cannot rely on other words, the dance works cannot rely on the choreography (the steps) to make up for a lack of the technology.

Pova (A Little Technology) further explains that work dancing using technology need to be devised, a sentiment which is shared in the research here, it is necessary to elaborate on his statement by arguing terms of collaboration, the devised approach to working lends itself more to incorporation of technological elements.

The difference between a scripted work and a devised work is in the fact that a devised work does not have a common knowledge of the script to jump in a point (Bicât and Bald 7). With this in mind it is important to note that although no script per se exists in dance, the choreography can be thought of a physical script.

In a devised work the overriding concept of the work is beginning while the manner in which this concept manifests itself is through a process of trial and error (Bicât and Bald 7). In terms of dance this means that the choreographer may have idea of exploring a concept as a plan in memory for example, the shape the choreography will take in the interpretation of this idea from the outset. From the start of a pre-determined outcome members of the collaborative team engage in constant conversation with each other in order to discover the direction a work will take. This initial uncertainty is advantageous to the formation of a collaboration between the technology and the choreography. Contrary to the choreographer dictating what the technologic, the artist should devised approach to working allows the technological element to through the creative process.

The devised approach to work collaboration between all pe involved in the creation of the director, choreographer, performers, set designer and others (Bicât and Baldwin 6) allows for the input and creativity of the members of the influence the direction of the work (Bicât and Baldwin 6).

The devised approach to work creates a space for experimentati which the ideas and discoveries made during the rehearsal become essential to the formation of the work (Bicât and Baldwin 9). The environment of experimentation relates to the mentioned regarding media developments in the United States, the ability-to-site the attitude to experimentation is demonstrated in the work of such as Piscator, Judson Dance Theatre and Robert Whitm. The devised approach to collaboration creates a working environment which is disposed to experiment. This creates a way of working for which is the incorporation of choreography and technology.

The case study will be analyzed in order to indicate the pivotal role which the devised process plays in shaping the direction of a Flicker will also be used to demonstrate the possibilities that this approach to work creates in terms of the use of new media.

Conclusion

In the South African dance works mentioned, a large fla behind the performers is what is commonly used as the pr which mimics the square screen or frame (Stiller, 160). Ba discussed in the previous, was a way of using projection which had its origins in the implements of scenic devices in theatre.

Today, in terms of the projection surface, it is common that performers are positioned in the front of the projection surface, behind t thus mimicking a negatly use of projection as a scenic device. context of South African dance, and that a great care and attention are paid to the content and execution of the video in dance w new media. However, it would seem that little attention is paid to the projection surface. The projection surface is reduced in a piece to be a frame of video content. What is important is that the projection surface is able to contribute to the performance which is ready in new and its readers such as the size of the projection area, the kind of surfa and the kind could be used as well to enhance the readin which could potentially enhance the readin a work and its content as well as evoke particular image mind of the reader. This research is for precisely this experimentation with projection and projection surface. The argument this research seeks to raise is that attention should not only of the video, but also to the way it is shown in a projection surface.

The potential effect that the use of varying projection sur could have when thoughtfully integrated with the content of a c illustrated through the case of the Flicker

1.2 Interactive Media

This section will explain regarding what constitutes interactive media. The various types of interactivity as cl will be explained in addition to developments by key practitioners with interactivity and performance from an international context. include Merce Cunningham, William Forsythe, Bill T. Jone The OpenEnded Group. Such practitioners who have worked with interactive media will be discussed as well. These graphers such as Sabbagha, Jeanette Gilsaccoll as well as their laborations with interactive artist Nathaniel Stern. These examples cited in be regarded as studies and discussed in order to identify trends a developments within this medium and to create a framewo use and characteristics of media understood. It is important to understand that there is a vast range of interactive tec which can be used in a number of ways. This section however, addresses a some types of interactive technologies.

According to Birringer (Technology Performance 119) the various types of interactivity can be classified into the following:

1) Interactive Environment: make use of sensors or motion tracking real time outputs. Real time outputs mean that the performer s ac as a trigger for particular interactive environment.

2) Derived Environments: make use of motion capture, when from the dancer s bodies is captured as a separate and then re another form such as an animation.

3) Immersive Environment: use a virtual reality based and incorporate the by making use of devices in order to create the illusion of the user moving through a particular space.

4) Networked Environments: operate over long distances through tele[7] telerobotics or online environments. These allow users t interact with work via avatars, remote bodies, networks and rem

5) Mixed Reality Environments: environments in which both recorded audio or video material are used together with

This research will be focusing on interactive environ environments, networked environments and mixed reality environments.

As mentioned in the section entitled New Media, the new and interactive media make use of projection in which projection is used in respective form. The different illustrated below new media based works make use of pre or film that is projected another surface. With interactive media based w projection is used to display effects of the interactive tech on the physical body. The input of the physical body is mediated via digital means or computational processes which result terms digital output (Choreography 119). After the main difference between these two forms of projection is the aspect of time. Interactive media uses projection in order to play the effects of the technology in real-time, while new media uses projection in order to play pre-recorded video in relation to the performance

As mentioned in the section entitled New Media, increased experimentation and developments between technology an have been evident from the mid-six. The element of collaboration eme

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[7] Telepresence, or presence at a distance, is a term used in descriptions of the v environment technology to indicate the presence of a subject being in two places simultaneously (Causey

during this period, particularly the collaboration between technology. One of the earliest experiments with performa was entitled Nine Evenings: Theater and Engineering, and was sponsored by scientist Billy Klüver and Robert Rauschenburg in 1966 in New York (Birringer, Performance Technology 6). The significance of this event was that it brought together scientists, engineers and artists such performers and musicians (Dixon, Digital Performance 97).

These experiments with performance and technology direct relations between the bodies of the dancers and the interactive technology in the form of real-time interactions[8]. Two works from Nine Evenings that made use of choreography and interactive techno discussed below, are Variations V and Open Score. Variations V was a collaboration between David Tudor, Merce Cunningham and John Cage. For this work composition Cage were triggered by interactions of with the technology. The interactive technology employed in the work for photo-electric cells[9] which were used to trigger sound (Variations V). This worked in the following way: light were shone in the direction of the electric cell, and when the path between the photo-electric cell and the light was broken by movemen the compositions were triggered (Variations V). There were other sensors around the stage in the form of radio antennas. When the dancers came into close proximity with the compositions were triggered.

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[8] Real-time interactions are interactions where the performer's actions on the interactive performance environment can be seen immediately as they occur.

[9] Photo-electric cells are a type of light sensor. They can be programmed to trigger a cer to the presence of light or to darkness (Photoelectric cell).

The technology detected movements in the space, wh
triggered the compositions by Cage, thereby creating an a
dance (Dixon, Digital Performance 96). In contrast to new media, one of
key factors related to interactive technologies is the creation of an e
that is directly affected by the actions of the body. This results in
the creation of an interface between the body and the tec
(Mazaraki, Interview app. 18, p. 181)

Robert Rauschenberg's performance Open Score is another
example of a work from which made use of interactive media
elements. Open Score took place in a partially darkened space, w
hundred volunteers involved. The basis of this work was a
was turned into Open Score (Dance). The gestures made by the dancers
tracked by infrared cameras and projected onto screens. A
performance this work included a full size tennis court in
Frank Stella. Dancers played a match with professional tennis player M
Karanek. The tennis rackets they played with were design
wired so that they emitted sounds as the players played.
controlled the lighting and the video images (Digital Pr
Performance 97). In comparison to new media, the use of projec
reflection of the media, that is content that is controlled by the
physical action of the body.

These examples from Evening demonstrate the mechanism of
interactive technologies as well as the possibilities within
the performance environment. The significance of the Evening was that it
opened up avenues for communication and collaboration b
engineers individuals from both scientific and artistic background

Unpredictability is a characteristic of interactive works. Even though a certain number of digital reactions can be cannot predict at any time the digital which will occur. Burringer addresses this unpredictability to the way in which bodily movement produces data and the way in which engagement environment is open to unpredictable (After emergent state Choreography 118). The unpredictability in the context of inte in the manifestation of the work. Regarding how to use the technology may exist from the perspective, emerge through the development of the technology in relation to the physical not until the interactive artist, the choreographer and per with one another that a relationship between the body and be developed and establish. Unpredictability in the context of interac media influences the nature of the collaboration between choreography. It is for this reason that this factor is considered strongly in the creation of interactive media based on works. There w discussions related to the unpredictability analysis of the case studies in Chapters Two and Three.

In order to elaborate on the concept of unpredictability, Sarah Rubidge's Work Sensuous Geography (2003) will be used as an example. For Sensuous Geographies a choreographic environment was created in which the viewer was placed in. This role of the choreographic installation used tracking and. Thus the resultant choreography was created by the movement of the-participant as they engage with the work. There were four different offerings which the user could wear and tracking was used to trigger a different composition (Rubidge 373). The composer, who was present in the space shift and alter the compositions in real-time, at each person entered the space had a different experience. At any time during this work it was not possible to prove the result that the viewers

would have. As, there compositions constantly emerged participants and directions. The ways that digital output wo be in the form of Rubidge 373).

Sensuous Geographies mean which the concept unpredictable manifest itself. This environment example unpredictable because the audience s entry into th various compositions which differed each time

In terms of Bioringer s notion of unpredictability (Art Choreography 118) this research shows while interactive technology allows for the extension of possibilities, the performers to a certain extent are dep the technology. Interactive technology specifies parameters under which it can operate (Coniglio 4). The performers have to move in a c direction or within specific parameters in order to trigger from the technology. This was drawn through the descriptions of Variations and Open Score, in which the performers move in a specific path in order to trigger the interactive technology. This research does not suggest that the interactive technology be viewed as a hindr that performers understand the implications of the technology. The integration of interactive technology into performance cal have a dual focus on the physical body and the technolog between the choreographic elements and the interactive t in that a balance needs to be reached between activating the the choreography, and that these aspects work collectively to s content and intention of a work. Complex theis integration of choreography and interactive technology are decisions explained in greater detail through the examination of the study to Coming. To

Although technology can be programmed to exhibit a particular reaction, the aspect of unpredictability is located in the relation between the interactive technology and the choreographic performance body. As explained through the theories of Bicât and Baldwin in Media, the process of improvisation involved in the devis creative work provides a way of negotiating between these parameter because improvisation provides a space for experimentati Richard Povall, the creative process involving the collaboration choreography and technology requires a (Art of Technology) experimental approach to work. In the section, the devised approach was proposed as an approach to negotiating the parameters of the technology. This section drew attention to the fact that approach creating works itself to experimentation through the process of improvisation.

The objective of this research is to emphasize the s experimentation as a process which is crucial to the development of int media based works. Povall further explains that during th technology and the choreography need to be developing a in order to enable an ongoing conversation between the two f (Art of Technology)

The technological parameters influence and shape th movement gesture or choreographic language will possible that the performer who has to work within technological parameters positive results in terms of his/her performance. The performance choreographic on the technological could be a new movement possibilit Evidence of this is in the work of Sita Poppat and Scott Palm authors examine the interactive objective relation to choreography using studies. The first case study collaborative between Performance Robotics Research Leeds and Amelia Ziser

which took place in December 2003. At the start of improvisational proces
the dancer was asked to interpret the movement of the ro
embodiment exercise (and Paloma Grosso). Her range
of movements was limited to those of the robot. The end result o
collaboration was the creation of new movement possibilit
the dancer was also able to extend her movement capabili
authors, collaboration holds the possibility of producing som
that neither of them could ve done alone (Pompa and Pa
Sprites 417.)

Due to the predictability of a close relationship between
the choreographer, performers and the technology has to
interactive artist and the choreographer need to establish
relationship in which an understanding of the mechanisms
collaborators working process is developed.

1.2.1 The Development of Friendly Interactive Media Technologies

The release of Max/MSP during the nineties made software
use easily accessible and user-friendly because it
does not require the use of computer programming. Max/MSP a
programme which allows for the control of audio and video within
interactive environments by means of symbolic called obje
Performance 195). This allows for greater manipulation of ele
video in relation to the physical body.

Pioneers in the field of real-time software are Mark
Coniglio and Dawn Stoppiello of Troika Ranch Dance Company.
What is significant about these collaborators is that they

dances well as a technological perspective; with Stoppielo as a choreographer and Coniglio as the interactive developer. working processes that led to the creation of interactive s MidiDance and Isadora

Coniglio developed MidiDance in 1989. This is a wearable hardw sensing system that uses flex sensors which are powered microcomputer worn on the Dixon, Digital Performance (1997). This enables signals, based on the degree of flex, to be sent and interp via computer. This data trigger various outputs such as live sound or Dixon, Digital Performance (1997). Troika Ranch's work The Chemical Wedding of Rose Kreutz (2001) explores the idea of between computers and human bodies, using MidiDance to activate and mutate video projections (Dixon, Digital Performance 2005).

Coniglio, in collaboration with Stoppielo, developed Software Isadora as a programme similar in Max to Max. In comparison though, Isadora is affordable and more user-friendly for choreographers du the fact that it evolved over time and BETA testers were choreographers (Dixon, Digital Performance 1996). Troika Ranch's 16 Revolutions (2006) used to control and manipulate graphic projections (Dixon, Digital Performance 1998) (see fig. 8)

Troika Ranch Dance is still active today. They create which incorporate a wide variety of digital and interacting from the manipulation of projection of interactive surfaces (Dixon, Digital Performance 1997-98).

Fig. 8. Troika Ranch, [R]evolution, 2006 Photo Credit: Author Unknow

Isadora and Max/MSP programmes can be used in interactive media works. The development-friendly interactive media software in the United States has made this medium more accessible to choreographers, as this extension enabled choreographers to be ac involved with the technology.

1.2.2 Collaboration

The process of collaboration is particularly important which make use of interactive media. Choreographers and the perfo develop an understanding of and a familiarity with the int as well as the conditions under which to be reached (Royall A Little Technology). Since technology has parameters under wh to operate, there may be a specific path or part of the performance which the dancers need to move in to deactivate the interactive techn

These parameters, in conjunction with the unpredictable interactive nature of media, make experimentation and improvisation key to the emergence of the final work.

Similarly, the interactive artist needs to be sensitive to t body and its relationship to the performance area. There conversation between the two forms, the choreographic structure and t interactive technology, in order to establish a link between the dancer s body and the performance area. Accordingly, Matrix Concepts (4):

> &While the number of parameters that a performer ca might be limited, the range of those manipulations m enough to allow the performer to place her or her personal int stamp on the material.

In light of what was mentioned above, Concepts in collaboratio statement implies that the parameters of the technology should be they do not restrict the performer's mobility. The interactiv technology should also provide room for the performers to highlights and supports what was said in section 1.1 New Media experimentation and improvisation being necessary in the using interactive technology.

Technology could also be a partner with a partner with whom the performer is engaged in a process of discovery. Broadhur technology as an instrument to which the body adapts and relationship between the interactive technology and the choreog

likened to a contact improvisation[10]. The technological and the physical body could be thought of as one another in a contact improvisation. One element presents its and the other party responds, creating a mutually beneficial relationship. Thi characteristics of contact improvisation in high-tech choreographer dancer s relationship with the interactive technology shou contact improvisation. Though it is possible, with a, for one to have a particular intention, it is generally only through a and working with technology that one is made aware of the possibilities and constraints of one s intention.

Technology as well as parameters are able to influence choreographic language. This is relevant to this research and demonstrated in the analysis of the case studies, which w manner in which technology influences the direction of the collaborative process, a significant role in the way the work emerges (Birringer Choreography 1.18).

The quality of the relationship between the technolo choreographic needs to be such that neither one overpowers th other. Richard Pos describes this: The audience should be absorbed in the performance technology, or the-tree whiz effects (A. Little Technology). The collaboration between the respective forms needs to take the form of an alliance, in order that the integration of the two forms brings strength to the collabo

[10] Contact improvisation is a framework for an improvised duet dance. Since it is investigation of weight, touch, and communication, it is one of the dancing program (CQ Contact).

Richard Povall stresses the necessity of time within between choreographic and technological forms. Time is required for t to develop, and for the choreographers to become familia (A Little Technology).

Time also needs to be provided for successful integration of these aspects with the essence of the choreographic work. Conic (3) stresses the importance of the performer's room to improvise with interactive systems and its necessary works. This is necessary because making use of interactive media in contrast to new media to technical challenges and difficulties such as the structure venue. For example, it is possible that the placement of the technology m affected by the shape of the performance venue or the ac the type of interactive technology being used. It is therefore important that rehearsals take place in the performance venue with technology. Of course, it is also essential that allowances are rehearsal time with the technology as a promotive and, in its complete stage, (Povall A Little Technology).

Time within the collaborative process allows for the cohesive relationship between the collaborators, the relationship between the technology and the choreography. F relationship to do flourish, it is important that the existence to learning, growth and development the collaborators (Povall Little Technology).

In section 1.4, New Media, it was proposed that the devised to working lends itself to the creation of dance works maki Reference is made to the devised working because it to

particular creative process which necessitates exploration and allows for conversation and improvisation between the collabora Baldwin 9). With a devised approach to working, the concept provided by the director choreographer provides the starting point and impetus from w the collaborators work (Baldwin and Bicât 7). With creative process there a concept regarding what shape the work should take. Rather, the development of the work depends on wha and Bicât (9) describe as and chance discovered that occur in rehearsal. It is for this reason that working in a devised way first. However, once the direction of the work has been establi a degree of control in the hopes that it can be created (Baldwin a Bicât 9).

1.2.3 Collaboration and the Performance Environment

Interactive technology creates an environment to whi body responds. Like the technology responds to the body. (After Cho 11 8) Choreography views the body as a vital, which is released through the actions of the body. For choreograph taken and mediated using interactive technologies. Exper the mediation of bodily data are evident the collaborative work betwee OpenEnded Group and early dance practitioners, such as Bill T. Jones and Wilkinson Forsythe. These experimentations involved th representation of the body through animation, thus creati environment. The effect of the derived environment was that the movement (data) from the performer s bodies was cap represented onscreen in the form of animated lines that a form. This will be used in greater detail below.

The OpenEnded Group refers to a collective of media artists con of Paul Kaiser, Marc Downie and Shelley Eshkar. The four Kaiser began experimenting with computer animation technic nineties (The OpenEnded Group). They experimented with representative of the body. For this project, Eshkar and Kaiser worked and collaborated with choreographers William Forsythe, Bill T. Jones and Merce Cunningham (The OpenEnded Group) and Kaiser's collaboration with Merce Cunningham in 1999 and Bill T. Jones on Ghostcatching will be discussed in detail below

In Bipedal and Ghostcatching, sensors were attached to key parts body and used to trace the momentum of the dancing body, whi stored on a computer. Extensive experimentation was conducted by Kaiser and Eshkar in order to determine the form that the dancing body should ta This resulted in a scribbled web which was characteristic of these two works (The OpenEnded Group).

In Bipedal, the digitally mediated bodies of the dancers w onto a translucent screen which contrasted and enhanced the on presence of the live dancers (Broadhurst 1999).

Ghostcatching represented Jones dancing body using th aesthetic, which abstracted the human form (see Figure 9). The abstraction was such a nature that one was able to distinguish the animation as of the human form. A poem written and recited by Jones formed t of the work (The OpenEnded Group). In Bipedal, no comparison to Ghostcatching was represented solely through the interactive d technology; he was not present on stage. What this means is that the movement of Jones body was represented digitally and p medium of the technology.

Fig. 9. Bill T. Jones, Gnosstcatching, 1999. Photo credit: Author Unknown. Top to Bottom: The transition from the body to the representation of the human form using line.

The two works demonstrate their interactive technology could be used to represent the human form. Two examples of the manner in which information from the body represented through the technology.

The unpredictability of these works is the shape that the representation of the physical body would take. Eshkar and Kaiser created

form which alluded to the human body without directly mimic form. This point is significant because it illustrates not o the technological artists, but also their sensitivity to the representation of the human form.

The impact of collaborations between The Open Ended Group and these practitioners was that they presented new ways for the repr the dancing and performing body. The momentum from the body could be captured and represented in another form.

The Bill T. Jones/Annie Zane Dance Company which was formed with Zane in 1984 to make work that experiments with inte and digital technology. William Forsythe also continues his experim with interactive and digital media. Forsythe's most recent example, since 2006, is in collaboration with Ohio State University's Ad for Arts and Design. A program allows for the visualizatio of dance from various (perspective and S.Dawa 1 3 2) from the dancers' body is used to explore new ways of interpreting the structure of the choreography. The dancers' bodies as they moved in the performance were interpreted by geologists and arch and represented visually. For example, the geologist interpreted the sh made by the dancers as the removed and represented them as a moving geographical landscape. This paper relates to Birringer's concept of c which captured from the body and represented in another f collaboration of experts from different disciplines, it was possible for from the dancers' bodies to be represented in ways which extended beyond the realm of dance performance. This work points to understanding of danc and the manner in which it is able to appear to relate forms such as architecture and geology

A mind shift and a new perspective are needed in what approaching the collaboration between dance and technology is necessary that there is an openness to experimenting with possibilities. This was illustrated through the example of William Forsythe's work in which the bodies of performers was interpreted and represented through as geology and architecture which would not usually associate dance. It is also important that they be viewed as a collaborator and that the relationship between the technological artist, the and performers is one of equality in which their input is equal attention within the collaboration.

1.2.4 Interactive Media in South African Dance

A history of use of interactive media in South Africa is not as developed as in the United States, and the experimentation with this form is not as prevalent either. Currently, it has extended to countries such as China, Japan, Germany and Europe.

To date, there are been South African dance practitioners Mazarakis who have worked with interactivity. The collaborator in the area of South African dance works interactive artist Nathaniel Stern, who was in New York. He was one of the first people to use of interactive media performance in South Africa (Mazarakis, Interview app. 8.1). Stern's first collaborations were with chor PJ Sabbagha and The Forgotten Theatre. This was also by his work with Jeanette Ginsburg. These South African choreographers u interactive media in some cases interactive media in combination with new media.

The analysis of these works was based on written reviews descriptions sourced from Stern's website, which were for the discussions of his collaboration with the Forgotten Angle Theatre. For Stern's collaboration with Ginsto, I was able to access a video exce this work from her website, which enabled me to discuss their collabor aspects of the work in greater detail.

An in-depth interrogation of the possibilities of working with interactive technology conducted through analysis of Mazarakis work Coming, Two which makes use of interactive me elements.

Sabbagha and Stern collaborated from 2001 to 2005. This collaboration saw the production of Double Room (2001), There's no Room in this Bed (2003) and Petra (2005). Double Room (2001) was a work created PJ Sabbagha and The Forgotten Angle Theatre Collabora which incorporated animation and interactive video by Stern as a poetry. This was used to explore the subject of approaching death HIV/Aids and the experiences by protagonist, Daniel (Sinclair Circle).

Petra (2005) made use of textured and animated background together with a live dissection of elements combination with the choreography and design, were used to explore HIV/Aids and its eff relationships, (Petra Multimedia).

No comprehensive description of these works was available and I therefore relied on three reviews which indicated that the tech choreography were sensitive to the movements of the performers

performance space, thus demonstrating the relationship between technological and the choreographic.

Ginslov and Stern collaborated on a work entitled Elicit (2001). This work was an extension of Stern's work entitled Elicit (2001). The interaction involved a responsive screen text which emerged in response to the pace of a person passing by the text work. The text reacted according to the pace of the body movement of the passer by. The text is actually part of a passage from a specif person passed by quickly the text, making it difficult for the viewer to decipher (Stern, Elicit and Enlist). This encouraged viewers to ent the space, and in so doing added to the work by creating stuttering text (Stern, Elicit and Enlist). This work addresses the notio unpredictability and mentioned earlier in this chapter. The control o this work is the fact that the conditions of the interaction were by Stern. The unpredictability of the work is located in the experience of the viewer as their engagement with the work triggers varied responses from technology.

Fig. 10. Jeanette Ginslov, Elicit/Entraced Photo Credit: Author Unknown

The collaborative aspects of this work trained body to move in the space in the (Stern, Elicit and En/Trace). The pace and nature of Ginslov's movement in which the text moved (see fig. A10) intriguing aspect of this work was the r which the interactive technology allowed the text; it was almost as if the text was reacting to (Stern, Elicit and En/Trace). Adynamic relationship between the physical body and the interaction of the Texts demonstrated the relationship with technology for in this research, which there is interplay between the technology and the choreog

Conclusion

The use of interactive media technology in performanc
a new performance space and calls for a new approach t
the creative process. Discussion highlight
in which the devised approach working could be used to approach and
navigate the complexities of using interactive media in da
attitude of the choreographer, performers and the interactive
one of openness and a willingness to experiment. This
this new collaborative environment is the main
which they are aiming to create.

Merely grouping technology and choreography together in
not qualify the work as a collaboration, and is crucial that the two mediums
are involved in a dialogue with one another. It is the perform
necessary that there exists a relationship between the technology a
the choreography and that either element overpowers the other.
of collaborative relationship will be described in relation
the upcoming chapters.

Case Studies Chapters Two and Three

The case studies will be preface by a brief description of Mazarakis work with new and interactive media in order to highlight the development in Mazarakis style of working with technology. This has allowed process and collaborative relationships to evolve.

Mazarakis exposure to technology in dance to performance, her involvement in Pg 1 Stabbing Jaa production which involved collaborations with interactive artist Nathaniel Stevens (Mazarakis, Interview app. E p. 81). These works were discussed in Section 2 Interactive Media. It was Mazarakis involvement in these works that sparked her interest in new media (Mazarakis, Interview app. E p. 81). Mazarakis first experience of working with interactive media in Coming, Two which is the first case study to be analyzed in this area (Mazarakis, Interview app. E p. 181). Therefore, Mazarakis created another interactive work (Fleck) (2010), in collaboration with interactive artist Tega Brittwell, Coming. To

The works produced by Mazarakis made use of new media prior to Flicker (2011), the second case study, Elevation (2010) and Smoke and Mirrors (2011). When dealing with the second case study, it is important to bear in mind that the result of Mazarakis experience in working with new and interactive media. Therefore, Flicker should be seen as a reflection of Mazarakis growth and development with new media form

Chapter Two

Case Study: Only Coming To

This section provides in-depth examination of Athena Mazara work entitled Coming To (2007). This work was selected because it of interactive media elements. A brief overview will and desc be provided followed by a discussion of specific instances of interactive media in relation to the content of the work ar the interactive media elements. The creative process will particularly turn the collaborative process. An examination study will aim to shed light on the process and the manner in which this influenced the integration of technology, choreo content. This study seeks to uncover the involved within the collaborative process and in which the relationship between the technological and the choreographic. The que study seeks to address and relate how a cohesive relationsh created between these elements.

Coming To: Overview and Description

Coming To was created as a performance which formed the practical component of Mazarakis Degree in Dramatic Art (Mazarakis, Interview app.). This is significant and worth mentioning because the creative vision for this work was guided by Mazarakis. Mazarakis co with interactive artist Tegan Bristow and designer Naomi discussions regarding Coming To that follow are based on a video rec the performance which was viewed. A brief description of the work will b

as an introduction and a-depth discussion will follow in the secti
Interactive Elements.

Coming Takes use of elements of new and interactiv
The focus of this research, will be the interactive elements
the work are combined with projected text spoken by
Mazarakis.

The work begins on an empty stage is only the
manneq-like figure which embodies the physicality of Mazarakis
grandmother. Adjacent to this figure is the projected text
the work and explaining that the work is a reconstruction of
her grandmother s narrative.

Mazarakis appears on stage and that she is unable to spea
However, as soon as she begins slapping parts of her body, s
bouzouki[11] are triggered, through a sound activation. The work
continues with excerpts of Mazarakis grandmother s narr
movement and spoken text performed by Mazarakis. This
enables Mazarakis to express a dialogue between her grandm
and her own (Mazarakis, 1999). The work continues to trayal of t
meeting between Mazarakis grandmother and grandfather which
represented by a duet between two miniature (van puppet head
Niekerk, Interview 07). The movement of the puppets is cont
Mazarakis, and through her movement the puppets
meaning Mazarakis movement with the puppets combined wi
assisted in the portrayal of the narrative.

[11] A stringed Greek instrument, similar to a small guitar. (Mazarakis, Interview 07, p. 184)

This continues a section which uses the motif of mapping. Mapping is a concept that runs through this work both orthographically and visually. In this section of the work, in order to depict the journey of Mazarakis grandmother, Emi, South Africa. Mazarakis maps points on her body through movement and extends into projection of a moving map which alludes to distance and of mapping continues to Mazarakis body via motion track to map and trace parts of her grandmother s journey to So Mazarakis silhouette[12] becomes filled with imagery of the moving map.

This continues a section of the work in which Mazarakis reminisc about qualities of her grandmother, through physical actio Her grandmother s actions and sect through the action of Mazarakis kneading bread in sugar, recalling her grandmother baking and recipes. The memory is magnified through a li performing this action.[13] The Syrtos is depicted through the use of props through Mazarakis body. The significance of the Syrtos is in component of Greek culture, and Mazarakis to explore both cultural and personal memory. The miniature puppet heads, as the mann well as the bread dough prop which play a role in the progression of the narrative.

Mazarakis silhouette once again, but this time it is fil with old cine footage of her with her grandmother. Tody Mazarakis also to contain parts of the narrative silhouette. Mazarakis then

[12] Mazarakis silhouette was created through a motion tracking device and projecti real time effects of this interaction.

[13] A traditional Greek dance, performed at wedding celebratory events, which in a circle and moving backwards and forward. This dance is, so the last dance, that the women of Souli danced before flinging to escape their advancing Ottoman enemies, who had slain all the men of the village (Mazarakis, 1990).

physically map the performance space which potatoes stage from above level. The potatoes represent a mental Mazarakis grandmother to Mazarakis, Interview 190 (Mazarakis, Interview 190). Mazarakis also uses these potatoes to map the own narrative in performance space.

Footage of Mazarakis grandmother is projected onto the wall performance space. Mazarakis then is insert herself into this foo her white silhouette, created using motion stacking. This allo revisit a moment in history through her appearance as a w video footage of herself and her grandmother, Mazarakis tells her grandmother s story through the eyes of the adult self.

The work ends with Mazarakis triggering a combinati images as well as the images of her grandmother via a sound act short claps.

The final image of Mazarakis sole silhouette with proj consisting of comments that conclude the narrative. This Mazarakis silhouette occupies its own space

The structure of this work and the progression of the performance space are based with the aim of the use of interactive media elements to enhance narrative. Specific of interactive media in this case include the use of sound, projected texts, mapping, film and the silhouette.

Interactive Elements: Interaction in Relation to Content

In dance work which use interactive media, the key focus is creation of an environment, the way in which the body res environment as well as the way in which the interactive e to the body. Interactive environments as defined by Birringer w discussed in section 2 Interactive Media. Coming to Tom, could be categorized as a work which makes use of derived, interactive and mixed re environments.

Interactive environments of a motion sensing or motion tracking, in order to trigger output as (Birringer, Performance Technology 119). This means that the performer s movements trigger actions or reactions in the interactive environment, the effect of which can be seen immediately-time. The real sound activation used at the begi Coming to Tom provides an example of a real-time interaction. Mazarakis star front of a microphone and hear a space and body; the clapping slapping sounds trigger the sound of a bouzouki. The effect of t appear as if Mazarakis is making music with the rest of the body (Ma app. E 184). Technically this was achieved in a computer pr Max/MSP, using a technique involved frequency analysis (Bristow Interview app. F 198). Bristow assigned each frequency which resulted from the slaps on specific body parts to a bouzouki (Bristow Interview app. F p. 198).

Physically engaging the body through the body as a site where information is used in the concept of the body holding (After Choreography Mazarakis) is choreographic intention was to explore the relationship b

memory (Mazarakis, Body 81). The sound activations allow the body to communicate through the medium of the interactive technology action of hitting the body serves as an introduction to the body carrying and storing a rich information (Mazarakis, Body 83). Throughout this work the interactive technology and the c together and enhance the portrayal of the narrative.

In this work a recurring motif is the likening the body to a map (Mazarakis, Body 82). Mazarakis also uses movement[14] vocabulary which identifies parts of her body as landmark destinations, story (Mazarakis, Body 83). This continues into a video projection map behind her with Mazarakis physical body (see fig. 11). The projection of the moving map reflects onto Mazar unifies her body with the projected image. The movement map in conjunction with the movement of Mazarakis body feeling of being on the journey. The unification of Mazarakis body with projected image of the map alludes to Mazarakis grandmother s physical/personal journey which is to be interwoven with Mazarakis journey/story.

All the elements are used to excavate the grandmother s through the body.

[14] Movement that makes use of everyday gesture, and stylizes them, to create a new choreogr that differs from movement that is rooted in technical steps (Banes 99).

Fig 11. Athena Mazarakis, Toronto, June 2007.
Photo credit: Christo Doherty

Mazarakis uses potatoes to map the spell as well as the trajectory of a journey (Mazarakis, Interview a-p.1.1). The potatoes are representative of significant events in Mazarakis life (Brisbane 2017, 118). As each potato is placed on the stage, Bris notes, the individual components of a Flash animation, which correspond to each potato, Interview a-p.2.3). Each potato is represented by a yellow circle in animation, which appears as each potato is placed in the stage space (see 12).

The animation is completed with the circles forming a circle. In the animation, these circles are joined in one another by lines, until the space is filled with lines. These instances of mapping illus presence of a visual and conceptual through the whole work. This conceptual metaphor is the framework for the content and th technology as well. The concept of mapping allows a link between the content, choreography and technology and the work. This example o the integrated approach to working with technology which is research

In terms of the various examples of environments discu in Chapter One, Coming To could be zero as an example of derived environment. Derived environments use in order to capture information from bodies or objects which is represented in another form such as an animation (Bris in Technology Patrick Mazarakis, Interview a-p.1.9). In Coming To, this was achieved through motion tracking by Bris in order to create Mazarakis silhouette.

Fig 12. Athena Mazarakis, Tune, 2007. Cranking Jun, Nov. 2007.
Photo credit: Christo Doherty

Mazarakis silhouette becomes a message and a metaphor. The silhouette is used in various ways and its significance wi discussions that follow.

Bristow uses the technique of motion capture and motion capture Mazarakis body (Bristow, Interview 1, 2012). This is achieved by means of Max/MSP, which works due to the fact that camera acts as a sensor to feed information about the bo program (Bristow, Interview 1, 2012). This information from the body or dancing Bristow (After Choreography 1) is used to represent Mazarakis silhouette in various ways. The silh create both visual and conceptual connections between Mazarakis silhouette to the video and to the meaning of the word dark. Bristow (2012) links

Bristow then stubs the silhouette and makes it white silhouette embedded into the video footage of Mazarakis and grandmother (13). This enables Mazarakis to digitally interact wi grandmother as well as events from her childhood. According to Bristow, this was done because it was more of a nostalgic thing to put the white silhouette into a historical form, she s not really there ar be there but they was about connecting (Bristow, Interview app. F p. 203).

Mazarakis white silhouette provides a strong contra video footage, which further emphasises that Mazarakis is -placing herself in history; inserting herself into an interactive path and a Mazarakis places herself in her grandmother s blanket to travel back in time through the medium of the interactive techno Mazarakis-view to her story from a different perspective, refl period and interact with her grandmother through the eyes o

It is the interactive technology possibilities - to re enact the past. Mazarakis body and movement also activate the the space. Mazarakis theoreography should only be held by the technology but actually in relations (Mazarakis, Interview app.) Her focus on the excavation of embodied me (Mazarakis, 78). The interactive technology together Mazarakis movement vocabulary enables a deeper engagement with h grandmother s story as well as enables a layered reading of this work.

Fig.13. Athena Mazarakis, June 2007. 27.
Photo credit: Christo Doherty.

Coming to the idea of motion capture and different ways. These include the use of a webcam-as-presentation of the action of mapping. The ration of movement in the manner in which Bristow uses Flash animation to represent Mazarak on stage action of mapping the performance space with th

The webcam used by Bristow to capture Mazarakis silh is used in conjunction with pre-recorded video material from Mazaraki childhood. The pre-recorded audio and visual material in this wo of the bouzouki and the video footage from Mazarakis ch In terms of Biofinger s definitions of interactive environments Coming to therefore also be categorized as an example reality environment. This is because both interactive as well as derived environments are present in this work and together with live and pre-recorded audio and visual material.

The interactive technology could not have worked wi of Mazarakis body. Similarly, the threads of the work cou expressed had it not been for the presence of the technol interactions, created by Bristow. This case study thus illustrates the n between the technology and the choreography. In further i in which synergy could be created through the close relationship b choreography technology. The interactive technology allow Mazarakis to have a mediated version of herself to play with; another collaborat performer through the technology (Mazarakis 12). Interview a

This is demonstration of a kind of approach to working with technology called for in research. That is, an approach in which technology is not used merely for effect on both which

technology and the choreography each and complement each enhance the content and action of the work.

Although this section does not specifically deal with the projec image, interactive environments inherently make in order use of p display the real time effects of the technology. Therefore, a relationship exists between the live body and the projected image. It is therefore necessary briefly to discuss some authors who deal with the subject of the live body in relation to the projected image could be pre-editing in sections coming. The principal examples of these authors and th respective theories are Causey's Matthew concept of technology and t theatre, Steve Dixon (Digital Performance 2.4.1-4.4) and his concept of the digital double as well as segments of Greg Giesekam's Working Stanging the Screen (2007).

Causey (17) addresses what the double, which he describes as the instance in which a live actor [performer] confronts h mediated other through the technologies of reproduction examples of particular works. Working, The presence of Mazarakis do is essential to the development of the narrative use of the work. Mazarakis should be viewed as essential to both the con visual development of the work.

Dixon (Digital Performance 2.4.4) elaborates on this and divides concept of the digital double into four categories; the reflection, the spiritual emanation and the manipulation. Dixon elaborates on these terms by referring extensively to the theatre and it is Double well as writings related to this research. This research focuses on his cate of the digital double, with this work regarding the psych

not relevant to the context and structure of the reflection refers to the reflection of the performer being present in the refers to a dark side of a character or a portrayal of their inn Spiritual emanation refers to the portrayal of a spiritual or supernatural being such as ghosts, astral beings, out-of-body experiences and soul projections. The manipulable mannequin refers to the idea of the puppet leading to the online avatar, which can be con actions of the user. Coming to Coming, it is possible to identify reflection, the spiritual being manipulable. The reflection presents itself through the childhood footage o through her silhouette through motion capture technology. silhouette could also be regarded as a spiritual emanation because mentioned, their interactive technology allows her silhouet back in time and insert herself back into the childhood. Dixon's categories are limiting as they are somewhat subjec interpretation of the viewer. The categories which Dixon defines have characteristics, particularly the alter-spiritual emanation, an work may not clearly fit into Dixon's descriptions. concept of the digital double does provide an entry point of the relationship between the live body and the projecte

Greg Giesekam's assessment of the relationship between the liv and film within a theatrical context is also applicable. In his description of the use of film in 24 hours, Giesekam was used for the following reasons: to expand spatially a temporally, to indicate a passage of time, to suggest subjective experience of the onstage characters and to bring the outside world into the wor theatre. All of these elements are applicable to the use o Coming. The film allows Mazarakis to interact with her childhood mediated live body with the film of her childhood self. In re passage of time she allows communicate with events of another

through her silhouette. In addition, film of the moving map was used to indicate the passage of time of the work. The film also allow to recall her memory of her grandmother; her subjective e intermingled with her own memory. Furthermore, the element of film is not merely displayed; it is mediated through the interactive technology.

In light of this discussion of the relationship between the projected image, the area used for projection in the main works is also important, particularly the size of the projection area and i the physical body. Widely, the projection area is such that it d overpower Mazarakis. This can be seen in the instance when maps the stage area with potatoes as well as the instance silhouette in the cine footage of her. As with her grandmother earlier, this aspect of projection is specific to media works. The size of the projection area also plays a role in the representation the real time effects of the technology.

Collaboration and Collaborative Processing: To

The creative process involved in Coming To employed the devised methodology of working. As explained in the previous Approach to working involves no set script as the creative process is driven by an concept which develops over time (Bicât and Baldwin, The Coming, 7). In overall concept of the work was to uncover the narrative o Mazarakis grandmother. It was through experimentation a the connection between the choreography and the interact emerged.

Due to the unpredictable nature of the creative process the choreographer, performers and collaborators process of discovery which leaves the work open to a num

Improvisation was important in the creation and deve Coming; it allowed for discoveries to be made during the rehearsa Prior to the improvisation sessions Mazarakis discussed t the theme of her work and possibilities with Bristow and v improvisation sessions were held with each of them were structured differently (Interview 18). The improvisations with vanessa Niekerk were improvisations which the rehearsal space is mapped or sculpted through ob Mazarakis, one starts to look at the relationship and try to understand what is emerging through Mazarakis, Interview app. E p 18). Commenting on the continued conversation, van Niekerk indicates, I think she would give an idea and I would give an id and then I would also like quickly cut up objects and then experiment and then see how she could use in. Sitting was try thing (van Niekerk, Interview 20). app. G p.

Mazarakis was open and willing to allow possibilities to eme experimentation as this involved kind of balance between play and improvisation which also involved Mazarakis giving van particular images that she wanted (Mazarakis, Interview app. E 18). The nature of the relationship between Mazaraki Niekerk was one of constant conversation and improvisation emergence of creative solutions. This relationship suppor the importance of improvisation to the creative process that allowed possibilities to emerge

The collaborative relationship between Mazarakis an in that Mazarakis was unaware of the possibilities of inte the time (Mazarakis, Interview 18). Mazarakis describes Bristow input as very significant (Mazarakis, Interview 15). Their working relationship involved during which Mazarakis would explain the kind of imagery he was interested in, and would love to play with idea of making music out of (Mazarakis, Interview 14). This ultimately the sound activation with the sounds of th came about. Bristow was able to take Mazarakis ideas and translate them the medium of interactive technology. Bristow also create form of prototypes for Mazarakis to try out, and improvise Interview app. F p. 1 9.4). These prototypes allowed Mazarakis to simultaneously work with the school as a hereditary interactive technology. This is the kind of experimental approach to and technology discussed by Richard Powell (A Little Technology); an approach in which the technology developed alongside the elements of the Collaboration between Mazarakis and Bristow was a learn of them. This collaboration allowed them to produce, different that neither of them could ve (Pompeo at an and Dalmeir with Sprites 4.17).

This experience Bristow with provided insight into the working environment of performance allowed Mazarakis to gain ins into interactive technology and its potential in the collaboration did not only result in a product, it was also a learning experience for both of them

The experience allowed Mazarakis to create meaning the choreography, but also theatrically in other ways [by] engaging with the technology (Mazarakis, Interview 19). For Mazarakis

technology became another collaborator, a comprovisations (Mazarakis, Interview 192, app. E p.

It is also worth mentioning that Mazarakis had a kee interactive technology equally subsequently allowed it to influence the development of the work as a whole. This reflects Mazara technology as a collaborator (Mazarakis, Interview 192, app. E p. describes her experience of working with the technology as follows:

> & what s always kind of enlightening is to see how oth idea and image that you have and translate it through and then to come back to your own medium and then to resonates a what kind of relationship found that that constantly pushed my own excavation, my own interrog doing by having to engage through the (Mazarakis, Interview app. E 191

In Chapter One, a need expressed for a new approach in choreographic work involved with the incorporated technological elements. Coming To Presents a mutually beneficial with the collaboration collaborators were able to learn from one, another, and to be made regarding processes, possibilities and new ways of working the success of their initial collaborative experience, Mazarakis and Bristow continue to collaborate with one another

Coming To illustrates successful integration of the technological and the choreographic. The movement of Mazarakis body tri interactive technology will enhanced the content and the re of this work. The concept of mapping also extended to th technology inhabited the performance space. The spatial orientation

as the mapping was both functional and related to the readi
The technology, through its placement, mapped areas of
Mazarakis in the same way that Mazarakis mapped her own b
movement and gesture. Similarly, the technological
components were to be placed was demarcated and mapp
(Bristow, Interview 1, p. 200). Fr. Trigger the motion trackin
devices and the sound activation, Mazarakis had to be positioned or h
move within a certain radius of the technology. This
Mazarakis movement was an interface started defining th
organisation of movement and space (Mazarakis, Interview 1, p. 187). E p.
Mazarakis movement and spatial orientation had to be in
relationship with the technology, and this allowed for a true collaborati
between the technological and the choreographic.

The mobility of the technology in the space also
of choreography itself. The interactive technology
mobile through its placement on wheels and the movable stan
dancing body is in a state of constant change, the mobilit
the space creates a constant shifting environment, an environmen
In this way the interactive technology was conversation
with the performer s body. This was made possible by Bri
presence on stage. Bristow was not only in control o
technology but also acted as a performer with Mazarakis,
through her control of the interactive performance space
Thus a performative relationship was created in that both
Mazarakis had to an awareness of one performance

The nature of the collaborative environment[15] affects the way in which a work emerges. The director s attitude to the collaborati working conditions of the collaborative environment. Mazarakis was open to uncovering possibilities with the technology (Mazarakis, Interview app. E18.). This created an environment in which Bristow co contribute to the emergence of the work through the use o technology. According to Bristow, Iwas also incredibly spoilt working Athena because she was so open to the point that I got involved with somebody and it had just been we re the choreographers, we re th directors this is what we intended to have a completely different piece (Bristow, Interview 2 app. F 20-205).

It is important that no one of the collaborators felt unha the collaboration. Mazarakis formulated the intention of the the designer and interactive artist did not feel restricted the fact that this work was created under the conditions o performance. Mazarakis concept of the exploration and excava grandmother s story provided a framework and a space in which the collaborators could work. In a similar way parameters ar improvisation. Set parameters shape the conditions under collaborators. It was Mazarakis clear starting point that creativity of the collaborators. The work was ultimately able to emerge manner in which it did, the openness to the conversational appro that existed between Mazarakis and the collaborators. Openness and freedom within the collaboration enabled collaborators to work in the space feel uninhibited.

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[15] Within the context of this collaborative environment is to be understood as the conditions under which the technological artist and the choreographer operate. This is shaped by t the process of improvisation and whether he/she gives the collaborators to the freed themselves

As mentioned, the creative process of Coming To Could be likened to a contact improvisation. Points of contact were initiated by interactive artist and the designer. These of which Mazarakis refers to as gem moments of creativit (Mazarakis, Interview app Ep.185). The more comfortable the improvisers become with more liberated they become in the space of Coming, What had been uncertain at first resulted in the creation of a show there was a obvious and cohesive relationship between the techno the choreography. Neither form overpowered the other; ec paid to both the technology and the choreography in the creative process

Challenges Faced in the Creation of Coming To Using Interactive Media

Although interactive media allows for several possib an environment which physical is able to act, Bristow and Mazarakis both experienced challenges while working with this

With Interactive media, the conditions of the performa space need to be kept consistent. The motion tracking element Max/MSP was light sensitive, and it was therefore a struggle to negoti light which was emitted from the projector as well as the light performance space so that it did not affect the motion tra (Bristow, Interview 1 9 Apr. 2010). According to Mazarakis, What was very difficult was the relationship between the projector, keepi spaces dark enough to project on without spilling and dis keeping spaces lit enough for the camera to take the picture me thing (Mazarakis, Interview 1 8 Apr. 2010). In addition, further

complications were involved in negotiating the stage space to inc
technological elements of the projector, the microphone a

This problem was ultimately solved by the decision to allow these components to be mobile in the space; both the microphon activation and the webcam were on movable stands and th placed on a stand with wheels. This enabled direct control and positioning the technological components. The mobility of these projectors was brought to Bristow to focus the projection in accordance to Mazarakis positio the stage (Bristow, Interview 20). Although Mazarakis had initial concerns in light-recognition and manoeuvred by a backstag crew, this was addressed as only involving and manipulating technology (Mazarakis, Interview 15). This process creates a closer relationship between the performer and technology, thus allowing more engagement between the two forms.

As discussed in OC, the challenge regarding interactive technology for a dancer is performing oneself with the mechanism of the technology (Pennalligt Technology). Coming for, example, the performance space was in which the areas technology was possible. Mazarakis refused to keep her movements within the radius of that technology to activate the interactive technology. The sound was using the microphone, and the motion tracking using Mazarakis silhouette were triggered and a proximity to these devices. Mazarakis restrictions as, &interesting& because they open up possibilities and they choreographic possibilities (Mazarakis, Interview 17). Similarly, the parameters of the technology, a restriction, influenced th choreography and the in which Mazarakis was ultimately able to occupy the performance space.

When making use of interactive media, it is important to control th conditions of the performance space. Interactive media based wo be tested extensively in the performance space, in order to determine whether the nature of the space is lighting or the acoustics interfere technology. This addresses Richard Pitt's (A Lovell Technology) assertion regarding the necessity of collaborations between dance and technology. Regarding Coming, the work had to emerge and its development was not rushed (Brisbane, Interview 9 Appendix 1). Development of the work was facilitated by its initial performance at th National Arts, Festival, which was the work time to overcome technical challenges (Mazarakis, Interview 1.87) and for Mazarakis to becom familiar with the technology.

The use of interactive technology calls for a constan technological developments and advancements which are taking place. These developments often bring new ways of working with technology which alloys the creative process. Coming was created in 2007 and since th several significant technological advancements. For example, if this work were to be restaged today, Kinect[16] would be used, because it makes use of, making it suitable for a performance in which a variable lighting is used.

Awareness of new technological developments should responsibility of the interactive artist; the choreographer also needs to ta interest through regarding the manner in which other choreographers and performers are experimenting with the form. This cou collaborative relationships between interactive artists and choreographers

[16] The Kinect is a motion sensor for the Xbox 360 gaming console. It operates using a d which sees 3 and 3 creates a skeleton image of the player (What is Kinect). The K conjunction with interactive software to enhance capabilities of motion sensing.

they begin to develop an understanding of one another s
processes.

Concluding Points:

The experimentation involved in the creating process
Concerning To
well as the nature of the collaborative relationships led to new
ways of creating meaning within performance.

The interactive technology enabled Mazarakis to make conn
between herself and her grandmother through the physica
interactive technology as well as the creative aid in the form of
her various silhouettes. In this way it was possible to integrate
the technology to the fact that Mazarakis engaged in a constant
conversation with the interactive artist. This allowed the
alongside the choreography, with Mazarakis initially expe
prototypes created. The outcome of the work would not ha
by Brisco
the same had it not been for the expertise of the collaborators combined w
their willingness to explore and play in the creation of this worl

This case study highlights the importance of the collaborative
environment itself. The expertise of the collaborators is just as i
collaborative and creative environment in which they work
As illustrated
through the nature of the collaborative relationships in
Coming, To
collaboration is a constant negotiation, between interesting g
concepts
and openness to possibilities. This was demonstrated by the
collaborative relationships. To

Collaboration with technology in the initial creation volatile environment. Working with interactive technology is the attitude of the choreographer and performer which is the parameters able to open up new choreographic and spatial possibilities.

The careful integration of technology and choreography in Coming Tin could be attributed to Mazarakis attitude and approach to particularly regarding his willingness to experiment with interactive technolog In this way, this demonstrates the collaboration between technolog choreography and content. Throughout its development, the main intention behind the work was never lost. The content of Mazaraki narrative, provided the conceptual thread through the entire work, allowing the technological and the choreographic to form integrated relationship with one another.

Chapter Three

Case Study Two: Flicker

This chapter deals with the second case study, Flicker (2011). This work was selected as a case study because it makes the form of projection as well as various projection surfac projection surface and the movements of the performers are inf concept and content of the work. The relationship betwee content present in this work supplements the argument of experimentation with new media in dance works. Smoke and Mirrors (2011) which was a precedent to Flicker to mentioned briefly, to the fact that concepts and ideas of projection and surface ex and Mirrors were developed further in Flicker.

Regarding itself, an overview of the work will be followed by a discussion of the work and the work unfolded. This will be followed by a detailed explanation o instances which projection and projection surfaces are used, particularly as relates to the theory discussed in Chapter One, in the sec Media. The examination of this case study will illustrate the amedium as well as the use of varying projection surfaces a the work.

In a dance work which makes use of projection, the focus does at time appear to be on movement to such an extent that the projection is added on later, almost as an afterthought. Flicker is an example of a dance work which pushes boundaries of projection through its innovative use projection surface and design, which contrasts with the norm. The remainder of this

case refers to the use of back projection in which the performers are unaware of the projection, or the performance space with them, to such an extent that if the projection were to reading of the work would not be affected in any way. Wit context, it appears as if dance practitioners in the UK become of utilising back projection in their work, in light of the pro presented in this research, one that Dance Theatre s use of projection in 15 Minutes of Fame (2011) seemed out of place in that it made use of a large animation of an animal projected behi performers which they did not seem to interact with at all, there appeared to be no relationship between the video projecti of the dancers. In light of the findings of this research it is clear that performance would have benefitted greatly from utilizing area or having the dancer s interact with the projection in Several dance works, within a local context, in their works use of back projection. Is this manner of projection a conscious decision or is projection used in because choreographers are emulating the way projection always been used? The problem with back projection is that it separa from the projected video to such an extent that the project place. This research supports the use of new media in every element of the projection, including the projection surface, should be intentional and carefully considered.

The use of the term the norm also refers to the handling projectors as well as the projection surface. Usually in performanc dance performances which I have encountered, the projec stationary in relation to the projection surface. The relationship between th projector, projection surface and the physical body dancers in Flicker deviates from this norm. This will be explained in gre chapter.

Smoke and Mirrors as Precedent to Flicker

Smoke and Mirrors was performed in May 2011 following Flicker in September 2010. Smoke and Mirrors was conceived by Mazarakis and performed by The Forgotten Angle Theatre Collaborative. the live performance of this work. The theme of Smoke and Mirrors was that of magic and illusion. Projection and projection surfaces were which enhanced the overall theme of magic.

In this work, projection was used in a way that differed from the trend of back projection, which is commonly done in a local context, using new media. It was this engagement with pro surfaces which made this work exciting to project on surfaces the form of circular screens which could be opened and closed. These were created from windscreen visors and modified, via a spring system which allows them to open and close (Mazarakis, Interview app. A p. 144). These surfaces also expanded and contracted w manipulated by the performer. This was partially inspired by Mazar hatred & of people just being boring and [17] using the back, th projection screen (Mazarakis, Interview app. A p. 144). Mazarakis also described the use of back projection as dwarfing the perf creating an imbalance between the live performing body body (Mazarakis, Interview app. A p. 144).

In Smoke and Mirrors, the movement of the projection surface a sense of momentum within the performance space

[17] Short for cyclorama. In theater this term refers to the wall or drop at the back lighting effects (Cyclorama Define).

relationship between the movement of the body and the m
projector.

In the work, the choreography, the projection surfaces an
content inform one another, the idea of magic and illusion to be
through all of the facets work. The video content of the projectio
form of a fake documentary in which the performers descr
which they had supposedly performed this work before (wh
true). This is meant to serve as a commentary on what the audience view
the truth (Mazarakis, Interview app. A-p. 145). Apart from this, it adds an additional
dimension to the concept of illusion because the performa
orchestration of choreography is an illusion within itself. To explain this
point, an audience who attends a dance performance allow
become swept into the seemingly effortless appearance of th
and the performance space. This work highlights the façade behind
the performance space through the medium of performance (Mazarakis,
Interview app. A-p. 146). 145

The choreography also is an integration of magic tricks, and
of appearance and disappearance acts using screens. The
movement vocabulary is also informed by the theme and the content of m
and illusion. One of the elements of the movement vocabu
of the bourrée, which is raised in classical ballet, is used in the
the classical bourrée, in the work, but the classical
bourreé and looking at it, the bourrée was about illusion
trying to create the illusion of people gliding across the sta
we find a technique or technical capacity to create that il
Interview app. A-p. 148). This ultimately highlights the extent to which
careful attention was paid to the work, down to the style

This description of Smoke and Mirrors demonstrates the manner which choreography and technology consistently inform one another, particularly in terms of this work.

A key element of this work is the mobility of the projector the projection surface. The mobility of the projector allows relationships between the projected image and projection surface to be created. This is in the manner in which projected image seem expand to fit the expanding and contracting screens, which earlier. Mazarakis comments that Smoke and Mirrors really started freeing up the projector moving it in space and allowing that projection to happen elsewhere a development (Mazarakis, Interview). The Arpad of the mobi projector is developed and taken further in

The varying projection surfaces are also a significant development this work. According to Mazarakis, it allows performers to be in con of both the projection surface (Mazarakis, Interview app. A 151). This allows the performer to be in total control of the spac significant given that this is not the usual of projection. C it is the stage manager or backstage project. By allowing the performers to be in control of the Mazarakis enables them to have a greater connection to the technology able to integrate technology into the performance and direct physical relationship between the performers and the technology.

Having backstage members can never the technology create sense of dissociation between the new media element and which could cause a disjuncture between the two. Mazarakis use of new media in this work allows to be an active partner creation and execution, with both forms having a direct effe

one another. Mazarakis approach to discovered is made in Smoke and Mirror explored and taken further in Flicker.

Flicker: Overview and Brief Description

This description provides a sequential overview of the performance in order to establish a sense of the manner in which the performance was able to fold. An in-depth explanation of the instance projection will be dealt in this chapter. Images will also be provided and discussed. Although the use of projections in this description is divided into specific instances, it is important to note that during the performance the use of projection material was intended to form part of the performance as a whole. While, it is also important to remember that a performance can never truly capture the essence and the experience of the

Flicker was conceived by Athena Mazarakis and directed by Bester (Mazarakis, Interview a-15.5.1 p. 153). This work was also co-created by the members including Andrew Buckland, Athena Mazarakis and Craig Morris. Jeremie was the designer for the piece.

Before commencing with the description of the performance, it is necessary to provide a brief introduction to the relationship the c have with one another. Morris and Mazarakis have history of since their studies at Rhodes University in Grahamstown, Flicker, Mazarakis, Bester and Morris collaborated on a work entitled Attachment-7 which was directed by Bester. Although we had worked with Mazarakis, Flicker was her first experience working with Be and Morris.

Flicker was originally performed at the 2011 National A
Grahamstown, South Africa as part of The Azarakis Program
Interview app. 5.3). The examination of this Flicker is
based on the live performance which was able to view, which
the Wits 969 Festival in Sept. 2011 at the Downstairs Theatre at the
University of the Witwatersrand, Johannesburg.

This work was a use of spoken text and movement, both of vocabul
which are integrated with the new media element of projection
consists of a series of video blog entries which form the content of the video
projections. The transitions between these video blog entri
with text spoken by the performers as well as movement.

Prior to the start of the performance, the only as a pr
objects on the stage are two sheets of paper, which hang
well as a large box. The projected-video shot of a Buckland s eye
projected onto the box. Buckland begins speaking about the beginn
performance and the idea of peeping through a hole. As the stage lights rise,
Mazarakis and Morris collapse the box, fold and unfold it t
with which they are performing is an ordinary box, but can be
manipulated and folded in a number of ways. Mazarakis a
the box into a face on which they perform a duet.

During the duet the performers vocalise and physical
insecurities and challenges associated with partner work,
relationship which needs to be created between the two people. T
experiment with a range of lifts and counter balances, while
discomfort and initial distrust as to whether the provide other
sufficient support and hold them in a lifty. Fanlow in this the

first instance of the projection, through a combination of ligh
and subtle movement of the performers. Mazarakis contro
surface (the box), which has now been folded to resemble
book, side by side. Morris controls the projector by positioning it in a way
that the projected image of Buckland appears on the surfa
content of this video projection involves Buckland introdu
performance as a remote performer. Buckland's performan
show is delivered through a series of video blog entries,
physically present for the duration of the show.

When Buckland s video ends, Mazarakis and Bester begin a dan
sequence with the box, which involves them folding and u
box while engaged in a game of hide and seek, using the box to conce
reveal themselves. This dance sequence ends with them s
which they have stalled the shape of a box. Then, just like a
mared couple would, Mazarakis and Morris begin arguing over pe
household. The argument then becomes one, which regarding keys
Mazarakis characteristically presumably placed.

The box again morphs into surfaces which the perfor
in order to look for the lost keys. For example, the performers fold in the box
such a way that it represents a table and then look on top of
the misplaced keys. Facilitated by a lighting change, the
projection involves Mazarakis controlling the projector. The conten
video projection is Buckland continuing his discussion of wha
remote performer entails. He speaks about his virtual pre
the audience s experience of his presence. This video is
projected onto Morris upper body. Morris shifts out of the path of the
projection and allows the palm of his hands to act as a pr
the video. Morris shifts out of the path of the projection, reveals

the projected image of Buckland by moving his arms up an
first, and then rapidly. Buckland s video is revealed through Morris

Through a seamless transition of lighting and the pe
movements Morris now holds the projector and Mazarakis controls the
projection surface of the box. The content of the projecte
Mazarakis reflecting which he wanted in life. While his video plays,
Mazarakis manipulates the box, like the pages of a book,
its pages. This is followed by a lighting change and Mazarakis and Mo
return to their sequence before the lost keys. This moves
the next projection in which Mazarakis controls the projector and Morris us
log sheet of paper as the projection surface. This is a projection of Buckla
in which he discusses the things that he has lost in life.
another projection where he contents that Morris, like Mazarakis,
discussing the things he thought he wanted in life. While this video
projection takes place, Morris folds the projection surface of the p
and smaller, until the projected video falls onto his cloth
changes and Morris and Mazarakis are unrelated to the lost
keys. Mazarakis starts retraining her action on the lost keys.

This then moves into the next occurrence in which of projecti
Mazarakis controls the projector and Morris body acts as
surface. The video content of this projection is calling the thi
in life that he does not have time for Morris. While this takes place shifts his
head, which acts the projection surface, subtly to the sid
forward. This shifts into a projection of Buckland, with Mor
the projection surface of paper and Mazarakis controlling
content of Buckland s video on the lost role of the performer and
control which the video offers all to capture, store or redo a
particular moment as the performers. The performers return to the sequenc

involving the misplaced keys, which then moves into the r
which Morris controls the projector and Mazarakis holds a la
which is the projection surface. This video projection is a
which emerges from a fixed image of him. This then moves into a
Mazarakis which he recalls all the things that he has lost
plays she begins tearing at the sheet of paper which the projection
surface, and later Morris begins tearing at the projection surfa
end of this video the performers return to the sequence in
This then moves on to the lines which Morris controls the project
and Mazarakis manoeuvres the box as the projection surfa
this last video projection Bucks and discusses the reality
performance, and letting go of the need to maintain time.
The lighting then changes and the performers return to th
balances and lifts, performed at the beginning of the work

New Media Elements: Relation to Intention and Content

This work developed through the video approach to working. This
creative process is driven by a strong concept, and the manner in which that
concept manifests itself is initiated and found through a p
improvisation and play (Bicât and Baldwin 7). According to Jenni
Crew, & working particularly with these people it s not ch
devised & it s not about making a series of movements but rather about a
concept and how you unpack that concept, Interview app. (Crew, Physical
p. 167-168).

Mazarakis concept was clear from the beginning; she wanted
with new media, specifically Mazarakis, Interview app. B p.1
155). Mazarakis admits that new and interactive media elements are

component of her works and that her driving process is
find new ways to work with these media layers and
new dimension to a work (Mazarakis, Interview 53). This indicates
her awareness as a choreographer and performer of the in
form.

The starting point for this work was the concept of t
and time running (Mazarakis, Interview 53). Mazarakis concept
was that the exploration of new media and projection and
& manipulating & projections, playing with projected images
(Mazarakis, Interview app. B p. 153). Regarding the medium of projection
Mazarakis states & that s something that I knew that I wanted to
and really explore the idea of surface more and take it a
I had done with Smoke and Mirrors (Mazarakis, Interview app. B p. 154
Mazarakis drive was to work with projection and images i
and its form. Mazarakis had a clear intention to work with
decision to make use of new media was delibe-rate. This well
intention was constantly present in the creative process, guiding the decisions
Jennie Crewe, informing the choreography and the directi
Regarding this remark, that was part of the brief that we need
projection surfaces & (Crewe, Interview app. C p. 169). Discussions
with Bester, Mazarakis, and Crewe, it is evident that the intention to use new
media was not only made clear and emphasized from the beginnin
working process, but also that it continued to be their working proces
is this engagement with new media from the beginning of the
creative process which is called research.

Mazarakis decision to use video in this work allowed th
technology to develop the choreography, the experimentation
and varying projection surfaces shaped the direction of the

well as the content of the two projections in this work e
the concept of running out of Mazarakis, Interview 53, Tape B p.1
projection surface in relation to the content of the projec
enhanced and expanded on the concept of time.

The projection is used as a way with which further
enhance the development of the work. The decision to hav
as a remote performer, a projected presence of Mazarakis
desire to work. Buckland was physically unable to take pa
production, however, and this was solved by having him in the form of
projected presence (Mazarakis, Interview 1-5, Tape B p.157). One of the
complications in this work was finding a link between the
remote presence of Buckland and Mazarakis and Morris live presence
stage (Mazarakis, Interview 1-5, Tape B p. 154).

Buckland is introduced to the audience as a remote
beginning of the show, through the medium of projection.
made in the form of a close up of Buckland's eye which is projecte
projection surface in the form of a box. The content of this video rela
the idea of peeping through a hole, in anticipation of a pe
establish the size of the video entry also relates to pre
performance as well as feelings and experienced with it

The performance with this video projection is notewor
because Buckland is worldviewed as a reflection of
Mazarakis and Morris are about to experience as the show
presence of Buckland as well as the content of his video blog ent
allude to what is physically happening in the live perform
Mazarakis and Morris. This is run through the show and

is important because a relationship is created between Buckland s remote presence and the live performers onstage.

The thread of the video blog which is introduced thro character is carried through to the video blog entries of Mazaraki The content of the video projections all deal with the elem This establishes a link between the content of the projections are able to act as components which enhance the work as a whole. Although Fitzkerr not an interactive media based work, it networked environmen demonstrated the form of Buckland s presence as a remote p

The physical, stylistic and choreographic work in this work choices informed and driven by the new media. Mazarakis and Morris initiated the creative process through a physical exploration This then means that they were physically able to establis the choreographic movement. Following this, the camera were introduced into the rehearsal space. According to Mazarakis, we tried to find the work, the physical and once we started understanding what it was we started to introduce those d (Mazarakis, Interview app.) Dupe 155 the fact that it was intended as a collaboration between movement and technology, the appr choreography was clear from the beginning and guided the direction of the work.

The design elements of Fitzkerr so informed the conceptual development and the choreographic movement. The element of key stylistic and functional element which was guided by Crewe, that the set had to be suitable for projection was w (Crewe, Interview app. C p. 1696). It was through the process of approach working that the medium of paper and the projection surface of the box emerged as important to take into account that the idea of the box an

solutions did not emerge immediately; the idea emerged f
sessions and improvisations with prototypes created by C
Interview app.65C p. 1

The multiple possibilities of paper were made through imp
and discovery. This relates to the Bedeâty and Baldwin (9)
regarding revised work that discoveries made in rehearsal ca
unexpected outcomes. The initiative work involved Mazaraki
and Morris projecting unrelated content on to paper (Mazarakis, Interview app
B p.155-156). This process in the initial experimental phase l
discoveries. This willingness of Morris and Mazarakis to p
the projected form by allowing the projection surfaces to
key to the development of this work. Crewe describes this
following way: we would be in rehearsal and we would have th
with us; paper and cardboard and then a projector and the
so then we would try what happens? You know that question
So we would just keep trying different things and some
some things (Crewe, Interview app. 166).

Regarding the element of paper Mazarakis just taking t
idea of paper, we then played with projecting different things o
started to think, what would work? What would the content be
really the other way around with this piece to really play
to engage with and projection (Mazarakis, Interview) app. B p.15
statement indicates that projection was a starting point for this
work, as well as impetus for play and experimentation. What
statement indicates is that projection was not forced to fit the
and content of an already existing choreographic work. Th
projection were allowed to inform the content of the work
an interesting approach to working because it grows experimentation of

the technology in this body of paper with the manner in which dance performer s mind the works approach work from a place o physical exploration. Experimentation with the projector al performers to find the physicality of the projector and the thus making these elements for their work.

Based on the statements made by Mazarakis, it that improvisation and play were crucial to the development of th work and the creative solutions discovered. This addresses Richard Povall's statement regarding the necessit experimental approach" in collaborations between dance case study further supports the proposition of this resear and improvisation to be viewed as crucial to the creative

It would appear that this initial experimentation with the initial constraints of the projector and allowed for performers to really play and improvise with the medium i argued that this allowed for the emerging of the possibilitie initial stages of the development of the technology and the player in the room (Mazarakis, Interview, app. B p. 159 work developed the projection and its possibilities therefore a parallel development between the technology and the the creative process (Mazarakis, Interview, app. B p. 156

Regardless, the parallel development of the projectio choreography allowed for the projection and the projectio in such a manner that they did not overcome the movement. This fully illustrates the manner in which new media and choreograp a work.

What this research aims to highlight is that the projection needs to be treated not only as a functional device but as an integrated component in the act creative process; an active component which operates in conjunction with projection surface. In this manner a connection is formed between the and the medium.

Flicker makes use of recorded video for the content of the projection, and in this way comments on video as a form and address the main concept of time and the shifting of time as a medium allows for moments to be captured and replayed. Th video also allows for the manipulation of time, certain sections and aspects can be created and formed to create a desired effect (Maletic 3). Morris and Mazzarella kick time with their video blo entries which they address the things they do not have time as well as the things they thought they wanted in life. The content o video, in contrast to the video entries, addresses the performers time within the performance. Hence it is the absurd performers wanting to replicate moments of a performance which had occurred previously. The contrast between the loss of the present moment an capturing of a moment in time in the video is also express and actions of the performers. The live enactment of losing k the sense of flicker, video is not only used to bound the content form and mechanism of the pre-recorded nature of video is used to en and strengthen the concept and work.

What this case study demonstrates is not only a link between projection and projection, but it also addresses the need for attenti be paid to the nature of video as a medium

Mobility of the Projector in Relation to Content and Surface

Throughout this work the projector was not a station
moved and manipulated in conjunction with the projection
was clear regarding her intentions in that she wanted the action and st
illusions to be created by the performers in order that they were in
control (Mazarakis, Interview) app. 156 The projector was an active
element throughout the creative process of the work as it
choreography and movement of the performers.

The two key design elements in this work are the fle
multifunctional cardboard box and the sheets of paper tha
ceiling. During the production these both proved and projection
surfaces. Through Fuck, Mazarakis and Morris alternate between
controlling the projector and controlling the projection su
the paper in order to create a unified image. The mobility of the
work allowed for greater control over the projected image
Mazarakis, it is the mobility of the projector in conjunction with t
the body which creates the relationship between body, image ar
(Mazarakis, Interview 164) Each element begins to interlink, t
an extent that one cannot exist without the other.

This is demonstrated by the manner in which Mazarakis controlled the
projector and the projected image, in relation to the proje
body. In this, Morris is physical movement appears to be
with the content of the video projection. The content of th
that of Buckland discussing the characteristics of himself as
performer and the consequent presence of him present through his absen
The link between body, image and projection is demonstrated by
which this projection unfolds. Mazarakis is such a way the pro
that the image of Buckland is reflected on Morris body ar

This is followed by a moment in which Morris steps out of the pathwa of the projection, so that the image of Buckland creates to be Morris then makes the image of Buckland appear in the palm of his of both his and Mazarakis. It appears as though Morris is able to Buckland s image in the palm of both his and Mazarakis to create and form the image through the movement of his body in re Mazarakis movement of the projector and the projected i

Morris then drops his arm and the image disappears. As Morris slowly begins to move his arm up and down in the pathway beam, the speed of his movements increases and as he do Buckland begins to appear through his arm. The movements (se movement of Morris arm causes the projected beam to flicker combination of movement and flicker of the projected image enables image of Buckland. According to Mazarakis, it is the movement of the performer that allows the image to become, to manifest (Mazarakis, Interview a). This also resonates with the idea of time and timing which runs through the show, because Morris has to at a specific speed. Mazarakis expands on this when he indicate image is not there if his arm is not there, and if he moves his arm rapidly enough it creates a surf becomes a projection (Mazarakis, Interview). It is therefore possible to begin to identify the link between the timing of moving body and the timing of the video well as the manner in which these concepts are able to begin to connect with one another

Morris body was also used as a projection surface for his blog entry which describes the things he did not have time. Mazarakis controls the projector and the projected image surface of Morris bald head. Throughout this section, Mo rotates his head to the side and in doing so the projected

projected onto his bald head and Wheatley (see figure 15). Wheatley constructed this use of projection is a continuous negotiation between controlling the projector and Morris whose head acts as the projection s The moving body becomes the projection surface.

Fig 14. Craig Morris, Sep 2012. Photo Credit: Christo Doherty.

Fig 15. Craig Morris, Sep 2012. Photo Credit: Christo Doherty

The significance of all these in the manner in which moving body become a projection surface, activates the projected image. The projection on the moving body in pushed the boundaries of the form of projection in that th movement of the technology and the body an image. Thus significant because suddenly the projection is dictated of the movements, dictating the choreography, the kind of movem make the image, you have to change your movement to create specific movements in order to have a true collabo movement (Mazarakis, Interview 1 p. 160). B p. 159

In the examples mentioned in Chapter One, the moving projector in performance was not the experiment conducted at the Judson Church. In contrast to this, the moving body enable the appearance of the projected image, therefore, the projector, the projected image and the body are active through a proces

The mobility of the projector in conjunction with the also enhanced the concept of the physical manipulation of the box and the paper by Mazarakis and M imagery of time passing or time disappearing. An example demonstrated in the instance in which the box was used as a projection for the video blog entry of Mazarakis. In which the things that she wanted in life. Here the projector and the projected image Morris and the projection surface by Mazarakis. As the co unfolds, Mazarakis moves the box in such a way that the fla drop from top to bottom and then open from left to right, of the pages of a book. The flaps of the box could be regarded as an allusion to a previous time. In the same way that a story progresse the pages of a book turned, the content of Mazarakis vid time that has passed, though it once existed may not exist

anymore. This illustrates the relationship between the techn
media, the content of the work and the physical action of

The use of paper as a projection surface shifted acc
content of the video blog entries of Mazarakis and Morris. The physical int
between the performers and the paper and the paper to the content of th
video blog entries of Morris and Mazarakis. Paper was us
surface for the video blog entry in which Morris listed the
he wanted. For the duration of this video blog entry Morris fold
the sheet of paper, making the projection surface smaller
paper is scrunched up in a ball. This action of making the
smaller size also parallels Morris perception of the things h
altering and changing completely. This illustrates the use
projection surface as well as design elements conceptually linked to
the content of the work.

The projection surface of paper was also used for th
in which Mazarakis lists the things that he misses, in lif
Morris who controls the projector and the projected image
controls the projection surface. This is the projector is
then positioned, and Morris begins to tear the projection su
Mazarakis tries to keep and hold onto the sections that h
maintaining the projection surface (see Mazarakis 16). Referring to this,
states that Craig starts again he s tearing into things
wanting to lose, but things that are really taken away from
me (Mazarakis, Interview a). To Exp. 162 on this Morris actio
tearing the projection surface, we to Mazarakis said
to elicit the feelings of loss, the helplessness or desper
feels when trying to recover after the loss of any kind. The concept of time
addressed though the manipulation of the projection surfa
the movement and content of the projection.

Fig. 16. Athena Mazakeskip, 1. Photo Credit: Christo Doherty

Time is also addressed through movement and choreo
as the pace of the movement of the performer who is manipulating th
projector. In this way, the manifestation of the projected image is a direct
relationship to the choreography. Flickering in which the image is
viewed on the projection surface is a fully moved by the
of the performer controlling the projector (Mazarakis, Interview 64, App. B p.

Their movements have to be continuous and controlle
prevent the appearance of a shaky image. Therefore, the mobility of the
projector adds a new dynamic to the movement language that of the w
the performers involved in a dance with each other as well as the
projector and the image (Mazarakis, Interview 64, App. B p.1

This work becomes less about the speed of the steps of chore
and more about the choice of the dialogue between the content, moveme
and projection. In this work, the projector functions in relation to the
surface. It is important to note that the projector cannot function unless
positioned and manipulated in relation to the surface. In turn, the manipulation
of the projection surface also engages with the content o
the performers. From the perspective of a dancer, experimenting with the
mobility of a projector, which is usually stationery and
designed to move around, is both a challenge within which
potential possibilities are will be discussed in greater de
Challenges Experienced Working with the New Medium in the Stew Flicker

In terms of movement and choreography, the moving
possibilities for future choreographers in that the idea of
filter into the operation and the mechanism of the technol
in Flicker. What begins to emerge with this work is that the co

manner in which the projection surface is manipulated. The similarity of the projector also illustrates that the deviation from back pro this work it is as if the content becomes performed in the movement of the projection surface introduces a new type a result, collaboration between movement, projection, projecti content becomes highly visible in this work.

Collaborative Process Relation to Creative Process

The collaborative process in involved constant conversation and improvisation between the performers, d According to Gerard Bester, ...In a sense it is coming more of collaboration through the process and we [with Mazarakis Sunday night to sort of have discussions about where the piece was going (Bester, Interview 73) app. D p. 1

In terms of authorship of this work it is important to distinguish be the fact that Mazarakis conceived the work and his joint directed authorship of the work means that Mazarakis conceptualised the wo and brought the creative team together, Bester explicates through his role of director in guiding the content and its sight of Mazarakis style of working with digital elements.

The joint authorship of this work allowed for a const and brainstorming between them as they tried to find the d In a devised work it is important that the clear idea of the direction in which the work is headed in order to steer the creati (Bicât and Baldwin 9). Bester becomes essential to find a focal point. Ultimately, Bester narrowed the ideas down to the focus on Ma references to disappearances beneath the Mazarakis, Interview app.

p. 155). According to Mazarakis, the idea of disappearance and the idea loss became the driving force (Mazarakis, Interview) app. B p.155

This concept was carried through all aspects of the w design to the movement and the projection.

In Flick, the devised approach to working allowed for open communication between the collaborators. As the work eve a sense was evident of allowing direction of the work to change as discoveries were made during improvisations. Bester initi sessions by, for example, asking the performers to create lists of th they thought they wanted in which they had. According to Crewe, Gerard was very amazing in that he keeps asking qu he s actually lies in his requests & what if we did that is? (Crewe, Interview app. C p. 167). This illustrates that there was const questioning as well as an engagement and willingness to new and different things in the creative process. It is also a question of the thorough integration of choreography, content and techno

Crewe contributed a number of ideas for possible designs fo Even though her role was that of the designer, the people would fill the Craig would say, What if you did this? You know wh mean? So even though you have your roles there s a sense o working towards the product, you know (Crewe, Interview app. C p. 168). This creates a sense of image of creative space and environment which is actively shared between members of the collaborative team. It is important to note constant conversation combined with physic experimentation and action enabled the creative process t develop in the way that it did.

The devised approach to working also allows for ideas that do
to be discarded, that is, to things that work and move on to a
new improvisation by continuing into creative solutions. The director
plays a significant role in this process. Well, part
of being a director and part of the process of editing
being precisely allowing yourself to do it. Trouble (Bester,
Interview app. D p. 175). Designer-Jennie Crewe shared the same
sentiments, & it was almost a process of reduction that happens
a lot when I work with Arthur Whetten with lots of Crewe, & Interview
app. C p. 65).

A prior working relationship between collaborators has its ad
in that it influences the creative process as a work of th
collaborative relationship. A long-term collaborative relationship exists
Bester, Mazarakis and Morris. Crewe had worked with
Mazarakis, but not with the other members of the collaborative
Having a prior working relationship allows Crewe describe
speaking the same language (Crewe, Interview app. C p. 170). This point of
understanding between collaborators is pertinent to the cre
prior working relationship allows for an impetus itself
up for play, experimentation and a sense of which
characterises the space. Participants feel free to absolutely anything as
boundaries of uncertainty and self-consciousness do not exist. Mazara
comments on the idea of trust, & Craig and I have worked toge
for twenty years since first [at Rhodes University], so we have an
understanding, the immediate, which is no small (Mazarakis,
Interview app. B p. 158). The element of trust is important within a
relationship in that it shapes the efficiency of the relatio
eliminates the necessity for actors to familiarise themselv
with each other's working process as they. This is, because
because, when working with a partner, the performer

anothers visibly reflected in their relationship as well as the execution of the content.

The choice by Mazarakis to have Bester direct the work was motiv strongly by the element of trust. According to Mazarakis, more probably than anyone else in the country, of guiding the proc and I trust his artistic integrity, & Interview app. B p. 154 referring to his as direct well as to the capacity to provide a perspective on what was visually, Bester admits that he a Mazarakis would alternate between seeing what was onsta constantly swop, so, I would think this is really working I would hold the project, look at this with Anta as the main author was very important for her to see how the producti visually (Bester, Interview app. D p. 175

In terms of having a prior working relationship there reverting back to the same work and this is something that Be Mazarakis and Morris were constantly conscious of. Havin Attachment 7, 1 they were also conscious of not falling back on their earlie working patterns. According to Mazarakis we were very conscious didn t want to repeat Attachments so that was kind of a driving force to m that it was something Mazarakis, Interview 1.58 app. B. Bright of this it becomes clear that within collaboration has its disadvantages i that the performers run the risk of reverting to their own working patterns. This is of course highly problematic in that the essential purpose of collaboration is bring people with various skills together to create something new

The nature of collaborators involved also highly influential in a favourable outcome of the work, and in the manner

plays an important role in the creative process. When processing to Flicker, for example, Crewe, the designer, comes from a history of physic theatre and performance, and therefore an understanding of the phys body and the manner in which it is in space and occupy. She agrees that her performance background influences her m and thought process (Crewe, Interview app. 7.1). This influential to this particular case in that Crewe knew important that was anything the performers needed to lift in the space had to manoeuvre. In addition, she is also able to conceptualize her work relation to the body and not solely for a view to the purposes working process and philosophy from the perspective. Everything that objects and things that are in the space are itself is always i relation to the body (Crewe, Interview app. 7.1). The Crewe, having designer who understands this is advantageous because t between the projections and the projection surface. Flicker would not have been so seamless if the design elements had been compli difficult to move.

As mentioned, the approach to collaboration within the devi of working, allows for discoveries to be made (Bicât and B process of discovery through experimentation was important with process of Flicker. However, was the relationship that existed betw the collaborators and their familiarity with one another and the space for these discoveries. This ultimately highlights the essent that collaboration extends beyond bringing people with di together; it is the collaborative environment as well as the between the collaborators which guides the creative process. The success of the collaboration rests on existence of the conversation and op communication between the collaborators. This provides t movement and all other aspects of the performance.

Challenges Experienced Working with New Media Medication of Flicker

Having examined the advantages of using new media as well as the possibilities in terms of this specific case study, it is also important to take into account that working with new media also possesses certain challenges. This is primarily due to the fact that the projector, which is normally a s object, was being moved around. This used to cause technical problems such as the bulbs blowing more or less during nightly, but during performance as w Mazarakis recalls, In [Festival] 1969 the projector broke ten m before the end of the show, so we had to improvise because it really relies on the projection. The last three videos we have had no project only had sound (Mazarakis, Interview app. B p. 160)

Technical difficulties can be avoided as a result of certain questions are raise the event of such an occurrence, namely: Where does it leave the perform What are the allowances made for such situations? Thanks to familiarity with one another, Mazarakis and Morris were able to improvise w technology stopped working, thus only occurred within the l ten minutes of the show (Mazarakis, Interview app. B p. 160). For the later performances of 1969 Festival, Mazarakis was able to set up a second projector as a backup that technical difficulties occurred with th first projector (Bester, Interview app. D p. 179). Choreographers tend to avoi projection and new media, and, with good reason, with a great deal of planning and consideration for technical difficulties. This is indicative contra to the manner in which traditional choreography is approached, everything relies on the perfect execution of the performa possibility of error being out of the question. Working with new media there calls for a different approach to the choreographic proces

prepare the performers to respond to the event of any kind.

Recapturing spontaneous moments in devised work c problematics. Despite its advantages in terms of its capacity to and improvisation, the devised approach to working is also tricky in that recording improvised moments. A familiar difficulty is that of improvised scenes created by the performers are then unable to remember exactly what they did because they were driven by a parti comments on this difficulty, in discussing the task, you have wonderful improvisations, then to try and record it, and then t then the process of the learning it to create what was, and initially that s always the hard part. (Bester, Interview 3, App. D p.17

This then, serves as a lesson about the importance of video as tool to record and review rehearsed material when approach using t to creating work.

Having Buckland as the remote performer also presente initially, that he was working in his own space away from th performers. Bester & Inchalls, beginning it was difficult with A We had to set him questions in the beginning. He was improving alone in h office, in front of the computer. Eventually Athena then scripted text for hi suddenly that seemed to help. (Bester, Interview 3, App. D p.178). There was a risk involved in contrasting the video presence of Bucklan performers in an attempt to find links between the two which incorporate me, there is always some form of video presen with the live body onstage. What becomes a challenging find way to link pre-recorded information with the live performin challenge itself lies in the form of the link between the content of the vid its relationship to the performing body or perceptual or

physical. In Flicker, the content of the video projection correspon
the actions of the performers. This can be exemplified, for example, the segment
which Buckland's projected image is made visible through th
of Morris' arm. The content of the video projection is a Buckland's speaking
about his presence in the show, but not he says, but not he
really here. The link between the information and the live
performing body here is the action of the physical body, M
body, is in direct relationship to the content. The of the video
relationship between the projected image and the live bod
through sections of Matthew Causey's work Cultural Theatre and Performance
in Digital Culture: From Simulation to Embodiment, as well as through Steve
Dixon's concept of the digital Digital Performance (2.4.2.4). Causey
(16) interrogates the relationship between the live body and techn
from his work, two distinct points are relevant to this res
refer to his description of technology as a ability to reconfigure
physical, and the convergence between the human and the
the machine dominating the human subject. Causey's later
argument regarding the machine dominating the human subject is a
which this research is arguing against through the use of case studies,
Causey (17) addresses what he refers to as the instance in
which a live actor [performer] confronts her mediated other
technologies of reproduction. Flicker, the performer, face to face with
their personal shortcomings projected onto the projection surface
holding. Previously discussed, Muzaraki held the surface onto whic
video blog was projected, thus creating a between
body and her mediated self. Similarly, Morris held the surface onto w
video blog was projected.

Causey refers to the usage of transformation, alte
the manner in which we represent ayn, subject vitay, rstia
and temporal image (3.8). In Flicker was not solely the narratives ex

through the video blogs, but also the movement of the bo
projection surface facilitated the narrative of the work
supplement Causey s statement by the Fisk, in
addition to the projected image, the projection surface
role in the manifestation of the projected image. As this
chapter, the movement of the performer influenced the
reading of the projected image, as they had to position it
handling the other performer projection surface.

As discussed in Chapter Two, Dixon's laboratory
concept of the digital double into four categories, as expl
the reflection, the spiritual emanation and the manipulab
mannequin. The notion of the reflection is, most applicabl
characters interact directly with their reflection. One coul
to the character s portrayal of their innermost feelings in
had though they wanted in life, that there is also the pres
As mentioned earlier these categories, particularly the alter
emanation, are limiting in that they are subject to the opi
Furthermore they impose ways of viewing and interpretati
performance. The concept of doubling provide an entry poi
into the understanding and navigation of the live perform
surface.

Film editing also plays a role in the development of new
media works. Editing is involved in getting the digital
projection space in order to guard against image spill (
app. A p. 151). Video editing becomes another tool in the
choreography, it allows for many tasks, cutting and
splicing of information to create the desired effect. The video projection
relationship to the performance space are important.

video is as much a part of the choreography as the editin content and the manifestation of the fu thought as well a thorough.

Concluding Points

The detailed discussion of Eliot's various important points. This case study served as an illustrative exam the argument of this research for the new media. What this research argues for is the necessity of a link between projection and cont study, link between content and projection surface was de the manipulation of the projector as well as the projection surface. This case study was particularly significant because of the surfaces of projection which indicated a deviation from the use of back projection. A project particularly significant was the use of the moving body at the projected image and make it visible. This sees the earlier discussion in the chapter devoted to an examination of new media, projection, the us dance and the necessity inspired by and be a reflection of th movement of the body. The concurrence and awareness of new from the beginning of the creative process supports the Eliot's argument of this paper that new media use should be care before implementation in a work. Like the constant experimen with this form by members of the alternative, learned for the creation a piece which consciously took the risk of making the projector mob mobility of the projector created a new kind of mobility in the performers.

Conclusion: Closing Points and Recommendations

What became apparent during the course of this research was the lack of information on South African dance works which make use of new and interactive media, exposing an obvious need to the relevant South African works. In order to archive of South African works need to be created, to increase and ensure accessib video footage of this work problem could, for example, be solved if choreographers have web pages, to have video excerpts of thei works on their respective pages. Out of all the South African a Jeanette Ginslov s website proved to be the most comprel works were chronologically arranged with descriptions of their performances as well as video excerpts from the performances.

A conscious effort needs to be made by dance practitioners to document their finished works and make them accessible, being lost. Developments concerning graphers who work technology should be documented as important to have the records available. Which this research I came across short a and reviews of works, needs to be concerning collaborative between choreography and technology in order to establish a discourse on this subject.

Furthermore, in order to ensure the technological form in dance South Africa, it is necessary for drama departments in tertiary institutions to expose students to interactive media technologies within a choreographic context. Due to the expensive nature o interactive tech, it would be unfair and unrealistic to expect drama departments of universities to invest in technology. This problem could, for example, be solved by creating a wareness of the

possibilities of interactive technology. This could be done, for example, hosting intensive skills workshops in interactive art to introduce choreography students to the mechanism of a motion capture, for example. There exists a need for choreography students to made aware of interactive media technologies in particula media and video projection are used in each of the digital forms. Interactive media technologies could offer great potential of choreographic works. The University of the Witwatersrand (Wits) offers courses in Digital Arts at both undergraduate level as a postgraduate. The undergraduate courses allow Digital Arts a practi semester course to be taken as part of a degree with the Witwatersrand School of Arts. These courses equip students with the necessary and essential skills create work in digital and interactive. Students are free to create whichever works they wish using which they have acquired. This provides the ideal starting point from which to expose students from various disciplines to digital technologies.

In order for the development of technological forms in Africa and, the ideal scenario would be one in which the ch departments of tertiary institutions acquire a critical choreograph laboratory. Here, the focus would be on the use of technology towards the development of choreography. This implies that focus would then be toward exploring the potential of the body through the use o Isadora and Max/MSP. Additional focus would be on the creation of weara technology using a wearable circuit such as this LilyPad A[18]. In this manner, choreography students would be able to test the effects of technology on the choreography. Likewise, students would be able to test the effects of their momentum on the interactive tech

[18] A LilyPad Arduino is a controller board developed by Leah Buchley, for the use creation of textiles (LilyPad Arduino

rehearsal space. A specialized digital choreographic laboratory
this in order for development of such a facility to occur, resources and
funding are needed and intensive and planning is required. Taking
initial steps to expose choreographic students to technologi
would provide a starting point for creating greater awaren
of the form within a choreographic context.

Having discussed collaborative research would like t
emphasize that the combination of two forms does not qual
collaborative. It is of utmost importance that there exists
combination of technology and choreography, in order that one could
be said to overpower the other in the performance space. The
examined in this research provided an illustration of the merger betwee
technology and choreography. That is, in the creative process, the work is able to integrate with technology
and choreography.

The mere addition of projection to a dance work does not qua
new media work. Similarly, the inclusion of interactive media work
does not qualify it as an interactive media work. It is essential that the
technological forms are carefully considered, as well as t
they are able to inform the choreography. The use of technological eleme
the work cannot be added at the last minute as was highlighted through the tw
case studies of Coming and Flick, the interactive and new medi
elements respectively were involved in the conception of the work fr
outset. The technological elements were allowed to develop alongside t
choreography.

Different implications are involved in new media respectively. The use of interactive media involves the negotiation unpredictability and control media on other, is concerned with the elements of projection and the surface. Both technological fo call for a relationship to be created between the technolo body. In terms of media, this is the relationship between the bo projection surfaces. The success of Flickerauld, for example, contributed to the use of the body, paper and the box as projection surf the creation of meaning in this work.

In terms of interactive media, it is the relationship between the physical body and the interactive environment which needs to be established. In Coming, for example, interactive technology provided Mazarakis body with qualities which could not have been realistically possible otherwise. The interactive technology also allowed for a lovely between the live movement of the performance body and the old footage childhood.

This research examined case studies of Mazarakis work in or unearth the creative process involved in the creation of these w The case studies demonstrate a cohesive collaborative process. This attempted to draw attention to intricacies of the use of technolo doing, illustrated that this process needs careful thought an This research also held to light new and interactive technology, if well integrated with the and choreography, are able to yield unforeseen possibilities to which could potentially enhance the develop of a work.

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Appendices

Appendix A

Interview Transcript: Athena Mazarakis

Subject: Smoke and Mirrors

Personal Interview
16 January 2012, Johannesburg, South Africa.

Jessica: With Smoke and Mirrors what was the inspiration behind the
of projection?

Athena Mazarakis: I suppose from Coming To Elev(i) I really was quite
hooked on working with new media or interactive media, I know
with a digital artist because of Smoke and Mirrors I wanted
to work with projection and I became quite interested in a so
of interviewing; offering different version of the performer to
was interested in kind of & again I suppose whenever I do wor
digital or projection work it s to offer another layer, to revea
another reading and with Smoke and Mirrors it was really to try and expose
of the illusion. So for me the first thing to play with was the
illusion of the performer that they are not this indestructible
they are people and that they have other photographs and
rarely see onstage. Because even if we present self on stage
Wuppertal s kind of style, Pina Bausch s style it s still perfo
people s first names et cetera there is a performativity or a
into that performance of self which is not in the level of the
projection to try and strip or open up or put the spotlight on
versions of self.

J.F: What was the inspiration behind the various projection surfaces?

A.M Again thematically driven I suppose, but before I get the
of little pet hatred I suppose it is, of people just being borin
cyc [cyclorama], as a projection screen. Also, from what I sat
that tends to dwarf the performance and there s an imbalance
performing body and the projected body. So that was one asp
was the piece dealt with illusion, smoke and mirrors, magic o
and there is a magic and there is a sense of magic to project
can appear and disappear on stage. So that was a wall
I make an image appear where the audience hears
and then it disappears and rather that have a surface that is
if the projector is on and you are constantly projecting you w
to have something that was malleable that the that performer
So I m coming to that idea of the thematic concern driving th
where the performers are very much engaged in revealing an
images that the audience sees which speaks to that idea of i
everything on is an illusion and is controlled either by the pe
director or the choreographer on some level. So the screens
me to, give the performers that control but also allowed imag
different spaces in the space and for me that was important, to
overarching image that is projected on the back wall, but tha
appear and dance in the space. When I say dance I mean mov
in the same way that the live body does
portable and something that had to open and close,
were really windscreen visors that keep the sun out that we
system and it s a round coil that you simply twist to open
close.

J.F: What was the reasoning behind the content within the vi
formed the projection?

A.M So primarily it was an interview with the performers that
all the imagery. But also it was, was a fake interview it was tryi
idea that or an illusion that happened before you see
what it seems, that work had happened before you see
was interesting for me, that everything you see on stage is not necessarily tr
documentary is assigned to facts and truth when we see a documentary on televisio
the device of the documentary moment that was on stage
allowing that to be a fiction on one hand. So it is what I said, to
another aspect of the performers, but was also asking them to imagine (I
prepare them for this) and or this interview session and I pretended to
somebody else, I pretended to be a BBC unrealist and I asked
them several questions about this work that they had perform
with Athena Mazarakis and where were their favourite places
trying to create a myth around the piece itself, which was an
it was the medium which is normally that of truth was not one
instance. But even in the telling of the untruth the performer
something about themselves. Some of the questions I wanted
pushed the performers for throughout the process; was trying
smoke and mirrors were as performers. What were they do to
conceal something about themselves? What are their little tri
examples of myself. I know I ve developed a gestural vocabula
have high legs, I m not by nature limber and supple and so
else. So I was trying to find that information and they weren
that in the process so I had to create a device for them, another
which they could reveal themselves in a way even though tha
of that came out, for example Ivan even, was said that footage [where
spoke about smoke and mirrors, that he jumps a lot because he
tremendous spring and so we used his jumping a lot in the pi
the reason he does that is that he doesn t want to look short
partly fake, setting up this idea of the show as having been. The thin
expect to be real is not real but also information about them

And strangely when they entered the space of fantasy, when
these questions about this work happened and this problem that
with the choreographer that they no longer speak started et co
to open up about themselves. To ask them honestly about th
not really capable of answering that, unfortu

J.F: What inspired the theme of magic especially with the de
specifically with the set and the costume because I remembe
various instances like the shifting of the screens and the pla
costumes and light?

A.M: I ve had an obsession with magic from a young child; I h
boxes when I was a kid. I was obsessed with illusions. Etre and studyin
specializing and majoring in mime, I started to see a connection b
illusions of the stage and the illusion work. One of my honours mim
about a magician who cuts up a woman and can t put her bac
mime world we are playing with illusion and illusion of the il
to make this piece, I came up with the title first because there are so man
instances in our contemporary life where we can t really trus
interpersonal relations, we don t know what someone is whatsoever, truth
and what s not? What we see in the media, there is just cons
and smoke screens. So it then, for me, made sense to play w
theatrical sense as well really play with the audience s capa
disbelief. We do that in a theatre, but we are watching
illusionists, although of course they are working with a great
that and to divert our attention. I really wanted to play with
would, Oh I didn t see, how did he do that? and then when they hook
in terms of illusion, to hopefully see that we are doing that a
degree, theatrically as well. And that of course there are all
happening theatrically of the projection, I wanted that to be and

the magic as well, as much as we advance, it s magical for me t
project an image and it appears and there it is.

J.F. What led to the conscious choice of the theme of and the nar
exposing and revealing and concealing that kind of idea? Hov
vocabulary related to the theme of magic and also creating t
the wow factor. When was watching it and the screens were movin
some people were comically from different spaces I was like
So creatively to arrive at that point, how did that work with t
Was it also a case of playing with the screens & go there, you go to go there,
go there?

A.M. I would love to say that it was the mirror screens that whee
around. I mean it s a device that s been seen many times but I w
again because we were dealing overtly with this idea of conc
was so part of the thematics concerns of the work. And we had
screens and how mirrors reflect reality, but it s not quite rea
also, they weren t flat screen they were edged so they refrac
version of the body. And so it is that simple, I mean we ha
seen it in theatre and in magic shows quite a lot, that kind o
conceals and reveals different people. I wanted to play with
does that it reveals something, whatever that is it takes our
attention away from something in the same way that a magici
attention one way so you can do something else. So it was tr
all those different levels from the real in kind of how it wo
choreography. But it was quite hard for the performers to pla
hard to push those screens around. Unfortunately there I did
outside [and], right you go there orchestrate it quite carefully. Also they
weren t really to be pushing the things around because
wasn t such fun for them they thought that stagehands shoul
weren t really happy to do that, unfortunately that was something

had to choreographically dictate. But also one sees it from th
that s also quite different to the other illusion work because
of hand. A lot of those were his own tricks with the magic ba
brought those. Also so on the first improv was, magic trick of them
and even if you didn t know a magic trick you had to make up
interested to see well what is the mode of presentation not w
really want to see a magic trick, wanted to see them as magicians and il
So I don t think I m really answering your question...

J.F: I think bits of it have been answered before as we ve be
the questions.

A.M Ja I suppose was just trying to explore that idea of smoke an
concealment or subterfuge in order to take your attention on
levels. Looking at magic on all those levels and illusion, not
using the device of a magic trick to draw our attention to the fact that it is all the
time. So slight of hand and Nico s newspaper and red ball motif,
to try and use illusions of the screens; bringing people on taki
introduce sections to propose that that is not necessarily the importan
what comes after it. So for example in that sliding screens it
Dada and Songezo to come together to do a duet, which was
slippery to that she was a wing. I was setting up this woman who w
of artifice I suppose and disguise because disguise is anothe
mirrors so it was a link to bring her on more than anything a
frame the duet that follows. That follows was that he would
head and the wig comes off and the idea of slipping out of someone s
someone being slippery was really at the duet. So that helped
that and then playing with illusions early on in the beginning a
Nico s solo with the newspaper and he retreats, the others e
front of the things and going into a bourreé section. Kind of
bourreé and looking at, like a bourreé, which was trying to

create the illusion of gliding. To create that ethereal quality
that even in dance vocabulary there is a sense of illusion; p
the stage and yet we find a technical capacity to create that ill
So I suppose was trying to investigate illusion on all those lev
vocabulary, in a theatricality, in a technical aspect and the i
hand.

J.F: Was there a specific reason for the use of the colour red, because
remember it was used for different elements?

A.M: Well first there was the ball which Nico made appear and
duet with Dada, and then there was the big tall lady that Dad
there was red in that dress. Not really a design element
so I had the performers in these black hoodies which was als
and covering. They would often come to rehearsal wearing th
foundrant stage. So we played with that strange sense of concealn
really accentuation and playing with the theatrical, because
theatrical colours and really playing with those ideas of thea
artifice I suppose.

J.F: I find it quite interesting with your work that you kind o
of yourself within your work, is this a thread that runs throug
specifically with this one but with the works that you create,
happen?

A.M: I think it has been conscious, Tasloak about myself so it was
overtly about that. Ja I suppose it s trying to find & I m not in
not interested in straight drama really or theatre so that deals w
aware that I m always playing with a version of myself onsta
overt. It gets a bit limiting though, I m a bit, the Elevation, need of doing th
installation version, I was just myself Effiving 2 people and then

version of that, I didn t think it was about myself until I had
playing with these two characters really, the person in the in
more academic voice who s speaking about the installation. B
course I realised that it was largely about my sequence of event
that led to making that piece. So I think I make meaning out
the works that I ve made that means that I kind of set up into
I think that it s myself and versions of myself, so I say that
character, but it s almost like character versions of self as w
are constantly drawing on your own experiences connect very
that and make that into somebody else. So yes I think I do, i
something that I m not really interested in Smoke and Mirrors
needed to insert myself because I felt I needed to put the ch
when we talk about smoke and mirrors and let that be anothe
trust on screen. Knowing that there is yet another choreogra
performing, the choreographer who s actually constructing it
So I suppose ja I play with layers of, versions of self, that you
with.

J.F: How did using kind of a projector in this work push the w
enable you to do something different to what you had done b

A.M I think Smoke and Mirrors really started freeing up the projector
a projector there was no camera. I really started moving it in
that projection to happen elsewhere and so that was a develo
me to do which I suppose just drive home that point
playing with smoke and mirrors what you see is not what you get
borrowing the credibility of the documentary style and using
experience. So I suppose it gave me another hold on another foo
conceptually. In Smoke and Mirrors specifically, the interviews with the da
helped me access something that I couldn t get them to acce
performance wise. They were quite uncomfortable speaking in

more comfortable dancing only, they were far more comfortab
So it allowed me to access something more of those performer

J.F: Did using the projector and experimenting with it, did it
challenges?

A.M: Yes, technically. The projectors aren t made to move around
stage they are meant to be handled very carefully. So even t
moving them around a lot the projector bulb bursts after the t
hot so it s hard to handle, so some of the dancers didn t want to
felt like stage hands. Although for me it s quite important th
someone who manipulates the space and manipulates the con
them to engage with and move the projector. It gives & obviously
issues in a theatre in that it will cast a beam, the projector
the size that you need it to [be], the performer is not always
same thing, either they re going to aim it exactly right, there s lot of t
if you want to project onto one of those round screens, you r
spill so then one has to go back to the edit and experiment.
go gee I ve got a lot of spill [then] we ve got to go back to the e
out the peripheral, black out the image just around the head
want. I think the problem is that one needs to have those ele
the process unfortunately often one comes to that idea quite
doesn t have the kind of technical time and budget that s precision r
pit, you need to really be working with it from early on in the pr

J.F: From what you were saying, was the video editing then a large pa
work?

A.M: Oh Smoke and Mirrors

J.F: Yes.

A.M: Well yes in terms of capturing the content for sure and t
just make the projection aspect work the ratio of it. So it could be
Jessica Denyschen was on standby to help me black out all t
but ja editing started to become a choreography; I either sit
with Jessica Denyschen and do it or now that I have started
huge part of the choreography. So your work isn t just happe
happening at night when you re selecting what the material i

J.F: Ok, Thank you

Appendix B

Interview Transcript: Athena Mazarakis

Subject: Flicker

Personal Interview
16 January 2012, Johannesburg, South Africa.

Jessica: What was the reasoning behind the Flicker title?

Athena Mazarakis: It is tricky you have to send proposals in way ah
so before we even knew we had doing I had a vague idea about th
I knew that, knowing the nature of creative process, things chang
able to find a title that could hold big developments from the
Flicker emerged because that I knew I wanted use projection again bec
starting to become a stylistic component of my work and idea
of the digital flicker. The initial idea was dealing with the no
We re constantly being bombarded with the environmental issues of clima
globe, but also looking at it on a personal level that we all h
time, within that, where there s a broader sense of time. So
conceptual thrust. So that, you know our lives are like a flick
their either in or their out. So it was trying to hold a few cor
course it moved on from there but that was the initial thing.

J.F.: I m just curious; when I was reading the program, justify, says
that you conceived the work, what exactly does that mean?

A.M.: Flicker is quite tricky terms of that because I knew I wanted
the Arena Program for Graham, I knew I didn t want to
again, I wanted to work with old time collaborators Gerard [Bester] and Craig [Mo
and for a long time I ve been wanting to work with Andrew [B

conceiving of the project was my doing and in order to write
come up with a concept. So it was an initial concept, which i
now, about having a kind of broad theatrical universe
interactive, well not interactive, this new media universe. Wo
manipulating those projections, playing with the body and proje
something that I knew that I wanted to work with and really e
surface more and take it a step further from what I had done
Mirrors So conceiving the project knowing that I wanted to do this p
working within this universe, with the following people, on th
I also knew that I didn t want to direct the piece I wanted to
the luxury of being directed for a change, but doing that I knew that
becomes quite tricky. So I approached Gerard and one of our first me
well how do we deal with this? because there s this idea that I have, Gera
him implicitly, more than anyone else in the country, in terms
process and I trust his artistic integrity, in the same way tha
performer and actor, and so it was handing over the reins to Gerard
this is the universe I want to create, this is the kind of thing but knowi
going to shift [Gerard] can have the reins. But it was a shift that.
constant negotiation for Gerard and myself because what we
kind of ideas people used of writing, kind of first author and second auth
suppose I was first author, because I had the initial idea and
theatrical universe that I wanted it to be in and I was also pr
in Jennie, I knew the people I wanted to work with; Jennie the designer and
Carrie as the lighting person et cetera et cetera. Throughout
I would meet once a week, so I was both kind of performer in
working conceptually with him. It was a very close negotiation tha
happened throughout trying to understand this work. I also s
challenging set up for us in that I knew I wanted to work with
was not able to come to Johannesburg because of the Department
responsibilities. So I offered Andrew something and knew at the same
was a challenge that would need solving and the challenge th

would dictate the artistic connection or the thematic connect
would love you to work with us and the challenge I ll set is t
projected presence throughout. What that is, we still didn t
but It was a parameter I guess or a restriction. In the same w
[improvisation] works better when there are restrictions that
to solve the question of who is this man that is not here? W
to me and Craig? I m totally not answering your question no
with Gerard was constant in terms of I conceived and he dire
something that ended at a certain point. Once or twice a wee
we had papers up on the wall and we would try and understan
was a certain point at which, Gerard is what s, that isn t what s
reading. One line of what you gave in the I concept is w in which
disappearances beneath their feet. So the idea of disappear
loss became driving force and at a certain point I had to say to
the reigns and take it conceptually and thematically where it
how I conceived of it.

A.M. I ve probably answered a couple of questions.

J.F. Yes.

A.M. But I ll answer them again.

J.F. As performers and co-creators of the work was the use of new me
of the creative process or was it introduced as the work grew

A.M. We knew that we would use it, we didn t start immediatel
physical place, we tried to find the work, the physicality of t
exactly. Then once we started understanding what it was we
those devices and what we would do is, we would actually br
projector into the room with us and we would experiment; quite co

always in terms of content, but we knew we wanted to play w
we had a design meeting with Jennie and there were a whole lot of idea
that, just taking the idea of paper, we then played with projecting diffe
paper and we started to think, Well what would work? What would the cont
It was kind of the other way around with this piece, to really
trying to engage, see, and from there try to see what that cont
But it was also developing at the same time because we were
find what the piece was, so it was actually developing at the
of parallel development in the piece.

J.F. How did the use of the projector influence your movements
during the piece it was quite clear that the projector had to
specific way at a specific point?

A.M. It was our intention and as comingst, that the manipulatio
of the projector is visible that we we re not trying to hide [a
with theatre we try and hide and let the magic emerge, to take th
idea of making the performer manipulate the material. A lot of the material
we were manipulating was visuals of ourselves, video, video kind
blog entries as performers, so it didn t really restrict our mo
cabling to move anywhere we wanted, that it was free and we
were able to move anywhere. In a way what is interesting for
just become a functional thing but it becomes an element of
to work together; that even if it is a simple action of function
and yet part of the movement. It was a very minimalist piece
important. you re talking about projector, so you probably ask me the thing
the screen later so I won t say it [us], we were controlling the
device, the projector, and we found ways, it didn t limit us I
back projection, we did front projection. What is limiting is how t
projection is visible to the audience, and a finding structure
are good for the audience.

J.F: How did the particular kind of set, the box and the sheets influence your working process and when were they introduce

A.M: I mean the first thing we did was have a design meeting and Jenni came up with some beautiful ideas. It was a process again of prototyp something to the room, we would play with it, it wouldn t wor that we were going to create an entire paper replaying with the pre-up layers but because this kind of almost Scandinavian, desolate landscaping that s mind at first ,when we were playing, the idea of time running isolated somewhere. But that idea shifted and the idea of the drawer and chan paper remained and it was really about a set that could be us was the driving imperative for the design. Sowers started playing with this idea of these two people in a house and how things the domestic space as a space of loss, because of repetition the box emerged because, it could be a table, it could be ma representative rather. So it really was a collaborative and an merged with the process. Jenni would bring stuff we would pl out, she made a whole lot of things, we had origami, There were were many ideas of course that just get lost, popup books, w idea of paper from the beginning, but in the end I suppose we s to its most simple form. To find a box that can be in one ma domestic space, whatever, a projection surface, just the box, whatever.

J.F: I think I ve asked this but I ll ask it again. The decision t a remote performer how did that come about?

A.M: It really was a detail which I love you to be in the piece, you can t come how we would be projected presence? I mean in saying that I was really intrigued by that challenge and so if we re

you re always dealing with a virtual presence. So what if you
choice from the beginning that that. Of course we wanted to p
with that idea, in the beginning we were going to go to Graha
there was going to be a moment at which the real Andrew em
really worked when we figured out what his video was, this
performer an aging performer speaking about performance an
that and how the magic of the moment that is lost can never
of that idea. So ja it was really looking at the virtual overt that
performance, performer or presence version of self whatever
would like to call it.

J.F. Having worked with your collaborators before, did this
affect the way in which you all worked together because you
working relationship with one another?

A.M. Well it assists us because we have an understanding and
worked together for twenty years now [at Rhodes University
have an understanding and a working together; there s immed
trust which is no small thing. It was exactly because we had worked togetl
we were very aware of the fact that, very conscious, we didn t wa
Attachments. We kept going to this? Attachments because we had made
Attachments 7 to 1 that was also kind of a driving force to make su
something else. But also Gerard was quite good in that he wa
style of working, what was my style of working interactive
digital media, of projection and at the same time a mode of wo
that reflects on itself, so a mirror to the work. So I suppose that
respect of that and understanding where my work is going an
project of mine a not necessarily a project of the three of us
conceived of together, that helped us shift and not fall back
that we worked in before. Also body shift and change; Craig
same ways, I m not particularly interested in that kind of mo

only. The conceptual work that I ve been doing with the new
interactive media has opened up other possibilities for me th
exploiTh.ent is about questioning what the body is in relation to
body moves and for me those questions are very interesting a
process. And I suppose that also helped us shift from our us
working. So it helpuse us because that trust that even if we are
new territory, we understand each other and we find ways to
is also exactly the thing that helped us move, hopefully, to a

J.F. The use of projection is this quite interesting; I mean how di
reach those particular points, creatively? I remember there w
interesting things. For instance when Craig moved his arm up
the image of Andrew appeared and the play with projection. he ptr distance wit

A.M. That was through improvisation, so using the technology
the improv. [Improvisation] room and trying to play with surfa
as surface before in my work in a production in 2007 Indow with the W
called Touch and so I knew that that was a possibility. So we used
when we were playing one of us would hold the projector and
would try and create surfaces, usually. Craig just started doing that up and d
with his arm and it was just a meta is just a meta because we, when Flicker
because there really is this flicker of the image and it starts
to work kind of with the black spaces in between the image,
happens there in a roll of film. So it started to kind of call back to those
modes. Why that image really works for me is that it is the mover
performer that allows the image to become, to manifest. The
arm is not, his whole arm can t contain the whole image and
rapidly enough it creates a surface which becomes a projecti
that was just a very exciting moment because suddenly the p
speed of the movement, it ems dictating the choreography, the kind of
order to make the image manifest, you have to change your m

to create specific movements in order to have a true collabor
movement. So the body starts to reveal its shift for me and that s really inter
that it s not then about finding dance movements, but movem
an image that would not necessarily be there. So that was su
when Craig did that, because that was one of those gem mome
that s beautiful. Then it starts to kind of create a dance in itself, th
between the projector and the projection and the performer s
becomes in that moment of projection, but also in the
projection. Ja the movement becomes the projection surface,
not just the body, not just the skin it moves beyond skin to m
exciting for me.

J.F: I m just curious, was it a special kind of proje
cat?

A.M: No it was standard little 2400 ANSI Lumens. But again te
because again in our run at 969 the projector broke ten minu
the show, so we had to improv. [improvise]. Which was hard
on the projection. Last three videos we had no projector we only

J.F: Oh I remember.

A.M: You saw that one? Did you see another version?

J.F: I saw another version, I saw it twice.

A.M: Thank goodness, ok good because that would have a bee
standard projector, a small one. Small one so you can manip
enough to be able to direct the beam to be small enough, bec
has too much spill. Already we really had a problem with spil
were quite happy to have some spill onto the back wall becau

something interesting, when that image is fragmented and dis
of projection or from the subject itself.

J.F. I have a question about the video, of you and Craig and al
of Andrew. They were done in different, in different styles ar
about that?

A.M. Well you know they re going to be restrictions always, or
everything, so that s part of the problem of remote performer
Andrew had to work with the space that he had and the equip
we recorded ours on our Mac, which has superior sound quality and imag
We could both do it in the same space, so the conditions were
the same, but it was also okay that they were different for me, beca
Craig and I are quite different. In a way [with] Andrew s blog
character whereas Craig and myself were really being ourselv
could be. Not only ourselves as performers but really those o
ourselves, we were both present as performers and then proj
our real selves. So that know, I was different but it also felt they
were different because they were very different things. Of co
over we would, it was, really about get the material from Andre
we thought to go and hire a cameraman and then go and do it
kind of hooked onto the video blog format for all of us to hav
consistency and to have it in his office. But there were so m
totally out of our control, you know, in the end Andrew would
improvs and we would try to use those. They weren t really wo
wrote a script, which he used and developed a little bit and
interpreted the script to camera. So ja of course I would get
had to do it over again. It was just about being in different s
we re so used to that image of the person blogging, the Skyp
different kinds of spaces. So I suppose to put Craig and me i
Andrew in another.

J.F. So for Andrew s section, did he video it and send it to you

A.M. He emailed it. Yes.

J.F. Did it all fit in an email?

A.M. Well we found a way to compress the files and then he p
drop box I suppose, that I could access through his iso. because it was very difficult
to get all that stuff.

J.F. The decision to manipulate the paper in various ways as a
surface, for instance Craig would scrunch it up at one point
tear and pen and contract, was that also a result of play and

A.M. Play absolutely, and then working with what was being sa
So Craig s one the example, you mentioned, now he started with a very large pi
paper and it s projecting his lot entry of the things he thought he wan
I suppose we tried that just as an experiment without that ma
and, how small and what can you do with it? But then once we
this idea of loss and, that you think, what you thought you wan
things you've lost. We then started to couple the kind of the conten
with the form and that started to resonate and make sense th
really crumple this into this ball. There s something about th
that action and the what that action means then resonated with
what he was saying. Similarly with my list, we lost, we ha
do lists, [of] I've lost this, that. Craig again, he s tearing my
things. It s not my wanting to lose things that are really being tak
me. So again we had that as an idea, we had played with tha
we were just projecting anything really and either with live camera or

had. We thought wow that s really beautiful because that in
fragment and move away and then well if you re going to use
couple it to the content? Otherwise it s just pretty fun but you and tricky,
can connect it to content then the two start to talk to each o
meaning to both things, both ways, and again that action is the dan
wasn t much dancing but the action is the dancing and it starts to speak
projection and what that s saying and hopefully the two toget
layer.

J.F. I ll ask this anyway but I think some of it has been answe
inspired the content of the video from the projections?

A.M. Well as I said with Andrew, I ll speak to his process late
Gerard kept giving us improvs; of just sit down and give me
me the things you ve lost, things you thought you don t have
for et cetera. And we really liked the lists but we didn t know
the kind of movement vocabulary, well the kind of images tha
the scenes that we were writing. So when we have these can
project other than Andrew? And we were working with Andrew as this bl
blogger, we suddenly thought well it s a kind of private acti
which then makes sense to speak into that private space intende
for you? Is it intended for someone else? But there is somet
in the room that then makes sense of those private lists and
was, well we ve got these lovely images and projection what are?
and then, how we find the pathway to that? Andrew was from th
be a projected image and it was a par journey with Andrew be
was he a character that was involved with us? because you
there s, for me, always a bit of reality to that. It s not fantas
space, it s a real something. So we were trying to engage the
disappearance in the act of performance it s talking about real st
as a growing performer that s aging or whatever, the things h

musing, philosophizing on the idea of performance as a spac
and disappearance, it made sense then that this is where it starts t
we re doing in the live act.

J.F: Using the projector, I think we have answered this quite a
previous interviews, but specifically with this piece because
moving a lot and being, well from what I could see, untied
Did that pose any challenges? Did your movement of the proj
the same every single night?

A.M: Well the thing is that the surface was always moving, so
would be manipulating the box so the camera never do exactly t
same thing, it can never be the same. So there had to be som
kind of the same but you have to work together. It s like dan
medium of the projector and the surface, in reality we are connected.
might not lift it at exactly the same time and so there is a m
choreographed pathways of projection. So the projector woul
until a certain moment in the text and then it was used to move dow
obviously the fine tuning had to be adjusted in the moment, b
I m projecting on his head, he s not always going to be exact
will be different et cetera, but of course it was choreographed
rehearsed movement because if I suddenly make a jarring mo
the image wobbles. So rather than creating dance movement
to dictate how I move, when I move it, because you see all m
the image if I m holding the projector. So yes it did define how w
projecting. But of course there has to be some kind of openn
course there was wobble often when there shouldn t have bee
quite like seeing the breathiness of the performer. That it s a
performance; it s not going to be stable and exactly the same

J.F: Okay. Thank you.

Appendix C

Interview Transcript: Lee Crewe

Subject: Flicker

Personal Interview

18 January 2011, Johannesburg South Africa,

Jessica: The design elements are quite interesting in that the
are multifunctional. Let s start with the box; how did you con
idea to create something that can shift from a box to multiple
within the piece?

Jennie Lee Crewe: We never actually started with the concept of a box; it
like a process of reduction. I think that happens a lot when I work with
it s never a process of adding things to stakings away. So we
start with lots of ideas and actually I think Athena said to me
meeting, She said, of the sort of recurring images and somethin
struck me was that, I was at the front of the appearance, underneath
these people that they are kind of losing time; and that if we can
they start with a certain amount of space or a certain amount
eliminated, so the space gets smaller and smaller and smaller. So we looked at lots
of different things before we settled on the idea of a folding
because that can open up and be compressed or whatever so
movement in the space. But actually what we did is we actua
material first, so we looked at paper and cardboard and thing
can fold a certain surface up. You can fold it up and it gets
smaller. So it started off quite conceptually like that and the
lots of versions before you see the simple box that can unfol
Gerard had said to me that there were a couple of things tha
needed a table, and so the box sort of convenient shape goes into

It doesn t really have to look like, a wooden table but it has
surface to play around. So ja it was a process of elimination
work, what doesn t work, what doesn t work? Lots of folding, researc
origami, lots of geometry and maths and popup books and tha
Essentially it s about disappearing and appearing and losing
moment that disappears. So how do you do that on stage and not make it part of th
theatre magic, because the theatre can offer you black outs a
actually we weren t really interested in that. We were intere
making that illusion. Not necessarily the theatre and its mac
great surface for projection and because it s always changing
changing in terms of where it is in the space, but also before
the surface can change. The only thing for me I would do diff
is that it s still very flat. So it s still like a cardboard surface is two dimensional,
whereas when Athena projects on Craig s head it becomes mo
quite interesting.

J.F. What inspired the use of paper as part of the design, as a kind
of paper, as well as the choice to have them hanging in the s
show was starting and Athena and Craig would kind of pick th
space as they needed them.

J.C. The paper and the cardboard were very important in the
the exploration or whatever it was. So I think going back to t
like space disappearing, paper is easily folded, so literally the surface
smaller. It s the action; it s what paper can do not necessarily the kind of
connotations of paper, what is paper and that s what s really so n
in terms of the collaboration. So we would be in rehearsal an
material with us; paper and cardboard and the dancers projector a
and so then we would try things. What happens if? So or you k
we would just keep trying different things and so some things
things didn t. But the suspension of the paper kind of frame ab

practical solution, because in the beginning it almost seems
full circle; you re at an ending-set, which is the part you see wh
you walk in it s kind of like these bits of paper strewn across
come in onto the stage and then they set up like the next rou
gives you a sense of cycle. So the suspension is really wanted abou
have these things on stage, we never wanted to go off stage
paper. It kind of gave it a kind of ethereal look a suspended
could connotate around of the wax paper was just so beau
that ordinary sort of cooking wax paper that you use in your

J.F. Really?

J.C. And it s so lovely because it s got such a nice quality and
so you can use the projector from the front or from the back
because it s quite translucent. It s just beautiful because you scrunch it up it
retains its form, so it can be quite sculptural. So is a lo
practical decision, it does n t work if you do, so we re doing this.
was very amazing in the steps asking Questions, What if? What it?
What if? I mean he s actually tireless in his questioning, each n
did this, what if? Where is light changes. The paper was part of that just
movements were; the things on the stage were shown the sam
questioning.

J.F. I think you've answered bits of this but I ll ask it anyway. Wh
working process involve, was it inspired by the movements o
and the content of the work? Or were you given a specific br
around?

J.C. There was a specific brief. Particularly with these people
choreographed it s devised and there s a different approach.
series of movements but rather about a concept and how do y

concept physically. So there was a very strong concept, although it was very st
but it was very vague at the same time. Athena kept apologis
so vague, it s so vague. But actually, that s what s so wonderful about
concept is not so that we all feel as though at some point we are running ou
time. That life, a moment or whatever is passing, it s fleetin
the concept. That this couple was losing ground, losing time
also a great challenge in terms of what look like? And what does it
feel like in the body? So a very strong brief, but also very vague,
could ve gone anywhere. Then you just go through those proc
bringing things to the table so for instance, I emerge on a pi of peop
it s amazing. Athena introduced the concept to us and Gerard
a kind of an overriding vision for the work, but of course Ger
Athena dancing or moving. So she had to set the collaboration
was quite interesting like that and then she briefed me. Then
away and then researched and drew and came up with some i
presented to the group. Okay [I said], what I ve found you
think? I mean there was like a hunger, so there is a my idea
like these are all my ideas what do you think? Is there somet
could follow and chase it so constantly like that and I mean e
my job is the designer for the people. So Craig what if you did
this? So even though you have your roles there s a sense of yo
towards the product and the process.

J.F. It s almost like a constant conversati

J.C. It is and I must say for them I think it was quite pressure
the deadline of going to Grahamstown Festival. So they felt a
had a very different experience, it was one of the most what
depressuriest experiences I ve ever had.

J.F. Really?

J.C Ja, because it was -Often about work as a designer with a c
and they have a vision in their head, like a picture. It very is easy for you as a
designer because you see what s in their head so in a way you r
making things in the dark and then it never matches their exp
quite stressful whereas this way there is no expectation, the
to bring your imagination and your talent and whatever th
There s no sort of like outcome except a great show, so it s
working.

J.F The next question, were you kind of aware from the beginn
design elements had to be a function aesthetically that they als
to be a projection surface?

J.C Ja that was always clear, that was part of the brief that w
surfaces, that it always needed to be changing in terms of th
configuration. I know that about Athena s work anyway there
not a lot of history, there s a kind of history of working. So I know th
going to want a static set, she wants something that keeps m
and that the performers can change it doesn t happen magica
people dressed in black, backstage that doesn t happen. The
the work so, and that s what s so interesting about Craig and
whatever objects or things that are in the space, even if its pro
will impact their bodies and that s what s so exciting. So a c
something to sit on it s like the world of the couple or whate

J.F So then having worked before with all the people involved in this
production, how did that affect your working process; becaus
worked with them before?

J.C Well in fact I ve only worked with Athena before. So it was new for me to work with Gerard and with Craig, I had never worked with Craig. So I loved it, I mean it was bliss. But I am very familiar with the kind of w comedy like Craig, Athena and myself, from your heritage which is from Rhod Gary [Gordon] and Andrew [Buckland]. So there is definitely, should we say, a sharing of performance values I don t know how else to say i aesthetic necessarily but it is how you approach work I think working with Athena previously helped immensely. I really en someone who has a body of work, and that you form part of t relationship and you can understand why directors, often go t because it is like you start to speak the same language so you c things easily or with ease and that s very helpful. It s very diff encounter a new relationship and that is difficult to work, what is it that you want? So it helps immensely and I m a big fan of Athena she is doing with kind of digital media, I mean it is really in terms of dance in this country, well not even just dance any So ja it helps immensely you can start to have conversations a new language.

J.F And then the last question; does your own background in m physical theatre as well as a performer influence the way tha make design choices?

J.C Definitely, definitely without a doubt. I have always been interested in the body that s always primary for me, and even though I design now a body is still the most important thing. Everything, all objects that space or even the space itself is always in relation to t body becomes like the unit of measurements like you would u Instead of that you say a body will fit into this so it s like al matter at all, the things they do not matter unless the body o the absence of a body but still the body is that, you, in that, comes from tha

training as a performer and as a dancer, more actually as a chor
choreography is just that it is designing the body in extremely and
the same thing and in fact as a designer you often treat the
than as some kind of psychological identity with social issue
actually just treat the body as a sculptural object. So ja the
measurements, like that s the default that everything should be in relation t
That s how I think, so like often at times you re oblivious, w
show, to those decisions which you should make. Like how big d
you don t just sort of sucky-ritly that out of your you go to the body;
how big is a body? What does it do with the box? So ja always
in relation to that unit.

J.F. Now that you say that, it is quite interesting because when as I was
watching there was space for both Craig and Athena to fit in
the box to close with them.

J.C. Oh yes that lovely moment. That s really about proportion
classic design, it does not matter if you are designing a cup or packaging o
show it s all about proportion and it s about the human; how
with those things and images.

J.F. And also because the elements that they have to work with
they re light and easy to move around in the space and play with.

J.C. Yes absolutely, it is like you make them like a unpacking and
or space quickly? It s actually quite practical problems that you are
solving, that being a way it s like absolute clarity and decision
its accidents. It s like Oh look what this can do, oh my God. That s also the joy of
being with those people, there s always a what if we did, you
this? What if we did that? Lots of laughter and lots of ,not even mistak

mishaps shall we say, so there s play and that s what you ne
have that spirit it s, you know it s done before its even start

J.F Okay, thank you

Appendix D

Interview Transcript: Gerard Bester

Subject: Flicker

Personal Interview
23 January 2012, Johannesburg, South Africa

Jessica: So how did the idea for this work come about, was t
specific intention from the beginning?

Gerard Bester: Well it was Athena s concept and she brought the arti
together so ja she essentially was main author, producer of t
came on board as director. In a sense it started then becomi
through the process and we won a Sunday night to sort of hav
kind of mad discussions on where the piece was going. Becau
started playing, improvising new ideas would emerge. Athena
proposed, sort of a narrative for that proposal, it started going in
another direction.

J.F.: Because the work was created collectively by you and the
you focus the all multiple ideas?

G.B.: It becomes tricky and I think we even made a mistake af
of making. I suppose the easiest way is videoing and videoin
then going back and watching that material or else it was lot
always tricky because you have wonderful improvisations, the
then to try and tie it and then the process of arising it to create wh
was initially found and that s always the hard part of process
never give ourselves enough time to then rehearse the text t
Athena and I always, at I sort of, said [is

we need to start creating kind of headings, categories and each section we thought had potential for paper and then basica stuck it onto the wall. It was very important that it becomes becomes a mind map in a way and a jigsaw puzzle.

J.F. So the kind of creation process, we ve spoken about the m planning and all of that but what was the text that they used in video blogs and the movement as well, what was it that by?

G.B. Well it was interesting we ve done a work before the thre seven solos on different stages of a relationship. Attachments it was calle

J.F. Oh I heard about it, I didn t get a chance to see it a lot about it.

G.B. So it was a constant joke, in a way in rehearsals, that w another Attachments. But in a sense we couldn t get away from bringing Craig and Athena together, bringing a duet it was toge very difficult to get away from relationship. Maybe I m wrong improvisations I set was sort of a domestic encounter. So the of came up for me and for me the two of them provisation and a be and it was interesting because they both comes and with Attachments never had any text, spoken text. For me suddenly hearing both of t exciting, I felt that we have something that we could use. So question?

J.F. My question was; the text and the movement what drove th process, getting there?

G.B. Well again improvisation, again Athena s concept and he concept is always to comment, to reflect on performance itse

onto the performance. So Andrew Buckland s text was going t
looking back, reflecting on the immediacy of live performanc
performance, the loss of self through aging and then playing
recording.

J.F. The use of the projector with this work was really interes
were those discoveries made, I mean with the different angle
that moment when Craig moves his arm up and down?

G.B. Through play and just playing and Craig are just fantastic a
playing and improvising. Look it was definitely a challenge ri
about what we were going to project onto and as soon as we
paper idea. Projecting onto Craig's head were some exciting
discoveries.

J.F. So within those projection discoveries are there things tha
throw out or not use? Or you as the director visually, becaus
see how those things looked like?

G.B. Well part of a director and part of the process of directing
editing. Not being precious. Allowing yourself to constantly
suppose it s always attempting to be clear about what one is
conceptually, just. Wetters of set ideas, threw out an enormous amo
suppose what one always forgets is ,well for me, there is suc
and not get too cluttered and not to get too tricksy. Ja, but i
outside eye we would constant would say, I think this is really
working and then I would hold the work etc. Sir and say Athena
being main author it was very important for her to also see h
working visually. Ja there s a point where to step into the role a
performer and trust, but as much as possible it was attempti

J.F: Was it always the intention from the beginning to make u
projection?

G.B: Ja & [with] Athena definitely it was a kind of inside it's something tha
excites her.

J.F: So it was very clear?

G.B: Ja and she always well she & Andrew was always going to be
then we started recording Craig and Athena Weigwerd never sure if that was g
work and what was that in terms of the live performance also b
but eventually it felt right and ja it was.

J.F: The kind of idea to have Andrew as a remote performer, a
how did that come about?

G.B: Budget (laughs). Well again it was Athena so I'm not sure what she
said to you, but she wanted to work with Andrew Buckland. A
and with Andrew being in Grahamstown and us being in Johan
of Athena incorporating him and then finding a cheaper device. Then
this kind of this concept of him playing with time and space w
wonderful comedy.

J.F: I mean within this work how did you negotiate balancing th
element of the projection, with the text and the movement of
doesn't get lost within the other?

G.B: Well it was very tricky, and again going back to this ide
and constantly playing with the pieces and seeing how they w
know there were constant changes. There was never a set structure and I
for me what was very important was that eventually everythin

other, sort of dialoguing with each other. And I suppose stru
because I didn t want into be a right and section and I suppose
projection you do get into that transition moment of picking t
it, making sure that it s focused. But I think in the end we m
throughline and a poetry of dialogue between all the elements
because we were playing with this theme of repetition, of dis
helped as well those silent moments allowed the audience to
settle. I always think silence is something, and pause
became important moments.

J.F. Because, I mean when I was watching it, I wasn t aware o
they re picking up the projector, going to one transition.

G.B. Good.

J.F. And then stop it s another transitions were smooth I didn
physically notice that okay there s silence now, which was
interesting thing for me to watch. Because often with project
sometimes there s a little&this was quite interesting for me t
Especially with the different surfaces and the box and when now it
they tore it. Craig scrunched it up so there were some really
interesting things.

G.B. I mean I was very excited by the work eventually, it was
do think we found some really beautiful imagery and I think t
Athena; the lists gave a very sort of private, personal, delica
thought added greatly to the work.

J.F. Were there any difficulties that we were experiencing with the video
projection as a medium?

G.B Well it was interesting because we tried to record as mu
possible. When we started doing the lists the first time we di
so beautiful because Craig and Athena were just improvising, they were bein
brave and it was spontaneous, it was fresh and then we deba
lists or not. Then we eventually decided that alright we were
eventually recorded it at Athena's flat and that was one difficulty, it was very h
then once we had gone in front of the camera, set up the cam
find that spontaneity and that freshness and again not wantin
wanting to recreate what we knew what for me was so powerful. Possibly a
lesson learnt that if one ever does kind of personal narrative
and record it at that first improvisation. The wonderful thing
can edit, you can pretend (laughs), you can fake. So that w
interesting thing for Andrew [with] was hard, because Andrew was s
,as a director it would ve been wonderful to have been in the
have been able to help guide that process from his vision. So in
difficult with Andrew. Wise questions in the beginning. H
improvising alone in front of his computer and he would sen
And we would sort of say ja err and eventually for him then
and suddenly that seemed to help Andrew and suddenly we ha
material. Then just bloody technology and things breaking do
not working or the computer doing something odd and then yo
and then you just want to go back to just performers, you kno
of all this machinery and technology. So that was our first tw
know if you came to our first performances?

J.F I came to the first one and then I came to one a bit later.

G.B Okay Good. Was first one we had technical problems? [Can] [remember]
But two of the performances we had technical problems and e
set up two projectors concerned to in case [one] messed

J.F So was there just one projector at first?

G.B Mmm, for the first two performances.

J.F I thought so. I was leaving the theatre, I was thinking first time I came here there was one projector now they are two.

G.B Now it was just as a backup.

J.F I thought it was intentional as part of&?

G.B No it was&ja all that cabling&

J.F As I was watching I thought about that and I thought Oh m

G.B Ja no it was& (laughs)&

J.F Having a prior working relationship with one another did this affect t way that you worked together on this work?

G.B Absolutely it makes it so much easier and ja I mean it s sense of trust, a lovely sense of play. Athena and Craig have years and years and years and years and we all just said it was back in the rehearsal space. So ja definitely, but on another challenge to then create something new.

J.F Okay, was there a difference between the performances in and the performances that were done at Wits, because I saw

G.B Well I think the work had been developing. I m a bit emb was partly budget considerations but I could only be there fo

Grahamstown; which was terrible actually because the work w
were developing it. So even after that first performance we c
was great to do it at Wits again and just to revisit stuff and
Not big ones, but just again lighting and I don t think we cut a
it was again just finding sort of seamless transitions.

J.F. Last question, what was the reasoning behind the title?

G.B. Again it was Athena (laughs), before again to this idea of los
that final moment before something disappears. So it s that sor
trying to hold onto coming in and coming out and I think
answered that better than I did.

J.F. Thank you.

Appendix E

Interview Transcript: Athena Mazarakis

Subject: Coming To

Personal Interview
16 January 2012, Johannesburg, South Africa

Jessica Wilson: When did you start making use of interactive media in your works?

Athena Mazarakis: Take 1. This is the first time I used media in the making of Coming To. Coming To was in 2007, so that was about 5 years ago. I think the things that I've been involved in productions that used new media before. So I was in a production called The Forgotten And the Forgotten And The Forgotten And The Forgotten And The

A.M: No from the outset. I had made a piece, it was like a very sma
for Dance Umbrella it was ten minutes or something like that
explore the thematic and the conceptual idea of embodied m
the body and tracing memory of other bodies. But through the other
came to making this piece which was also quite important
creative project or my practical project for my for my M.A
Dramatic Arts] and ja from the outset I knew, it was not som
was something that I wanted to engage with because I suppo
said. I was quite daunted to work as a solo performer and j
needed collaboration, but I wanted to be a solo performe
budgetary constraints. So I knew that I couldn't employ other
but I could certainly engage with people like Tegan [Bristow]
a kind of conceptual level. So I knew from the outset tha
because it was that other than just thought, I did collaborate with a
as well, for me I wanted the piece to operate on many levels
outset the kind of first layer; the audience must be able to
you read it but I like that there to be many many layers and th
I imagine that the interactive element would give me that. B
really give me something to play with, I don't know how m
talking about the outset.

J.F: Yes.

A.M: So from the outset, absolutely yes because I wanted, I suppose
playmate, I wanted a collaborator in the same way that you
body in the space and through that engagement to feed that material
without the presence of another performer in a way I needed
myself to play with and the interactive element gave that o
give that.

J.F: Okay. If you can remember how was the collaborative
the designer and the interactive artist initiated, by that I
them an idea of what you were looking for? And then they k
and then you played or how did it work? Or what can you
that?

A.M: No I do not remember, so you re in luck. I think the impo
each of those relationships was different and I think that the
with me and each of them. So in the end there s a collabo
interactive instead of myself but primarily the relationship was
and Tegan and myself and Naomi. And those relationships we
I start with the design with Naomi, yes I briefed her as to
what the kind of threads were and I wanted to engage her
possible in the process. So very early on in my kind of e
improv [provisation] based it was again to bring someone else
room so it wasn t just me, another pair with. So I had sessions w
where we brought a whole lot of objects, kind of very typica
one starts to map a space, or sculpt a space through objects
relationship between objects and what is emerging through
that she was quite active she was playing with me in the sp
outside giving input, we were both, there weren t many of thos
there were perhaps three or so. So we played, made kind of p
sculptures and installations in the space, I brought objects
clustering and allowing the installation almost to grow an
relation to that so that sort of exercise. Times in which I wo
say to her, I have this crazy idea one of the first things tha
I was looking at the body as site specifically and subject, s
the body was quite interesting to me and we had ideas.
example I was playing with the idea of the island that my family
grandmother came from, that Clonmagowan is in the island in
mythology where it emerged out of the ocean. So of course

don t make it into the final work but we had these ideas o
structure emerging so the body is to the naked eye looks as
joint unfolds, the farm is folded in, as the joint opens it reveals a
screen [of fabric]. We were trying to play with surfaces as w
we knew we wanted to project things on, so we thought well
that. So often I would set as a task and we are, Ce kind of
device that as the body extends we see that there is fabric o
the body increases? So I would often set her that task and
back bring something, a prototype and I would play with the
design. Sometimes it works sometimes it wouldn t work. Oft
images, like the image of that dress. I had an image of flowe
and we couldn t figure out how to do it on my own body. N
create that shape [through which represents the grandmother
[she] found ways to let that emerge. So ja a kind of balan
improvisation together and then me giving Naomi very speci
like her to create. So I would get the image and I would gi
task of trying to manifest it. With Tegan [Bristow] I suppose
Tegan didn t play with me in the space, we spoke a bit ab
wanted to do and I relied quite a lot on Tegan because I didn t know
interfaces were possible. I would say for example, in my kin
around interactive media, I would love to play with the idea o
music out of my body. For about the image that I was playing
idea of culturally inscribed memory that only personal memor
but a kind of body of memory. So I thought would, I create the
sound of a bouzouki playing on body?

J.F. The sound of a?

A.M. A bouzouki, which is a Greek instrument, it s a stringed ins
Tegan would think about that instance she created that interfa
we had a microphone and every time I struck my body in pitc

She matched that with certain tones on a bow, and created a kind of feedback loop, so that it would translate the pitch of my into a sound, so in that instance she kind of ideas upon ideas had. Other times I didn t know what was possible and she br so I had gathered a whole lot of cine footage. A whole lot footage, my mom was a compulsive, film taker this stuff and we didn t quite know how to use it. I suppose it was in discu what it is we were trying to do I think if I remember correc and I think Tegan would maybe remember I think she taught me, b the idea; I think she called it the kind of mask. It s a silhouett time into which the cine footage is projected so it contain footage. I suppose it was quite hard for me to imagine wha could see it, so Tegan would work on something and then on get really excited Landry and push this, let s do that. So Te was hugely significant because I didn t know really what remember being so excited because the first time we tried th think she calls it masking, I m not sure if there s like a te Gerard Bester in the space with me ,for some reason he wa me, and I not really see it on myself I was kind of being the stepped out and he happened to walk past the camera and took images with him of my childhood and that just excited m there were kinds of moments of discovery and then ther times where I said, I would like to have a duet with my grand can we make it possible that I can dance with an image, how of the cine footage of my grandmother. Then she created that she found insert my kind of white silhouette into the projected ima relationships.

J.F: I m going to ask this anyway, but I think some of it was What parameters if any were set for collaborators?

A.M Parameters? Explain what you mean?

J.F In a sense, I think you have mentioned it already about
framework within which to work and then you came back and

A.M I suppose the parameters were a sort kind of thems, so I th
we were quite open with what was possible especially becau
was possible. So with the interactive stuff I was quite open
emerge, but there were also some set parameters in terms of
on a theatre stage at that time with the technical stuff. Wi
there s some technical parameters; that in terms of lighting
et cetera. So that kind of defined the interfaces that we use
defines that because it needs to be very clear. What emerge
needed to be very clear for the audience that this is some
need to see the interaction happening, it can't be some thi
movement and the sound changes because how does the aud
onstage doing it and not the sound operator in the sound bo
I m not sure if that s what you re asking, there were physi
thematic and conceptual concerns kind of created the frame in
So bearing in mind the first time I performed it was at Grah
[National Arts Festival], so you re even more limited in ter
seem irrelevant but those actually were quite clear paramet
parameters anyway, within which to work. I suppose I guided
was my work, I was kind of artistic director of the work if yo
suppose, although it s a collaboration, I had final say as to w
didn t and how it was shaped. So I suppose it was kind of m
where it was going, that was what kept creating parameters a

J.F I just wanted to ask in relation to the interactive elements, I
sound like I m speaking a different language, but specifical
tracking elements and the camera things, because for that th

you have to move to activate the specific. So did you have to
your movements within particular spaces to activate th
interfaces?

A.M Ja what became very clear was that, that became a very
choreographic interfaces started defining the organisation of movement
space. Of course what freed us was the ability to move the
what we did. Tegan was quite free in the space, so she wou
we weren t locked into doing specific things in specific spa
we could shift them. But yes I mean that it s both a restricti
are also interesting things because they open up possibili
choreographic possibilities. So for example in the one where
it s quite near the end of the piece and again it s the silho
the projected images of myself ,you know dressed as a kid
dance with my father and my grandfather. It worked quite nic
in quite a contained space and that I kept moving away in a
the action of the Syrtos and that I kept catching the camera.
actually started to work quite nicely it was but it started to
work conceptually quite well, that one kept keeps getting pu
and one can move out of the circle but you come back to th
come back to the same point one is still aware of one s a
escape it; so I mean that s one possible reading and intent
many in that moment but it started to give possibilities. I can t reall
space without encountering the camera again and the came
back the archive because it s going through the computer and
create possibilities, I suppose we struggled quite a lot in
because of lighting and the difficulty and I know Tegan t
technology has moved that we don t have to worry about tha
Kinect, I mean it uses infrared so you don t need lighting.
movement in space but I could get around that. What was very difficult was
relationship between the camera, keeping spaces dark eno

project on without spilling and dissolving the image and kee
for the camera to capture me, that was the tricky thing. We did it the first time aro
in Grahamstown and that was really tricky to be the space in w
wasn t entirely happy with. But I think we started to solve i
performance at The Nunnery, but still it was quite challengin
to really cut up the stage space. It was hard to keep both my body and the proj
body in the same kind of frame a lot of the time, because th
be divided with light and darkness. But I think ja we got that
certainly defined the choreography quite a lot but not always in a negative s
gave possibilities.

J.F. The process of writing a journal is it something that you d
works?

A.M. Ja I think I was more coming to the fourth course I knew that I had
write a research report but it is something that I do. I suppose the
journals though for a Coming and that was because I was writing the
report and I was the subject so it became very complicated.
many filters as possible and keep a journal, I would probab
more of a workbook where I capture images, ideas. I think I
less because I start relying more and more on video, which I
because I think in the process of writing one of processes what you ve just e
and already start translating it and finding the theatrical e
doing or the theatrical possibility. I think when you re just c
capturing, recording what happened and you can redo it you re not
processing. But yes I find the workbook very important to pl
get what came out of it, but more so to try and pull im
everywhere else.

J.F. Well specifically with your improvisation sessions, I think in your
you call them open improvisations how do you, specificall

working by yourself how do you clear your head and allow y
be free in a particular space and moment in time?

A.M I mean that s very important to me, to be in that space, t
through a kind of physical preparation. When I say physica
preparation of stilling the mind and really tuning in to the b
outside world allowing yourself to be in that space in that momen
process like I was doing, for me it was really important. It w
without thinking about it for years [which] I really wanted to
aware of those connections between memory, stored experience
You really do need to be in a state of being able to listen to
process has its own preparation. I find different ways to tu
different everyday so you need to do different things. Someti
serious cardio for twenty minutes, just to shut everything u
more kind of meditative yoga style, breathing kind of focuse
thing. But I would call it kind of tuning in and listening because i
you want anything to emerge you need to let your everyday
they are going to come in. If you want to dig deeper and de
yourself to reach deeper and deeper and listen deeper and deeper and
tracked by what you ve just brought into the rehearsal room

J.F What was it like being able to interact with your grandm
childhood self through the medium of the interactive ?

A.M I ll probably not do it, it was quite astonishing because I was enga
that material I really did find myself remembering a lot more
speak about it in the thesis as well, I look at how you move
get to an understanding but it s strange I don t know what th
did find that my own memory of her was jogged by having t
with her. It was quite strange seeing myself as a child bec
remember any of those instances that I use the footage of.

to that place where that footage is, it was like a resort calle
used to go for picnics. I remember kind of a global thing
Mazelspoort, but I don t remember for example those imag
powerful and strange what happened in one of the improvs
material, I was working towards finding a way to start do
grandmother and what was possible and there s an image of my
year old eating a piece of watermelon and for some reason
over that little self. In a sense what I was dealing with now
and I walked up to that self and I just put my hand over her ey
quite a powerful moment. I still can t really articulate why
worked for me, but kept it. So it was quite & I mean I would be lying
affected by nostalgia, having seen a lot of the footage, I didn t use
but watching a bit of myself as a child I also, from this point,
versions of myself and it was like, Oh I ve always done tha
obsessed with myself, it was quite interesting.

J.F I m just curious why the potatoes?

A.M Because of the story itself that I tell that, my grandmoth
if I tell it properly [during the performance], if you had a wart she h
magic thing that she used to do. She would cook up a potato a
potato on the wart and say some things and then throw t
neighbour s wall. They must have had a whole lot of potatoe
it worked that they used to suffer warts and she did that and
me the connection is that the potatoes are the thing that re
thing that you don t want and growing up in a Greek househo
felt like that bit must be removed or that aspect that must be
often it feels like it would take a whole shower of potat
reference. Then I use them as kind of those key points and t
extension I suppose it is. I had done an improv. with my supervis
Pather and we were talking about key moments and kind of

been using any old object or different objects so we then tho
because then that object is transformed. Heartrics lor and they were already t
there s a process of transformation; from being this thing to
actually being significant moments or being representative o
things in my life.

J.F. From working with an interactive artist and the designer is ther
that, working with them did, did it bring anything new kind o
way or process of working?

A.M. Ja absolutely. I mean of course always with the design
brings a different approach or a thought to bet and sweet the graphy
digital artist. I learnt a lot and yes it started to make me e
very different way with my own work because it allowed m
making movement meaning to making meaning theatrically in other
with the technology, which I had never done. I was quite ex
always kind of enlightening is to see how other people take
that you have and it translate through their medium and then to come
own medium and then to see how that then resonates and wh
can that find. So I found that that constantly pushed my ow
interrogation of what I was doing by heat in going through their medium.

J.F. Had you worked with any of your collaborators before this

A.M. Yes, I had worked with & well Naomi was a student of min
with her in that capacity it was the first time we worked pro
Tegan and it was our first working experience. We had worked o
one of PJ s [Sabbagha] productions which is how I met her a
academics at Wits and I knew that I wanted to work with a
right to work with her.

J.F. What did the use of the interactive elements in this wor
achieve beyond the physical body and the physical self?

A.M. How do you mean, achieve beyond the physical body?

J.F. I mean as opposed to if you done a piece using solely mov
what did this kind of bring to the table for you? I think y
answered it in snippets...

A.M. Yes, I ll try and consolidate those answers. I think it
holding space for the movement. I think what was important for me
technology didn t ever dwarf the movement, because I find th
had seen with interactive, not so much with interactive med
the kind of focus on the projection when it s huge et ceter
wanted to create a real collaboration and a bit between the tw
and it s kind of a long way around of answering your questio
what I said earlier that gave me something to relate to and to
the movement will always have meaning and that s import
technology doesn t take over or that it becomes so concep
movement no longer has meaning. For me still needs to hav
meaning, every gesture is important in this case we are d
memories so it s about either accessing, expressing, engagi
experience in that memory. So it was important to create, to so
allow that movement to sit in and not only sit in, not only b
but to actually have a dynamic relationship with it. So that
even more meaning and a life beyond itself because it is as we
ephemeral, the moment we execute the movement the trace is
something about the visual aspect and the fact that the dig
computer programme wherever it might be. That it also allo
that relationship to remain in a more kind of solid way; but
importantly that it gave me something to interact with and

layers beyond the movement meaning. For me that s importa
feel something as one when we watch a particular movement a
stay with us, but if we add an image to that we re engaging
visceral connection of the spectator, or the audience me
intellectual faculties, the response of an image is poetic and op
question in their mind, if it registers in the audience memb
kind of faculties then I think that image will be far more pot
with the interactive media I think that allow

J.F. What was the reasoning behind the title?

A.M. I suppose it was a play on coming out it was about yo
difficulties of being Greek and gay and trying to deal with
narratives; grandmother s, narrative community. So kind
of coming out and coming to like waking up and part of comin
consciousness, is about gaining consciousness of the past
understand yourself in the present understanding of yourself
past and what you re at suppose it s about coming to, wa
becoming.

J.F. Okay, Thank you.

Appendix F

Interview Transcript: Tegan Bristow

Subject: Coming To

19 January 2012, Johannesburg, South Africa

Jessica Foli: To start off with can you tell me about your wo
Athena, were you given a brief or how did it work?

Tegan Bristow: For Coming To

J.F. Yes.

T.B. Okay, with Athena for Coming To luckily had a lot of time, we
because sometimes you don t have a lot of time, and because
me with a kind of outline of what it is that she was intereste
understanding of sort of the general concept that she wanted
relationship with the grandmother and sort of this kind of fer
between moving and changing and coming to I suppose. So th
idea, she explained it to me, we discussed what kind of thing
technically together. I spoke to her about kind of the technology a
been exploring, so she was like, okay that s great let s do this.
applications for her, which we then tested in studio ,like in p
felt kind of uncomfortable with just having me there all the ti
to take them and play with them. So I set her up with the can
software on a laptop and she played with them and she would
suggestions and then I would give it back to
very back and forth kind of growing for the different parts. W
about how the content and what she wanted to do kind of spo
how the media allowed for certain things to be said without them being sa

J.F: So from what you're saying, heavily on were the interactive eleme
introduced into Athena s movement process, was it constantl
beginning?

T.B: I think she had some ideas of some things that she wanted to do, th
she knew she wanted to like she wanted in the Greek dance
where you kind of hit the body and it makes a very specific kin
very kind of traditional dance and she somehow wanted to in
aspects we developed together with the technology, so as sh
technology we realised that if she moved in a certain way it
certain way and there was adjustment happening on both side
particular sections specifically that she wants, right from t
this, that this is the kind of action she wants, she wants to h
or happening when she smacks herself. I came forward with t
from the ceiling and just picking up the sound. So ja, it was
beginning, some halfway through.

J.F: With the collaborative process how did you marry Athena s
the interactive possibilities, because she obviously didn't ha
was possible and you also trying to put the ideas that you ha
kind of her vision and concept to be realised?

T.B: Ja I suppose I have answered some of that already, also
thing for her at that time, but her focus on that particular piece was t
understand collaboration. So the way she engaged and was o
open to trying things out really really helped a lot. I had nev
performer before then myself, so it was beginning to get an
understanding of a language I that did not understand either
there was a language in movement before then. So it was a b
both of us and we were both very open to that time and offer

and I think the discussion really kind of helped with that stu
particular piece I didn t contribute hugely to concept with re
this and then do that it was more what the technology
concept. So there was a kind of understanding of the mood a
wanted and I would sort of help her make that happen, but no
reasons that we keep working together is because we now ha
understanding of that and we have a strong understanding of ho
can come together. So it s much easier to then to contribute
because we have a stronger sense of how each other works.
that is not totally true. Athena s piece is that one of the pieces
that I was kind of working on then, it was very very basic an
make it quite pretty, I wanted to experiment further. So I got
performer onto a project that extended the software that I wrote
extended the idea that I wanted to follow through; that they
kind of enhance and change. So Athena s conception and
development, but once you work in all ways and new things
out of that.

J.F. The next few questions are kind of about the technical pro
kind of thing. So the idea of the projected text right in the b
show, if you can remember, as it started right there was text
introducing that saying that Athena s going to explore this a
speaking about her grandmother. It was a brief summary of th

T.B. Before the film part?

J.F. Yes before the film part.

T.B. Was that in DVD or on the actual stage?

J.F. It was on the stage, then the side on the side was right next to it was the text.

T.B. Oh okay, what do you want to ask about it?

J.F. I just wanted to ask how both of you came to that idea or behind that?

T.B. Oh okay, I think there were parts which like I said we wo different exploratory form and she had some stuff that was k beforehand. So she had already started working on some of t came to me with some parts already established like the dance the beginning with the film like the kind of introductory thing front of the microphone and she s got the feather boa on and the car. So that was almost from an older way I think for Ather media and that s when her and I first started talking I think t would be more just projections and like that kind of thing. So actually did together was go shoot that little film and make it had already kind of started thinking about the beginning, you about things slowly. So that introduction was kind of part of had the black text that said something and I think it might hav because it was an M.A initially. But it was very much part of of media that Athena had around mixing performance with pro she was really surprised when I started doing other stuff.

J.F. I m very interested about the sound activation in the begi microphone where Athena taps on parts of her body and claps about the mechanics of that, technically?

T.B. Okay, we did it in Max/MSP which is one of kind of the fundamental programmes for designing interactive media and at the time i

I used a lot. I have since changed but it s a very easy and n
and basically what we did was we hung the microphone in front of her,
hanging?

J.F: From the video I could see that there was one in front; s
front of her. Maybe there were others hanging but I couldn t

T.B: No I think it was placed in front of her. It was a moment of like where s
was beginning to perform and it fell into something else. So
frequency analysis where it was amplitude which is loudness
beyond certain loudness it would pick it up. But was not good
enough because if you hit your head or if you hit your arm it will s
depending on how hard you hit yourself. So we did a frequen
very very slight difference in frequencies to the inside of your
arm versus your chest there s a different kind of frequency i
frequency analysis and then kind of worked it out with her, s
her arm quite a lot so that we knew that that is gether this sound
and then the chest is like a deeper heat, so it would trigger th
other one.

J.F: Was it a special microphone just out of interest?

T.B: No it wasn t a special microphone, it was a condenser mi
would pick up, it picked up sound in all directions which is a
because if the audience did anything at that moment it could
should have been using a monodirectional mic. But we just h
driven and because we were running everything off the laptop
the films or the interaction whatever was coming through the
so we couldn t use the mini jack for the microphone because
we found this microphone that was USB driven.

J.F: Can you tell me more about the use of the, I m not sure
I know there was a camera used in different kind of instance
different things?

T.B The camera was kind of interesting because and I think this was one of
times me working with [they're] actually I had done theatre before but
part of the development I hadn t got kind of very closely invo
such a small space and because that I had to be so specifically focu
because once we started working with the computer vision st
kind of very specific kind of silhouettes and we wanted the r
silhouette and the screen at the back of the space to be kind of in relationship
each other. It was really hard to just have one big camera lo
because the camera would then pick up the projection and th
start interfering with what the camera saw. So then what we had to do, because
projection was going to be at the back, we had to kind of poi
from the side so that the camera didn t see the projection, b
light sensitive. We didn t have to Xbox Kinect so we were doing very very
light sensitive stuff and for Athena positioning became a ver
meaning and the content. So there was a place at the back o
because it was very much about mapping as well, so the her enga
actual floor space of the stage became quite meaningful as w
camera around a lot.

J.F: I saw that.

T.B That s one of the reasons we decided to keep me onstage
who was documenting, so it was not a documenting, it was reflecting
almost as a character that was reflecting back the historical
was in the technology, So in a way I and the technology that
represent something very specific and worked that in with the
positions of the camera and moving it at specific times and t

included mapping. We kind of went and chose yellow tape spe
the camera positions should be, the tripod of the kind of work is to be made
space where things would be and then moved to different loc
one camera and then move it around a lot because of that bu
step, every single decision because it was there evidence in the single, you
back into the beginning. None of it was arbitrary and we neve
any engagement become arbitrary until it represent, it does
represent something so we let it kind of speak for an aspect.

J.F. Can you tell little a bit about the video of the moving map, I
one of the scenes towards the beginning there s a map proje
and Athena is in front of it but the map is moving and it kind
illusion, well to me, the illusion of moving or travelling on a ship how did yo
achieve that technically?

T.B. Technically, well ja Athena was looking for something tha
of mapping and travelling and changing movement and it was
that I had from a work we just reused. It was actually a map a
video camera and just slowly along the map. So we made a very very
short film of like a camera kind of following a road on the ma
handheld [camera] and we just put it into it ran. I think when we
with Athena her movement and how she was moving was also
it and how it was changing. So it was very interactive with he
performing as well.

J.F. Was it a, unidelrstand correctly was it based on timing and t
rehearsal then you kind of set the speed and pace of the vide

T.B. Ja exactly, I mean things you know that, it may, okay this,
remember it was so long ago, I mean there is a lot of and just in
rehearsal, lots and lots and lots and lots. So we have an ide

try it out and then we will look at it, we tweak it this way. Never is it just straight off what it is which because then it becomes about performing and practicing.

J.F: I just have a question about the various stands on the w different technological elements like the projector, the came come to that decision to mail on wheels?

T.B: Oh ja because the projector was on wheels because we n back and forth, was it just the projector, and then the wall w else was on wheels?

J.F: It was just the projector and the camera I thin

T.B: No the camera was on a tripod that we just moved around on wheels and moved back and forth for the exact same reas on a tripod it was about positioning, mapping the location of space and how that began making meaning. Also we needed to f in and out, so obviously if you pull the projection more forwa bigger projection surface and if you push it right in you re g projection surface. So when we pushed it back it was a) to give u what was interfering with a location that we needed but wha was also allowing for a bigger projection, so some of the int but she could have more space. Especially if she was performing i stage we needed to push the projector back so we had a bigg was performing towards the back I would push the projector would cover her. Because she was also quite far from the audience we a to-it was almost like using a light in a way we needed to brin that kind of thing.

J.F: Can you tell me more about the use of Athena s silhouet
interactive elements. Her silhouette was used in many different way
where her silhouette was filled with the video of a map; there
where it was filled with the footage of her childhood, and the
another one where she was interacting with her as a child and
grandmother. I wanted to ask about those?

T.B: Okay and I think, I meant it was kind of a technique that I
was working with Max/MSP. You could work quite nicely with bo
mapping, so you extract a silhouette or you could put video in
and it was kind of interactive video that s what you allow, the interacto
to somehow become part of the video through some change o
things. So what we did was we took that principle of interactivity whe
acts as a sensor to feed information about the body into the
used it as a purely aesthetic form. So it was kind of interact
started looking at it as a kind of aesthetic and continuous driven q
this actually rather than just information. So for Coming to the relationship
between Athena now, Athena in the future or Athena that didn
grandmother and this relationship between someone who is dead and in t
and someone who is alive. She was finding these connections
person so her body, and I think this is something very much
that the body very much holds conversation and information and
kind of thing. So it was kind of an immediate and almost obv
the body in that sense the media became a connection to a hist
The media was not the media was a projection into the past you know
what I mean so it was almost like a physical relationship bet
in the real world. Athena as a bodylike as a kind of a metaph
connection with her grandmother as well as a very just kind of pha
and allowed that to aesthetically begin talking to that. So th
instance the one where Athena she had these movies and she wa
we do with the movies? How can we use them? Can we just proj

them was to put them in her silhouette, so when you re watch
see her performing and see her like engaging and feeling wit
seeing a real thing. So for instance with the one we with her as
played and played with it, we definitely played with it, she k
specific moment that the movie changed and then she would
stood back up again. So she allowed the film to kind of beco
body through her performance. Then the one with her grandmother
because it was more of a nostalgic thing and it was more abo
not her so we put her white silhouette into a historical form
there and she only will be there; but the play was about conn
kind of allowed her to physically connect through media and
the video was.

J.F: The section where Athena maps the stage space with pot
behind her the projection where I think different circles appe
places a potato on the ground. I m just curious about that we
by anything?

T.B: They were triggered by me (laughs). It was a Flash anima
in compartments It was one of the few things that we couldn t mak
reactive. I would basically watch and as she put that potato
next piece in and then so it was very paced in that way whic
because you didn t have to rely on the media. She could kind of fe
through it and it was right at the end so she was quite tired
knew exactly...

J.F: The timing?

T.B: Ja so we just sort of paced it out like that and ja it then
at the end, that it was one long animation basically and I kin
it was a cheat.

J.F: There was also a section in the end where, well from wh
looked like when Athena clapped it triggered a series of diffe
this the same principle as with the microphone?

T.B: Yes.

J.F: Okay and then just feeding video into in?

T.B: Yes, so the first one she was using her body and so this
switched over to look for amplitude so it just looked for she
was clapping quite hard and then it was changing pictures ov
the same idea, ja.

J.F: Then the last question, your experience working with a p
does it affect the way that you work now and your work. Did
you learn anything kind of from this process of working with

T.B: Ja I learnt a lot actually because I had always been sort
person and working alone. Theatre is very much a collaborati
choreographer, a director, performer, lighting person and soun
never really worked in that environment before and it was fas
communication that happens. The kind of engagement and int
are allowed to be in rehearsal, nothing is ever set in stone an
open to shift and change and practice like that was very exci
also incredibly spoilt I think working with Athena because sh
potential and like it's the beginning I think she thought that it w
to be videos and media; and then I came with all this other s
she didn t know about it; which is one of the kind of exciting
collaboratively. I say I m spoilt because I approach me and say,
you do a projection for this, projection on the back? I actually

just say no because not just interested in making a projection f
project on the back of your stage you're doing something else,
potential for it is so so much more. I m spoilt by working wit
with her some more. I think it taught me so much, I think if I
somebody and it be, we're the choreographers, we re the dire
what we need you to do it would have been a completely diff

J.F. Thank you.

Appendix G

Interview Transcript: Naomi van Niekerk

Subject: Coming To

Telephone interview
30 January 2012

Jessica: Can you tell me about your working process with Ath
there a brief, did she give you specific instructions?

Naomi van Niekerk: Okay so the working process with Athena?

J.F: Yes.

N.N: Well, I have to remember now because it was quite a long time ago. A
can remember it was like a real collaboration in terms of like
rehearsal, was it like in the Nunnery, she came to rehearsal with s
some things and then she did improvisations. I was kind of the
about giving her feedback about what I saw, so she did lik
improvisation exercises like creating a map with objects and
about these objects or like I said it too do that kind of thing o
own. So at the very beginning of the process I was kind of
giving her feedback on everything she did and then I would t
how she had to give which part of the improvisation was interesting and
part could be kept for the performance later. So that s how i
free and then, in terms of instructions for the design, there was
thing like a standing prompt. I can not remember how we came up with it, but
about her stating that she wanted exactly that, something like that o
she would kind of give an idea and I would give an idea and
quickly cut objects up and then she would expose him and see how she co
use it. She was very open in letting me try things.

J.F. My other question is: the video footage of Athena and her grandmother, did that influence the way that you created that doll figure?

N.N. Yes it was obviously influenced by the story of her grandmother and that was the stalling her grandmother that is where the idea came fro

J.F. I remember one of the things I saw in the video was that t two little heads that were on, I don't know if you can rememb that?

N.N. What was that, oh ja the two little puppets.

J.F. Yes the two little puppets.

N.N. Yes I remember that, that was like her grandmother meet falling in love, if I remember it that was it. Yes I think that

J.F. That was quite interesting because at that particular point and did almost like a dance with the two puppets and I thoug was quite interesting to create another scene in that way wit two design elements. How did you arrive at the decision to ha minimalist look of those two puppets?

N.N. Just repeat that please? What was the question?

J.F. I was asking how did you creatively arrive at that point?

N.N. Well the thing is that time when I was working with Athen was my method of making puppets that was kind of what I was doing basically just brought them and it was first finger puppets ar

put them on sticks, because I was making those sort of puppets
time.

J.F. And I also wanted to ask about the yellow flowers on the c
tell me a little bit more about that? Was there a symbolic me
flowers of was it just an aesthetic?

N.N. There was something very significant about the flowers in
remember what, because it was so long ago, but I think the flowers
was kind of& You know it s also about this figure standing sti
the dress (audible) about her story being told, because it s like th
figure, you know, about heritage and retelling that to today. I
flowers had a specific meaning but it was more about what it
moment, this still standing figure and suddenly these flowers ap
think& didn t she say something in the show about her dress h
think later there s like a text, I would have to, but it was mor
about the things is her story that we are now going to tell. Yo
about, sometimes an image doesn t have a specific meaning
evokes.

J.F. Another interesting thing that I saw in the video was this
object Athena, I think it was like a spinning wheel - and it had b
outs on it.

N.N. Yes, like the shadow wheel yes I remember that. Well it w
figures that were on it was from a monument I think from& I s
this with Athena, because that story that she tells about the women th
themselves off the cliff. I think on that site there was a monu
of took pictures of that monument and put it on the wheel, th
about you know it also and evoke this wheel of time passing& it w
about& Oh what did Athena say about that did you ask her?

J.F.: No I didn t ask her about that.

N.N.: Ja you should be that was an important object. Ja it also made the shadow so it had the Did you see just the video or did you see performed?

J.F.: I just saw the video, because I wasn t living in Joburg at studying in Grahamstown.

N.N.: Oh okay, I understand. But the spinning wheel was&I thin Athena because she would probably be able to remember better was something specific it was quite an important, she ll be a more about that&Check with her, because I can t actually rem her whole thesis thing&there are many things that I can t real that well.

J.F.: Ja because it was quite a while ago, also I wanted to ask; before this had you worked with Athena before at all and how together to work on this piec?

N.N.: Well I did her set. She did a show at Wits, a student pro physical theatre students, it was called Just in Time I did the set design with friend of mine, we were two. Then it went quite well and I re with Athena because she s really so open, she s like the dream di because she really sees the designer as a collaborator. She say, Ok I want this and that. She would give some, instructions wouldn t work, but she s always open&(she s a true collaborator in sense that ,you know, we would have these ideas like these wasn t sure whose idea it was because it was just such a col

ja as a student I worked with her (in audible) and then she kind of phoned me
then we just started to see where this project would go (in audible)

J.F. So then would you say that the easy communication and th
working that you had with Athena helped with this working process when
worked together on Coming? To

N.N. Definitely, so I think that working with Athena [in] physic
theatre at Wits, having seen her productions, having played
also got a sense of her universe, so her artistic feel. Then it also
easier when you make propositions because you know what a
and I mean her things are always quite playful.

J.F. Thank you very much.

N.N. It s a pleasure, Luck. Good