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The public body in private spaces: an investigation of site-specific performance using memory as source for creation

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The Public Body in Private Spaces:

An investigation of site-specific performance using memory as source for creation

A research Report by Creative Research and Written Report

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Masters in Dramatic Art (MADA) by Coursework and Research Report

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TABLE OF CONTENTS **PAGE**

Declaration……3

Acknowledgment……4

Abstract……5

Introduction……6

Chapter one: Background……14

Chapter two: Reasoning for the experiment ……20

Chapter three: Framing the experiment……23

Chapter Four: Methodology-Three-phases ……33

Conclusion……50

Bibliography……52

Appendix……55

DECLARATION

I declare that this Research Report is my own unaided work. It is submitted for the degree Master of Arts in Dramatic Arts to the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree purposes to any other University.

_____ _____

Kieron Kalil Jina 13th May 2011

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ABSTRACT

By analysing a three-phase site-specific experiment, one will discuss a process of sourcing movement choreography from architectural spaces which include a private, a liminal and two public spaces. A performer attempts to source movement choreography within a distilled three-phase experiment. As the researcher one works by reflecting on the practice and writing about the process using practice as research. The reflections are based on the performers experiences during the experiment with an intention of 'emptying' or 'stripping' away layers, sourcing from memory and architecture in order to create movement choreography. The focus of this experiment is on the body's senses and their relationship to spatial environments. The experiment is geared towards a performer, the public body, sourcing from a private space in order to create movement choreography from exploring within a site-specific performance mode.

INTRODUCTION

In my masters year of dramatic arts, I experimented with an interdisciplinary mode of creating performance work. The content of my works focused on relevant issues in a post apartheid South African society such as identity, entrapment, alienation and taboos. I had encountered these issues in my personal experience of urban Johannesburg living. At the end of each of my performances I found myself confused because I tried to convolute the messages by adding many layers. I did not deal with the issues in a systematic manner for the audiences to grasp; I found that the audiences were confused because there was too much content and not enough focus on detail in these performances. Once I had received feedback from various individuals who had observed my theatre performances, I realized, that I needed to distil and simplify the subject matter of each performance and find the core of what I was investigating or experimenting with. I started thinking about how I would distil the performance content, dealing with the sourcing of material for performance creation.

A light bulb went on in my mind; I found the core of what I wanted to research. Experimenting with the moving body in three specific spaces and analysing their relationship while using site and memory as source for creation (three-phases, namely: sourcing, experimentation, performance). I wanted to source movement vocabulary from the space that surrounded me, more specifically, private space. I also wanted to work in an experimental performance mode because this mode of performance can deals with space as a direct tool for movement choreography in performance creation. It became clear that the performances I had been creating all began with the body's senses and their relationship to

spatial environments. I realised that I wanted to conduct experiments and create performances in a forum that is best understood as site-specific theatre. I knew that I wanted to work with the body's senses and the specific spaces that were located in Johannesburg, South Africa. Johannesburg is a cosmopolitan and economic hub of South Africa that hosts a wide population of local and international residents. Johannesburg is the space that I live and it is a space which was available to conduct an experiment of this nature in, so I used it as a location to conduct my research.

> The 'found space', is the starting point for a devised work. Site-specific performance offers an innovative approach for exploring a space with its rich historical and contemporary detail; it reveals a complex overlay of narratives and experiences by combining memory, myth and dream embedded in the 'host' building
>
> (The Weyburn Project: 1921:2)

The 'found space' in this experiment was an apartment building in Braamfontein that accommodates international and local university students. The apartment building has been existent for almost four decades and the architecture has remained in its original form. Although the building has been occupied by various individuals over the years, the spatial surroundings of each apartment have shifted on numerous occasions due to individual relationships with the space and personal furniture placement. This experiment attempts to translate the physical architecture of the apartment onto the body and internalise the

architecture in order to create movement choreography from the architectural space, basically writing architecture onto the body and analyzing the notion of sourcing movement vocabulary from architecture. The descriptions of the moving body and how the movement from the private space shifts through the three-phases explored in this experiment were documented via video recordings. The performer in this experiment explores unknown territory with the expectation of navigating the circumference of each room in one specific apartment within the building.

In this paper I will utilise my previous master's practice as research performance which engaged with sense memory and architecture to inform movement choreography for a physical theatre performance. I will give a description of the following resources, all of which helped me understand experimentation within site-specific performance in the context of Braamfontein, Johannesburg, namely: Jay Pather (a South African choreographer who works in non-traditional theatre environments); *X HOMES* (X HOMES took performances off stage and placed them in homes in Kliptown and Hillbrow, South Africa); *Facing Shadows 2010* and *Infectious 2010*, both solo work performances I sourced, crafted and performed within site-specific locations situated in Johannesburg.

This experiment is conducted to understand how simple instructions such as the elimination of sight may affect the moving body when using site as source for creation. The experiment consists of three sites, namely: private space; a liminal space and the public space which are explored by the moving body in relation to space. The three-phases begin with firstly,

sourcing from architecture in a private site, secondly, experimenting in the rehearsal venue which will be called a liminal space and finally, the performance which takes place in two public spaces. A characteristic of liminal space is that it has a blurred boundary which speaks directly to the rehearsal venue in this experiment. The rehearsal venue had blurred the boundaries of private and public space, leaving a liminal space to unfold the experiment, discover possibilities and questions regarding the creative research. Jon McKenzie explains a liminal-norm by quoting Richard Schechner, who writes:

> Performance studies is 'inter' – in between. It is intergeneric, interdisciplinary, intercultural – and therefore inherently unstable. Performance studies resists or rejects definition. As a discipline, performance studies cannot be mapped effectively because it transgresses boundaries, it goes where it is not expected to be. It is inherently 'in between' and therefore cannot be pinned down or located exactly.
>
> (Bail, 2004: 27)

A liminal space is a term that applies to those uncertain times in our lives when we stand in the 'threshold' between the 'old' which may no longer work and the 'new' which is not yet clear.

I would like to understand ways of reliving architecture on the moving body with the use of the body's senses as a tool for movement creation. An intention is to avoid creating movement with the eyes open as this is the main focus of a performer when crafting movement and creating a performance. When the performer sees themselves in a rehearsal venue they tend to pass judgement on what they are doing with their body in order to source movement vocabulary that tends be technically choreographed. The reason for this is to develop trust in the performer's ability to create.

The experiment includes the use of video recording and footage as an aid to the performer. The video footage is an important tool utilised in the second phase (liminal space) as it is used by the performer in order to recall and trace the floor plan of the first phase (private space). The video camera is an important tool because it documents the performer's movement and it aids the performer in reliving the experience of the private space. The video footage is data that gives the performer specific detail of the architecture in this private apartment. Also, I used the video aid as a researcher to observe the performer's progress in learning the exact movement created in the private space. Lastly, the video footage is a source for the reader to engage with the happenings of this three-phased experiment.

Architecture in private space is an essential source within this experiment. Architecture becomes the stimulus for movement creation by writing architecture on the body. There are various qualities, such as the fact that the apartment building is in close proximity to the

University and is a private space for students that reside there. These qualities distinguish the Jorisson Street, Wits accommodation building or more specifically the apartment from other spaces in the central business district (CBD). The goal was to acknowledge if there is a shift of the body's movements from the first encounter of the site into a liminal rehearsal space and finally the performance in a public space, using sense memory experiences in relation to the private architectural space. The question that has unfolded regarding memory as a source for creation, is whether the elimination of sight, activates one's memory as a performer in the three specific phases? Or could it be reliving architecture through memory recall?

The three-phases are the conceptual underpinnings of this creative research. The three-phases consist of the following: in the first phase the performer is sourcing from the architecture in a private space. In the second phase the performer is experimenting with the sourced material from the first phase utilising memory and video footage. Finally, in the third phase once the experiment has undergone specific tasked instructions the performer then has to perform the sourced movement in two public spaces, namely indoor and outdoor spaces. The three-phases are linked and consist of sourcing, experimenting and performance.

The performer undergoes an elimination of sight in order to source movement vocabulary. The first phase was the performer exploring the private architecture of a contemporary city apartment situated in Braamfontein, Johannesburg. The use of site-specific is to investigate

the urban environment and its relationship with sense memory in performance. The movement vocabulary that has developed and is still developing is from the performer's memory recall of her first encounter of the private site, in combination with her observation of the recorded video footage of the first, private phase encounters. For example, observing the moving body in its sensory explicit condition and its recall as a source for creation from personal memory explored in a private space, a liminal space and public space. In order to frame the experiment I will explain the nature of the spaces utilised. Firstly, private space is the apartment that an individual lives in and is considered a personal space. Secondly, a liminal space is the rehearsal venue which borders on public and private spacing; because it can be used by one person who makes it a private environment or a group of people that make it a public environment. Note that a liminal space borders on both private and public and sees a merge of both of these spaces in a rehearsal venue. Finally, the public space is the environment that hosts a diverse grouping of people all in the same space.

Utilising three different sites will enable me in the capacity as researcher to document the findings of how different spaces affect the performer in performance and observe whether there are shifts that take place in the movement choreography. The intended research outcome is to analyse how a spatial context may influence/impact movement choreography where the technical tasks are memory recall and the elimination of sight. Finally, "knowledge lies in direct and concrete experience". (De Merritt, 1987:42). The intended contribution to the performance body of knowledge is for an understanding of how to source movement choreography from architectural spaces. Questions with regards to urban surroundings began to emerge and how a performer can source movement vocabulary from

architecture in a site. Also, how do all three spaces affect the performer when using memory and video footage to relive architecture sourced from the private space?

CHAPTER ONE: BACKGROUND

Reflecting back on my previous masters' practice as research process has allowed me to build a deeper and distilled approach to understanding an investigation of site-specific movement choreography by using architecture, which in this case is the spatial circumference of the apartment, the surfaces of the furniture, floor and the apartment fixtures. Sense memory and video footage were also used as sources for creation within this experiment. I will now discuss and describe the process of my previous experimentation. I reflected on the process once it had been showcased to an audience and found that in order to better understand the experimentation I would need to distil and conduct distinct instructions within the experiment to analyse a clear three-phase methodology of how to source from site in order to create site-specific movement choreography. These instructions range from elimination of sight, restriction to architectural surfaces, restriction of space and decreasing and increasing the pace of the movement vocabulary. These direct instructions were selected based on the body's connection to its sense memory and these obstacles aid in experimenting with the movement choreography that is created. I decided on these direct instructions as they have a connection to the body when creating movement vocabulary within this experiment.

As a researcher I have always found it fascinating; how choreographers, as well as dancers, conceptualise and source movement vocabulary with their bodies. I focus more attention on the process of stripping (emptying) the performer's body, before it took on a process through memory and physical recall of the private architectural space. This process of

emptying is called ‘reduction’ according to Andre’ Lepecki, who speaks directly to Presence in Contemporary European Choreography. This process of ‘reduction’ is important for the performers to focus and foreground their senses for an experiment. “This active state of awareness or attending to is not restricted to the visual mode of awareness but is a rendering of the practitioner into a state of body-mind awareness and readiness to respond through the entire range of senses to the environment” (Lepecki, 2006:61). I am intrigued by the fact that the performers within this practice as research project have sight which is their primary sense, used in navigating space as well as sourcing vocabulary for physical movement. The practice as research project, entitled ‘Memory Circuit’ that I chose to explore was in two sites, but different processes were utilised in order to unravel ways of sourcing and crafting of physical theatre movement. As a facilitator I asked that the three performers place a blind fold over their eyes before they start to navigate their specific spaces. The elimination of sight activated the three female performer’s senses and bodies’ as well as their body memory. Being that the performers are sighted, they found it difficult to focus and often found themselve’s alienated and frustrated because they are used to being sighted. I discovered that during the process and the presentation of the ‘Memory Circuit’, each performer had their own individual interpretation of the architecture within their specific sites which allowed for the performers to navigate their body experience in space. The interpretation of the architecture by each performer was different as the surfaces of the space were different and each performer experienced the space according to there body’s reaction to space. The navigation of these two experiences allowed for the performer to question their internal feeling state as well as their external body experience.

The two sites in the 'Memory Curcuit' varied in space, internal (indoors), external (outdoors), size, shape, depth and texture. I found that both sites were public spaces where pedestrian movement took place. The individual would perform in a private space and then shift outdoors to a public space and perform what was created in the private space. An example would be when the individual would navigate a bathroom then perform the experience of that navigation in a public traditional theatre space. A solo performance by Joni Barnard began the process with a blindfolding experience; she navigated herself in a bathroom which she had never seen before. I asked her to navigate the space utilising the previous exercise which was a gesture task. This task began by giving the performer four words that elicited an emotional response, namely: mother, disgust, self, sensual. These four words were used to extract emotional responses and connections to her physical gestures, using sense memory to activate a physical emotional response in the body. She was asked to keep the blindfold on while she allowed her internal memory or impulses to access her experience of these words and later devise a gesture for each of the specific words.

Once she had repeated these gestures, she began the navigation of the bathroom, utilising her senses to navigate the bathroom space. As the researcher and videographer, I watched her investigation with the help of a video camera in order to document her movement, so she would later be able to retrace the space and an emotional journey by watching her movement in the bathroom via the video footage. Her experience of relearning her exact movement from the footage left her frustrated at times because her memory would have to take in minimal movement at a time. In 'Memory Circuit' the footage allowed for the

performer to tap into her exact movement, this aided the rehearsal process so that she would be able to map out her sensory journey in the bathroom. Once she had learnt the movement from the video which I had edited slightly in post production, she began to focus on the movement which then became choreography. I added a faster pace in the edit of the video footage, because the entire exploration in the bathroom had lasted a period of 30 minutes. I then edited the footage down to 6 minutes. Her pace became faster and the level of focus on detailed body action became the highlighted movement that would aid the choreography. She transfers the exact movement from the bathroom to a rehearsal space, making her consciously aware of her spatial surroundings and proximities within the open rehearsal venue. In conducting this research I found that it is possible to source from architecture and 'physical' sites. In researching Augusto Boal who speaks of space and spatial dynamics, I discovered that I agree with him in stating that buildings and other physical constructs can inform a basis for sourcing and creating theatre.

We spent five rehearsals, repeating the exact movement learnt from the video footage and then she had to place the blindfold on once again while repeating the bathroom movement. Once she had completed the first part of the process, we then developed a movement sequence which involved gestural improvisation as well as the learnt movement which was discovered from the bathroom architecture, surfaces, texture and spaces.

As the researcher my intention was to develop movement vocabulary that was sourced from both the 'self' and architecture. The performer's sense memory was the main catalyst

in discovering the various choreographic movements. In the rehearsal process I discovered that it would be helpful to see the potential of the choreography in a performance presentation mode. On reflection of the practice as research I observed that the aesthetics, as the theatre maker wanting to impose images, had overpowered the process. There seemed to have been a tension that existed when a shift had taken place from process to the performance. I chose to keep the blindfold on even in the performance. Although I did discover that the process needed to be refined before the actual shifting from process to performance. As an observer one would be able to see the potential of the rehearsal process regardless of whether the theatrical elements, described as 'scenographic' (Murray and Keefe, 2007:33), such as lighting, costume, props and music were placed into the process in order for it to be created into a performance made up of physical and visual signs.

In relation to the second site of my previous master's practice as research, 'Memory Circuit', which was a centre courtyard of a school of fine arts building, the audience viewed the performance from an aerial perspective giving the audience a high status. The performer's Lareece Kelly and Asie McDonald were placed in a site that had two isolated spaces as well as multiple levels. Kelly was placed below McDonald who was situated on a level higher than Kelly. Kelly's journey mapped her spatial surroundings which contained two benches, a tin zinc bath, plant, piping and she had to climb a long ladder that lead to McDonald's site. McDonald's site was above Kelly's site and contained only a square structure that resembled a bed and a bowl filled with water. The sites were both surrounded by windows that peered into fine art artist's studios. They began with a simple process of emptying their cluttered minds by completing a series of rigorous breath patterns and once they had reached a space

of clarity of mind and physicality, a process of embodiment of architecture began. “The notion of embodiment as process of encounters opens up ‘the body’ not as an object” (Levin 1999:128). I would ask that they place a blindfold over their eyes and start to trace and explore their immediate surroundings. Use the architecture as a source for movement vocabulary as well as an experience of space. Their emotional journey shifted often because they at first found it extremely difficult to focus on their internal experience of space and the site. Their senses eventually started taking primary focus in their navigation of space. Kelly found it easier than McDonald to explore the space each time as though it was her first experience of the space. McDonald on the other hand found it extremely difficult to focus on the fact that she needed to surrender her inner ambitions of wanting to see the surroundings as opposed to using her other senses to navigate the space.

It becomes clear that my previous practice as research has informed the basis of this creative research report paper. The experimentation conducted for the research report functions on instructions and a clear structure that does not convolute the performance, but rather illuminate the sourcing process; a creation from architecture and sense memory. Both the previous master’s practice as research ‘Memory circuit’ and the current master’s creative research report project use a similar methodology, namely, practice as research.

CHAPTER TWO: REASON FOR THE EXPERIMENT

The reason for this experiment is to develop an understanding of how architecture can inform the moving body. On a daily basis we encounter architecture which informs our movement. An example of this is opening a door that allows us in and closing a door which separates us from the outside. This simple action is a form of movement that informs meaning and can be understood universally. The potential of art to effect change in this context is illuminated within this experiment through the creative process of sourcing movement and dance that is contained in a contemporary mode of creation. It does not come as a surprise that the moving body is vital in making performance. " The actor's 'body', therefore, is a site through which representation as well as experience are generated from both self and other" (Leder, 1990:55). The body has an archive that consists of memory and personal experience that is recalled through an action. An example would be when a person opens a tap and warm water comes out the body recalls a memory of warmth and relaxation or the previous experience of that action. I am attempting to research through this experiment the use of architecture as a source for movement creation as opposed to seeing 'empty' movement that is only based in technique, movement that does not effectively communicate a beginning point nor is it interesting because it has been seen on numerous occasions, making viewing audiences passive.

The research is to develop a creative process using practice as research that begins with an internal impulse and is affected by external textures and influences such as architecture or space. "The movement, however, is the mediator between two areas of experience: internal

space, which he [Rudolf Laban 1935] referred to as the land of silence and the external world, the world of action" (Sanchez-Colberg, 1996: 45). It is important that performers become aware with practices that manipulate traditional modes of sourcing for theatre. Experimenting with different processes of creation also challenges the performer, focusing on the body's senses to which attention is not necessarily brought. A performer is challenged to create site-specific movement choreography and avoid the audience simple acceptance but rather challenge and effectively question between the private and public spaces of the performer's experience. To source from architecture, memory recall and video footage which offers a useful way of creating work that is relevant, challenging and entertaining. This experiment draws on physical theatre and dance as mediums of site-specific live performance. Sourcing from architecture could create art that is experiential and engaging to the performer on a multiplicity of levels, namely: thought; action; innovation - knowledge is only useful if it can be shared.

Site-specific performance is an experiential medium because of its engagement with public space and people on urban pathways as opposed to traditional theatre venues which accommodate those seasoned theatre-goers who generally fall into the elitist class. To summarise site-specific performance: it exists through the use of site, namely space and human beings in the context of this research experiment. In light of this medium that is site-specific performance, site also exists through time and space. Over a certain period of time, space tends to change. Site also affects the nature of a performance regarding the spatial proximity of the performer and the audience. The spatial proximity as mentioned is important to the relationship the performer has with the existing architecture. Dependent

on the spatial parameters, the performer would be affected by this. Firstly, if the space is confined (which it was in the private space) then the performer's body is a part of her experience of architecture in the space. Secondly if the parameters of space are greater (like the public space in this experiment) then the performer does not necessarily embody the architecture in detail.

> It is commonly assumed that it is 'movement' which begins to organize – in time- the body's existence in space. This thinking has guided the main thrust of understanding the role of movement within the dance medium, which supports the development of most dance vocabularies and codified techniques. It refers that movement progresses in time towards a final goal which usually leads to a 'meaningful understanding'.
>
> (Sanchez-Colberg, 1996: 44)

Within the rehearsal phase I understood that there is no hierarchy when making art in a liminal rehearsal space as it has no boundaries restricting it from developing besides the tasks which, in this case, consist heavily on the following instructions: simplify, filter and improvise. The purpose of this experiment is to explore a dialogue between structure and improvisation within three sites, and understanding how the moving body can source movement vocabulary from architecture in order to create a site-specific performance.

CHAPTER THREE: FRAMING THE EXPERIMENT

It is important to note that performance, in this particular context, avoids the codes and conventions of what defines traditional theatrical performance, and offers the theatre maker the chance to define what constitutes performance through a new experiment and process in which site-specific performance is carried out and created (Huxley and Witts, 2002:22). Site-specific work is theatrically unconventional in creation, restriction of space as opposed to adding to space and its relationship to the non-sighted moving body is fundamentally important to this investigation. Space is always negotiated when creating movement choreography and it affects the movement of the body. A performer that is sighted utilises there eyes to move more than any other sense of the body, so by eliminating sight the performer is challenged to use there other sense. A performer is blindfolded, eliminating sight as a tool for navigating space. The performer is asked to navigate a private site, utilizing the remainder of the senses. The moving body is seen as a language in each site, this body language shifts with the effect of each space within the experiment. This is evident in DV8's repertoire of understanding body language

> The concern with language embodiment is now accompanied by similar attention to the space. The works progress from a literal translation of a message via the body to an exploration of experience in and through the body in space.
>
> (Sanchez-Colberg, 1996: 53)

Language embodiment is seen as a physical language in this experiment. The architecture in space is learnt by the performer through the physical body, body memory, just like a verbal language. The embodiment of architecture is acknowledged when the performer recalls the exploration of architecture in space through performance. The relived moment from memory is activated through significant moments of encountering specific architecture that triggers a specific memory. The performer can be transported back in time to a specific moment that helps her translate the architecture of space through the architecture of the body. The dialogue that takes place is between the site and the body and how the architecture of site informs the body and its movement. Also the video footage becomes a translation for the performer who needs to recall and trace the first encounter of the private space within the third space that is a public environment.

Architecture can be described as the design of the human environment, mostly buildings, groups of buildings and often the spaces between the buildings. Architecture according to Bernard Tschumi is, “about two mutually exclusive terms – space and its use or, in a more theoretical sense, the concept of space and the experience of space” (Kaye, 2000:41). The experience of a space that is influenced by architecture that has instructions that defines it such as surfaces, textures, volume, levels and circumferences. The architecture is also inscribed with a history, which is not the focus of this experiment, but rather the instructions that aid a definition of architecture in space. These instructions are simplifying, filtering and improvisation. Tschumi also states “architecture is not a matter of style and cannot be reduced to a language” (Kaye, 2000:41). Architecture cannot be reduced to a verbal spoken language. In this experiment architecture of a private space can be translated

through the architecture of the physical body of performer and architecture of the body can be performed publicly through a process of site-specific investigation. The architecture in the apartment became the stimuli for the performer's moving body through the three-phases of the experiment.

Rosenthal offers a definition of site-specific installation: "site specific installation: Art that is made for a particular place, so much so that it cannot easily be moved because the work is not an object but is attached to the surroundings" (Rosenthal,2003:77). Anna Sanchez-Colberg states that "space contextualizes the body, but the space is also seen being transformed by the bodies as they move" (Sanchez-Colberg, 1996: 47). This experiment is attempting to move the sourced movement vocabulary to a new space, testing the performance in site and if it can be moved to a new space. It is clear that the sourced movement has shifted from its original movement in the apartment. The body's senses allow for a deeper analysis of real time and space, creating an awareness of the body in relation to its environment. Each experience that the performing body encounters becomes a personal memory and can be recalled through a process of remembering an initial experience of a spatial environment. As a result "experiencing is penetration into the environment, total organic involvement with it" (Spolin, 1996:3). The body in process should embrace the environment and it's various elements in order to source movement vocabulary. Direct physical communication is notably the most important when speaking about the sensory moving body and it's immediate environment. These systems of languages and signs we encounter on a daily basis, define our boundaries and our ways of communicating our social surroundings, as well as the space we inhabit as society.

Site-specific performance may be moulded according to the existing space. Being spatially aware of one's surroundings as well as spatially orientated is significant because "...each living body is space and has its space" (Lebfevre, 1999:14). However it is clear to Ana Sanchez-Colberg that one's kinesphere is always being renegotiated. The performer is then challenged to utilise "bodily intelligence through trust, touch and communication" (Thomas, 2003: 105). Trust, touch and balance of one's sensory experience builds a strong form of physical communication. For the most part communication is not expressed verbally through spoken language but rather felt by the impulse of the moving body in space and its reaction to space. Performance in this context becomes a platform for the artist to share and reveal their personal exploration and ideas of creation to an audience; here the body of the performer is the art itself, unlike in traditional modes of theatre where the artist is the object of communicating an art. There is no narrative structure or plot, but life itself, reality and truth become the performance.

Space has an identity, "site-specificity is linked to the incursion of 'surrounding' space, 'literal' space or 'real' space into the viewer's experience of the artwork" (Kaye, 2000:49). The construct of space is based on time and 'placement'.

> Site-specific theatre is a performance which overtly uses the properties, qualities, and meanings found at/on a given site, be it a landscape, a city, a building or a room. This form of theatre emphasizes particular

> images, stories, and events that reveal the complex relationship between ourselves and our physical environment.
>
> *(The Weyburn Project: 1921)*

Human beings are sensory orientated, sight is one of the fundamental senses used in our everyday lives; we are visually sensitive and prone to focus on what we see. Although the other senses are equally utilised, they seem to take a second reading of the action-taking place within our immediate kinesphere. "This is because the eye is a more valuable informer about environment, is exercised more, and therefore is faster" (Humphrey, 1959: 26).

When we choose to alienate ourselves from people we become consciously aware of our spatial surroundings. Ana Sanchez-Colberg speaks of "'movement 'which begins to organize-in time- the body's existence in space" (Sanchez-Colberg, 1999: 43). There is a translation of the body in process, which transforms the body in space as though a reminder that we are no longer interested in just the human form, but what it creates in space. We derive meaning from space and therefore space contextualizes the body. Sanchez-Colberg, quoting Mary Wigman writes

> Dance was a subjective and very personal sensation. The principle taught was the achievement of body awareness in relation to space. She conveyed only preconditions, gave impulses in movement and thought as to the

potential behaviour of the body as an aid to comprehending movement and the expressive power of bodies and space."

(Sanchez-Colberg, 1996:45)

One's spatial orientation is significant in being able to move around in space. Space is constantly being moulded over time. "As space may begin to take precedence over time, a singular meaning disappears". (Sanchez-Colberg, 1996:44). Space creates new meaning over time and because space is always shifting there seems to be new meaning developed constantly. There is a metaphorical interpretation within space, as humans we either inhabit or demolish space. Space has become limited in urban settings because of the cramped behaviour of our citizens who are entrapped by our economic (consumerists) structure (Ntsele, 2004:3) as well as the ranking of class and status. This affects the amount of personal and private space an individual is entitled to. Private spaces in urban areas are compact, this affects the nature of this experiment because the fact that space is constricted in the private space it contains the performers movement. The performer is navigating a small personal space, making her experience more interior and intimate. The smaller the space the more the body is a part of her experience of the space but one does not have to touch the things in the space to embody a space.

The site-specific experiment allows the audience to embark on a landscape journey of Braamfontein, Johannesburg. Architect Robert Venturi states that site-specific work is best explored through the phrase 'less is more' (Copeland, 1985:5), by defining this phrase we

must note that imposing a site with unnecessary objects that don't add value to the progression of the experiment must be avoided, the site in this case is explored in its existing form. "The space contextualizes the body, but the space is also seen being transformed by the bodies as they move" (Sanchez-Colberg, 1996:47). This is evident in the three-phases of the experiment as the performer changes location in each of the three-phases but uses the architecture in the first phase as a source of stimuli for creative movement. Logistically, site-specific performance is in this case much cheaper than a staged performance because the focus is on the performer's body and not the theatrical elements that create a performance, lighting, props and costume.

Jay Pather, a South African choreographer and academic, has been creating performance work in 'non-traditional' spaces, in order to test the boundaries of performance as well as space. He also believes in the art of collaboration and describes "South African life as uniquely and truly post-modern" (Janse van Rensburg, 2004:3). He creates performance work that is inspired by and incorporates the multi-cultural origins of South Africa. "He places work in populated spaces, creating synergy between its architectural form, the movement of pedestrians and the patterns and habits of its inhabitants" (Janse van Rensburg, 2004:3). His work of art equally contributes to the study of site-specific work, the content and form of the site-specific work. He is also known for his art form 'Breathing Art' which simply means performance work that is performed in everyday environments and that has a living quality. In 2003 FNB Dance Umbrella, Johannesburg, Jay Pather was nominated for his series of site-specific works, entitled, 'Cityscape'. This piece explored restaurants, hotel rooms and streets around the Johannesburg central business district. The

spaces utilised in this performance work were constantly being renegotiated while the performance took place and the audiences travelled from site to site making this performance a travelling site-specific work in general. It is as though he transformed an ordinary city side walk into a magical space for performance to take place. Jay Pather has influenced and inspired me to think about public and private boundaries within the creation of site-specific movement choreography. I participated in a workshop conducted by him and I understood the nature of a performance workshop and devising methods within site-specific performance. The highlight of my encounter with Jay Pather was that I learned that it is important to experiment with site in order to source, develop and create a site-specific performance.

Through analyzing the process of the experiment and how this research falls in to the realm of performance knowledge, the research findings are analysed according to the three-phases. As the researcher, I analyzed the data captured through a written journaling process and used a qualitative reflection mode to identify the findings of the research. Although this analysis uses a structure of comparison it is also qualitative. The results and multiple observations will hopefully open up to greater findings within the medium of site- specific performance. As a reflection on this process there are methods of data collecting namely, interviews with the performer and journaling which is consistent with personal writing, outcomes, and outdoor activities in the CBD. Video footage has played a significant role in conducting this research as well as data capturing for analysis. The use of video documentation as a methodological tool has proven to be an effective way of illuminating how the performer can use it as a tool to recall the movement vocabulary sourced from

architecture, and results in providing valuable information that would have not been recovered if there was no visual documentation. “The advantages of video-based data to study are its permanence as a record, its retrievability, and its availability to other researchers to check findings, with the possibility of reinterpretation” (Plowman, 1999:6). Plowman is refering to the documentation processes of a school documentary that was recorded with a video-data medium. Digital technology is advancing at a rapid pace and video data is, aiding the level of research observations as well as allowing the research to be accessed across the borders of site-specific performance. Video footage as a tool aids the researcher to collect, analyse and interpret data and assists the performer in the various phases of this experiment. Video is a creative tool within this experiment because it is used for archieving purposes as well as an integral tool for the performer to remember the exact movement of the first navigation. Although the video did make the body feel slightly restricted when creating the movement choreography in the second phase.

The performer in this experiment utilises video footage as a tool to recall the exact movement vocabulary that was sourced in the first phase from the architecture within the apartment. The detail of the movement vocabulary is recorded on a video camera and it assists the performer to recall the initial sensory experience of navigating the site. Taking on both roles as the researcher and camera operator my intention was to aid the performer in recalling the movement vocabulary that is sourced physically from tracing the architectual surfaces of each room in the apartment, navigating the circumference of the entire apartment. The video became a tool for documentation, data collection and recall of the first private space. The movement vocabulary was then learnt from the video footage in the

second phase and then performed in the third phase. The performer was informed of the nature of this experiment and the purpose of the video footage being part of the research.

The performer was also informed of the nature of the filming to help her focus on her navigation task and avoid distraction, like the camera becoming an obstacle in her way. “Video does not capture unobservable processes such as thoughts, attitudes, feelings and perceptions. Thus, copious field notes, questionnaires, interviews, informal discussions and video-based, stimulated recall sessions were used to collect information and check on validity of findings” (Plowman, 1999:4). In the documentation of this experiment the camera follows the performer during the navigation of all three specific spaces, within all the phases there is a video documentation process.

In addition to creating archival footage of the experiment the footage is used by the performer to aid in recalling the initial encounter and capturing the detail of each movement explored in the first site. Goldman-Segal (1990:6) suggests that as a researcher one needs to tread carefully between what may be labelled as ‘bias’ reporting and one’s own interpretations. The use of the video camera in this experiment was mainly to aid the performer and document the process, so like an observer there are subjective views of examining an image. This is the case with this experiment because as the researcher and camera operator, I manipulated the frame and captured only what was relevant to the sourcing of movement vocabulary.

CHAPTER FOUR: METHODOLOGY-THREE-PHASES

This research utilised my previous master's practice as research and personal retrospective analysis as a starting point for this three-phase practice as research. In order to gather research data I posed six task instructions as a way to control the conditions of the experiment. These tasks range from blindfolding the performer, navigating the circumference of a private space, recalling movement from video footage and memory, restricting space, manipulating time and finally eliminating specific movement vocabulary. These tasks help structure the experiment in order to source movement creation.

Practice as research is the methodological approach to this experiment. There are two domains of knowledge within creative practice as research according to Dwight Conquergood's statement explaining practice as research "official, objective and abstract- 'map' or second; practical, embodied, and popular- 'the story' " (Bial, 2006:311). This is a principle of performance studies that aids in unraveling and marking clearly the role of performance within its field of knowledge. Practice as research will hopefully enable a way of investigating the nature of sourcing from architecture, performer's memory and the relationship of performing this memory in a public site-specific performance. The architectural circumference of the private space allows for a 'map' to develop from the opening of the front door to the closing of the front door for the performer to acknowledge and be present in navigation of space. Also engaging the sense memory explored in all three-phases, which is 'the story' because of the performer's embodiment of the architecture.

Practice as research intends, through practice, to depict a broader range for understanding performance in this case. Practice as research can be understood as a mode of academic research that includes elements of practice in the methodology. There is now a progress toward an interdisciplinary approach to academic research. Using mediums such as live performance, video data, and practicing through rehearsal periods one finds a relationship between theory and practice in an academic research report. Practice as research is a methodology that offers an informed discussion around various research methods. Practice as research is "applications and interventions; active research projects that reach outside the academy and are rooted in an ethic of reciprocity and exchange; knowledge that is tested by practice" (Conquergood. 1999: 319). Conquergood's statement on what is practice as research is definitely applicable to this three-phase experiment of site specific performance creation. Practice as research aids in describing the happenings of the experiment as well as the analysis of the various tools used in the experimentation.

Practice as research is a "way of knowing that is grounded in active, intimate, hands on participation and personal connection: 'knowing how,' and 'knowing who.'"(Conquergood, 1999: 312). Practice as research is a methodology that aided my experiment and informed the results through practice. The practice involved working with a performer and six specific tasked instructions using the results of sourcing from memory for movement creation. I found that not only was body memory used but architecture in a private space as well to aid in reliving a memory. Performance Studies subsequently advocates the valorisation of

experiential knowledge and that of practice as research. Practice as research seeks to change the negative notions around practical actions being considered research also because academic theory has always been viewed as a more productive way of researching and as argued by Williams (as cited in Conquergood. 1999: 313) as

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

Practice is just as valid a tool for research as information that is written down, academically. Practice is grounded in the body as well as being informed by the mind. Written words can be adorned on the practice as the correct way for determining the answer, but practice is not seen in this light as it is not seen as legitimate as opposed to written research or knowledge. Written knowledge is considered law and practice that is not concrete to devise research results. There is an equal relationship of practice and theory that reflects the acknowledgment of the importance of the creative process (Conquergood, 2003:46). This research falls under the practice as research paradigm that recognizes creative art as research (Nelson, 2006:1), where practice speaks to theory and theory speaks to practice. In this experiment, practice as research is used as a methodology, practice informs the

research within this experiment and whether it is possible to source movement vocabulary from memory and site. Practice implies a practical engagement in sourcing results. The results are noted as both memory and architecture can be used as a source for creating movement choreography, which is evident in the experiment.

Using practice as research as a research method to unfold the experiment and to expose a wider avenue of understanding of the experiment, the various tools and tasks, the process in all three-phases, the experience of the performer and the reactions gained from this experiment. According to Annie Griffin, a devising theatre practitioner who believes that, "the idea of experimenting and not knowing where you're going is very important to the work process" (Oddey, 2007:34). This is important with regards to the experiment as the practice informs the research and the three-phase method.

Phase one: sourcing from architecture in a private site. The performer is asked to walk into the apartment. Entering from the front door and asked to trace the apartment with her body, finally ending the navigating process she will end by closing the same front door which she had initially entered. The experiment begins with blindfolding the performer with the intention of eliminating sight and allowing her to use her other senses to navigate the circumference of an apartment situated in Braamfontein, Johannesburg. The performer is tasked with the obstacle of not being able to see and then is tasked to use her senses such as touching and hearing in order to trace the circumference of all the rooms in the apartment. The performer was asked to reflect on the experience of the first encounter of

the private space and her personal engagement with the architecture in the rooms. Below is an extract from the journal that I kept for our rehearsal process. The performer had noted the following:

> Entering a space blindfolded is a frightening experience because you don't know what to expect. Relying on my other senses is a difficult task since I tend to dominate with my eyes when functioning on a daily basis. Using touch to navigate myself is daunting because I was not prepared for the sensations that I encountered. It was a very interesting experience and the feeling of the apartment is a lot different to the sight of it once I had taken the blindfold off after the room navigation. Observing the rooms afterwards is shocking because it is almost nothing like it felt. It seemed like a dangerous space without sight.
>
> (Journal data from performer, 2011:2).

In the first phase the performer appeared to be vulnerable because she was unaware of the spatial dimensions and proximity of the private space. She became more tentative as she progressed into each unknown room of the apartment. The performer explained her tentative nature in the reflection, the first navigation of a private space as unfamiliar to her so she moved slower. Another significant point that was vital in order to understand her bodies' behavioural pattern, was during the exploration. It was not the performer's private space, the apartment, but rather someone else owned that space, so she did not want to

explore details of the space and objects within the space as she felt like she would break something that was valuable to the owner. Her body also appeared to be in shock at certain points of the excavation because she touched textures that were unfamiliar to the 'closed eye'; an example would be a toilet paper roll that was situated in the bedroom as opposed to a bathroom.

The temperature of certain surfaces became a tool for the performer, navigating blindfolded in a room because the sun from outside the apartment warmed up certain objects and surfaces in the room which basically gave her information regarding where she was in relation to the apartment. The bathroom was a heightened sensory experience for the performer, because each time she touched a handle she would recall her first experience of opening the front door. The performer said that the bathroom, once she had seen it, looked nothing like it felt. This experience of the door handle exposed her curiosity to find out what was beyond that boundary. Although in the bathroom the tap handles also became a similar curiosity of opening and closing. This gesture of opening and closing became quite prominent in the movement gestural sequence which she would repeat in the second phase. The process of opening and closing allowed the performer to engage with the materials available to her i.e. video footage, architecture, sensory experience. This simple action of opening and closing actively informed the performer's mind and physicality when sourcing for creation in the creative process.

A memory from the performer's life occurred during a moment in the bathroom of this private apartment. This memory was initiated by a shower curtain in the bathroom which the performer recalls in an encounter with her grandmother years ago. Her grandmother had a shower curtain in her house and the performer suggested to her grandmother that it would be better if there was a shower door as opposed to a curtain which leaves water all over the bathroom floor. The image of a door opening and closing in the performer's memory is recalled from the experience of architecture in the private space.

> Sense memory is reliving sensations that were experienced through the five senses. We stress the term reliving, not just remembering. It's the difference between knowing something and truly creating it, between a mental activity and reliving an experience, and it's been substantiated by modern scientific discoveries: the principles and procedures of responsive behaviour and responsive acting.
>
> (Dianne Hull and Lorrie Hull, 2009:1)

Reliving an experience through a moment that was stimulated by an object or a piece of architecture is possible through the use of memory. The research title points out that memory can be used for sourcing in creation of a site-specific movement choreography. The performer's memory of the bathroom door is significant in this experiment because she opens and closes doors in her physical spatial environment which the same action of opening and closing is echoed through her personal memories from her past moment with

her grandmother in a bathroom that was also a private space. Therefore, in relation to this study, the performer uses her memory of the encounter she had with her grandmother to remember her navigation of the private space in the first phase. The performer then sources movement vocabulary that is also echoed through her memory and performed physically.

The first phase is a reflection on the spatial context of the private site, apartment, and her memory recall of the site was used in the second phase. The encounter of the first site is documented by video recording and the performer's memory trace of other events are recalled and relived which are stimulated by the architecture in the private space. Both of these tools were used to construct a thread for the second phase of the experiment. The first task was to eliminate sight and explore the unseen environment in a private space. The experiment used the performer's other senses, namely: touch; hearing; smell and taste, as a means to navigate the space and relive certain memories that are significant to her.

Phase two: experimenting in the rehearsal venue which will be called a liminal space. The process of the experiment had reached a point where the boundaries had started to merge, the performer moved from the private space into a liminal rehearsal space. The performer is introduced to an empty rehearsal venue and asked to view the recorded footage from the first site in the first phase. The performer is then asked to recall the architecture physically through memory and a retrace of the navigation of the first site through observing and performing the video footage. The performer views a certain room within the first site and then recreates the movement that was sourced from the architecture. Now without the

architecture the performer starts to trace the first site in the rehearsal venue, a liminal space. The performer had to trace the exact surfaces of the rooms' architecture and create movement that resembled the initial navigation of the private space. The performer became more focused on the specificity of detail in the rooms over time and became consciously aware of her kinesphere as well as the embodiment of the architecture because the spatial awareness of her kinesphere was intimately engaged with the private spatial architecture. The performer's body adapted over two weeks of repeating the same movements. Her body moulded into the shapes that were offered to her from the architecture in the apartment rooms. The performer's physical translation of the architecture was evident because the shapes she was creating with her body echoed the private apartment. She spoke of the sounds that she could remember from the first site and how she could still hear them in the performance in the third site, public space. She gained more trust in her movement as she repeated the movement.

The second task was to relive movement by observing the video footage and tracing physical body memories of the private apartment. The video footage makes the performer feel disorientated with regards to her directions which results in her wanting to go back 'rewinding' the video footage in order to retrace and get the accuracy of the direction of the movement and the detail in tracing the architecture within the private space. The third task once the performer remembers the entire space from the first site is to demarcate the use of space in the rehearsal venue. Basically, reducing the amount of space used to perform the architecture to half of the actual space in the apartment. The reason for reducing the performance space was to investigate how it would affect the moving body. It did indeed

shift because the movement became contained and faster in pace; just like the limited kinesphere space one has in an urban environment. I observed that by reducing the amount of space the performer begins to highlight specific architecture which is seen through the movement of the body. However, the intention of the performer is to physically perform the architecture of the apartment, private space.

Spatial confines begin to emerge once there is a demarcation of space. The directions of the performer start to shift from their original pattern in the private space and there is greater difficulty in coordinating the body in space. There is a relived moment that can't be eliminated, but it happens because there was not much space to perform all the detail and still be able to travel in space. However she did travel through space within a demarcated area. The parameters of space become essential when sourcing from the video footage, as the reduction of space is an obstacle that starts to transform the movement vocabulary derived from the private site. The performer would laugh whenever she was unsure of the movement or directions, making her feel unsettled and wanting to return to the beginning. Memory recall took place once the participant was sure of the speed and direction she was aiming to go in.

The movement leads to a faster pace, which is the fourth task, manipulation of time because the performer is isolated in one space and asked to perform the same movement stimulated from the private space. Time does affect the movement performed in all three-phases and becomes closely linked to space. The speed of the performer's movement

increased when she had learnt the movement as well as performing the architectural navigation. The memory of the performer had transitioned from experiencing in the first phase, to viewing and remembering in the second phase. Although the performer tried to keep the speed of the exploration as close as possible to the initial excavation she found it difficult to keep the speed at its original speed taken from the video footage. Firstly, she could see the video footage which aided her memory recall of the details in the private space and secondly, the relived memory had become more entrenched in her moving body. She basically embodied the architecture which triggered a personal memory which then she started to relive through memory and physical action.

The performers' attention to certain surfaces were being visualised in her mind and acted upon through her physical body. Details of specific textures and surfaces within the circumference of the private space became evident in the performer body. It was clear that if she had remained throughout the experiment with her eyes open, she would have not been able to physically articulate the acute detail of the architecture through her body.

The fifth task in a liminal space was to eliminate specific movements with a criterion that the performer must select specific architecture in each of the rooms in the first site to create a sense of travel and flow of the movement experienced in the private space. The performer was asked to select five movements from each of the rooms within the private apartment. The movement that was cut out of the entire navigation was movement that encouraged travel in space, for example most of which were the walls in the apartment

rooms and any details that were unclear after two weeks of working within a liminal space. The performer had to remain with her eyes closed while reducing specific movement and paying more attention to the movement that would remain in the final movement phrase. The elimination of these specific movements then decreased the total time it took to navigate the first site, the apartment. The performer became much faster in pace when completing the architectural movement phrase because the recall process became more settled in her physical body. It was quite clear which room she was performing from the detail of each object and architectural surface she traced in the movement phrase.

Once the performer had reach a period of two weeks in the rehearsal venue, the experiment needed to 'undergo a public space', to see what would happen outdoors where there were people constantly in transit. The performer removed the blindfold in the second phase but kept her eyes closed throughout the performed architecture. Whenever she felt uncertain or disorientated she would open her eyes and rectify her direction. The floor became her physical architectural point of reference. She would peep through her closed eyes to check the floor and to see if she was in the right direction. The performer would make verbal comments to herself, repeating words that described the architecture which she touched and visualised during the navigation.

Phase Three: the performance that took place in a public space. Once the performer had eliminated specific movement there was evidence that the movement vocabulary was less than the initial movement sourced from the first site. The movement vocabulary with a

sense of flow becomes a movement phrase which was then experimented with in two public spaces. The first public space was an external site, simply understood as an outdoor environment and the second public space was an internal site, an indoor environment. Both of these sites consisted of pedestrians in transit. The on-going experiment was to develop an understanding of how movement and dance can be created from the architecture of private spaces and then performed in site-specific public spaces.

The first public site was situated on the grass lawns in the centre of The University of the Witwatersrand. The space chosen was a path way that allowed pedestrians to pass from the east end of the campus to the west end. The surrounding area was framed by the iconic 'Great Hall' building which sees students enter and exit the University, a water feature, trees and other concrete buildings. Once the performer had focused herself by closing her eyes and taking in a deep breath she began to perform the movement. The performer had experienced an internal feeling of nervousness because it was her first time performing the movement vocabulary in a public space. The pedestrians who became the audience had different reactions to the performer. A certain percentage of the pedestrians stopped to observe the performer with slight sniggers of laughter, whispers and a level of intrigue because they observed the performer while she was performing with her eyes closed. Other pedestrians continued walking on the pathway with no interest to what the performer was doing with her body.

The performer's senses were actively engaged because her eyes were closed. The sounds affected her movement and made her body slightly tentative because of the increase in sound levels as well as the various sounds that where available to her. The performer became anxious because the sounds echoed the quantity of people that surrounded her as well as the various acute sounds like people's footsteps, birds, wind, voices and the motor way. In the second phase the sound levels were controlled because the performer was indoors with the windows closed but there was no control over the public space causing the performer to recall the internal physical memory of the architecture that was learnt from the video footage. What does the openness of space do to the movement and how the private architectural space phrase is read? In observing the performer the following was noted, an increase in pace, specific detail of the movement was lost and the performer is slightly off balance. The environment changes the way we as the audience view the performance, the creation may be seen as out of context but at the same time it may be seen as a slow paced architectural dance. There is evidence through observing the performance that the performer is reliving architecture which could be read as a performance of an architectural space dance.

The second public site was situated in a theatre foyer part of the University of the Witwatersrand, theatre complex. The theatre foyer located at the entrance of the theatre complex offered another space where people were in transit. The surrounding area was framed by a canteen, tables, chairs and theatre venues. The performer focused herself by closing her eyes and standing still for a short while until she felt confident to perform in the second public site. The performer's body seemed to be more at ease within the second

public site because she had performed it already in the first public site. The performer seemed to have let go of trying to be in the right direction because her directions seemed to have shifted enormously from the first public site.

The sounds affected the movement of the performer and made her body relaxed but the increase in sound levels as well as the various sounds in the space did affect her because the directions had shifted completely from the first public site. The sound disorientated her because she would not necessarily focus on sound in the rehearsal venue and because there were various sounds in the public spaces she could not focus on only one action and sound which made the movement shift direction and dimension slightly.

The performer mentioned that even though her eyes were closed the source of light in the room was quite distinct and also became a point of reference as the floor in the internal site had less detail than the external site. The performer noted that the darker the venue the more she would block out the external stimuli. At certain points the sound coming from the theatre foyer was extremely loud and disorienting for the performer, but this did not stop her from completing the movement phrase. The performer had repeated the phrase until she did not need to think too hard about the vocabulary but rather focus on the directions of each movement.

In the interior space the performer has a close proximity to more people that are in that space, whereas the exterior space the performer's proximity to individuals can be at a greater distance. The sound affects the performer in both spaces but in the interior space the sounds are echoed louder because the acoustics of the space are caused by the close proximity of the walls that surround it. The echoes consisted of people's voices and objects that are shifting in the space i.e. kitchen plates, kitchen trolleys and a cash register. In the exterior space the performer was affected by the distance of the sounds, the range of sound and volume varies, making the performer uncertain of the spatial surrounding. The floor was another thing that affects the movement phrase. The floors in both of these spaces were different. The exterior floor was not flat but rather had levels that made it difficult for the performer because the interior was flat and the surface of the floor was easier to move on, making her balance easier to keep consistent, whereas in the exterior space she would find herself off balance.

The floor became an anchor point for the performer, reminding her of the architecture that she first encountered in the private space. The floor became a trigger for sense memory in both of the public spaces. "Different spaces carry with them their own protocols, which impact on the way in which performance work can be presented" (Freedman, 2007:65). The texture of the floor became her reference point for working out the direction in which she was facing. The performer's experience of the floor had shifted from the initial private space which was indoors and now she was moving her body on an external surface in a public space. The floor was a surface which allowed for her to feel secure during the three-phases.

The three different phases in the site-specific experiment included private, liminal and public spaces. The performer had experimented with additional instructions which aided the notion of 'emptying' or 'stripping' away layers imposed notions or preconceptions of what she'd do in space, so that the core for sourcing from memory and architecture is possible in an experimental environment. The performer used her senses besides sight to navigate through the private space and recalled/relived that very same experience through memory in the rehearsal stage by utilising a visual aid such as the video footage. Once the performer had recalled the same movement she needed to repeat it so that it would become entrenched in her mind and body. The performer had initially navigated the private site in ten minutes and once there had been an elimination of specific movements the final movement sequence resulted in an estimated two minutes worth of movement vocabulary. The movement vocabulary started to develop a sense of flow because the performer did not have to think about each gestural action but rather allowed her physical memory to take control of her body's action.

CONCLUSION

In conclusion, it is evident via this experiment that the body can source from architecture through memory. Also that architecture can be translated through the moving body within a site-specific movement choreography. Sense memory becomes an active part in stimulating the mind and body in a spatial environment.

Video footage is a tool that can be used in recalling specific actions. Video footage also has a framing device which has a strong link with architecture and its various defining principles. Both the video and architecture are seen as framing devices. The camera frame is defined by the hard edges of the camera lenses and the architecture in space is defined by the walls that surround that specific space as well as the front door of the interior space. Both of these framing devices can be viewed and engaged with by any individual. They both can be used as tools to source for movement vocabulary in site-specific performance.

My interest of this study had shifted slightly during this research experiment. I wanted to explore personal memory which was sourced from private spaces and finally perform this personal memory in a public space. However, during the experimentation and research analysis I discovered that the body's senses, circumference of space and the surfaces of architecture in urban spaces became major parts in sourcing for creation. These discovered tools aided the performer in memory recalls and memories relived in this experiment.

This experience also offered invaluable insights into the manner in which site-specific performers work and showed precisely how a distinct structure in the experiment can be applied to a research question. It has also been interesting to see how insightful the three-phase journey has influenced not only my own creative process, but also that of the performer and her way of creating.

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APPENDIX

Attach is a DVD of all three-phases.

Phase 1 - Private space (Sourcing)

Phase 2 - Liminal space (Experimenting)

Phase 3 - Public spaces (performance) site (A) external and site (B) internal