

## WORKSHOPS

### disPLAY

**Fabrizio Crisafulli\_ University of Rome, Italy**

#### Site-lite

Fabrizio Crisafulli is a theatre director and visual artist, based in Rome. Since 1983 he has explored the relationships between actors, dancers, space and light. He's the leader of // *Pudore Bene* in the Vista company, one of the most interesting Italian research groups, that focuses its work on body, light and sound to represent feelings and emotions.

This workshop takes the Danish Institute in Rome as a "found" space, requiring a listening to the site, objects and people as preliminary work. The real relations become starting points of creation, in this exploration into a "theatre of places", revealing light as poetical action, deep-rooted in the site.

The aim is also to make the participants familiar with lighting techniques that are easy to learn and which make it possible to realize quite elaborate results with simple means. Additionally, the workshop wants you to take part in a very direct, creative and attainable approach toward the question of perception, within the context of contemporary visual culture. A particular aim is to stimulate in the participants the capability to construct images by means of an instrument – *light* – which possesses great flexibility, inventive potential and an immense evocative capacity.

### enCOUNTER

**Richard Downing and Simon Banham \_ University of Wales, Aberystwyth, UK**

#### Leftovers: Cooking Rome.

In one way, the city of Rome is a market of potential scenographic ingredients – architectures, sights, sounds, smells, colours and objects – awaiting selection, combination and delivery for the encounter of today's guest. In another, the city of Rome is akin to an ancient lost property office, with one artefact detached from its original owners lying next to (or even housing) another – a jumble of the lost and found. In this workshop the scenographers and performance makers Richard Downing (U-Man Zoo) and Simon Banham (Quarantine Theatre Research Company) invite participants to trawl through the city's leftovers, from the sacred and monumental to the profane and incidental. From exercises of gathering, selection and combination of such ancient and contemporary relics, the workshop culminates in a cooking and serving of Rome for the encounter of the symposium's guests, freshly washed and gathered themselves for a banquet before departure, and the leaving of new marks....

### conSTRUCT

**Omar Khan\_ State University of New York at Buffalo**

#### Reframing *Roman Holiday*

For the past 7 years architects Omar Khan and Laura Garófalo have been collaborating with artists working in new media and dance to create original avant-garde works. Their performance installations explore the relationship of the architectural frame to the distributed frames of new media, the role of the performing body and its place in the virtual world of networked technologies.

Referring to William Wyler's lighthearted 1953 movie, *Roman Holiday*, this workshop looks at architecture as a formal, symbolic and iconic device in the design of performance. Rome becomes a backdrop for a performed tourist excursion. The protagonists are all masquerading as something they are not. Their artifice hiding ulterior motives: forsaking responsibility, getting the scoop and making money. Another more repressed mask is that *Roman Holiday's* story was written by Dalton Trumbo, who was one of the famous blacklisted Hollywood Ten that refused to cooperate with the House of Un-American Activities Committee in 1950. The construction of masks, lies and obfuscation will be the basis of the workshop. We will use Trumbo's story to develop unique tourist performances, creating ulterior personas from the characters, perform scenes as captured stills or short videos and formulate installations to re-present them in other contexts. The workshop will explore the relation between popular media, performance and architecture.

## PRESENTATIONS

### disPLAY

#### **Rodrigo Tisi\_ Schools of Architecture, Santiago and Valparaíso , Chile**

##### Places of/for Performance

At the crossing point of performance and design can be found new ways to construct different moments that constitute space.

The presentation will display the ideas behind a completed architectural design studio in Chile, and the installation for MUTEK\_Panam ([www.mutek.cl](http://www.mutek.cl)), an international festival of electronic music, sound and new technologies, which took place, in December 2005, between Santiago and Valparaíso, Chile. The studio called for the design and construction of the event, the process and experience of which will be shared by Rodrigo Tisi and his students.

This project explored new ways of presenting performance in the city, analyzing the idea of installation as a performance and as an event too. This leads to shifts in terms such as body, place, performance, event, installation, design and architecture. It takes into consideration the specific constraints and possibilities of interactive environments and ephemeral structures, as well as simple and adequate mechanisms of construction.

#### **Hanne Dankert\_ Roskilde University, Denmark**

##### The Black Rose Trick: a playful interactive game between fiction and reality.

*Concept: setting the scene:* We are in a dangerous situation: there's a virus in circulation, which causes decadent behaviour, depression and finally death. A long-time state of emergency has been declared. There's a war going on. The GENERAL is the head of a state where the black market reigns. The Black Rose Trick Hotel sits like an island, a place of refuge in the middle of chaos and turmoil. Presided over by Miss Black Rose, guests are entertained with songs and music delivered by beautiful divas and one divo; black jack poker games; and a much frequented bar, all of which are supplied by the former husband of Miss Rose; a black-marketeer and gangster. Among the refugees are diverse hotel-staff and a couple of orphans, one of which is being abused as a prostitute. Surveillance cameras are monitored in one of the rooms and in the basement is an interrogation room, sometimes open to the public and sometimes closed for - among other things - interrogation purposes.

In this world anything could happen - and it did!

This presentation deals with a particular performance-installation in which I (as an academic) participated, as one of 50 performers lead by acclaimed Danish performance artist, Signa Sørensen. The event took place in Malmø, Sweden (March, 2005) for 10 days non-stop in The Black Rose Trick Hotel, built from scratch in a condemned old factory.

#### **John Di Stefano\_ Massey University, New Zealand**

##### 'You Are Here: Moving Image + Performative Acts'

This presentation will posit a relationship between documentary-based filmic practice and performativity by exploring the complexities of the "observational mode" of documentary and its potential interface with interactive, reflexive and performative paradigms. I will ask how observing and recording visible evidence can be considered a performative event within specifically localized environments. Can a "non-fiction" practice of observational recording expand a spatial understanding of belonging? How might this encounter between camera and event provide an expanded notion of subjectivit(-ies)?

Taking as a starting point the camera's ability to preserve and represent the world in real time, I wish to examine assumptions about what constitutes the act of recording. I will identify the space of the camera itself as a type of "meeting place" between cameraperson/filmmaker, machine and the events that unfold in front of the machine (i.e. through the lens). I will suggest that this activity is predicated around a scopic drive, but simultaneously also on temporal/durational and spatial drives. The "camera-event" might be considered a simultaneous event that unfolds as other events unfold before it. The camera might thus be thought of as a sophisticated prop—an object around and "through" which performative events unfold. This has several ramifications, not the least of which is an expanded understanding of viewing and viewership.

**Niels Erik Wille, \_ Roskilde University, Denmark**

**Text, Work and Performance**

The relationship between texts for performative works (such as dramatic works, musical works, songs, pantomines, ballets etc.) and the actual performances of the work, raises a series of theoretical as well as practical questions. Since the dramatic work is the text produced by the author (the playwright), the concept of text, in its modern extended version, has been utilised to make a distinction between the dramatic text and the performance text (performance conceptualised as a form of text).

The paper argues that this use of text is more misleading than useful, because we need to refer to the verbal aspects of a performative work as text, both in the documented form and in actual performance, and therefore even an extended version of "textual analysis" does not seem the right tool for approaching the intricacies of performances.

In this paper the concept of "work" and/or "work of art" are brought forward to mediate between text and performance, as central in modern philosophical aesthetics. These are also at the core of theories on copyright as applied to, among other things, the performing arts. This directly confronts the paradoxes of perceiving different performances as manifestations of the same underlying work without falling back on a written text or similar documentation. It is also proposed as a good basis for criticising the handling of "author"-ship in copyright laws with the rigid distinction between creative "author" and "mere" performers.

**Joslin McKinney\_ University of Leeds, UK.**

**The Scenographic Exchange**

What is the nature of the communication between scenography and its audiences?  
How does a phenomenological experience of an image develop and resonate?  
In what ways do audience members extend or re-imagine scenographic statements?

The aim of my research is to model the complex relationship of the engagement between performance and audience. Drawing on practice-led research, this presentation reflects on the process of creating and perceiving images. The scenographic process is figured as a transaction of symbolic exchange. The images it seeks to evoke are drawn from the material of the everyday and projected through manipulations of space, form, movement and colour. Luigi Prestinenza Puglisi's consideration of the 'projective relations' of art and reality, can be applied to scenography and configured as a series of projections in a never ending game of reflections where translation, conceptualisation, metaphorisation of an object into another medium 'assumes new connotations and interpretative openings'<sup>1</sup>

Consideration of the spatial operation of scenography leads to the consideration of what modes of understanding are in play when we make or view scenography, what insights and new perspectives on the world might be proposed and explored through the medium of scenography.

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<sup>1</sup> Luigi Prestinenza Puglisi, *Hyper Architecture: Spaces in the Electronic Age* trans. Lucinda Byatt (Basel, Boston and Berlin: Birkhäuser, 1999) 40

## enCOUNTER

### Jan Krag Jacobsen\_ Roskilde University, Denmark

#### Food as an Art Form

Food and meals have always been loaded with meaning, imbedded in rituals and surrounded by performance.

In the rich parts of the world, starvation is a phenomenon of the past. The astonishing availability in a European or United States supermarket of foods from all over the globe, at relatively low prices, is historically unique and sets a new agenda for our perception of food, cooking, meals and eating.

The food market has become a buyer's market. The former goal of obtaining the most valuable nutritional value with a limited amount of money has been exchanged for a search for experiences. In the haute cuisine the dish as a point of reference has given place for the chef's personal expression on the plate.

The food sector resembles more and more the sectors of society where different art forms are produced, marketed and consumed. This development has raised a controversy whether it might be fruitful or not to regard the culinary field as a realm of arts and certain chefs as artists.

Does it make sense to consider meals as a ubiquitous performative art form in which every human being is obliged to perform several times a day because of the physiological need called hunger?

### Catherine Bagnall\_ Massey University , New Zealand

#### Dressing the Mad Woman, and the Rabbit.

"... to be a living bat is to be full of being: being fully a bat is like being fully human, which is also to be full of being...One name for this experience of full being is joy".<sup>1</sup>

The character of Elizabeth Costello, the elderly famous fiction writer, in J.M Coetzee's novel of the same name, discusses the possibility of how a human can feel what it is to be a bat. She believes that to feel like a bat one does not need to experience bat life, through the sense modalities of being a bat, but rather one can feel like a bat through feeling fully alive and hence full of joy.

Clothing and the 'joy of wearing' are portals enabling a possibility to feel and be someone or something else. Connecting clothing with joy and mad women through performance, I am interested in the point where there is a possibility for transformation, metamorphosis or slippage. I am offering ideas of clothing and how the wearing of clothing allows for transportation between one reality and another. I see clothing as a useful tool and a means for feeling and hence being more than what we logically think we can be. If we slip into a parallel landscape can we see ourselves as part of an environment that we usually consider to be the 'other'?

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<sup>1</sup>J.M.Coetzee, Elizabeth Costello, Australia: Random House, 2003, p. 77.

### **Lilja Blumenfeld\_ University of Arts and Design (UIAH), Helsinki**

#### **The CUT-Project: Seeking to Meet the Other**

“Cutting the Flesh of the Other” or simply the “CUT-Project” is a performance based on *The Merchant of Venice* by William Shakespeare and completed at the University of Art and Design, Helsinki.

Creating a performance, stepping from text to space is a prophetic gesture, reminding us of the Kafka's tale “Before the Law”. It is a story about a man and a door which is kept open for him only, but through which he is unable to step as entering through the door, which is already open, seems to be an ontological impossibility. Theatre is a door that is kept open and through which we may or may not step to another place in our longing to meet the other; as such it is a law that coincides with itself. The real is always already included in the fictional places of the play and the dichotomy of fictional and real seems to be embedded in any created theatrical otherness. Looking at Venice and Belmont, the two places which seemingly belong to two different chronotopes in which the action of the play unfolds, I will try to define the modes of the performative as it emerges and lurks in the play text. The scenographer as mediator, a witness and doorkeeper is positioned literally and symbolically between the laws of the text and the laws of performance.

### **Henriette Chrstrup\_ Roskilde University, Denmark**

#### **Space Atmosphere: Heart Rhythm & Sync**

The making of a performance requires not only the creation of a certain atmosphere for a particular event, but that this atmosphere is created throughout the creative process. The vision of this particular atmosphere, and its completion, could emerge by assuring the presence of tension-fields and life-enhancing movement, challenging contemporary modalities through *Konstellations Kairos Kundalini*.

This presentation concerns mind-heart interaction within and between human beings. It endeavours to present the essence of innovative research surrounding the following phenomena; sync, flow, coherence and altered states of consciousness. It references the electromagnetic field that radiates between human hearts within the same space. This mutual influence is shown in both heart rhythm and brainwaves – measurable phenomena.

Through experimenting with music, the body's emotional responses and a bio-feedback system, we can achieve insight into the possibility of creating tension-fields - in and among human beings – as atmospheric space. This proposes a universal-tool to conceptualise and induce atmospheric space, illustrated through the model, inspired by and aspiring to western psychology and the wisdom of the east.

### **Tomas Zizka\_ Mamapapa: Prague, Czech Republic**

#### **Dancing Villages**

Tomas Zizka, artistic director of *mamapapa* organization for site-specific projects, will present their most recent project. “Dancing Villages” started in 2003 as an international co-production. Since 2003 the project has taken place in Serbia and Montenegro, Corsica, Bulgaria, Austria, Columbia and Czech Republic.

The main aim of this project was to look at the role of the artist in a rural environment. The site-specific research consists of looking at the relation of artistic work to an existing situation in a village. Sometimes the work is built on “a concrete immediate problem” and the artistic work is to look “for an immediate solution”. For instance in Montenegro we have worked on the question of whether to sell a piece of land for touristic purposes. This was against the local tradition and the emotional state of the inhabitants. In Columbia we have worked on a long-term problem of isolation for villagers from a village called Praga inside Columbia's “red zone” that is in contrast to the urban situation in the city of Prague. These projects are documented and are presented for supporting the culture on a local level.

## conSTRUCT

### **Kenneth Hansen\_ Roskilde University, Denmark**

#### **The Design of Performative Spaces – The Case of Otopia**

“Otopia” is a large-scale, new-media experiment, which combines the areas of computer games, sports and performance into a spectator-oriented concept. “Otopia” focused and premiered in a dome tent at the Roskilde Festival in Denmark last summer 2005. This paper presents the project and uses it as a point of departure for a discussion on the design of performative spaces in general.

First, the project is introduced and a model of the concept is outlined. Then the basic design objects are presented and a discussion of their various forms is initiated. Special attention is given here to the way the design of rules has been used as a means of specifying the basic immaterial design form. This approach draws on what I have previously designated “situation design”, a concept inspired by phenomenological and ethnomethodological work in human computer interaction. The focus is moved from the interaction with a computer to the interaction between people facilitated by technology. The approach leads suggests a rule-based model for the design of situations as a practical option for designers of new media. An ordered list of relevant design parameters is also put forward. This model proposes a form based definition of performative spaces and an operational framework for the reflective design of such spaces in general.

### **Lisa Munnelly\_ Massey University, New Zealand**

#### **The Aesthetics of Immersion.**

Traditionally interpreted, drawing finds itself subordinated as preparation only, for the ‘real event’ be that painting, sculpture or architecture. However in today’s climate where genre boundaries are blurred; to the point where we can talk of painting as sculpture, sculpture as architecture and architecture as performance - drawing too, finds itself as ‘newly complex’.

It is the intention of this paper to investigate the spatial, conversational and performative aspects inherent in the act of drawing. As the traversal of space (whether mental or physical) necessarily entails movement of some kind, this paper shall utilise the definition of drawing as an indicator of movement i.e. as in a drawing near or a drawing alongside to take into account both the physical and psychological positioning of the artist in respect to the picture plane.

### **Manolis Iliakis\_ Vakalo School of Art and Design, Greece**

#### **Moving Spaces and Dysfunctional Bodies.**

Presentation of the workshop *Meeting Points of Architecture + Dance*. A workshop for students of Architecture, Design and Dance that took place at the Isadora and Raymond Duncan Centre for Dance Research in Athens.

The short, six-day period of the workshop saw the completion of the first exploratory process of understanding how the structure and scale of a building and its surroundings relate to the course and posture of the body. Exercises in movement were created that aimed at activating the senses linking the body with the architectural environment.

During the same period, lectures and discussions were held, focusing on the link between Architecture and Dance. The design and simple structure of the actual building helped in the exploration of the relationship between space and the human body.

The presentation concludes with the video dance film: *Body Wall* that purports to be a comment on the relationship between architecture and the human body, spatial memory, the gaze and dance expression. It explores ways to escape the self-evident.

**Bjørn Laursen\_ Roskilde University, Denmark**

**Experiencing – Sketching – Staging**

Experiencing – To experience is a bodily phenomenon. Our life means concretely being an individual, a complex body that moves around. Throughout life the individual in its development can be described as a mobile body... original in its existence. Nobody else can be said to live the existence of another single individual. My claim is that 'this moving around' should be studied carefully in relation to designing complex exhibitions and digitally based interactive installations. My presentation is about accumulation, and how I constantly try to expand my background for creating innovative products.

Sketching – Analysis and reflections about my drawn and written notes in some of my sketch-notebooks.

Staging – I will finally show some examples of projects where I study the interactive bodily performance in complex multimedia installations. Analysis of one of my large topological pictures will be discussed in relation to narration and dramaturgical potentials. My rhetorical focus is on multi sensory aspects and multi modal combinations.

**Brandon LaBelle\_ University of Copenhagen, Denmark**

**Body Building**

Presupposing that architecture is more about relational exchange than static object, I'll talk through a series of projects undertaken by students at the University of Copenhagen. Developed as part of a course "Body Building" that I taught this fall, questions of embodiment and spatiality were explored. The overall intention was to research how architecture is always implicated within a larger performative: that of sculpting experience and the power-plays of being social. To further such thinking, I'll conclude by sharing documentation of my own work, from a site-based installation to investigations into urban infrastructures, with the intention of wondering aloud as to what it means to labour spatially.

## **EVENING LECTURES**

**Dorita Hannah\_ Massey University, New Zealand**

**FALLING: Performativity + Design**

Taking up the challenge to "make architecture tremble", Dorita Hannah's research, teaching and practice occupies the shaky ground where architecture is no longer safe and sound. It is undermined by the theatrical, the temporal and the sensorial. This can be seen in a range of interdisciplinary projects that stage an encounter between architecture (as the discourse of space) and performance (as the discourse of events). Architecture-as-event allows the built environment to be an active player in our daily lives and for mutual transformations to occur: the becoming-architecture of performance and becoming-performance of architecture.

**Olav Harsløf\_ Roskilde University, Denmark**

**PHantom of the Operas:**

**Interactive Performative Structures in Music and Architecture.**

Most people have seen (a picture of) the Sydney Opera House, and many know of the Danish architect who created it, Jørn Utzon. Maybe they also know Henning Larsen, internationally recognised for his buildings, including the recent Copenhagen Opera House. What they do not know is that both of them were working closely with two other architects who also were professional jazz musicians, and that all four were deeply inspired by the Danish lamp architect, radical critic and revue-writer, Poul Henningsen. The Sydney and the Copenhagen Operas could be considered two huge pieces of rhythmic, radical lamp performances.

**Carol Brown\_ Roehampton University, London, UK**

**Dancing in the Mediascape**

The talk will engage audiences in new methods of practice in dance enabled through the use of creative technologies and digital environments. Carol Brown will use examples from research undertaken during her NESTA Dream Time to articulate some of the challenges dancers and choreographers face as they engage with an increasingly mediatized world. How is the live presence of the dancer reconceived when performing with digital bodies? What kinds of relationships between performer and audience are possible when we work with new media? How can the shape-shifting metamorphoses of digital forms alter a dancer's movement design and imaginative world? The event will focus upon *Spawn* and *Crossings*, two projects for live interaction which developed through collaborative exchanges between the fields of dance, architecture and computer science. Video examples of these projects will illustrate the talk.

**Jon McKenzie\_ University of Wisconsin-Milwaukee, USA**

**Performance, Design, Terror, Love**

If we can imagine-and experience-global terrorism, can we also imagine-and design-global love?

I first discuss workshops that use performance as a model for experience design, an approach defined by its experiential perspective, inclusive of temporality and the full range of senses. My workshops teach performance-based methods for the design of objects, information, environments, events, and virtual worlds.

During one such workshop I experienced the shock of my life, one shared by billions worldwide, the shock of September 11<sup>th</sup>. Shortly afterwards, I read a work that used performance as a model for analyzing religious terrorism, Mark Jurgensmeyer's *Terror in the Mind of God*. I deploy Jurgensmeyer's "performance violence" to explore how experience can be designed on a global scale, from the 9/11 terrorist attacks to America's "shock and awe" campaign on Baghdad in March, 2003.

I conclude my presentation by addressing my opening question: how might one design global love, a love both private and public, both intimate and remote? Some hints: Barthes' *Fragments: A Lover's Discourse*, the Beatles' *All You Need is Love*, the global phenomenon of Love Parades, and Hardt and Negri's *Multitude*.