

I would like to thank you all for coming and also some of you, who helped me while I was writing my fellowship application, feedbacking already! It was very precious, and it is still very precious. Because since I started my fellowship in September, I find it a very solitary work. So, it's good that you are here, for this first presentation, to get feedback/ suggestions in order to reassess, to refocus on specific things. It will help me to formulate and articulate better what I'm doing. It will also help me to select and prioritise ideas.

THE FELLOWSHIP will be exploring the moving image, particularly focusing on screendance and networked performance. I gave an overall definition about screendance, with a paragraph about what I would like screendance to be or gearing at, the definition is expanding to also include live performance, installation and performance and the use of multiple and multidimensional screens. So it's not just for one screen. The network performance definition is a current definition.

THE TIMELINE I gave in my application is showing activities over two years, with an emphasis on screendance the first year, and on networked performance the second year. Apart working on new screendance works, I will also visit festivals overseas, but due to knee problems, I have to postpone a travel to US to next year, and there is also a festival in Amsterdam which has been postponed to December. Which is good because I can go from Amsterdam to New York. So the first year, I am going to watch footage, write a blog, and start three new out of old footage. Then, the second year, it is dedicated more to the networked performance.

I'm recording this session, so it will help me to take notes afterwards, if it's okay with everybody, and also to have a distance to what you have said.

ABOUT THE BLOG: "DIVING THE FRAME"

I wanted to give myself a structure, to be able to see how I progress in my fellowship, to discipline myself to write (In order to help to articulate my practice, to go in-depth), to collect info and notes. Above all writing in English. I wanted to have an interface with my peers, to have feedback and be in conversation. There are pros and cons. The conversation is not directly on the blog, but by e-mail. They are less posts than I thought. They are five categories: inspiring stuff, networked performance, news, screendance, travel. In the news, I put lots of festival deadlines, call for proposals. In travel, when I go to festival or conferences that's where I put my notes.

They are fixed pages, biography, fellowship, resources (festivals, links, blogs, artists, organisation).

You can subscribe to posts and comments, and search the entire blog at the top or through the moving tag cloud.

It was a learning curve to use wordpress and PHP language.

ABOUT SCREENDANCE

I started to revisit my old works.

Ironically, my first photo work was called "**FILS**" which means THREADS, which is the title of my first fellowship video work. It's a concertina, which goes across the walls, with photos and Polaroids. The Polaroids were fading out under the climate here, so I scanned all the images consisting of woven hair and hands. I was already interested by graphic writing or writing graphically movements made by the body.

I also watch footage and catalogue films and videos in all different formats. I'm dividing in three parts: stand-alone works, visuals (for performance), unused footage (some of it

dormant). I will digitise some of them, but I have to be selective as it is expensive.

I found notes, photos and graphics about my very first super eight movies, which were about: how do I sense movement within four walls, how do the camera moves within four walls. I called them **SYNOPTICS**. The dot shows where the camera lens was aiming at. I didn't find yet the super eight but I found photos. It's minimalist, the empty space is full of details, which become landmarks for the frame.

The notes of my first installation performance **CARDBOARD ENCLOSURE**, showed how I work first on the concept. Once the concept is deepening, the content is developing. I was given a space, that I could transform only two weeks before the performance. So, I worked with notes and sketches. Now, I work with photo and video, in a digital immediate way.

Somehow, I miss this more organic creative sketchy notes. The enquiry here was about how to share with the audience, my impression of being enclosed. I prepared a lot in advance, how I was going to install everything. I was projecting slides onto the floor, via a mirror. It represented the cardboard viewed from above, like a spiral. The audience was entering a room, a cardboard wall was unfolding in a film, continuing in real, then in shadow behind the oval screen, encircling the audience. The spiral was retracting to a black centre. By the end of the performance, the audience was enclosed in the dark.

For my masters, I made a one-person installation: **KALEIDOSCOPE**. Some of the media were made in computer graphic animation. That was in 1984, a friend of mine was developing a graphic box attached to a computer. There wasn't yet graphic software. I had to prepare my graphics with grids, indicating the square pixels. The enquiry was about cycle: how to translate the cycle of life in a simple cycle of movement, to get up and lie down, from birth to death.

People entered individually, like they were inside a machine of images. One of the ancestors of cinema, the kinoscope, was used by people watching from outside to the inside. In the same way, people could watch, peep in from the outside, through the interstices between the panels, but to see the most, you had to enter alone. Each panel was 2 1/2 m high, the bottom half was black, the top half was a mirror. At the bottom, there were super eight loops with graphic animation superimposing and erasing the same movement done by myself on film. And slides were projected onto the mirrors via a revolving mirror activated by a motor. So, instead of moving the kinoscope, the object, from the outside and watching the still images moving inside, you were inside watching the slides moving around the mirrors, reflected on to the roof as anamorphoses. I have no other document apart these; it was totally impossible to film at the time in such low light. That's about it for the moment about the old works. They are still things that I have to find, digitise, catalogue. I am hoping that I will still find some super eight loops from the kaleidoscope.

NEW WORKS WITH OLD FOOTAGE

Now, I'd like to show you **THREADS**, a new work edited with old footage.

... No, I didn't name all the caterpillars, I didn't count them!

Jeff made the music and James recorded it.

As I am interested by process, I'd like to talk about it.

- As I have a need of a conceptual ground, the title is a very big step, in order to articulate the work, to give it a direction, selecting a word amongst the words, going through definitions. I narrow down the ideas through the words.

- I use Final Cut Pro for editing, I find interesting to look at the interface to see the layers in compositing. Sometimes, I wish I would've done that before, to take screen grabs of the interface to document works. At least to see the composition of an entire movie, the

structure. I am looking at how I could integrate these screengrabs into the works. The main enquiry was the frame, I tried various configurations and where is the depth of the frame. So the interface, shows the various and numerous layers that I used in compositing. I had the idea of weaving the caterpillars lines. So, I made a mockup in Photoshop before I went to the timeline. In the first part of the movie, you can see three sections: the first one is the spiral, the second the frame within the frame (26 layers), the third is the weaving.

I already observed in a previous work FRAGMENTATION, when the timeline has very strong graphic patterns, the rhythm of the video is very strong. It's an impression, an intuition, I find that interesting.

- I first edited the images, then Jeff made the music, which was also an entire process. It was the first time we've worked together. After watching several times, he improvised on his bass, which is his main instrument, his handmade homemade instrument. Then, he layered wind instruments, clarinet and bassoon. At that stage, I found that the THREADS were passing much better with the winds than the strings. So, we eventually erased what was the first line.

APPLEBEE - For the next video, I'd like to try another process, I've asked Jeff to compose a theme. I will make a draft edit on this musical theme. Then, he will come back and I might re-edit afterwards.

There will be a kind of narrative without a real storyline: a couple in the countryside is looking for a never coming visitor; they are lonely, desperate, waiting for something to happen. It has an Australiana quality too. It is filmed in Stanthorpe.

TRIPTYCH - Another new work will be for three screens. I already have videoed to 3 artists, as I thought a triptych should be 3 x 3. But, then I think I will use only two artists, one doing an action in a horizontal axis, the other in a vertical axis over three screens. My enquiry here is about pathway, the trajectory of movements through the screens.

- How the movement goes through the screens, how the passage from one screen to the other can give an emphasis to the movement. I am thinking to hide part of the movement by blacking a screen or another. I hope that our kinesthetic impression will retrace the entire movement.

- from interviews, I will choose basic words, which come to mind of the artists when they initiate the movement. These words will also go through the screens.

- direct sound will be used.

The first triptych, we will follow the movements of a trapeze artist, Ruby, in a horizontal trajectory. The three cameras have been placed underneath. We can hear the noise of the gears, her voice, her breath. During the rehearsal, she voices her impetus, gives some hints about the next movement she's going to do, so the person on the floor, lounging her, can be ready. The other triptych will be a singer filmed in close-ups vertically, one camera on her belly, another one on her diaphragm, the third one on her throat. We will follow the pathway of the sound and breathe.

Other new works: I have a list of works that I'd like to edit, but I will have to make choices. There is a video with Indian footage, different types of dances, that I am thinking to use for a work about spirituality. I'd like to develop a concept of **NO-FRILLS CATALOGUE** made with non-edited clips, which have a particular strength (in their duration, sound, image), like the caterpillars passing in a line. This clip is about 15 minutes and is interesting to watch in its own right, but in THREADS, I used it in time-lapse. So, I would be able to put it in its entirety, in this catalogue.

ABOUT NETWORKED PERFORMANCE

For clarity, on paper, I separated the fellowship in two phases: screendance and networked performance.

But the preparation for the second phase is taking a lot of time: I am learning from the successes and failures of other people's projects, by being present on the net. Since the beginning of the fellowship, I have been participating in 3 cyberperformances in 090909 UpStage Festival. I gave some technical support to an installation performance online and onsite, which was touring in libraries in Denmark. I was feedbacking about which browser was showing what (which can be tricky as each can show different things on the net) and pinpoint what to do for the librarians in order to switch on and off the installation in an easy way, simplifying the setup for touring. I participated in the "last theatre show ever", an experiment which was happening on site in Munich, and online. It was a big failure for a lot of people, and particularly for people online by its absence of protocols. But the weak point was what made it interesting. There was no communication at all between people on-site, between people online, between both. The best communication was between the online people thanks to the desperate efforts of one person on-site trying to link people, Helen Varley Jamieson, the initiator of UpStage. What we take for granted in a room, online it does not work if you don't establish the connections in a very proper manner. The proper manner can be invented but it's needed! The protocol has to be addressed for various reasons: different time zones, different level of skills, different cultures, different languages, different motivations, etc. For instance, I was in Sydney following the SEAM symposium, while people were preparing the "last theatre show ever", I was e-mailing from the unstable neighbour wireless connection. Then in the middle of it, I came back to Brisbane and tried to catch up from here. It was even more frustrating to not have people together while I was making a big effort to be online.

I observed another work from a Munich artist, QUERY, prompting artists from around the world to post videos about their views on spirituality/religion. These videos are shown on Google map where people can click and visualise. What I found interesting in her process, is that from the very start, in the call for participation, she already formulated a procedure for future participants to download, sign and return by email a very clear agreement.

I also responded to a questionnaire by Francesco Buenaiuto, a PhD candidate at Naples University, doing a research on virtual theatre.

In 2003 I had a mentorship with Keith Armstrong, under a grant from New Media Arts Board. Since then, I am much more interested by easy access to internet, low-end technology rather than high-end videoconferencing system that we experimented at that time, for several reasons: a bigger number of people, more audience participation, and an interest in using more the body in an active responsive and playful way (than just hand clicking on mouse and eyes riveted to the screen).

So, I will continue my research exploring how to make an installation performance and In order to develop it, I chose to work on the theme of VIRTUAL FOUNTAINS. I am trying to articulate the concept. It is pretty ambitious but I see the steps towards making it happen.

VIRTUAL FOUNTAINS

WHY WATER?

I have a particular interest in water.

I am fascinated by the extremes/the contrasts: the stillness and the different movements of the water, the qualities of its reflection of the light -from transparency to all shades of

colours- and the patterns water makes in its movements. (This is linked with my interest in notating/writing graphically movements.) It is a major element, which has impact in our lives raising social and political issues.

WHY FOUNTAIN?

Over the years, I collected images and sounds of water, thinking to use them in a work but now, I would like to share that with people through fountains.

A FOUNTAIN for me represents a functional AND a social place where people collect /gather water and information, and distribute/re-distribute news/info of the place. In Western Europe and rich countries, the fountains became obsolete and replaced by aesthetical and playful places, while in developing countries, it has still functional and social purposes.

WHY VIRTUAL?

- I thought it would be relevant to make a parallel with the vocabularies of the water and the internet:

"Stream and streaming, pool of content, flux, navigability, navigation, refreshing, circulation, distribution ... Am not yet very far in that parallel but I feel there is a strength there. Just few days ago, Google started a new platform called WAVE!!! Again water vocabulary! And more and more theoretical and visionary texts speak about the future internet as a STREAM!

- I'd like to dive in the subject and find depth in the sharing between people, going beyond superficiality of social networks, in order to know more/better who we are, humans. Also water and fountain have rich symbolic allowing to open the tap of imagination, of people's culture. It will not be just aesthetic & playful but will raise awareness of how water carries our cultures.

HOW I ENVISAGE IT

A POOL OF CONTENT=A PLATFORM ON INTERNET, where people from all over the world, could post their water samples with photos, movies, sounds, stories, cosmogonies, data, political /social issues about water. Everything concerning water. It would be done by artists around the world, social workers, sociologists, scientists, etc. They will create a pool of content where they can go to, just to get info but also in order to re-distribute (with agreements!) parts to their own site/place, their own fountain.

A FOUNTAIN IN BRISBANE

We will have installations here and other places, with real water with live performers who will be able to interact with online performers. It will be possible for the audience to watch and interact with some of the fountains online or/and onsite with 3D projections of the content linked to water.

TRIALS, during the Fellowship (NOT a finished PROJECT): Trials conducted in 3 stages over the year 2011: 1st stage, in this studio with few invited peers and 2 other stages of 2 weeks residency each at the JWCOCA, one in the rehearsal room and the other in the shop front with invitation to general audience.

PEOPLE INVOLVED:

- Scotia, as a performer, and maybe others who would like to join. We will develop simple movement/choreographic models of interaction appropriate to internet video casting and audience's physical engagement, triggered by strong images of social and political issues, based on rituals, game structures, with contrasts between movement

and stillness, watching, mirroring and guiding each other across real and virtual spaces.

- a Program developer for the platform
- an technician who has IT skills and will manage during trials, the stream and the site
- the audience will be able to watch a performance at times but also responding to the performance and generating response from the performers online or onsite.

FOUNTAIN AS SITE

FOUNTAIN is a generic word for each site, giving the idea of distribution, circulation of the water, people and their ideas. It can be fresh water from the spring, the source, as well as recycled water, from aesthetic fountain, from water holes, from wells... to generate content, which is distributed and evolving.

Each fountain will have their own atmosphere & purpose, their own location. There is a freedom of how to build the fountain and which water/content will be flowing from it.

That's why the vocabulary should be well chose, to be open enough for people to interpret. From the DIAL experience, each site had their own atmosphere. It needs to have this freedom in order to be a rich experience for the audience and the performers. The fountains will be on site, online or both. The geographical choice (onsite, online, or both) should be also open. Sometimes there are events throughout all fountains, sometimes between 2 or some fountains.

THE ENSEMBLE OF VIRTUAL FOUNTAINS In order to multiply / to distribute the content, the research will address protocols, authorships/agreements (use and interpretation of the content), processes, scripting some fountains or giving ideas/tips to some people.

- to make the concept very clear, understandable to everyone
- to create the interface/platform
- to address protocols, authorships/agreements, settings
- to have a good presentation
- to find a server (maybe an organisation, institution or sponsor)
- to disseminate the idea, in order to have fountains around the world

ONE ACTION: to be present on the net with people I already know > next week online presentation, for instance, will help me to have suggestions, to see how my present network is already interested, how I can make the concept more interesting for people in different places.

ANOTHER ACTION: next year, when I will be traveling, I will be able also to present the concept and give workshops/labs in context of festivals.

Thank you for listening!

James: before breaking and talking with other people, please write down few words, which will serve you as memo for the feedback session.

<http://www.danceexchange.org/performance/criticalresponse.html>