



AVBODY

Symposium on the Audiovisual Body

9-12 June 2018



University of
HUDDERSFIELD



Arts & Humanities
Research Council

PROGRAMME NOTE

Welcome to **AVBODY: Symposium on the Audiovisual Body**. For a long time I saw live performance and embodied arts as a separate world from video and film, perhaps even defined by their rejection of these “new” media. But over the past several years I have become convinced that we cannot even begin to understand what we mean by “bodies” or “practice” today without reference to the audiovisual realm.

Many fields inside and outside academia explore the nexus of embodiment and audiovisuality. Screendance, screen studies, performance documentation, artistic research, experimental performance, performer training, and visual anthropology all work with different kinds of audiovisual bodies. But what are these bodies? What if audiovisuality is not just a medium that records the body but also the corresponding dimensions of embodiment itself: the combined auditory and visual dimensions of bodies? And what if the digital circulation of these bodies offers fundamentally new kinds of thought and practice?

Thank you for coming together this week to share and contrast diverse approaches to audiovisual embodiment.

Ben Spatz
Huddersfield, May 2018

VENUE GUIDE

All sessions take place in the Sir Patrick Stewart Building, University of Huddersfield, HD1 3DH.



Studio 2 is on the left when you enter the main doors.

Studio 1 is to the right: through the lobby, half-way up a set of stairs, and through another waiting room.

After you go half-way up those stairs, but before you go through the waiting room, on your left is the door to **Studio 3**.



Buildings

3M Buckley Innovation Centre (BIC)	15	Heritage Quay	07	Schwann Building (SB)	07
Bridge House	35	Joseph Priestley Building (JP)	24	Sir John Ramsden Courz. (JR)	33
Brontë Lecture Theatres (BL)	03	Journalism and Media Building (JM)	29	Sir Patrick Stewart Building (PS)	21
Charles Sikes Building (CS)	09	Lockside Building (LS)	27	Sparck Jones Building (SJ)	16
Cockcroft Building (CO)	23	Oastler Building (OA)	07	Student Central (SC)	34
Creative Arts Building (CA)	31	Quayside	07	St. Pauls Hall (PLG)	26
Diamond Jubilee Lecture Theatre (CS1/01)	18	Queen St. Building (QSB)	20	Technology Building (T)	08
Edith Key Building (EK)	09	Queen St. South Annexe (QSA)	19	The Sir George Buckley Lecture Theatre (RH)	18
Firth Street Depot (FD)	36	Queen St. Studios (QS)	32	University Health Centre	UHC
Harold Wilson Building (HW)	02	Ramsden Building (R)	22	University Reception	01
Haslett Building (HA)	14	Researcher Hub (RH)	18		

Main Entrance and Exit

Heritage Quay	07
Joseph Priestley Building (JP)	24
Journalism and Media Building (JM)	29
Lockside Building (LS)	27
Oastler Building (OA)	07
Quayside	07
Queen St. Building (QSB)	20
Queen St. South Annexe (QSA)	19
Queen St. Studios (QS)	32
Ramsden Building (R)	22
Researcher Hub (RH)	18

ACKNOWLEDGMENTS

AVBODY: Symposium on the Audiovisual Body

is the final event of the project “Judaica: Embodied Laboratory for Songwork,” funded from 2016 to 2018 by a Leadership Fellow award from the Arts and Humanities Research Council <ahrc.ukri.org>. Additional support has been provided by the University of Huddersfield.

Organizer:

Ben Spatz

Technical Support:

Ilona Krawczyk, Solomiya Moroz,
Mike Thresher, David Wainright

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Image Credits: Studio Matejka in Brzezinka, photo by Karol Jarek (2016); Nwando Ebizie, website; Catherine Grant, still from “INTERPLAY: (Re)Finding and (Re)Framing Cinematic Experience, Film Space, and the Child’s World,” *LOLA 6* (2015); Judaica Project at POLIN Museum of the History of Polish Jews, Warsaw, photo by Ewa Chomicka (2017); Ilona Krawczyk in a Judaica project workshop at the Grotowski Institute, Wrocław, photo by Piotr Spigiel (2017); Catherine Grant, slide from “Film and Moving Image Studies: Re-Born Digital?” (2012); Outi Condit, *The Actress*, photo by Paula Tella (2017).

WIFI ACCESS: If you are affiliated with an academic institution, you should be able to login automatically to the “eduroam” network. If you are not affiliated, you can use the “WiFi_Guest” network by providing a few contact details after connecting.

RECORDING NOTICE: Parts of the symposium may be recorded or photographed and these materials may be shared. If you do not want your likeness to be made public, please inform the organizer.

SCHEDULE

SATURDAY 9 JUNE

10:00-14:00 Workshop: “Making a Laboratory”

15:00-17:00 Workshop: “Two Trainers Prepare”

SUNDAY 10 JUNE

10:00-14:00 Workshop: “Making a Laboratory”

15:00-18:00 Workshop: “Afrofuturist Ancestral
Movement and Rhythm”

MONDAY 11 JUNE

08:30-10:00

COFFEE by Epicure (Foyer)

CHECK TECH for Day 1 presenters (Studio 2)

INSTALLATION (Studio 3)

- Jonny Briggs, Ian Truelove, and Zara Worth,
The Artist's Presence

10:00-12:00

PRESENTATIONS: SCREENDANCE (Studio 2)

- Claudia Kappenberg, "The possibility of moving towards an impossible goal"
- Marta Arjona & Silvia Robert, "X-TREM and QUADRANT: From stage to screen"
- Stephanie Scheubeck, "At the Vanishing Point"
- Claire Loussouarn, "Dancing with the Camera"

12:00-13:00

LUNCH by Epicure (Foyer)

13:00-15:00

PRESENTATIONS: TECHNO-BODIES (Studio 2)

- Ilona Krawczyk, "The Sound Like Theatre"
- Solomiya Moroz, "Strategies for AudioVisual Embodiment in Contemporary Music"
- Dominique Rivoal, "Katrina McPherson's Human Camera"

- Steve Gibson, “Pseudo-Formalism as Strategy for Mapping the Audiovisual Body in *Opto-Phono-Kinesia*”
- Tanya Ury, “Kölnisch Wasser”

15:00-16:00

PERFORMANCES (Studio 1)

- Shane Byrne, *Conatus*
- Rachel Sweeney and Guillermo Luis Horta Betancourt, *Galetone*

16:00-16:30

SHORT BREAK

16:30-19:00

KEYNOTE SESSION (Studio 2)

- Nwando Ebizie, “Afrofuturist Technology and the Audiovisual Body”
- Catherine Grant, “Virtually mine? On rhythmic perception and remixing the audiovisual bodies of others in online scholarly digital video practice”
- Discussion

TUESDAY 12 JUNE

08:30-10:00

COFFEE by Epicure (Foyer)

CHECK TECH for Day 2 presenters (Studio 2)

INSTALLATION (Studio 3)

- Trond Reinholdtsen, Jennifer Torrence, *Institute for Post-Human Performance Practice*

10:00-12:00

PRESENTATIONS: AV KNOWLEDGES (Studio 2):

- Elizabeth de Roza, “Re: Embodied through frames and edits”
- Deborah Black, “Six Viewpoints by Zoom chat”
- Chiara Crupi, “Filming the River”
- Francesca Placanica, “Capturing schismatic self”

12:00-13:00

LUNCH by Turtle Bay (Foyer)

13:00-15:30

KEYNOTE SESSION (Studio 2)

- Matej Matejka, “Zoom as a matter of choice”
- Ben Spatz, Agnieska Mendel, Nazlıhan Eda Erçin, “The Judaica Project: Embodied Research and the Audiovisual Body”
- Discussion

15:30-16:00

SHORT BREAK

16:00-18:00

PRESENTATIONS: TECHNO-THEORY (Studio 2):

- Serap Erincin, "In Your Ear: Affect, Embodied Media, and Psychophysical Performance"
- Paula McCloskey & Sam Vardy, "Audiovisual Border Fictioning"
- Renate Braeuninger, "Audiovisual interplay in dance performance"
- Monica Tolia, "Technologies of Lived Abstraction"

18:00-19:00

PERFORMANCE (Studio 1)

- Outi Condit, *The Actress*



WORKSHOP

MAKING A LABORATORY: EMBODIED RESEARCH AND THE AUDIOVISUAL BODY

**The Judaica project: Ben Spatz,
Nazlıhan Eda Erçin, and Agnieszka Mendel**

This workshop introduces a new audiovisual research method for inventing, analyzing, and articulating embodied knowledge. We will share a new notation system for experimental practice and explore a collaborative editorial process to generate a new kind of audiovisual document.

Participation on both days is required. The workshop will include some simple embodied songwork practice, but no specific abilities are assumed. If possible please bring a small portable video camera with you, such as a smartphone.

More about the **Judaica project**:
<http://urbanresearchtheater.com/judaica>

WORKSHOP

TWO TRAINERS PREPARE

Marie Hallager Andersen and Maria Kapsali

This workshop will offer insight into some key questions of 'Two Trainers Prepare', a year-long project (Sept 2017- Aug 2018) which investigates the development of an interdisciplinary yoga-based artistic practice and pedagogy through a series of tasks posted online. It will deal with the way a physical practice has been accommodated and shaped by an online environment and how notions of partnership, collaboration, and preparation have been actualised through a public blog.

Marie Hallager Andersen is a freelance choreographer, dance artist and filmmaker based in Denmark. **Maria Kapsali** is a Lecturer in Physical Performance in the School of Performance and Cultural Industries at University of Leeds.

More about “Two Trainers Prepare”:

<http://theatredanceperformancetraining.org/category/my-training/two-trainers-prepare/?order=asc>

WORKSHOP

AFROFUTURIST ANCESTRAL MOVEMENT AND RHYTHM

Nwando Ebizie

Taking Afro Diaspora Ritual Movement and rhythm as an Afrofuturist technology, this workshop will connect participants with an ancestral movement, geared towards the future self. Joining inner life (imagination, mythic ancestral past, individual neurology) with outer life (the group, the present moment, the senses). Building up movement, rhythm and song we will work towards group improvisation and emotive release. The mythic, scientific and online video culture will meet in movements of sensory deprivation and immersion, inviting participants to challenge assumptions and bias about their own perceptual frameworks.

More about **Nwando Ebizie**:
<http://www.nwandoebizie.com/>



LA MURTE

KEYNOTE

Afrofuturist Technology and the Audiovisual Body

Nwando Ebizie

Drawing on ancestral mythic ritual practices, contemporary scientific research and popular culture, artist Nwando Ebizie will explore her audio visual practice and propose a mytho-scientific approach to a fragmented body. Moving through Haitian Vodou, post humanism, the neuroscience of perception and questioning common notions of reality at every turn, she will share pop music videos alongside performance as practice research and re-enact pop-science experiments.

Nwando Ebizie is a multidisciplinary artist whose work converges around performance art personas, Live Art, music, Neuroscience of Perceptual Phenomena and African diasporic ritualistic dance. Through her projects she investigates the contradictions of identity found in projected personas, the formation of mythopoeia, and the transcendence of ecstatic group ritual. She has performed around the world. Her current strand of work was created on discovering she had a rare neurological condition called 'Visual Snow' which means she sees halos, afterimages and Seurat-like pointillism dots at all times.



KEYNOTE

Virtually mine? On rhythmic perception and remixing the audiovisual bodies of others in online scholarly digital video practice

Catherine Grant

An exploration of the sensuous methodologies, carnal material thinking and embodied forms of possessive and pensive spectatorship that necessarily form part of emergent audiovisual essayistic and found footage practices in the context of cinema and screen studies research. In particular, she will show and discuss some of her short videos that turn on rhythmic perception, including a new work “MANTRA (Or, One Is Not Born Wonder Woman).”

Catherine Grant is Professor of Digital Media and Screen Studies in the Department of Film, Media and Cultural Studies at Birkbeck, University of London. A relatively early and prolific adopter of the online short video form, she has produced well over 100 videos to date, dozens of which have been published in online journals alongside her written reflections on these forms. Her videos have screened at film festivals, film museums and screen studies conferences around the world.



KEYNOTE

Zoom as a matter of choice

Matej Matejka

This talk is about the translation of performative material to film. I began to use a camera to see and point out details that were too easy to overlook in the theatre. I tried to place these details in a least-expected context, to play with a montage between performer and environment, to create tensions and contradictions. Movement research has shaped details of the body, the body has shaped perception, perception has zoomed in on our understanding and fed us with inspiration — revealing stories in film essays.

Matej Matejka was born in Bratislava. From 2001 to 2006 he was an actor with theatre studio Farm in the Cave, Prague, and co-creator of the award-winning performances *Dark Love Sonnets* and *SCLAVI / The Song of an Emigrant*. Since 2005, he has been an actor in Teatr ZAR company, performing and co-creating the performances *Anhelli*, *The Calling* and *Caesarean Section: Essays on Suicide*. Since 2010 he is the founder and leader of Studio Matejka actor's laboratory under the auspices of The Grotowski Institute.



KEYNOTE

The Judaica Project: Embodied Research and the Audiovisual Body

Ben Spatz, Agnieszka Mendel, Nazlıhan Eda Erçin

This multimedia presentation showcases a set of discursive-musical-theatrical techniques developed over the past two years through interdisciplinary research at the borders of experimental theatre, performance-as-research, and ethnomusicology. It demonstrates how a reconceptualized theatre laboratory can contribute to contemporary conversations about identity and embodiment.

“Judaica: Embodied Laboratory for Songwork” was funded 2016-2018 by an AHRC Leadership Fellow award.

Ben Spatz is Senior Lecturer at University of Huddersfield and author of *What a Body Can Do* (Routledge 2015).

Nazlıhan Eda Erçin is a performer, researcher and educator pursuing a practice-based PhD degree in Drama at the University of Exeter. **Agnieszka Mendel** is a singer, actress, ethnologist, voice and theatre teacher, who was a core performer with the Gardzienice Centre for Theatre Practices in Poland for 15 years.

PERFORMANCE

Conatus

Shane Byrne

Part of a series of compositions investigating the role of the human body in both the composition and performance of electroacoustic music. In this live performance, corporeal motion and gesture are used to capture and manipulate sound objects in real-time. Source material is provided by various extended techniques performed on an assemblage of percussive instruments. This material is used to create an expansive and expressive sonic landscape where musical gestures are created and accompanied by what may appear to be their physical manifestations.

Shane Byrne is a composer of acoustic and electronic music and is currently pursuing a PhD in Maynooth University, Ireland. His work focuses heavily on interactivity and participation within the context of electroacoustic music composition. He is interested in correlating physical gesture with musical gesture through dance and other forms of corporeal expression.

PERFORMANCE

Galetone

Rachel Sweeney and Guillermo Luis Horta Betancourt

Galetone started in 2017, looping strains of Pergolesi with overtones and echoes. The piece unpacked waste disposal, littered articles, paper as prosthetic limb/bodily-vocal extension and clingfilm wrapped skin. We used mic'd up fishing lines to create sonic and visual trajectories between prerecorded and live voices. The performance questions themes of embodiment, tension, vibration and sonic feedback through a series of physiological transmissions that occur in the interplay between textured object, scenic costume and vocal projection.

Rachel Sweeney is a Butoh dancer and experimental vocalist with a history of site based practice.

Guillermo Luis Horta Betancourt is a Cuban vocal performer with a background in experimental theatre and critical costume/scenography.



PERFORMANCE

The Actress

Outi Condit (present) in collaboration with Vincent Roumagnac (absent)

The Actress performs at the intersection of art/research, heterochronic stage(d) times, and techno-embodied politics/poetics/hypomnesic assemblages. With the aid of audiovisual technology of capture, *The Actress* delves into the sticky underbelly of her thespian past, presenting a queered re-visitation of the passage of crisis of her situated actorly body as the junction of tensions and power relations embedded in the apparatus of theatre. Using strategies derived from popular culture and queer subcultures (lip-synching) and experimental theatre, *The Actress* re-inhabits and recites herself(s) in a techno-poietic effort to mutate.

Outi Condit is a Helsinki-based actor, performance maker, and researcher working across theatre and live art. Her work explores embodied power relations and intimacy, in and through audience participation. She is currently doing her artistic doctorate at University of Arts Helsinki.

INSTALLATION

The Artist's Presence

Jonny Briggs, Ian Trulove, and Zara Worth

The Artist's Presence uses Augmented Reality (AR) technology to question the importance of presence in performance art practice. Using a scannable design on the backrest of a chair, the artist (Zara Worth) becomes 'present' - appearing to be sat on the chair when viewed via the smartphone screen. Symposium attendees will be invited to download the AR app, take a seat and 'face' the artist. It is a playful response to Marina Abramovic's work, questioning the possibilities and meaning of 'presence' and being 'present' in light of audiovisual technologies.

Jonny Briggs is a Senior Lecturer at Leeds Beckett University and Creative Director and Owner of Field Design.

[<https://field-design.com/>](https://field-design.com/) **Ian Truelove** a Principal Lecturer at Leeds Beckett University and is currently investigating the potential for using virtual reality in a creative context. [<http://www.iantruelove.com/>](http://www.iantruelove.com/)

Zara Worth is a researcher at Leeds Beckett University. [<http://www.instagram.com/zara_worth>](http://www.instagram.com/zara_worth)

INSTALLATION

Institute for Post-Human Performance Practice

Trond Reinholdtsen and Jennifer Torrence

The Institute for Post-Human Performance Practice is the world's leading mobile institute dedicated to preparing classical musicians for the technologies of the future. Spanning a wide range of activities, the institute develops new methods such as body enhancements, robotics, and artificial intelligence. Audience members will be invited into the Institute where they can explore the latest experiments.

Jennifer Torrence (USA) is an Oslo-based percussionist and performer. A contemporary music specialist, her practice often investigates the body and physicality in relation to percussion and performance. **Trond Reinholdtsen** is a Norwegian composer and vocalist. Since his debut, Reinholdtsen's music has developed in a performative direction; conventional music passages are fused with performance-based forms of expression including essayistic interpretations, live-camera filming and elements including statistical facts, and face-making.

PRESENTATION

X-TREM & QUADRANT: From stage to screen

Marta Arjona & Silvia Robert

This presentation talks about the experience of creating dance short films with the students of DansAra Sarral (a dance school in a 1500 habitants village) through choreographies that were first created for the stage. The first experience was with X-TREM (selected in 22 international festivals) and the newest one with QUADRANT, that has won a 1st prize in Brazil. The presentation will explain the work that was done in order to transform both choreographies from stage to the screen, because the audiovisual format gives you the chance of directing the public's eye wherever you want.

Marta Arjona graduated in Audiovisual Communication from Universitat Rovira i Virgili in 2014, where she later obtained an MA in Strategic Communication. Since 2015 she directs DansPXL, an audiovisual and photographic producer specialized in performing arts. **Silvia Robert** graduated in Audiovisual Communication in Universitat Rovira i Virgili in 2018. She is part of the hip-hop dance crew "Artis Flow". Since 2017 she works with DansPXL.

PRESENTATION

Practicing the Six Viewpoints by Zoom video chat

Deborah Black

In January 2018 I began to teach Mary Overlie's Six Viewpoints over the Zoom video chat platform. This platform is like Skype but has a faster and clearer connection. It also allows the participants to watch everyone in a grid with an equal amount of space. This presentation will share highlights from the embodied practice and conversation from our recorded sessions and show the Facebook page where I post videos, written materials, and homework assignments. I will also share my theory on why this might be a preferable way to practice postmodernism.

Deborah Black is a multi-disciplined embodied artist and teacher. She has trained with both Mary Overlie and SITI Company. From 2013-2016 she was based in Europe teaching The Viewpoints at the Fontys Hogeschool voor de Kunsten in Tilburg (NL) as well as workshops in Holland, France, Germany, Belgium, and the UK. She has a BFA in dance from NYU's Tisch School of the Arts.

PRESENTATION

Audiovisual interplay in dance performance

Renate Braeuninger

My research focusses on two choreographers in particular: George Balanchine and Anna Teresa de Keersmaeker. For both music works as a source inspiration and strongly informs the compositional structure of the choreography. My presentation will examine a few examples that demonstrate how each choreographer comes up with material that embodies the key features of the musical composition. Of particular interest is to observe with what kind of solutions both choreographers have with regards to which musical parameters are recreated in dance.

Renate Braeuninger researches choreomusical relationships particularly with regards to the choreography of George Balanchine and Anne Teresa de Keersmaeker. Her work touches questions of the archive, notation and approaches to interpretation and meaning gaining processes. Braeuninger has taught at numerous German and British Universities, most recently at the University of Northampton, and published in both German and English.

PRESENTATION

Filming the River: *The Chronic Life*, Film Edition

Chiara Crupi

My aim is to present the process of “translation” from theatrical performance to cinematic language. The performance under consideration is *The Chronic Life* by the Odin Teatret ensemble. The production was filmed during about 20 regular performances with audience, over a period of two years in different venues in Italy and Denmark. The complex process involved in this collaboration sparked my reflection on theatre filming being a means to preserve live theatrical productions as well as a context in which to recreate them.

Chiara Crupi is a filmmaker director and editor with a degree in Modern Literature, a Masters in Film and Audio-Visual Business Management Editing and Dubbing, and PhD in Digital Technologies for Performance Research. Her main current research is related to digital images and theatre. Since 2010 she works at Odin Teatret Film and Odin Teatret Archives as a Filmmaker.

PRESENTATION

Re: Embodied through frames and edits

Elizabeth de Roza

This presentation will discuss the process of framing and editing a video article for the *Journal of Embodied Research*. I argue that video of practice can provide a way of looking and witnessing practice in the studio, articulating that through the process of editing, embodied experience and having a big stake in terms of remembering, reliving. As my collaborators and I view the footages, we begin to relive the experience of remembering the practice while editing. This remembering allowed us to explore with multi-layers of sounds-bites and inter-cutting of the various footages.

Elizabeth de Roza is an artist-researcher/educator, performance maker, theatre director, a multi-disciplinary performance artist based in Singapore. She is pursuing her PhD at Goldsmiths University and is a full-time lecturer at Lasalle College of the Arts and co-convenor of the Embodied Research Working Group (IFTR). www.elizabethderoza.com

PRESENTATION

“In Your Ear”: Affect, Embodied Media, and Psychophysical Performance

Serap Erincin

On a critical level, I argue the audiovisual devices and the media The Wooster Group performers embody become the performers’ “extensions.” Further, the bodies of the performers in the images they copy become the “external bodies” of the Wooster Group performers. This argument will be juxtaposed with an excerpt from my recent multimedia performance on the environment *Suppression of Absence*, in which I use recorded audio of my voice as a sensory and alienation tool juxtaposed upon narrative visual media and the live body.

Serap Erincin is an artist scholar who has worked in London, UK and Istanbul, Turkey before moving to the US. She received her Ph.D. in Performance Studies from NYU and is currently Assistant Professor at LSU. She has published internationally on experimental performance and human rights performance and is the editor of *Solum and Other Plays* from Turkey and the special issue of *Liminalities* on silence and resistance.

PRESENTATION

Pseudo-Formalism as Strategy for Mapping the Audiovisual Body in *Opto-Phono-Kinesia*

Steve Gibson

My presentation will focus on an emerging strategy of what I have termed “pseudo-formalism.” A play on Kirby’s term “pseudo-modernism” (Kirby 2006), the term pseudo-formalism refers to practice that uses deliberate formal models without necessarily insisting on the absolutist theories common to much of modernism. While rejecting the anti-formalism that post-modernism often celebrated, pseudo-formalism does not discard postmodernism’s focus on conceptualism, but seeks instead to merge formal rigour with conceptual awareness.

Steve Gibson is an interactive media artist, interface designer, electronic musician, and media curator with a diverse academic background, and an on-going practice that spans many disciplines. He has concentrated his research work on tactile and physical interfaces and applications that enable a more healthy relationship with technology.

PRESENTATION

The Possibility of Moving Towards an Impossible Goal

Claudia Kappenberg

Since the 80's video technologies have facilitated violent forms of manipulation of the body, through montage, repetition and rapid-fire editing, assimilating the body into a meta-level choreography of moving images. Physical bodies now aspire to emulate its flatness, they are absorbed by its production lines. I will present several pieces of screen-based work which seek to resist the ubiquitous credo of productivity and usefulness. These projects draw on live events, which are reconfigured for the screen, to heighten physical, haptic and contemplative dialogues with space, time and materials. In these works, screen bodies take the viewer beyond the everyday.

Dr Claudia Kappenberg is a performance and media artist whose work draws on dance and the visual arts to create minimal choreographies for live site-specific events as well as screen-based work. Claudia lectures in Film and Video at the University of Brighton and publishes on performance and screen-based work.

PRESENTATION

The Sound Like Theatre

Ilona Krawczyk

The Sound Like Theatre is a performative part of PhD research on the Embodied Voice. It investigates rural, naturalistic articulation of affect, emotions and thoughts expressed in voice, body language and gaze. Perception and reception of sounds is examined here by the extended use of dissonances, affective and musical sounds. By combining electronic and vocal noises the research aims to revise frequencies and vibrations which are considered *familiar, natural, unpleasant, strange*, or on the edge of conscious perception.

Ilona Krawczyk is a performer, singer, teacher and researcher. As a PhD student at the University of Huddersfield she is exploring the concept of “Embodied Voice” in singing. In her pedagogical work, Ilona explores themes of human rights, respect and intercultural communication beyond words. As a singer, Ilona has been exploring techniques of singing from many cultures.

PRESENTATION

Dancing with the Camera

Claire Loussouarn

In this paper, I propose to look at the practice of filming, and video-making more generally, through the prism of partner dancing and improvisation. For this purpose, I will reflect on how I have built my audiovisual practice by weaving social anthropology and dance together. The timid acknowledgment of the body as a sensory instrument of research in my discipline has led me to turn to movement practices for answers on how to approach video-making. While anthropology gives me the analytical distance to appreciate the value of my subjective perception, its framework often limits a more visceral exploration of its potential.

Claire Loussouarn is a social anthropologist, filmmaker and movement practitioner. She is a research fellow at Goldsmiths where she teaches visual anthropology and at SOAS where she teaches audiovisual methods to master students. Claire co-directed and filmed a documentary *Inside The Dance* which explores the crossing of partner dancing, improvisation and transience.

PRESENTATION

Audiovisual Border Fictioning (of the body & territory)

Paula McCloskey and Sam Vardy

In *The Eile Project*, audiovisuality inflects the human body with rhizomatic forces that connect through spatial and temporal planes. A personal narrative collides with a present political maelstrom and a troubled past knotting together different bodies. At the heart of this project is Eile: a changeling; a gorgon; a transmuter; a creature, an outside of time, in-time, unstable force, an indeterminate flow. The use of archive film functions in the piece act as a Deleuzian “radioactive fossil”, as the ghostly images of once alive bodies in army uniform recollect embodied memories to become portals to a past-time.

; a place, of their own. is an experimental practice located in the discoveries and potentials that we find between contemporary art and spatial practice. We are **Paula McCloskey** and **Sam Vardy** and we operate between contemporary art, architecture, research and activism.

PRESENTATION

New Strategies for Working with the AudioVisual Embodiment in Contemporary Music

Solomiya Moroz

Most composers of experimental contemporary music are conscious of the fact that we live in a heavily mediated culture, where performers constantly look at the youtube videos and recordings as a supplement to the performance practice of a certain piece. In my recent work, the audiovisual embodiment plays an important role as an approach to composition with physical gestures and movement. I use audiovisual documents, audio or video recordings, to communicate to musicians what gestures and/or physical expressions I am looking for in a piece.

Solomiya Moroz is a Canadian artist based in the UK, pursuing a PhD in music composition at the University of Huddersfield. She is a recipient of grants from Canada Council for the Arts, Conseil des Arts et Lettre du Quebec, and Fonds Québécois de la Recherche sur la Société et Culture for her research into interdisciplinary and gestural composition at the University of Huddersfield.

PRESENTATION

Embodying and capturing the schismatic self

Francesca Placanica

This paper describes the creative processes leading to my production *Neither (I nor Not I)*. The film originated as a creative response to the aporia I observed between the vocal role of the one performer, extremely demanding in terms of bodily engagement and vocal prowess, and the abstract nature of the work. By exploring the potential for embodied interactions to generate an immersive musical experience for both the performer and the audience, this work strives to illuminate the gendered agency of the solo performer in multimedia performance practices.

Dr Francesca Placanica is leader of the IRC-funded artistic research project “En-Gendering Monodrama: Artistic Research and Experimental Production” and is currently lecturing in Performance and Musicology and coordinating the Performance Programme at Maynooth University. A professional opera singer, she has performed her monodramatic productions across Ireland and Europe. <www.francescaplacanica.com>

PRESENTATION

Katrina McPherson's "Human Camera"

Dominique Rivoal

This presentation is based on a workshop called the "Human Camera," originally developed by Katrina McPherson. In the workshop, participants are separated into groups of three: A "camera" operated by a "camera operator" in relation to an improvising mover or dancer. This practice gives an embodied understanding of the difference between technology and human, and the act of seeing and filming. It reveals invaluable insight on how the neck and torso move, simulating the tripod while the eyes are moving inside the frame. It reveals how the placement of a camera affects the observed and how sophisticated the human body is in comparison to the camera.

Dominique Rivoal is a Phd candidate at Middlesex University. Her practice-based research is focused on making dance films aimed to engage the audience's felt sense as well as their sense of self, which is usually muted by the seduction of the mediatized body.

PRESENTATION

At the Vanishing Point

Stephanie Scheubeck

I will discuss and share aspects of *At the Vanishing Point*, a spatially arranged installation that explores embodiment, intimacy, the natural and abstraction, in which a soundscape and a screendance film melt into an immersive synaesthetic experience. During the creation, two physical sites were investigated through a somatic approach: a human body and Porthleven, a Cornish town. The sonic pathway of four speakers guides the audience into the installation and fills the space with acoustic textures. Moving through the soundscape, the audience is stimulated to shift their sensory focus from seeing to hearing.

Stephanie Scheubeck is a movement artist and film-maker. Her area of research is the relationship between synaesthesia, dance and embodiment with the aim to promote synaesthesia as an example of diversity in society. Her work is influenced by her own synaesthetic condition as well as by her experience and interest in somatic practices.

PRESENTATION

Technologies of Lived Abstraction: FUTURE PRESENT

Monica Tolia

I will present research done through my current project Technologies of *Lived Abstraction: FUTURE PRESENT*, including excerpts from the video documentation. Thinking through Brian Massumi's notion of "lived abstraction", I am interested in how abstract systems of power operate upon bodies in a neoliberal spatialisation. The project deals with questions of how algorithmic processes are impacting the construction of our movement, choices and subjectivity: through the mass-extraction of data from our devices, and the material role data has to play in experiencing self and space.

Monica Tolia is an interdisciplinary artist working across choreography, dance and score, computation, installation, sculpture and sound. Recent exhibitions/performances in London have taken place at Total Refreshment Centre, The Glove That Fits, The Cause, and Sofia Arsenal Museum for Contemporary Art (Sofia, BG). She is currently a final year student on the MFA Fine Art at Goldsmiths, University of London.

PRESENTATION

Kölnisch Wasser

Tanya Ury

The video/performance *Kölnisch Wasser* is dedicated to victims of sexual exploitation, violence, of racism and genocide. Pornography is cultural colonisation of (women's) bodies. Genocide is pornography carried to its natural conclusion. The camera lens conveys media images from Auschwitz, Bosnia, and the degradation of women in pornography, but the separation of time and location restrains our sense of moral responsibility.

Since 1988 **Tanya Ury** has produced video, performance (including improvised poetry with musicians) and lectures for universities, exhibitions, conferences and festivals. She has made photographic and holographic art, created objects, audio texts and installation. She is also active as a writer (articles, short stories, poetry) and curator. Ury has shown her work in England, Ireland, Scotland, the Netherlands, Germany, Switzerland, Austria, Slovenia, Poland, Hungary, Bulgaria, Canada, Taiwan, Israel, USA, Colombia, the Czech Republic and Sweden. <www.tanyaury.com>