The city as event renders unknown moments that play within and outside the body offering a sensorial, departure from the staged space to found spaces, site-specificity and performance.

SEAM2011: Spacing Movements Outside In was an international three-week event in the fields of design and performance. Central to the event was a three-day symposium of performative presentations and academic papers by national and international practitioners that explored new forms of practice. SEAM2011 sought to create a uniquely experiential arena for exchange between practitioners and academics.

The focus of SEAM2011 was the investigation of new places and spaces for performance and audience engagement outside the existing framework of capitalised theatre venues. The event was built around four themes:

- The activated body: space and desire;
- The city performed, sensorial and spectacle phantasmagoria;
- The temporal, transitional and transformational, the ephemerality of the after image, situation and change
- Materials performed through the body, the body performed through materials, effect and affect in scenography, costume and drag

Interpretations of the themes were open to conjectural analogies of the city, materiality, design and the body. They set in motion opportunities for departure, radicalization and abstraction of contemporary performative practices.

Hosted by Critical Path, Sydney, Australia's only dedicated choreographic research institute SEAM2011 contributed to the advancement of thinking, writing and making of contemporary performance and design. The event was financed and supported by Critical Path, Interarts Program, Australia Council for the Arts, Arts NSW, University of Technology Sydney and Performance Space.
CONVENOR’S STATEMENT

The focus behind SEAM2011 is to explore the way transdisciplinary practices can produce new understandings of stage spaces as potential places for new concepts in performance and architecture. The SEAM2011 Symposium Spacing Movements Outside In builds on work produced by the SEAM community over the last two years. Spacing Movements Outside In explores contemporary discourses in performance and design. This year’s focus on performative presentation brings the experience of the body to the core of our making and thinking. Built around four migrant themes, each open to multiple responses, and nevertheless connected to the city, of materiality, of design and of the body, these themes create a departure for rationalization and abstraction.

SEAM2011 is a framework for the invention and subtraction, proposition and interrogation, making and unravelling of concepts. The spectacle of the body is simultaneously complemented by the spectacle of space, as performers, dancers, designers and visual artists, we aim to interweave thinking and bodies with space and desire. This occurrence becomes the agency to act.
SYMPOSIUM THEMES

The activated body - new performative spaces
This theme explores the convergence, deviation and departure from the capitalized theatre space to found spaces, site-specificity and performance.

The city performed - trajectories, traces, topographies
The city as event offers a phantasmagoria of sensory and spectracle impulses wherein navigating and orientating these can social, sexual and consume the body from history and history from the body.

The temporal, transitional and transformational - momentum, light, pulse
The ephemeral nature of the felt and its residue, seen and the other range, situation and change brings together the relatively unknown moments of everyday movements and decisions that play within and outside the body.

Materials performed through the body, the body performed through materials
This theme will investigate how design can inform, affect and affect the performance environment from temporary, in scenography, contemporary dance and performance, costume and drag.
SYMPOSIUM
SATURDAY 17

The Light Arrays Project: The Invisible skirt and other imaginary things
Danielle Wilde/Allara Cassinelli

NYC Garment#02: SoHo Throw
Charles Anderson

My practice can be characterised as one which attends to the presence of things in the world, which, by establishing a openness of circumstances, gives rise to events and allows ‘things’ to take place. These ‘events’ and ‘things’, however, cannot be predicted but emerge in relation through performative processes which I like to call installed performances or performative installations. In this talk, I will briefly discuss a selection of recent works, which seek to articulate this poetics of the inbetween. These works can be seen to engage with the intricate networks of relationships that sustain our lives and within which we are all entangled. While many of these networks have a virtual presence, they are commonly physically absent. This work renders these dynamic networks and ephemeral architectures visible and makes their underlying behaviours tangible.

Public Fitting
Mark Timm and Todd Robinson

This presentation is an art and fashion collaborative project between Mark Timm and Todd Robinson. It features a live performance where paint is poured onto a series of garments worn by models. The project grew from informal discussions around a work by Robinson titled Shirt Drawing (2004), where a store bought shirt is disassembled, painted by hand and then reassembled. The garments grew out of Timm’s previous interventions into garments and fabrics as part of his practice of expanded painting. Both artists meet in the act of marking surfaces, building and bodies in inverted relations between fashion and painting. The outcomes of this production/performance include garments, video, paintings and their combination as a productive infrastructures forming the project titled Public Fitting.

Embracing Relational Agency in Design Process of Machine Mediated Performances
Bali Basik

My presentation introduces a design approach, which is based on a relational view of agency. According to the relational view, agency—or capacity of action—is neither an attribute of subjects nor of objects. Rather, it is “the ongoing reconstructions of the world, an enactment”, an effect of a heterogeneous network of humans and nonhumans. My approach, referred to as Agency Sensitive Design, aims to increase designers’ and performers’ awareness of the relational, embodied and collective nature of agency. I describe relational inscriptions, a design method involving various physical arrangements of humans and technologies in a workshop setting. The method facilitates the exploration of the space of possibilities for different human-machine assemblages that do not impose a particular pattern of action but provide a space of negotiation, in which people may exercise their “multiple” capacities of action.

Chalkirism: Tapping Multimodality with Both Hands
Jordi Reiner/Dáithi Basiki

In the presentation, the practitioners, researchers, will enact bi-modal drawings alternatively and in tandem, discussing their experiences while they are drawing and commenting on the practice, contexts and theoretical framework which these experiences relate. From very different points of view, these multi-drawings will demonstrate how new pathways of plasticity may emerge and by enacting connections within and across bodies, spaces and materials together they will produce a living diagram that investigates a range of intersections which include embodied experience, narratives of the body/environment, the processes of learning/unlearning and the anatomical basis of change.
THE ACTIVATED BODY
NEW PERFORMATIVE SPACES

SESSION THREE - DRILL HALL
Chair: Beth Weirren

We Will Walk With Our Own Feet, We Will Work With Our Own Hands
Sarah Kudjordji

We Will Walk With Our Own Feet, We Will Work With Our Own Hands is a huirous performance presentation in which we outline the above-mentioned journey. Its physical process, responsive environment and strategies employed along the way. This physical component will be considered alongside the material ideology (theories of individual intuition, the practice and improvement of self). The presentation will highlight the very nature of this walk, one which is not outcome driven and advertised in one specific site. It will consider the role of participation, dialogue and exchange in performance, addressing how the process of this simple act of walking and the physical act of slowing down in which one reflects on the past and contemplates the future can be seen as a shared and performed site.

Freedom Within: the radical potential of the theatre auditorium
Nicola Carr

This presentation will discuss the theatre auditorium as a unique place to experience individual freedom in common with others. As a UK based artist I will briefly consider how, in British policy, certain terms around ideas of participation and access have come to signal particular modes of audience behaviour, often in contrast to that offered by the typical structure of the auditorium. Following Jacques Rancière’s conception of the “faceted spectator,” and in reference to one of my own dance works for theatre, Count Two, I will ask if there is a freedom of the heart of spectatorship in the auditorium that threatens notions of public value due to a lack of uniformity and visibility. I will offer that the theatre becomes a place where we discover not only our own practices of interpretation and imagining, but also our capacity to recognize connection, and within the possibility for interruption and reconfiguration.

Ricochet Ricochet
Andrew Mazzucri

Hazewinkel discusses the role played by his body in the creation processes and presentation stages of three recent works. In it he describes a circular ricochet evident in his practice between understanding body-site relationships through materials, and the material/site relationships through the body. Combining images with stories, he charts a terrain between memory, representations of the body through absence, and the potential conceptual implications of the physical sensations encountered in the creation of sculptural works. He presents architectural fields unfolding from the body where reflection, repetition and puncture render surfaces that both articulate and dissolve, and describes the self-expiating affect of the weight of a stolen object carried between his shoulder blades in his back pack as he moves through a city.

PRODUCING THE SPACE

SESSION FOUR - ACTION SPACE
Chair: Carol Brown

Claire Hobb
Producer Dance 4

Dance4 is an international centre for the development of extraordinary 21st century dance. It is an internationally recognised, experimental dance organisation and a unique voice in the UK dance sector, supporting extraordinary art in extraordinary ways. The artistic programme at Dance4 has consistently developed from a philosophy of risk, curiosity and doubt. We collaborate with innovative artists to develop and disseminate their work. By supporting the creation of innovative practices, shifting and challenging perceptions of dance, blurring disciplinary boundaries and formulating new ways to promote choreographic practice, Dance4 has also generated new audiences for dance. Established in 1991, as a National Dance Agency, Dance4 has long been the flagship dance development organisation in the East Midlands, UK. We are committed to creating opportunities for talented UK artists to come into extended ideas and experiences, to develop new approaches and contexts for dance and to bring this work to the widest possible audience.

Jo Goldhill
Manager, Creative Practice & Research Unit, School of English, Media and Performing Arts, UNSW

The Creative Practice and Research Unit (CPRU) is a specialist production unit within the School of English, Media and Performing Arts at UNSW that supports research and analysis in performance and crossmedia practice. The unit manages two venues, rehearsal studios and technical resources and the staff are industry experts, technical managers, sound makers and production designers. Resources, when not used for teaching, support industry based initiatives and events. Artists across all disciplines taught in the School engage with students and staff as visiting fellows or through residency programs developed in partnership with organisations such as Critical Path and Performance Space.
Under the Cloak of Darkness: a suburban entertainment
Julie-Anne Long

Under the Cloak of Darkness: a suburban entertainment presents documentation from Julie-Anne Long’s latest work HOW YOU SEE HER. During May/June 2011 a pilot series of playful, sociable, interactive entertainment parties were held in homes in the inner-city and Western suburbs of Sydney, with dance artist Julie-Anne Long as chief invisibility specialist accompanied by her sidekick Narelle Benjamin as ‘retriever’. During the parties there was eating, drinking, dancing and talking about experiences of inhabiting invisibility, where the good, the bad and the ordinary was celebrated. Artist Deborah Kelly created masks in response to the participants’ ideas; the transformation of art into an everyday event, and the transformation of an everyday event into art. The experience shifted perceptions and dissolved definitions of the conventional performance/reception relationship. An archive of the realities of invisibility in the lives of the party participants was generated with each participant assembling bizarre interactions of reality and fantasy.

Movements In and Out of Time: four artists, three continents
Don Nicholls

Movements In and Out of Time is a multimedia video collaboration that blends the work of four time-based artists in three disciplines: sound, dance and drawing. The quartet is comprised of Rebecca Bryant (Dance, USA), Reiko Marabe (Flute, Japan), Don Nicholls (Perussion, USA) and Bhish Tavoli (Drawing, Australia). Using two abstract drawings by Tavoli as common departure points, the performers create multiple responses to each image and each other, forming complex layers of visual and aural textures. This collaboration makes transparent the evolution of each artist’s individual contribution and the transformation of the ensemble as a whole. This video is not a documentation of a live performance, but an audiovisual work representative of the quartet’s creative process and collective statement.

Urban ALL Visions
Claudia Paron and Miriam Alfeke

Presentation of a research paper and visual documentation on the exhibition Urban ALL Visions capturing the process of the creation of new visions for Urban Australia: Spacing Movements Outside In. Here we continue the tradition of ‘space-specific’ art. Taking this idea further, we explore the interdependency between art and architecture to explore the possibilities provided by new urban spaces. We do not want to separate urban life from art. Nor do we want to look at it as a simple influence. It has to become a substantial part of it. A new generation of artists, architects, and graffiti writers explored the meanings of inside/outside, public/private, mass/individual, destruction/resurrection, persistence/movement that are distinct configurations grounded in place. The work process revealed how art/architectural practices function in specific urban contexts as a tool for enhancing communication, performing trajectories and traces.

Public Fitting
Mark Timmins and Todd Robinson

Documentation of performance installation at MOP Projects Sydney.
Monk: Reloaded by Dr Richard James Allen

https://www.youtube.com/watch?v=iXMO8Pu_Gw
SEAM 2011 PROGRAM SUMMARY

SATURDAY, SEPTEMBER 17

MATERIALS PERFORMED THROUGH THE BODY - THE BODY PERFORMED THROUGH MATERIALS

This theme will investigate how design can inform, affect and affect the performance environment from approaches in scenography, contemporary dance and performance, costume and dress.

8.30am SET-UP FOR PRESENTATIONS
9.45 - 10.00am FRAMING TALKS - Mary Moore
Chair: Martin del Arca
10.00 - 11.30am SESSION 1 / DRILL HALL
1. The Light Arty Project: The invisible skirt and other imaginary things
Dennalee Wilde / Alphonse Cassinelli
2. NYC Guerwarte #3: Butt Throw
Charles Anderson
3. Public Pong
Masi Timurfa / Todd Robinson
11.30 - 11.45am BREAK
11.45 - 11.55am SESSION 2
Materials performed through the body - the body performed through materials
Chair: Mary Moore
ACTIONS SPACE
1. "Back On My Feet" - Rian Beards
Sara Beath - Materials
2. Enforcing Related Agency in Design Process of Machine Manufactured Performances
Lili Landleaf - Performance
3. CHAOS DRUM: tapping multidisciplinary - with both hands
Karin Youssef / Dinh Trung
1.15 - 2.15pm LUNCH
2.15 - 4.00pm SESSION 3
The temporal, transitional and transformational - momentum, light, pull. The epiphenomenal nature of the left and its resolution, seen and the after image, situation and change brings together the relatively unknown moments of everyday movements and decisions that play within and outside the body.
2.15 - 3.30pm FRAMING TALK - Tim Greaves
Chair: Jonass Widen
DRILL HALL
FULL COLOUR - A propositional performance: a strategy to act.
1. Shelley Jarema
3.30 - 4.15pm ACTIONS SPACE - Multiple Sessions in cycles, audience split
The Body is Performance
3.30 - 4.15pm ANWHITE: research into body-based interactions
Ian Lefebre
4.00 - 4.30pm BREAK
4.30 - 5.45pm SESSION 4
The temporal, transitional and transformational - momentum, light, pull
Chair: Frank Ard
DRILL HALL
1. Prosthetic Edition
Nasoya Tukalu - Sharon Ikon
2. Grassland Circle
Carol Brown / Aina Hervard
6pm - 7pm ACTIONS SPACE
Writing the performance OUTSIDE/INSIDE/OUT
In conversation with Amanda Goosdall
Carol Brown
Karen Thomas
Beate del Arca
7.00pm DRINKS
7.30pm DRILL HALL
PERFORMANCE - SLOW FALL (TRIMMINS) - Maren Springberg
This café, almost hermaphroditic, brings the viewer to worlds beyond senses, in places where casualty is out of sync and time stands without measure. Please bring a blanket
9.30pm CLOSE

SUNDAY, SEPTEMBER 18

THE CITY PERFORMED: TRAJECTORIES, TRACES, TOPOGRAPHIES

The city as event offers a phenomenology of sensorial and spectral impulses wherein navigating and orienting there can exist, expel and consume the body from history and history from the body.

8.20am SETUP FOR PRESENTERS
9.45 - 10.00am FRAMING TALK - Nicholas Toufexis
Chair: Maren Springberg
10.00 - 11.30am SESSION 1 ACTIONS SPACE
1. Dynamic terrain - the moving body, emotion and citiescape
Sue Healey / Interview with Theo Bratjek
2. Urban AG Wakes
Claudia Ferrier / Miriam Mariaki
3. Shift
Beth Wilsin
11.30 - 11.45am BREAK
11.45 - 11.55am SESSION 2
The city performed - trajectories, traces, topographies
Chair: Judith Kane
DRILL HALL
1. Stare the Monster
Tim Darsken
2. The heavy brass of the theatre
Ragini Shah
3. Program Unveiled
Theo Bratjek
1.15 - 2.15pm LUNCH
2.15 - 3.45pm SESSION 3
The activated body - new performative spaces
Multiple Tellers in cycles, audience split
ACTIONS SPACE
COMING TO OUR SENSES - a sound aural practice
Beccs Wied
You will need an HPS player with headphones to participate and will need to download an audio file from www.beccswied.com.nz
OUTSIDE
Self City
6.30pm DRINKS AND DISCUSSION
SEAM 2011 Program Summary

7:00pm
PARTY: WEARING IT OUT
Performances within and outside Critical Path
- Donna Hewitt: IDC
- Michelle O'Keefe: From Fiction to...
- Deanne Butcher: DUAL REPORTAGE IN THREES, for solo dancer and ‘live’ light
- David d’Silva: Membrane

9:30pm
CLOSE

VIDEO PERFORMANCE WORKS ON SCREEN
9.45AM-8.00PM IMAGE ROOM
These works are screened throughout the symposium
- Antonio Frei - For Isto A SelfPortrait
- Claudio Parris & Mark Nifeile - Urban AU, Visitor
- Richard Jones Allen - MONK RELOADED
- Dan Nicholas and Tiffy Sosula - Movements In and Out of Text: four artists, three continents
- Julie-Anne Long - Under the Cloud of Darkness: a suburban entertainment

Weblinks:
http://seam11.blogspot.com/p/introduction.html