

# SEAM2011

## 5-18 SEP

## SYDNEY

Richard James Allen  
Charles Anderson  
Martin del Amo  
Faruk Avci  
Antonio Bardi  
Peter Bank  
Theo Brezdek  
Carol Brown  
Duanne Butterworth  
Alvaro Cassinelli  
James Cunningham  
Nicola Conibere  
Tim Darbyshire  
Rosie Dennis  
David d'Silva  
Russell Dumas  
Su Goldfish  
Andrew Hazewinski  
Sue Healey  
Donna Hewitt  
Nikki Hayward  
Claire Hicks  
Hani James  
Jodi Keane  
Baki Kocaballi  
Shelley Lasica  
Shian Law  
Lion Loke  
Julie-Anne Long  
Miriam Mlecek  
Don Nichols  
Anne Nlomez  
Michelle Oatman  
Claudia Patten  
Todd Robinson  
Sarah Rodriguez  
Rajni Shah  
Neil Simpson  
Sam Spurr  
Yancy Taylor  
Karen Thorne  
Natsuyuki Tozaki  
Mark Timmarsh  
Erichi Tozaki  
Nicholas Tsoukas  
Lawrence Walker  
Dean Walsh  
Daniella Wilds  
Becca Wood

### MATERIALS PERFORMED THROUGH THE BODY

#### THE BODY PERFORMED THROUGH MATERIALS

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.

#### PUBLIC EVENTS

#### DESIGNING CHOREOGRAPHIES FOR THE STAGE

PUBLIC SHOWINGS: 13 - 15 SEPT. 6.30PM FREE  
LOCATION: PERFORMANCE SPACE, CLUBHOUSE  
CARRIAGEWORKS, TRACK 8

#### SYMPOSIUM

LAUNCH 16 Sept. 7.00pm  
LOCATION: CRITICAL PATH, 1C NEW BEACH RD. RUSHCUTTERS BAY

#### PERFORMANCE PRESENTATIONS

17-18 Sept. 10AM - 8.30PM  
REGISTRATION: \$30.00 PER DAY  
INCLUDES CATERING. PLACES LIMITED  
TO REGISTER EMAIL: SEAM2011@CRITICALPATH.ORG.AU  
LOCATION: CRITICAL PATH, 1C NEW BEACH RD. RUSHCUTTERS BAY

Curators - Margie Medlin and Benedict Anderson  
A partnership between Critical Path and School of Design,  
University of Technology Sydney in association with Performance Space  
Designers - Megan Manning, Julia Farnie, and Matthew Bannister

TIM GRUCHY

MARY MOORE

MÄRTEN SPÄNGBERG

FERNANDO QUESADA

FOR INFORMATION VISIT [HTTP://SEAM2011.BLOGSPOT.COM](http://seam2011.blogspot.com)

## BENEDICT ANDERSON

## MARGIE MEDLIN

## SEAM 2011 Spacing Movements Inside Out

2011 | *Critical Path*

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.

SEAM 2011 Poster

# SEAM2011

SPACING MOVEMENTS  
OUTSIDE IN

SYMPOSIUM  
WORKSHOPS  
PUBLIC TALKS  
PERFORMANCES

SYDNEY 5-18 SEPTEMBER

## CONVENOR'S STATEMENT

The focus behind SEAM2011 is to explore the way interdisciplinary practices can produce new understandings of stage spaces as potential places for new concepts in performance and audience engagement. 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 and presence of the body to the core of our making and thinking. Built around four vagrant themes, each open to multiple responses, and nevertheless conjectural analogies of the city, of materiality, of design and of the body, these themes create a departure for radicalisation and abstraction.

SEAM2011 is a framework for the invention and subtraction, proposition and interrogation, making and unmaking 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 imbue 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 capitalised theatre space to found spaces, site-specificity and performance.*

### The city performed - trajectories, traces, topographies

*The city as event offers a phantasmagoria of sensorial and spectacle impulses wherein navigating and orientating these can excel, expel 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 after image, 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, effect and affect the performance environment from exponents in scenography, contemporary dance and performance, costume and drag.*

SYMPOSIUM  
 SATURDAY 17

SESSION ONE - DRILL HALL

Framing Talk: *Mary Moore*  
 Chair: *Martin del Amo*

SESSION TWO - ACTION SPACE

Chair: *Mary Moore*

**The Light Arrays Project: The invisible skirt and other imaginary things**  
*Danielle Wilde/Alvaro Cassinelli*

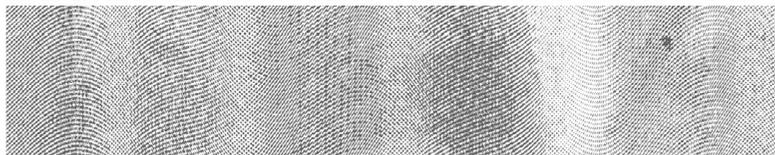
**NYC Garmenture #02: SoHo Throw**  
*Charles Anderson*

My practice can be characterised as one which attends to the presencing of things in the world, which, by establishing a ripeness 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 in-between. 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 Titmarsh/Todd Robinson*

This presentation is an art and fashion collaborative project between Mark Titmarsh 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, pinstriped by hand then reassembled. The ideas also grew out of Titmarsh's previous interventions into garments and fabrics as a part of his practice of expanded painting. Both artists meet in the act of marking surfaces, fabrics, 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 infrastructure forming the project titled *Public Fitting*.

MATERIALS PERFORMED THROUGH THE BODY - THE BODY PERFORMED THROUGH MATERIALS



**Plush Animal Play**  
*Peter Banki*

*Plush Animal Play* can be thought of as an embryonic form of theatre or literature as mimetic practice. With the help of the plush animals, it is possible to say what cannot be said otherwise. With their different names and identities, they are a self-production that is at once me and not me: the chance to embody oneself through another, but also to create worlds of intimacy and emotion that can be shared with others. *Plush Animal Play* mixes together elements that are normally kept distinct: adulthood/childhood, violence/innocence, heterosexuality/homosexuality, human/animal, fiction/reality, public/private, irony/seriousness. As an interactive performance lecture, *Plush Animal Play* will jump and switch between different registers: autobiography, psychoanalytic and/or philosophical reflection and play. As always, plush creatures of all kinds are warmly invited to come along, listen and participate.

**Embracing Relational Agency in Design Process of Machine Mediated Performances**  
*Baki Kocaballi*

My presentation introduces a design approach, which is based on a relational view of agency. According to the relational view, agency—or capacities of action—is neither an attribute of subjects nor of objects. Rather, it is "the ongoing reconfigurations of the world, an enactment", an effect of a heterogeneous network of humans and non-humans. 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.

**Chalkdrum: Tapping Multimodality with Both Hands**  
*Jondi Keane/Eiichi Tosaki*

In the presentation the practitioner-researchers will enact bimanual drawings alternatively and in tandem, discussing their experiences while they are drawing, and commenting on the practices, contexts and theoretical frameworks to which these experiences relate. From very different points of view, these chalkdrummers 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, nuances 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 Weinstein*

**We Will Walk With Our Own Feet, We Will Work With Our Own Hands**  
*Sarah Rodigari*

*We Will Walk With Our Own Feet, We Will Work With Our Own Hands* is a humorous performance presentation in which I will outline this above-mentioned journey, it's physical process, response to environment and strategies employed along the way. This physical component will be considered alongside transcendental idealism (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 or located 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 Conibere*

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 depiction of the *Emancipated Spectator*, and in reference to one of my own dance works for theatre, *Count Two*, I will ask if there is a freedom at 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 recognise construction, and with it the possibility for interruption and reconfiguration.

**Ricochet Ricochet**  
*Andrew Hazewinkel*

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-surprising effect of the weight of a stolen object carried between his shoulder blades in his back pack as he moves through a city.



**SESSION FOUR - ACTION SPACE**  
 Chair: *Carol Brown*

*Claire Hicks*  
**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 to extend ideas and experiences, to develop new approaches and contexts for dance and to bring this work to the widest possible audience.

*Su Goldfish*  
**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 cross-media practice. The unit manages two venues, rehearsal studios and technical resources and the staff are industry experts, technical magicians, sound makers and production designers. Resources, when not used for teaching, support industry focused 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.

**PRODUCING**  
**THE SPACE**

**IMAGE ROOM**

**VIDEO PERFORMANCE WORKS ON SCREEN**

**Ephemeral Architectures #7: NYC Garmentures**  
*Charles Anderson*

Exhibited: Greene Street Studio, New York; VCA Gallery, Melbourne  
 Conceived as part of an on-going series of works exploring issues of shelter in the contemporary urban environment, *Ephemeral Architectures #7: NYC Garmentures* improvises upon the relationships between urban life cycles, architecture, clothing, and the human body. *NYC Garmentures* focuses on land use in Manhattan and the nexus between the real-estate market and the worlds of art and fashion to develop a hybridised architectural garment. These videos document the form-finding explorations of these improvisational, ready-to-wear architectures.

**MONK, RELOADED**  
*Richard James Allen*

*MONK, RELOADED* was generated at Critical Path as part of SEAM2010 using the responsive light/sound/sculpture installation of Christian Ziegler. Transformation over time by the lens and the embodied dance of editing, leaves a four minute after image of the experience of live interaction. The live interaction itself was a play of light, momentum and pulse, echoing visibly and ghosting audibly the unstruck sound of a long dead man. Transitional, transformational, inside and outside the body, *MONK, RELOADED* is a film of the ephemeral. A meditation on what is seen and what is not, what is embodied and what is screen, what is the after image and what is after that. Dedicated to David Life.

**For Ida A Self-Portrait**  
*Antonia Baehr*

*For Ida* is a micro-choreographic quartet for the face. In the image, we see a quadruplicated face belonging to some kind of man. Through the subtle differences between the performances of each of these four moving passport photos, diverse surfaces for identification and projection develop. Over the course of their slow, extremely precise transformations, we project different "types" onto the four faces. This choreographic self-portrait was shot with the home technology of the videophone (Skype) using a laptop's internal camera. As a "performance for the camera", the video's articulation unfolds by sole means of choreographic language, as a game of solitaire without words, without added time effects or manipulation and without cuts.

**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 NOW YOU SEE HER. During May/June 2011 a pilot series of playful, sociable, in-home 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 'mini-mum'. 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 performer-audience relationship. An archive of the realities of invisibility in the lives of the party participants was generated with each participant assembling bizarre intersections of reality and fantasy.

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

*Movements In and Out of Time* is a multi-disciplinary 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 Manabe (Flute, Japan), Don Nichols (Percussion, USA) and Eiichi Tosaki (Drawing, Australia). Using two abstract drawings by Tosaki 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 audio-visual work representative of the quartet's creative process and collective statement.

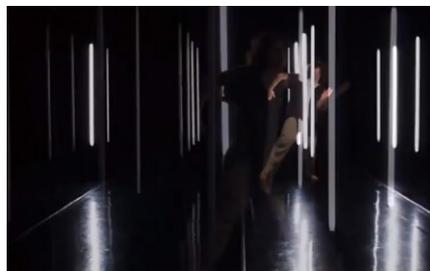
**Urban AU\_Visions**  
*Claudia Perren and Miriam Mlecek*

Presentation of a research paper and visual documentation on the exhibition *Urban AU\_Visions* capturing the process of the creation of new visions for *Urban Australia: Spacing Movements Outside In*. Here we continue the tradition of site-specific art. Taking this idea further, we utilise 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/architecture practices function in specific urban contexts as a tool for enhancing communication, performing trajectories and traces.

**Public Fitting**  
*Mark Timmarsh and Todd Robinson*  
 Documentation of performance installation at MOP Projects Sydney.

**BENEDICT ANDERSON**  
**MARGIE MEDLIN**  
**SEAM11 Spacing**  
**Movements Inside Out**

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Monk: Reloaded by Dr Richard James Allen

[https://www.youtube.com/watch?v=iXMO8PtU\\_Gw](https://www.youtube.com/watch?v=iXMO8PtU_Gw)

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SEPTEMBER 5-18  
SPACING MOVEMENTS OUTSIDE IN

SYMPOSIUM WORKSHOPS PUBLIC TALKS PERFORMANCES  
A partnership between Critical Path and School of Design, University of Technology Sydney in association with Performance Space.

## PROGRAM SUMMARY

### SATURDAY SEPTEMBER 17

#### MATERIALS PERFORMED THROUGH THE BODY - THE BODY PERFORMED THROUGH MATERIALS

*This theme will investigate how design can inform, effect and affect the performance environment from exponents in scenography, contemporary dance and performance, costume and drag.*

#### 8.30am SET-UP FOR PRESENTATIONS

9.45 - 10.00am FRAMING TALK - Mary Moore  
Chair: Martin del Amo

#### 10.00 - 11.30am SESSION 1 / DRILL HALL

1. The Light Arrays project: The invisible skirt and other imaginary things

Daniella Wilde/ Alvaro Cassinelli  
2. NYC Garmenture #02: SoHo Throw  
Charles Anderson  
3. Public Fitting  
Mark Timmarsh/ Todd Robinson

#### 11.30 - 11.45am BREAK

#### 11.45 - 1.15pm SESSION 2

Materials performed through the body - the body performed through materials  
Chair: Mary Moore

#### ACTION SPACE

1. "Plush Animal Play"  
Peter Banki - Materials  
2. Embracing Relational Agency in Design Process of Machine Mediated Performances  
Baki Kocaballi - Materials  
3. CHALKDRUM: tapping multimodality with both hands  
Jondi Keane/ Eiichi Tossaki

#### 1.15 - 2.15pm LUNCH

#### 2.15 - 4.00pm SESSION 3

The temporal, transitional and transformational - momentum, light, pulse. The ephemeral nature of the felt and its residue, 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 Gruchy  
Chair: Lawrence Wallen

#### DRILL HALL

FULL COLOUR - A propositional performance: a strategy to act.

1. Shelley Lasicca

#### 3.30 - 4.15pm

ACTION SPACE - Multiple Sessions in cycles, audience split

The Body in Performance

Hami James

#### 3.30 - 4.15pm

ANNEX

Speechless: research into body-focused interactions

Lian Loke

#### 4.00 - 4.30pm BREAK

#### 4.30 - 5.45pm SESSION 4

The temporal, transitional and transformational - momentum, light, pulse

Chair: Faruk Avdi

#### DRILL HALL

1. Proximate Edifice  
Narayana Takacs - Shian Law  
2. Circadian Circles  
Carol Brown/ Anne Niemetz

#### 6pm - 7pm ACTION SPACE

Writing the performance OUTSIDE/IN INSIDE/OUT In conversation

Chair: Fernando Quesada

Rosie Dennis

Karen Therese

Martin del Amo

#### 7.00pm DRINKS

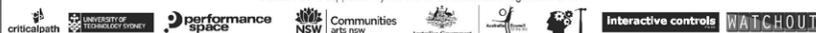
#### 7.30pm DRILL HALL

PERFORMANCE - SLOW FALL (ZOMINS) - Mårten Spångberg

This calm, almost hypnotic dance brings the viewer to worlds beyond reason, to places where causality is out of sync and time unfolds without measure. Please bring a blanket!

#### 9.30pm CLOSE

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## PROGRAM SUMMARY

### SUNDAY SEPTEMBER 18

#### THE CITY PERFORMED - TRAJECTORIES, TRACES, TOPOGRAPHIES

*The city as event offers a phantasmagoria of sensorial and spectacle impulses wherein navigating and orientating these can excel, expel and consume the body from history and history from the body.*

#### 8.30am

Set-up for presentations

#### 9.45 - 10.00am

Framing Talk - Mårten Spångberg  
Chair: Mårten Spångberg

#### 10.00 - 11.30am

SESSION 1 ACTION SPACE

1. Dynamic terrains; the moving body, emotion and cityscape  
Sue Healey / interview with Thea Brejzek  
2. Urban AU\_Visions  
Claudia Perren/ Miriam Mlecek  
3. Shift  
Beth Weinstein

#### 11.30 - 11.45am

BREAK

#### 11.45 - 1.15pm

SESSION 2

The city performed - trajectories, traces, topographies

Chair: Jondi Keane

#### DRILL HALL

1. Stampede the Stampede

Tim Darbyshire

2. The heavy frame of the theatre

Rajni Shah

3. Prague Quadrennial

Thea Brejzek

#### 1.15 - 2.15pm

LUNCH

#### 2.15 - 3.45pm

SESSION 3

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.*

Chair: Beth Weinstein

#### 2.15 - 4.00pm

DRILL HALL

2.15 - 2.30pm

Framing Talk - Nicholas Tsoutas

1. We Will Walk With Our Own Feet, We Will Work With Our Own Hands

Sarah Rodigari - Activated Body

Nicola Conibero

2. Freedom Within - the radical potential of the theatre

auditorium

Nicola Conibero

3. RICOCHET RICOCHET

Andrew Hazewinkel

4.00 - 4.15pm

BREAK

#### 4.15 - 5.15pm

SESSION 4

Producing the Space

ACTION SPACE

Chair: Carol Brown

Claire Hicks - Producer Dance 4

Su Goldfish - Manager|Creative practice & research unit|School of English, Media and Performing Arts |UNSW

#### 5.15 - 6.30pm

SESSION 5

The activated body - new performative spaces

Multiple Sessions in cycles, audience split

ACTION SPACE

COMING TO OUR SENSES - a sound somatic practice

Becca Wood

You will need an MP3 player with headphones to participate and will need to download an audio file from [www.beccawood.co.nz](http://www.beccawood.co.nz)

OUTSIDE

Still City

James Cunningham

#### 6.30pm

DRINKS AND DISCUSSION

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## PROGRAM SUMMARY

7.00pm

PARTY: WEARING IT OUT

Performances within and outside Critical Path

Donna Hewitt - *IDOL*

Michelle Outram - *From Fiction to...*

Deanne Butterworth - *DUAL REPERAGE IN THREES*, for solo dancer and 'live' light

David d'Silva Membrane

Nancy Mauro-Flude - *Dances with her Shadow: An ode to Man Ray's 'Rope Dancer accompanies herself with her shadows' (1916)*

9.30pm

CLOSE

VIDEO PERFORMANCE WORKS ON SCREEN

9.45AM-8.00PM IMAGE ROOM

**These works are screened throughout the symposium**

Antonia Boehr - *For Ida A Self-Portrait*

Claudia Perren & Miriam Mlecek - *Urban AU\_Visions*

Richard James Allen - *MONK, RELOADED*

Don Nichols and Eiichi Tosaki - *Movements In and Out of Time: four artists, three continents*

Julie-Anne Long - *Under the Cloak of Darkness: a suburban entertainment*

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BENEDICT ANDERSON  
MARGIE MEDLIN  
SEAM11 Spacing  
Movements Inside Out

SEAM 2011 Program Summary

Weblinks:

<http://seam11.blogspot.com/p/introduction.html>

<http://www.performancespace.com.au/2011/seam2011-spacing-movements-outside-in/>