

ScreenStage Performance: Hybridity, Perception and Enstrangement

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If art is only supposed to confirm what has been determined for as long as anyone can remember, then one doesn't need it. Its role is to be a probe that is let down into the unknown.

Siegfried Zielinski quotes Bruno Schulz; 2010: 303

*To my parents who taught me that dance is communication
and that art making is love making.*

Contents

Abstract	v
Acknowledgements	vi
List of figures	vii
Introduction	01
Perception, Intermediality and Narration	10
Methodology	12
<i>SEASONS</i> and <i>The LIFT</i>	15
<i>SEASONS</i> – a ScreenStage Poem	16
<i>The LIFT</i> – a site-specific ScreenStage Performance	18
Chapter I – Hybrid Form	23
Contemporary Semiotics and Hybrid Intermedial Performance	24
Conceptual Hybridity and the Multidimensional Stage	26
Liveness	29
Cinematic and Stage Conventions Shifted and Crossed	31
Counterpoint multilayering: A Synchronisation of Rhythms	36
The Significance of the Spatial Composition	42
Multi-perspectivity	45
Conclusions	47
Chapter II – Hybrid Action	49
Physical Theatre and Movement Analysis Systems in SSP’s Action	50
Extending Perception via Physical Action	51
The Hybrid Action of ScreenStage Performance as Extended Mediation	52
The Types of Hybrid Action and their Variants	54
Type 1: The Physical ‘Direct’ hybrid action	55
Type 2: a Metaphysical ‘Indirect’ Hybrid Action	63
Conclusions	69
Chapter III – Narration	70
Creating the Multidimensional Time-Space	71
Texts and Intertexts	77
The Configuration of a (Deconstructed and Reimagined) Character	80
Representation of Relationships	83
Conclusions	86

Chapter IV – Enstrangement	88
What is Enstrangement?	89
Enstrangement in the Performing Arts	92
Enstrangement in ScreenStage Performance	96
<i>a. Complexity</i>	96
<i>b. Postponement</i>	98
<i>c. Destabilised Hierarchies</i>	100
<i>d. Imperfection</i>	105
<i>e. Deception</i>	108
Conclusions	111
Conclusion	113
What does ScreenStage Performance ‘do’?	114
The Practice’s Distinctive Semiotic Principles	117
Future Work	121
Bibliography	122
Performance References	126
Documentation of <i>SEASONS</i> and <i>The LIFT</i>	128
Appendices	
Appendix 1: List of Studio Laboratories	129
Appendix 2: Examples of scores and illustrations from the practice process (links)	132
Appendix 3: Example of practice/research sessions (links)	133
Appendix 4: Description of Eshkol Wachman Movement Notation Principles	134

ScreenStage Performance: Hybridity, Perception and Enstrangement

Abstract

This Practice as Research (PaR) proposes to articulate creative strategies within a hybrid intermedial form, known as ScreenStage Performance (SSP), integrating stage performance with screening. The strategies aim to disrupt customary perceptual patterns by means of intermedial approaches to composition as narration, invoking an awareness of these perceptions. The research integrates philosophical thinking with the creation and analysis of two ScreenStage performances – *The LIFT* (2021) and *SEASONS* (2019, 2022) – and the findings from extensive practice laboratories. The thesis posits the practice of ScreenStage as a subgenre in the intermedial field prevalent in the performing arts. ScreenStage practice attempts to represent the mediation and extension of human action through digital media and the virtual realms by means of conceptual hybridity. The thesis articulates the insights of a practitioner by applying new ways of semiotic thinking about intermediality in terms of composition, action, narration and ‘enstrangement’ (Shklovsky, 1919). SSP is considered and analysed as a system for signification and communication.

Using PaR methodology (Midgellow, 2019), the thesis attempts to articulate the epistemological knowledge of SSP from the perspective of the practitioner as an artistic-researcher and the first observer. It addresses a gap in the semiotic discourse of the performing arts posed by a lack of research on both the perspective of the practitioner and the signification strategies embodied by intermedial practices and provides new perspective and terminology for dance analysis. The thesis discusses the composition and physical action through movement notation (Eshkol, 1958-2007) and physical theatre theories (Mirodan 2015, Arendell, 2020). The analysis of the narration strategies yields a unique reconfiguration of the politics of the hybrid text, which stems from the development of distinctive sorts of enstrangement strategies.

The theoretical grounding of the thesis provides a particular perspective which negotiates phenomenological perception theories (Noë, 2004; Sobchack, 2016) with semiotics and media theories (Shklovsky, 1919; McLuhan, 1964; Todorov, 1977; Auslander, 2008; Pethő, 2018; Copley, 2021) in a complementary manner. The three main theories of different fields by Alva Noë, Marshall McLuhan and Viktor Shklovsky, used to base the argument, are consistent in terms of their philosophical attempt to explore human perception as a total phenomenon. Namely, they are all interested in the activation of perception through reflective processes (Noë, 2017: 213), which act against "automatization" (Shklovsky, 2015: 162) and "numbness" (McLuhan, 2001: 6). The PaR develops phenomenological and semiotic discourse as another form of intermediality and provides creative practical and theoretical means of analysis and artmaking for practitioners, researchers, teachers and scholars.

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List of Figures

Figure 1: Intermedial works which frame field of hybridity and intermediality of ScreenStage performance.

Figure 2: *Four Seasons – a ScreenStage Poem*, HIER=JETZT Festival, Munich 2019.

Figure 3: *The LIFT – a site-specific ScreenStage Performance*: an illustration of the video installations by levels.

Figure 4: *The LIFT – a site-specific ScreenStage Performance*. Middlesex University, September 2021.

Figure 5: a multidimensional expanded stage; a hybrid of virtual and live representations.

Figure 6: decentring of the stage in *SEASONS* (left) and *The LIFT* (right).

Figure 7: *The LIFT* – virtual and live types of liveness derive different experiences of intimacy.

Figure 8: slow-motion episodes in a live action emphasise significant moments of the characters' relationships.

Figure 9: the Quartet scene of *The LIFT* – 'foreground-background' convention applied both on-screen and onstage.

Figure 10: *The LIFT*, Quartet scene: a division of spoken/sung texts between the virtual and live characters.

Figure 11: *The sound editing sheet of the Quartet, integrating the partial sound recordings of the dialogue and song with the continuous visual image and the music.*

Figure 12: *The LIFT* – 'medium-one-shot' (left) and 'full shot' imbued with close-up inserts, projected to a realistic scale (right).

Figure 13: *The LIFT* – virtual and live representations composed in a multilayered 'counterpoint' rhythmical relation.

Figure 14: *The LIFT* – multilayered condensed score: The characters' hybrid appearance on various screens and onstage.

Figure 15: *The LIFT* – a score articulating the locations of all the participants: performers/characters, spectators.

Figure 16: rhythmical synchronisation correlates visual layers in *SEASONS* and in *The LIFT*.

Figure 17: *The LIFT* – doubling of the female character and her motif of flowers, on-screen and onstage.

Figure 18: *The LIFT*, Quartet scene – an illustration of a complex mirror image, designed to enhance reflection.

Figure 19: *SEASONS'* Prologue – the stage is captured in a small scale; *SEASONS'* Winter: stationary and portable screening.

Figure 20: *The LIFT*, outdoors and imagined spaces representing sights and insights.

Figure 21: *SEASONS*, Autumn scene: The stage action is doubled by various perspectives in motion.

Figure 22: *The LIFT* – a live duo with mobile phones is projected on five mobile and stationary screens, interacting multiple perceptions.

Figure 23: *SEASONS* and *The LIFT* – the human sensorium extended by devices and virtual images.

Figure 24: abstraction of the body akin to EWMN: in SSP the camera is considered as a limb, continuous of the body.

Figure 25: EWMN's 'Simultaneous Movement'. Illustrations by John G. Harries (Eshkol and Harries, 1998, 2007).

Figure 26: the device functions as a limb, which prolongs and complexes the body's simultaneous movements.

Figure 27: *SEASONS* – an illustration of the simultaneous movement that reimagines the flight of a bird.

Figure 28: simultaneous movement – SSP's way of extending the chain of limbs by technological media.

Figure 29: *The LIFT* – a 360° turn by the performer and the spectators extends the motion of the image of the ocean.

Figure 30: *The LIFT* – different media extending different human features, intentions and actions.

Figure 31: human communication mediated by mobile phones in *The LIFT*.

Figure 32: tablet and mobile phones – simultaneity of filming and screening by the performers (livestreaming).

Figure 33: *The LIFT* – various hybridity concepts of the man and the images on the tablet's screen.

Figure 34: a character's different 'states of being' are embodied in their interaction with their virtual selves.

Figure 35: *The LIFT* – the representation of the woman’s POV of the forest is divided between the stage and the screen.

Figure 36: variants of the representation of the characters’ POV in *SEASONS*: the woman’s (left), the filmmaker’s (centre), and the man’s (right).

Figure 37: *The LIFT* and *SEASONS* – types of hybrid action coexisting and interacting.

Figure 38: *The LIFT* – a woman doubled in the forest, projected in panoramic continuity onto the 3-wall cyclorama installation.

Figure 39: an unfeasible projection of the woman running down the stairways projected in small scale in *The LIFT*.

Figure 40: Spring scene of *SEASONS*: The characters act to ‘capture’ excerpts of lyrics on a mobile screen.

Figure 41: cinematic excerpts as intertexts woven into the hybrids of *The LIFT*, from *Alice* (1985), and *Wild at Heart* (1990).

Figure 42: *The LIFT* – alternate and interrelated appearances of the ‘dry’ and ‘wet’ embodiments of the male character.

Figure 43: the filmmaker character’s actions blur conventional roles of the maker, the performer and the spectator.

Figure 44: relationships between characters that are not physically together, and do not see each other.

Figure 45: The male character in *The LIFT* illustrates ‘Sailor’ and seemingly ‘converses’ with ‘Lula’ from the film *Wild at Heart*.

Figure 46: relationships mediated by mobile-phone’s cameras and being complicated multiplies and augmented in large-scale projections.

Figure 47: establishment of the ‘POV convention’ (left) and the postponed revealing image (right) in the representation of the filmmaker’s POV in *SEASONS*.

Figure 48: *The LIFT* – a virtual scene (right) is restaged live onstage (left), but a long time later.

Figure 49: the enstrangement of the conventional spatial hierarchy in *SEASONS*: Simultaneity of parallel actions/stories.

Figure 50: *Blue Journey* applies spatiotemporal perfection for the credibility of the doubled representation.

Figure 51: spatial shifts and temporal gaps in *The LIFT* and in *SEASONS* – the imperfection enstranges the perception.

Figure 52: working with the projections’ squares in *The LIFT* and in *SEASONS*.

Figure 53: the woman’s appearance in the lift (right) reveals that the projected scene of the two characters is pre-recorded.

Figure 54: *SEASONS* – the woman’s representation of POV is established, and then revealed as pre-recorded due to the absence of the audience.

Figure 55: *The LIFT* and *SEASONS* – exposing the presence of the maker to enstrange the hybrid representation.

Figure 56: Eshkol and the Chamber Dance Group (left, centre), and with Abraham Wachman (right).

Figure 57: The body is articulated as a chain of axes.

Figure 58: Three types of movement are used to articulate any combination of movements. (illustrations: J.G. Harries).

Figure 59: the modular EWMN score could be read horizontally and/or vertically. (right illustration: J.G. Harries).

Figure 60: notation sheet from the book *Birds – 9 Dances by Tirza Sapir*. Notation: Sharon Reshef-Armony, 2006.

Figure 61: Dynamic hierarchy of the limbs is a result of changes of the body’s relations with gravity/contact.

Figure 62: the ‘System of Reference’ is a globe which the joint of each limb is its center. (illustrations: J.G. Harries).

Figure 63: examples of simultaneous movement – the limbs co-influence the trajectory of one another. (illustrations: J.G. Harries).

Introduction

The thesis of this practice as research (PaR) aims to extend and characterise my intermedial concept and practice of the last fifteen years, which I have come to call ScreenStage Performance (SSP). The thesis seeks to understand the ways in which my practice acts to activate perceptual processes and argues that my ScreenStage works instigate awareness of human relations to mediated lives. It evinces a semiotic viewpoint, examining the implications inherent in the aesthetics, conceptual and compositional choices of the performative 'text' (Adshead-Lansdale, 1999: 1). By way of a semiotic approach to performance making, this thesis argues that SSP is a distinct intermedial practice which invokes a "discourse" (1) of media relations, embodied as a new (trans)medium: that is, this medium embodies sensuous and cognitive signification. The thesis also argues that by interrelating different communication systems SSP creatively explores the semiotics of specific hybridity and "in-betweenness" (Pethő, 2018a: 168). It acknowledges and challenges the hierarchies between representations as new sorts of 'texts' and 'subtexts' of the dramaturgy (Pearlman, 2009: 117-18). SSP is presented in this thesis as a dual and complementary, continuous field of medial coexistence (McLuhan, 2001, originally published 1964) designed to activate perceptual processes (after Noë, 2004). Furthermore, through a process akin to *enstrangement* (Shklovsky, 1917/19), this practice, I posit, promotes reflection by audiences on their life experiences.

'Enstrangement' is one of the English translations for 'Ostranenie', discussed by Alexandra Berlina (2015) and chosen in this thesis. Other common translations are 'defamiliarization', 'estrangement' and 'deautomatization'. Enstrangement is a dramaturgical 'device', coined by Russian formalist Viktor Shklovsky in 1917 and 1919. The term refers to the effects that complexity and postponement have on the reader's or viewer's perceptions in artistic practices. 'Device' is the translation used in the thesis, made by Benjamin Sher (1990). Interpretations and uses of this device had been developed by practitioners and theorists, using the terms 'alienation', and V-effect'.

ScreenStage Performance stems from my interest in the 'affect' invoked by the differences in perceptions underlying virtual and live practices. I am intrigued by the creative potential

embodied in their harmonious and tensional coexistence. The practice is a combination of the fields in which I worked as a dancer, maker (choreographer and director), academic lecturer and artistic director. Grounded in physical theatre approaches to composition, my work is influenced by various dance and theatre forms, including contact improvisation, contemporary dance techniques, qigong, Stanislavsky technique, Laban movement analysis (LMA), as well as extensive theoretical and practical work in movement notations, most notably the Israeli Eshkol Wachman Movement Notation (EWMN). My intermedial approach was developed through the extensive experience I gained collaborating with directors, writers, and musicians in the fields of dance, theatre and cinema. Since I do not have a background in film theory or practice, it is important to note that I do not base this thesis on any film theories relating to the topics discussed (e.g., cinematic approaches to composition, narration or estrangement). Rather, I write the thesis as a practitioner in the field of intermedial art, using film as a maker rather than a pure theorist.

The practice of SSP was initially developed and tested within interdisciplinary academic frameworks for graduates and postgraduate students within performing arts programs, especially at the Arts Faculty of SMKB in Tel Aviv, Israel, The Dance Theatre Faculty in Bytom, Poland and in the Dance Division of Music Academy Katowice, Poland. Consequently, my artistic path has changed and I have begun to develop my own practice, creating and directing SSP works. Practising physical theatre for many years taught me about hybridity, more specifically creating meaning by blurring and crossing boundaries between media and conceptualising the interactions of multilayered compositions. The transition to ScreenStage works is an affective and experiential move, reflecting my current interest in the hybridity of live and mediated representations – a reflective representation of our lives in a mediated world. The doctoral investigation by PaR methodology has further influenced and changed all the conceptual and creative aspects of the practice.

The practice of intermediality which comprises ScreenStage is a consequence of a parallel development of the parental fields, dance, cinema and theater and the modes of their possible correlations. An irreversible movement into intermediality has started with the birth of cinema. As early as 1896 Auguste Lumière explored in *Danse Serpentine* the perception of speed in relation to the trajectory of circular motion using cinematic tools. With the development of commercial cinema cinematic tools were used to establish and then refute

the perceptions of the then prevalent dance and theatre conventions; for instance, the illusions of the shadow phenomenon in *Bojangles of Harlem* from *Swing-Time* (1936). To delineate the roots of semiotic approaches to performance, I should mention the sources of deliberate correlations made between arts and artists in the postmodern era and since (Broadhurst and Machon, 2006; Arendell and Barnes, 2016). For example, the concepts of combining music, dance, video and stage design by Merce Cunningham and John Cage in *Variations V* (1965) and later in *Biped* (1999). A different trend is the attempts at phenomenological observation through filming and editing of the physical movement in Yvonne Rainer's *Hand Movie* (1966) or in Bill Viola's *The Reflecting Pool* (1977-1979), just to name a few. In the theatre semiotic approach was applied in *Quad 1+2* – a television play by Samuel Beckett (1981), who explored nonverbal action as form, and the form as metaphorical representation (Banes, 1987; Foster, 1986). This thesis, however, focuses on trends of deliberate uses of semiotic approaches to performance especially since the 1990s. Stage works such as *Product of Circumstances* (1999) by Xavier le Roy, *The Show Must Go On* (2001) by Jérôme Bel, *Zero Degrees* (2005) by Sidi Larbi & Akram Khan, as well as screen works such as *Achterland* (1990) and *Counter Phrases* (2000) by Anne Teresa De Keersmaecker; *Enter Achilles* (1995) and *The cost of Living* (2004) by DV8 Physical theatre. These intermedial works are key to understanding my interest in nonverbal meaning creation strategies by the correlations between form as content as well as the exploration of medial representations. Accordingly, I position my practice as an intermedial form within the wider frame of the contemporary performing arts.

SSP comprises two artforms – live physical theatre stage performance and video projections, which are integrated into an inseparable hybrid. This thesis is focused only on the field of intermedial performances in which the combination of live and virtual representations is their semiotic concept. My practice is designed to inspire thought and give rise to new forms of human expression at the interaction of media and emerging technologies, between artists and across disciplines. Key tools for the creation of SSP include the simultaneity of live and virtual representations in a complex spatiotemporal composition, creative applications of various technological devices embodied in the performative action, as well as the interaction of live and pre-recorded representations with live action, using mobile and still video

projections. The features of SSP resulting from these strategical interactions are the subject of the investigation.

In my ScreenStage works I use 'low-tech' technological devices that are familiar, accessible and affordable. Among them are mobile phones, projectors, tablets and screens. Their use in performance is creatively developed as integral part of human action. This choice intends to invoke reflection on the everyday and common encounters and uses of these technologies. Using them in a new context requires effort and imagination. Indeed, rather than being 'just' visually and aurally immersed, my practice seeks to encourage the viewer to be aware, involved and active and the 'low-tech' approach supports this awareness.

The analysis of the practice articulated within this written part of the thesis was developed parallel to practice explorations within 'studio-laboratories' (DeLahunta, 2002: 106). These studio-laboratories resulted in the making of two performance works that are submitted as part of the thesis: *SEASONS* (Munich 2019, London 2022) and *The LIFT* (London 2021). These two performances provide the focus of this thesis and they give rise to and embody the ideas that find written expression here. Their practice has been developed within international collaborations in Israel, Germany, Poland and the UK, with practitioners from various origins. Although this is not the focus of the thesis, I acknowledge that SSP's international collaborations create a unique and important meeting point between approaches, cultures, and views. Challenged by the implications of the 'COVID-19 era' and the threat of war, I note that these experiences also unfold new domains of invention, challenging the production as well as the thought.

The personal stories of my international collaborators, alongside my own experiences, give rise to the content of the performances – informing the characters' interactions, images and movement. However, it is important to note that despite the importance of these personal stories to the artistic content and emotional resonances of the work, they are not the focus on the research. Indeed, I deliberately avoid investigating and articulating the personal choices and inherent political orientations that are evident in terms of the representations of gender, nationality and/or age. Rather the research is focused on the discussion of semiotic features of the practice: its mediation processes and its potential dealings with perception. The thesis thus aims to reveal how the practice is structured to tell stories and how it represents the politics embodied in them through strategic mediation.

Emerging twenty-first century intermedial approaches have been based in crossing and integrating traditionally separated fields. The fusion became the means for rethinking, exploring and creating innovative concepts and methods. Intermediality is a semiotic term which concerns with perceptual and conventional medial interrelations in terms of composition, rhythmic, perspectives, gravity, motion, and with their function as signification and communication. The term reflects and explores the entanglement and the perceptual dissolution of boundaries between artistic and technological media (Rajewsky, 2010: 52-53; Pethő, 2018a: 166). In this thesis, the term also echoes the entanglement of representation and life (Noë, 2015). The field has been meticulously theorised in the last two decades from multiple angles, including phenomenological approaches to performance, the analysis of performance and performance making, mapping and contextualising new movements, as well as the investigation into artistic research (DeLahunta, 2002; Broadhurst and Machon, 2006; Kozel, 2007; Dixon, 2009; Kennedy, 2009; Rosenberg and Kappenberg, 2010; Højbjerg, 2014; Lavender, 2014; Birringer, 2014; Sobchack, 2016; Pethő, 2018a, 2018b; Machon, 2019; Arendell and Barnes, 2019). Some of these writings are used as a point of reference in the writing.

Within the broad field of intermediality research, the thesis focuses on a semiotic discussion of the performing arts – a discussion that has been forsaken or laid aside by theorists of the performing arts for the past fifteen years. In the 1990s and 2000s, dance researchers attempted to trace, discuss and interpret performance practices from a semiotic viewpoint (Adshead-Lansdale, 1999, 2008). The development of the intermedial movement, rooted in postmodernism in the performing arts, was inspired by transformative translation processes between verbal and nonverbal communication systems, based in contemporary understandings of semiotics (Cobley, 2001, 2021). Semiotician Paul Cobley links the development of the field of semiotics to the recognition of human embodied processes, cultural and biological, which underlies the study of human communication (2001: 6). He bases the semiotic discussion of artistic expressions on human ability and drive to communicate and convey meaning, which reaches beyond the verbal (3), explaining the attempt to "investigate the breadth of communication and signification" through the recognition of a primary "modelling 'device'" (6). Contemporary semiotics, he argues, led to the acceptance of nonverbal expressions as not secondary or inferior to the verbal languages

(5). In intermedial artforms, new media have extended the human sensorium, creating new forms of semiosis (Cobley, 2021).

Dance researcher Janet Lansdale (1999, 2008) is one of the leading writers who recognised the semiotic turn in dance, referring to dance as a communication system, to dance practices as 'texts' and to the spectator as 'reader' (1999: 1). This approach of dance researchers in the 1990s and 2000s was resisted and denied by some of the dance practitioners that were the subject matter of these analyses (Fabius, 2012: 1, 7). Nevertheless, in the performing arts, new means of communication have developed through complexity and sophistication derived from the interrelations of different symbolic systems. The semiotic dance research of Susan Foster (1986), Janet Lansdale (1999), André Lepecki (2004), Johannes Birringer (2005), among others, created a "discourse" based in "semiotics and post-structuralism", intended to explore "the construction of meaning in dance" (Adshead-Lansdale, 1999: 1). Their writings provided new terminologies for thinking and interpreting dance, which developed both the practice and the theory around it and is acknowledged as a frame for this discussion. The semiotic approach in the performing arts has led to extensive developments of trends and approaches, ranging from Beckett's Theatre of the Absurd (for example, his plays *Act Without Words*), to conceptual dance (Fabius, 2012), intertextuality (Adshead-Lansdale, 1999), interdisciplinarity (Melrose, 2006b), hybridity (Nelson, 2010, Vigneron 2011), intermediality (Rajewsky, 2010; Lavender, 2014, Pethó, 2018a) and transmediality (Pethó, 2018b). SSP intersects with these related concepts and embodies a semiotic approach. It is therefore discussed in the thesis as a communication system or 'language'. This perspective can reveal meanings generated by the different intersections embodied in the hybridity concepts of SSP. Unlike Lansdale and her peers who led their research on dance interpretation from a spectatorship perspective, the semiotic view of the practice in this thesis is one of an insider-practitioner. Moreover, SSP is not only concerned with sign systems taken as 'texts', but with all their affective and cognitive dimensions embodied as extended sensorium (McLuhan, 2001) and expressed in the conceptualization of intermedial and "transmedial" hybrids (Pethó, 2018b). The thesis hypothesises that the practice embodies a reconfiguration of interaction between texts, combining conventional storytelling (Carson, 2014: 18, 50) and sensuous experiences with unconventional enstrangement strategies. Consequently, I propose that the hybrid representation enstranges an affect caused by the combination of

sensuous, cognitive, and emotional experiences, in turn activating perceptual processes and invoking an awareness of these very processes.

The thesis attempts to extract the distinct characteristics of my ScreenStage practice and to distinguish the specificity of SSP as a communication system by defining its features and meaning creation strategies. In doing so the research questions the scope of SSP as an intermedial concept and a communication system. My practice can be contextualised within a body of intermedial artworks from the last two decades which share a similar conceptual vision: that is, to create integral and complementary hybrids of virtual and live representations.

The analysis of these contextualising intermedial works helps to define the scope of live-virtual hybridity and the signification yielded by their narration strategies. The way physical theatre and dance scenes are interrelated with dramatic dialogues both on-screen and onstage, can be discussed through *Blush* by Wim Vandekeybus (Intima Vez, Belgium, 2002). This work forms, akin to cinema, a continuous narration best described as “live film” (Birringer, 2014: 222) or “filmstage” (Auslander, 2008: 41). Other works can help to articulate some of the hybridity concepts used in ScreenStage practice. *Chameleons 4: The Doors of Serenity* by Steve Dixon and the Chameleons Group (UK, 2002) develops an intermedial concept of direct interactivity, in which the characters interact physically and verbally with the virtual representation of themselves or other characters. The hybridity concept in *Blue Journey* by David Middendorp (Netherlands, 2008) and *Archive* by Arkadi Zaides (Israel & France, 2014) evolves from the doubling and mirroring of the stage and the screening, similar to composition strategies used in SSP, but with different dramaturgical aims. *Blue Journey* integrates modern dance with live tracking drone technology, to illustrate through animation the dancers' movement onstage. The animation is developed into various concrete and abstract images, deconstructing the body image but echoing the stage representation. By comparison, *Archive* is a physical and choreographic reflective interpretation of documentary videos. In this show, the performer onstage uses imitations, mirroring, and repetitions of the documentary to make an overt and proclaimed political statement.

To discuss the narration, I acknowledge that, unlike SSP, the intentions behind the intermedial concepts and strategies are reasoned and declared by the performers during the performance. Such is the case in *Archive*, as well as in *Hamlet* by the Wooster Group (New

York city, 2007). *Hamlet* is a deconstructed and reimagined remake of the Richard Burton's 1964 Broadway production (directed by John Gielgud). In this production, the play by William Shakespeare provides the story line, which enables the integration of the intermedial concept to be a part of the interpretation of the play. The intermedial concept of *Somewhere in the Now* by Uri Shafir (Israel, 2015) is also used to make a proclaimed and straightforward point, but in this case about the superiority of screens in relation to live performance. The show does not attempt to create a storyline, but rather composes the scenes aesthetically: the characters represent the performers and address the viewers directly, urging them to acknowledge the creator's view of the cinematic illusion. In the context of this thesis *Somewhere in the Now* can demonstrate that a multiplicity of intermedial concepts does not necessarily create or aspire to signification, nor to the creation of meaning that is beyond the inevitable speculation of the viewer. Another example is *2 IRIS* by Philippe Decouflé (Cirque du Soleil, France & USA 2011). *2 IRIS* is a contemporary 'circus form' revolving around the topic of sight and observation. Typically, the circus form integrates different modes and in this show some scenes constitute an intermedial concept. The separate scenes are presented one after the other with no attempt to reason their order. Instead, they are associatively related by the topic.

The overt approach to narration characterising these works can shed light on the intention inherent in SSP to configure intermedial concepts to be perceived as a subtext. Although different from SSP in its means and storytelling, *Kamp* by Hotel Modern (Rotterdam, 2005) is a clear example of narration strategy which configures a hierarchy between the representational texts: the stage is a puppetry show, which is filmed using documentary-cinematic conventions and it is livestreamed on a screen above the stage. Both the puppetry and the filming are operated simultaneously by the makers/performers onstage, and thus, the making of the show becomes significant in relation to its subject matter. For the discussion of site-specific performance, *Insideout* by Sasha Waltz (Berlin, 2003) can emphasise differences in the dramaturgical configuration of spectatorship. This site-specific is a physical theatre performance in a museal space, in which the spectators move between defined spaces, and through their choices each of them creates a personal sequence of events or narrative. In comparison to my work *The LIFT*, *Insideout* can demonstrate how

subtle conceptual differences between similar site-specific narration strategies can change what the form attempts to signify.

The similarities and differences of interests and concepts that all of these intermedial works share help the recognition of the differences in the strategic composition and/as narration. Aligned with this thinking, the thesis explores how the combination of different hybridity concepts in SSP embodies signification of intermedial communication which constitute its specific bearing. Although the research process included detailed analysis of the artworks presented above, the written thesis focuses almost solely on the analysis of the works created and submitted as part of the thesis. This is due to the vast scope that a comparative discussion of these works would entail in order to do them justice and that offering a comparative account is not the aim of the research. Nonetheless, the concluding chapter, which discusses enstrangement strategies of SSP's narration, refers to similar enstrangement strategies in some of these works. The discussion exemplifies ways in which SSP's composition and narration strategies can be applied to observe other intermedial artworks and shed light on their narration characteristics.

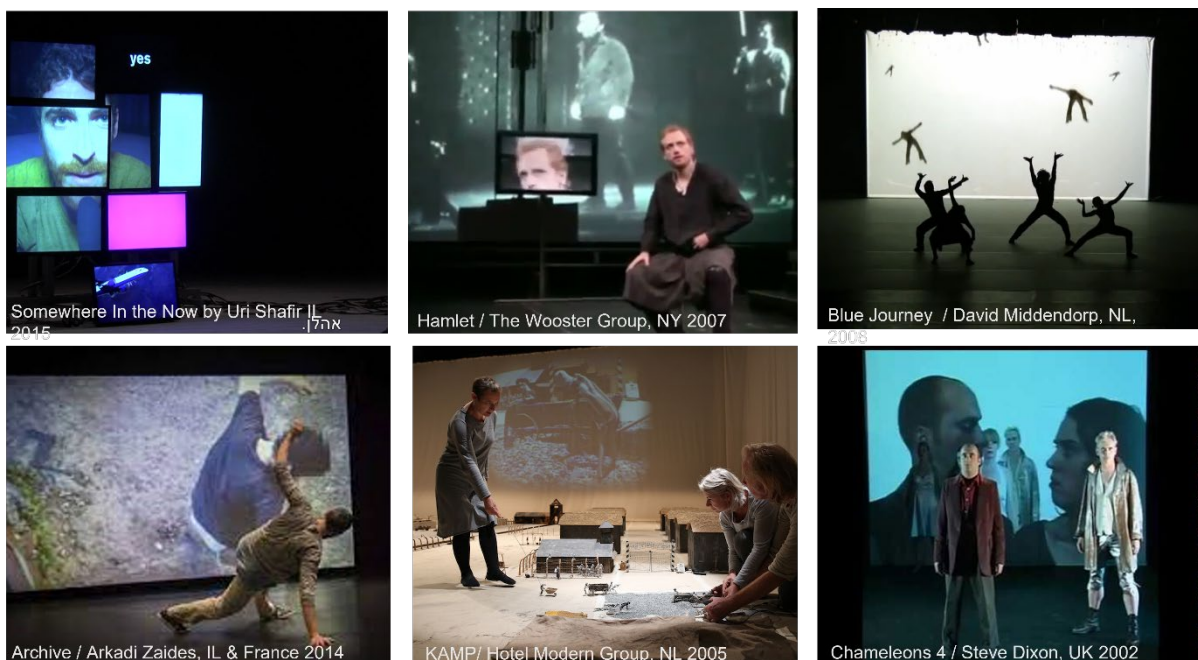


Figure 1: Intermedial works which frame field of hybridity and intermediality of ScreenStage performance.

Perception, Intermediality and Narration

SSP's practice seeks the sensorial experience, particularly the worldview and set of values inherent in observation. It focuses on what one chooses to see in each moment in a complex and multidimensional sphere, as well as the perceptual activity derived from patterns of observing and/or while moving (Noë, 2004). The practice explores the visual in relation to the kinetic and kinaesthetic senses. In addition, the way that I set up the interplay between live performance and virtual projections aims to create a non-realistic, yet very humane experience. It is based on the perceptual interaction of representations of past and future experiences, through that of the present live performance. This experience supposedly implies the dissolution of boundaries between memories, dreams and what we perceive as 'reality' or 'real'. Note that the terms 'realistic' and 'unrealistic' in the thesis are used aligned with the theatrical terminology of 'realism'. David Carson for example, uses this terminology to discuss the setting of Bausch's *Bluebeard* (2014: 33) whilst Douglas Rosenberg uses this term to analyse DV8's cinematic setting (2010: 99). In a discussion of "manners of presentations" Agnes Pethő (2018a: 180) uses realism as opposed to fictional.

Given the nature of the practice and the intention to activate perceptual processes, the discourse on perception in this thesis is based on a phenomenological viewpoint. The phenomenological discussion rests on the holistic view of American philosopher Alva Noë (2004, 2008). It defines perception, and therefore change of perception, through the complementary relationship between vision and movement – the two fundamental components, dynamically shaping the experience of SSP. Noë's theory is used to explain how the relationships between sight and movement in SSP are designed to activate perceptual processes. His view is consistent with Marshall McLuhan's theory of media. McLuhan argues that all the media are part of the human sensorium (2001: 4-6). He argues that the content of any medium is always another medium (2001: 7-8). Just as the content of speech or writing is "the process of thought", the content, or the "message" of any technological medium is a human feature, which a specific medium is designed to extend (9). McLuhan's writing is used to explain the strategical approach in SSP to represent mediation of the human sensorium through its link with technological media. Accordingly, it is argued that in SSP the sensorium includes and is extended by the virtual realms. The three main theories of different fields, used to base the argument (by Noë, McLuhan and Shklovsky), are consistent in terms of their

philosophical attempt to explore human perception as a total phenomenon. Namely, they are all interested in activation of the perception by reflective processes (Noë, 2017: 213), which work against "automatization" (Shklovsky, 2015: 162) and "numbness" (McLuhan, 2001: 6).

The lines of argument related to narration, perception and intermediality are further supported and clarified by the theories of Todorov (1977), Sobchack (2016), and Auslander (2008). The phenomenological view of American media and cinema theorist Vivian Sobchack is used as a further frame of reference because it is specific to the virtual and the cinematic experiences, depicting their transformational features in perceptual processes. Sobchack writing (2016) establishes a view that the strategic configurations of the cinema embody patterns of perception, and their development affects human perception not only in the context of representation but also beyond the cinematic, off screen (88). Her perspective is used to discuss the implications of SSP's hybrid on perceptions, as well as to explain how cinematic features are extended by live physical action in order to create a 'moving-moving image'.

The reception of SSP is derived from the acceptance of the interaction between the physical and virtual spatiotemporal parameters (Sobchack, 2016: 88). However, it can also be derived from the acceptance of conventional patterns of the two traditionally separate artforms which fall under the umbrella definitions of film and physical theatre. The way the hybridised form is perceived involves a process of integrating simultaneous and continuous texts. The 'content' of any individual SSP is thus based on the signification of the interacted media. SSP's hybrids bear ambiguous meanings, designed to promote specific 'verisimilitude', as coined by Bulgarian French semiotician Tzvetan Todorov (1977: 80-86). Todorov discusses verisimilitude as a semiotic concept which enables interpretation by establishing a conventional system within a specific genre. In doing so, he posits ways in which the viewer accepts specific conventions of representation. His theory is used in this thesis to explore and present SSP as a meaning creation frame, which provides insights into the ways humans experience and communicate.

Because the hybridity of SSP is specific to live and virtual representations, 'liveness' is an inherent and essential feature of the practice. The discussion of the qualities of 'liveness' and their interrelations is based on the definitions and discussion of the term by Philip Auslander

(2008). The term is also discussed in relation to Shklovsky's 'sense of liveness', a consequence of the enstrangement device.

In this thesis, I specifically refer to the concept of 'action', linking the interior and exterior – the motivation with the expression – in motion or speech. The discussion of 'action' is based on Noë's perception theory as well as the theoretical grounds of physical theatre practices embedded in SSP. Physical theatre approaches to the term (Keefe and Murray, 2007; Mirodan, 2015, 2020) determine SSP's action as an extended hybrid phenomenon. Writings by Noa Eshkol, the founder and developer of the EWMN notation system, are used for the analysis of the spatiotemporal composition and of the physical action/movement (Eshkol and Wachmann, 1958; Eshkol and Harries, 1998-2007). A different and complimentary perspective is based on theatre theories and is used to depict the 'physical action'. Furthermore, these theories contextualise SSP within the field of narration strategies, including 'alienation' and 'V-effect' (Carson, 2014; Arendell, 2020).

In light of the theoretic framing of the premises above, I argue in this thesis that SSP's creative composition and narration strategies are designed to create an affect and to undermine it by enstrangement; but also, to create an affect by enstrangement. In this way, to invoke awareness of perceptions of the coexistence with mediated realms.

Methodology

Practice as Research (PaR) methodology acknowledges that epistemologies are embodied within artmaking (Melrose, 2006a, 2006b; Barrett & Bolt, 2010; Smith & Dean, 2010; Zielinski, 2013; Nelson, 2013; Lilja, 2015; Bacon & Middelw, 2019; Middelw, 2019a, 2019b). Swedish choreographer and researcher Efva Lilja argues that the arts' contribution to knowledge is also a result of the use of various media of expression, and not just scientific, thus transforming human communication (2015: 57). In using PaR, I am part of an artistic movement that aspires to develop thought-provoking art. The PaR "multi-methods" approach (Barrett & Bolt, 2010: 151) is necessary to understand SSP practice in relation to its philosophical grounds. The correlation of the practice and the thesis intends to expand the semiotics discourse of performance making. This PaR strives to observe the practice – its artistic and bodily knowledge – both with phenomenological and semiotics tools, based on

the practitioner's experiences and intentions. With the tools developed in this thesis, this perspective is also used to observe related artworks from other practitioners. Importantly, the way this thesis positions sensuous-cognitive experiences of SSP as a means of signification is a part missing within PaR methodology. The thesis relies on contemporary semiotic theories according to which the extraction of artistic knowledge through PaR is a result of the expansion of human semiosis, when the semiosis process is observed and understood as human technology (Cobley, 2021).

As mentioned above, in this PaR I rely upon my first-hand embodied knowledge as an SSP practitioner and "maker" (Kennedy, 2009: 65), considered as an "expert-practitioner" (Melrose, 2006b: 2). Whilst the point of view of a potential spectator is considered in the artistic act, and acknowledged as such in this dissertation, it is not the focus. Instead, I write and investigate the practice from the perspective of a maker who is also the first viewer of my work. The perspective undertaken by an "artistic researcher" (Midgelow & Bacon, 2019: 39) recognises the 'knowledge' of the artistic practice – may it be intuitive, ambiguous, complex, or obscure – which stem from "different modes of knowing" that the method embodies (Midgelow 2019: 117). Midgelow argues that by "embracing subjectivity and intuition", PaR "is always reflective and reflexive, in its methods." (112-113). Aligned with this, my artistic practice in this PaR is a self-study, based in self-reflection, in the context of its practical and theoretical fields. This process entails enhanced awareness, analysis and formation by academic means. The value of PaR, as argued by Midgelow, is in its ability to be a probe that can 'penetrate' fields of blurred boundaries between the known and predictable to the "hitherto unknown" (Midgelow, 2015: 14). That is due to the challenging nature of such complex and demanding investigations which have "no pre-established guidelines to give us the assurance that we are on the right path" (14). Nevertheless, PaR reveals something that was there to begin with: an intuitive premonition of SSP's semiotic base and its reasoning. The choice of PaR enables reflection upon the motivations, aims and concepts of SSP, revealing its epistemology as practical practice and articulating them to be shared through a coherent and serious investigation.

PaR is a hybrid method, mediating artistic knowledge through the interaction of academic writing and other research media (Biggs in: Smith and Dean, 2009: 80-81). The various methods used for investigating SSP stem from the scope of different artistic representations

of the practice and the nature of “bodily knowledge”. These are “understood to be varied and interconnected – abstract and concrete, experiential and conceptual, physical and visual [...]” (Middelow, 2015: 20). Therefore, the action of researching includes both the performance-making as a subject matter and the research procedures. Investigating and rethinking the epistemological bases of the practice lead to the creation of new strategies, which are derived from understandings of the philosophical research. Thus, as the intentions and strategies embodied in the practice become clearer to me, my creativity expands and the practice consequentially develops.

The studio-laboratories of the PaR were designed to explore specific philosophical and artistic concepts. Accordingly, they were different in length and structure, number of practitioners, types of collaborations and technological layout. Some of these laboratories were based on guided strategical improvisation sessions, whilst others were used for developing composition strategies or creating performance pieces. The creative process within PaR entails simultaneity of conceptual and creative considerations and decision making, together with production-making and the artmaking. In SSP, the latter entails choreographing, directing and filmmaking, as well as conceptualising the hybrid of physical theatre with video projections.

All studio-laboratories, their reasoning and consideration were documented, enabling “meta-reflections” and “self-observation” (Bacon & Middelow, 2019: 21). They included recorded discussions and creative and reflective writings by collaborating practitioners. The studio-laboratories were meticulously documented in various methods, by video and/or audio recordings, as well as in written form. The understandings evolved from the processes of the studio-laboratories are incorporated in the written thesis in correspondence with the philosophy and theory of PaR (38). The materials of these practice processes were presented in the form of lectures and performance throughout the research. They were submitted within conferences and workshops of the Faculty of the Arts and Creative Industries at Middlesex University and have been discussed and developed with my supervisory team and peers in various manners and occasions.

I find the chronological 'trail' embedded in the studio laboratories relevant and interesting, because it sets and respects the intuitive exploration together with the reasoning and considerations drawn in the process (See a full list of the main studio-laboratories in

Appendix 1) . The materials documented for these practice research sessions are core to the development of the investigation. I lead these lab sessions as the maker (conceiver and director) and researcher. The participants in the sessions were collaborators in artmaking and in research procedures and thinking.

SEASONS and *The LIFT*

Within the studio laboratories undertaken throughout the study, two SSP works were formed. The performances are distinct entities, in terms of their forms and contents and their interaction with other genres: one is a traditional studio performance and the other a site-specific performance. Importantly, the conceptual connection between the two works makes them useful points of reference for each other. It allows observation and examination of the work strategies beyond those of a specific show: the analysis of composition and narration, identification and discussion of motivations, the characteristics and function of the practice. Whilst *SEASONS* is a stage work and *The LIFT* is a sited work, the matter of inquiry is only to the extent that the difference between them may intersect with the hybrid nature of the work and the viewer's perceptual experience.

Conventionally arranged as a 'front-on' stage work, *SEASON* is a simpler experience, observed from a single perspective. It allows the spectator to dwell on the perceptual experience of the virtual and live hybrid. *The LIFT* is multi-spatial, complex and site-specific. Its experience is total, or 'immersive', and more active. Whilst immersive and sited practices are not the focus of the thesis, it is worth noting that "perceptual instability" (Nelson, 2010: 28) arises from immersive experiences that are typical to site-specific performances. Nelson indicates that immersion is a "paradoxical experience of being sub-merged in an environment, which we know is not actual, but which nevertheless feels 'real'" (28). He claims that site-specific environments "disrupt established eye-mind relations and the aesthetic of contemplation from a distance", and so "have the potential more fundamentally to modulate our sensorium" (19). Nevertheless, in SSP I am aware of the immersive quality of the cinematic representation, which is known to affect the perception (McLuhan, 2001: 311) and to be relevant to the discussion of *SEASONS* too. The term 'immersion' is used in the thesis to articulate a perceptual activity that could be provoked by various performative elements

(composition and narration), not specific to the features characterising contemporary 'immersive theatre' (Broadhurst & Machon, 2006; Nelson, 2010; Biggin, 2017)

Both *SEASONS* and *The LIFT* were presented as live events and they are documented for the purposes of the thesis. The documentation of *The LIFT* was designed to create an SSP perceptual experience in the spirit that is discussed in the thesis, adjusted to a screen version. Accordingly, it is reimaged, presenting a different approach to the multilayered composition which is not intended to replace the live experience.

The written thesis analyses the two performances and is imbued with pictures, scores and illustrations taken from the making process, as well as from the documentation of the shows. Note that the writing is based on the first version of *Four Seasons*, premiered in Munich in 2019. The renewed version of the show, titled *SEASONS*, was staged and submitted at Middlesex University London in September 2022. Although each version (live, restaged and documented) is somewhat different – the principle of the intermedial concepts remain the same and they are coherent with the written thesis.

As a general introduction, the following is a description and background of the two performances.

SEASONS – a ScreenStage Poem



Figure 2: *Four Seasons – a ScreenStage Poem*, HIER=JETZT Festival, Munich 2019.

SEASONS is a 5-chapter 'non-story'; the chapters poetically portray the 'seasons' through the means of SSP. The order and length of the 'seasons' differ from the natural order, and this idea is gradually revealed throughout the show. This performance aims to create a sensuous and ambiguous poetic expression of the characters. Each tells his or her 'story' which is imagined through the metaphor of the circular and ever-changing sensation of time. The

characters of the man and the woman do not actually interact. They never make physical or eye contact. Their coexistence at the same time-space, and with their virtual projected doubled-representations, provides a context and complicates the plot. Their stories are represented and linked by the actions of a filmmaker, represented both by his presence onstage and by his projected points of view (POV). Entering and exiting the 'stage space', the filmmaker's role blurs traditional boundaries between the virtual and the live spaces; between backstage, the stage and the audience; and between the roles of spectator, character and maker.

The projections of *SEASONS* are live and pre-recorded, static or in motion. They are of four kinds: written texts; doubling of the stage action by the virtual representation; fictional representations of the characters' POVs; as well as images of landscapes of different seasons taken from a human perspective. The projections are either operated by the performers while holding technological devices (a screen, a projector or a tablet), or synchronised and operated by external software. In the latter, they are projected in different scales and positions on the large 'cinematic' back wall. The audience encounters representation of multiple perspectives where the performers embody all sorts of dialogues with their virtual personas and POVs. The experience is complex and slow. The work invites the audience to dwell and be immersed in the poetics of each scene. But also, to reflect upon the perception of mediation by engaging in a perceptual conundrum.

SEASONS, initially titled *Four Seasons* (as noted above), was created and performed as a first draft at Schwere Reiter Theatre, within the HIER=JETZT 2019 open-space and Dance Festival. It was produced by TanzTendenz Munich, Germany in April and May 2019. The show was created with creative-performers Agata Jędrzejczak, Tomer Zirkilevich and with Juan Enrique Villarreal, the filmmaker and performer. Since then, it has been rethought and further developed online, with initial collaboration with performer Tomer Zirkilevich, filmmaker Sarai Caprile and music editor, Davidson Jaconello. A recreation titled *SEASON* was produced and submitted at Middlesex University on September 23, 2022.

A link to the show's documentation is available upon request, see page 128, below.

The LIFT – a site-specific ScreenStage Performance

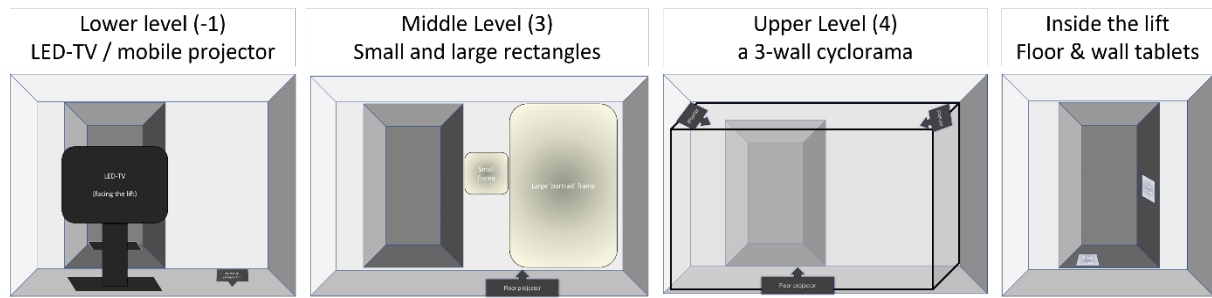


Figure 3: *The LIFT – a site-specific ScreenStage Performance*: an illustration of the video installations by levels. (see real size in Appendix 2).

The LIFT is a site-specific SSP performed inside and around an industrial lift. The venue is imbued with five video installations (see the real sized illustration in Appendix 2). The basement level installation is in some scenes an LED TV which blocks the lift's entrance. In another scene, it is a dark space lit only by the beam of a mobile projector operated by the characters. The middle level installation consists of two screens conventionally located opposite the spectators' seats on the right side of the lift entrance: a small square screen and a rectangle matching the size of the lift. The upper level is a 3-wall cyclorama installation used as a panoramic continuous image or as three interrelated images. The inside space of it is shared by the spectators and performers, who move around to see the whole image. Inside the lift, there are two tablets: one is located on the floor and the other is hung on the side of the lift in a picture frame (see illustrations in appendix 2). The characters move and operate mobile phones, a tablet and a mobile projector as part of their physical actions. Their actions comprise verbal and nonverbal texts, and are synchronised with music, sound and with live and pre-recorded moving images. Thus, their actions coordinate the multilayered phenomena into a continuous whole.

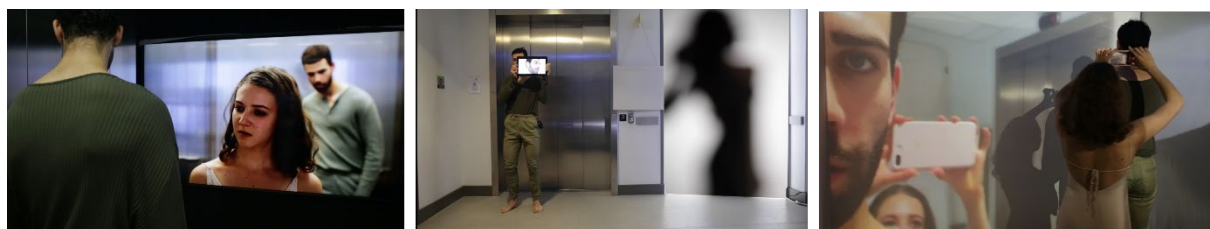


Figure 4: *The LIFT – a site-specific ScreenStage Performance*. Middlesex University, September 2021.

The LIFT is a journey taken by a group of spectators together with three performers: a man, a woman, a filmmaker. The characters lead the spectators along a predetermined route and the spectators are invited to move around in the lift in accordance with their spectating choices. In *The LIFT*, the hybrid of live and virtual actions is magnified by the motion in the

site. The 'stage space' is defined by the spectator's location. The spectator participates from within the narrative, rather than observing it from the outside in the traditional way. Each viewer becomes a voyager and a voyeur in the time-space of a live performance extended by virtual spaces. Metaphorically speaking – a 'dreamer's point of view'. A private experience in a social context. In this SSP, perceptions of being together and ways of being present are changing and being questioned.

The narrative is constructed by scenes interweaved into each other in an associative sequence. Its continuity is blurred and looped by reoccurrences and the simultaneity of virtual and live representations. The characters are rarely in the same physical space as the spectators. But they are often represented by their projected virtual representation in simultaneity with the live appearance of another character, or with themselves. Spatially, their appearances are being 'cut and edited' by the motion of the lift and the mechanism of the door, which physically separates the locations of the participants (characters and spectators).

The sensuous experience is based on a mechanical motion in a vertical axis, indifferent to gravity, and the division and link between spaces. It is also defined by the closeness and the lack of conventional boundaries between the characters and spectators. In *The LIFT*, I aim to invoke a perceptual experience of 'in-betweenness' – physically, and not just visually. The spectator integrates virtual and physical spaces, as well as imagined and felt spaces. The stage space is extended and multidimensional. As a result, the perceptual experience is based on different sorts of embodiment and involvement. The performative text is designed to imply that a dream, a reflection and a concrete action are all modes of experience, all of which can be perceived as real, or fiction.

Research and development for *The LIFT* took place within studio-laboratories and collaborations in Bytom and Katowice (Poland), in Tel Aviv (Israel), in Berlin (Germany) and in London (UK). In early stages it was developed through improvisations, where visions started to be realised with practitioners. Following this, the dramaturgical concepts were unfolded as a scenario and working scores. A two-week residency in TanzTendenz Munich was used for research and making. Through physical improvisations, writings, filming and editing, an initial partial video model of the show was produced. Further development of the scenario, the composition, and the cinematic approaches led to two attempts to produce the show in the

space of one and a half years during the Covid-19 pandemic. The show was finally produced and created in a 7-week period and performed for a limited public in September 2021, supported by Middlesex University UK and Arts Spaces Katowice. *The LIFT* was created in collaboration with Sara Caprile, a London based filmmaker, and with three creative-performers: Marcelina Jasińska (Poland), Bryan Carvalho and Joe Grisdale (UK). The venue and video installations were facilitated by the technical team of the Faculty of Arts and Creative Industries at Middlesex University.

A link to the show's documentation is available upon request, see page 128, below.

The two SSPs may be a story, a thought or a dream which may or not happen, but whose dream is it? The performers' inner-states and insights are represented by intermedial hybrid strategies that provoke the very way we see and perceive and imply our state of being. Both SSPs aim to question time and space perceptions in a changing and challenging mediated world. The spatiotemporal features are designed to raise reflectivity and awareness to modes of presence and absence, parallel modes of inner-outer and/or time-space experiences, and to one's own perception of the 'multi' and 'inter' relations between the virtual and the live representations and states of being.

The PaR investigation in which *SEASONS* and *The LIFT* are the central practice or thesis unfolds into four chapters through the axes that constitute the practice. The first two depict the type of hybrids at work in these ScreenStage performances: I) Hybrid Form; and II) Hybrid Action. The next two chapters depict the narration strategies used and consider the intended perceptual affects on the viewer: III) Narration; IV) Enstrangement.

Each chapter observes the practice from a different angle, and accordingly, analysis of some recurring scenes from *SEASONS* and *The LIFT* is developed throughout the thesis. The conceptual hybrids are analysed from the prism of composition and action, based in the different analysis traditions of dance and theatre. This way the thesis presents the hybrid form as a consequence of extended mediation, which is revealed through human actions. The dual observation of the strategies for creating a hybrid in the first two chapters implies the relations between form and action. These hybrid relations generate the narration, which

is discussed in Chapter III. Chapter IV depicts a specific angle of the narration, focusing on enstrangement strategies. While Chapters I, II and IV focus on creative making strategies, Chapter III focuses on ways the hybrids are designed to convey meaning, and it considers how these hybrids may be perceived and interpreted.

Chapter I – Hybrid Form, discusses the composition strategies and the features of SSP, making this practice a distinct hybrid form. It refers to ways of crossing and blurring formal and conventional boundaries, as well as the importance of the live event and the kinaesthetic experience (Auslander, 2008). The chapter depicts the complex spatiotemporal composition of hybridising layers of representations (Eshkol & Harries, 2001). The chapter then contextualises SSP within intermedial practices (Adshead-Lansdale 1999; Rosenberg, 2010; Rajewsky, 2010). Furthermore, it places SSP within the conceptual thinking of physical theatre forms and contemporary performance, which have been vastly developed since the 1990s, whilst acknowledging how the influences of theatre and performance practices evolved from contemporary semiotics approaches.

Chapter II – Hybrid Action, describes SSP's concepts and strategies of hybridising virtual and live representations by extending human physical action with technological media. It identifies two key types of hybrid actions: direct extended action and indirect perceptual action (Eshkol & Wachmann, 1958; McLuhan, 2001). The chapter argues that the two types of hybrid action are interrelated, distinguishing the extended, inclusive spatiotemporal experience of SSP, in which the different representations are integrated by spectators' perceptions.

Chapter III – Narration, articulates how the concepts of the hybrids of forms or actions and their embodied experiences unfold and convey ambiguous meanings. It focuses on the ways conventions are created, established and challenged, and how this process establishes a communication system (Todorov, 1977). The chapter depicts SSP's strategical narration, comprising a number of layers of meaning. It argues that narration in SSP comprises the multiplicity of strategic hybrids that function as signs and that meaning stems from the links between these signs, constituting a communication system.

Chapter IV – Enstrangement, articulates the enstrangement phenomena in SSP within the context of Shklovsky's (1919) definition and discusses it in the context of alienation techniques by Bertolt Brecht and Pina Bausch (Carson, 2014; Arendell, 2020). This allows me

to frame SSP's enstrangement in the performing arts and to emphasise the specificity of its enstrangement. The term enstrangement is used in this chapter to discuss three sorts of enstrangement characterising the narration of SSP: destabilising hierarchies, especially between the virtual and the live representations; imperfections and disruptions; and deceptions. Consequently, the chapter depicts SSP's ways of activating perceptual processes through the embodiment of political dynamics, 'negotiating' the correlation of human and technological media.

The concluding chapter refers to the unique perspective of the investigation of SSP through the maker's doubled perspective as an artist-researcher, enabling the mediation of SSP's forms of knowing. It summarises the practice's semiotic principles that constitute its core identity. This chapter argues that SSP embodies a reconfiguration of the politics of its multi-representational hybrid text. The politics of texts stems from the concepts of hybridity and narration. The conclusions depict the designation of SSP in creating specific perceptual action, which is the explicit intention in the implied artistic action. This chapter points out the contribution of the thesis to the semiotic discussion of the performing arts and movement notations, expanding the discussion of intermediality and hybridity. The conclusion indicates that the thesis provides specific theoretic grounds, which connects phenomenology and semiotics through practice. Finally, it draws the contribution of the thesis to the analysis and creative development of intermediality through practice, research and in teaching.

I Hybrid Form

This chapter discusses the strategic interactions of live and virtual representations in SSP, revealing how they are designed to create hybrid forms. Depicting the features of SSP, the chapter shows how multitudinous representations interact in a complex multilayered composition, creating a complementary continuous transmedial time-space. As a semiotic term, transmediation is consistent with McLuhan's theory (2001), which refers to intermediality, which represents human and non-human technologies as a continuous sensorium (Cobley: 2021; Pethő, 2018b). Pethő defines transmediation as "media characteristics that have already been represented by some medium being represented again by some other kind of medium" (2018b: 195) and claims that "every media type must necessarily have certain material, spatiotemporal, sensorial and semiotic traits" (196).

The chapter argues that SSP's spatiotemporal features activate perceptual processes, resulting from the co-dependency between sight and motion, after Noë (2004/2008). Noë argues that the action of seeing something from different angles is crucial for the development of human perception (2004: 34) and that "seeing requires action in the sense of movement" (33). Accordingly, Noë claims that the physical experience, "the sensorimotor skill", expands the scope of the visual perception (33). He further writes that the experience of action in perception "never reaches its totality", but rather the "scope of experience extends to what is hidden" (2008: 660). Therefore, any seen detail focuses the attention on the fact that there are hidden aspects to what we see (663). The application of this premise is developed in SSP by composition strategies which deliberately develop and complicate the relation between sight and motion. These include screening images of spaces beyond the viewer's reach and interacting them with the presence of the stage performance, doubling and multiple perspectives with angular shifts, and interacting virtual and live layers of representation in a rhythmical weave.

The first section of this chapter contextualises SSP within similar intermedial and conceptual approaches to performance making, which evolved from applying contemporary semiotics thinking (Adshead-Lansdale, 1999, 2008; Pearlman, 2009; Rosenberg, 2010; Fabius, 2012). Here, the way that SSP hybrids are designed to reflect the entanglements of humans and

media is elaborated (McLuhan 2001; Pethő, 2018b; Copley, 2021). The second section discusses the conceptual approach to hybridity that characterises SSP and depicts the function of corresponsive “types of liveness” (Auslander, 2008: 60-62) in the expansion of the stage-space, in order to include the virtual realms. The third section depicts a strategic application of mixing cinematic and stage conventions, designed to blur the boundaries between them (Sobchack, 2016). The last section depicts how the spatiotemporal interactions of multiple layers of representation are woven in a hybrid composition, akin to EWMN (Eshkol Wachman Movement Notation; Eshkol and Wachmann, 1958). This discussion reveals the main formal features of SSP, which, whilst not exclusively aligned to SSP, are quite distinct to this practice. Their distinctiveness, I argue, is due to the intention to renew the spatiotemporal experience, as different media co-function to create specific perceptual activity, which constitutes the signification of SSP.

Contemporary Semiotics and Hybrid Intermedial Performance

THE LANGUAGE OF THE STAGE: It is not a question of suppressing the spoken language, but of giving words approximately the importance they have in dreams.

(Antonin Artaud, *The Theatre and Its Double*, 1994: 94).

As mentioned in the Introduction, this thesis addresses a gap identified in the discussion on performance-making from a contemporary semiotic perspective. The term ‘language’, as implied in this quote of Artaud, refers in the performing arts to the possibility and intention to ‘read’ and perceive nonverbal expressions – forms, soundscapes and images, and their correlations – as meaning. Along with postmodern philosophies and practices, contemporary semiotics theories have revolutionised dance and performance-making since the 1960s (Copley, 2001). Following this development, a rise of dance analysis informed by semiotics was led by academics interested in reading performance (Adshead-Lansdale, 1999, 2008). Their writing developed terminology from which it became accepted that “form and content are one” in the sense that “the spectator is watching the movement patterns, and the movement patterns are the meaning and metaphor” (Pearlman, 2009: 92). In the 1990s,

dance practitioners adopted a range of composition strategies evolving from this movement. They approached performance-making with an explicit attempt to invent 'signs', which became more important than movement per se as a choreographic practice (see for example the works of Jerome Bel, Xavier Le Roy, and Bojana Cvejić). In dance, this choreographic movement was called by some dance critics and researchers 'conceptual dance', a term that was subject to much debate (Fabius, 2012). The term is partially applicable to SSP since it referred to artists who explored the medium of dance through its own features and representational potential. As Card writes (2010: 17), conceptual dance makers were "questioning [...] their medium and the tools that we traditionally accept as dancerly". Fabius argues that conceptual dance artists "inspire one to think about the embodied production of thought, to explore the links between thinking and feeling, between cognition and perception" (2012: 7). This part of his definition applies to SSP's thinking.

The expansion of 'dance' into what might otherwise be described as physical theatre, performance, or live art, have led to new intermedial and intermodal practices in the last 30 years (Adshead-Lansdale, 1999; Broadhurst and Machon, 2006; Bench, 2008, 2018; Dixon, 2007; Kozel 2007; Kennedy, 2009; Rosenberg and Kappenberg, 2010; Rajewsky, 2010; Birringer, 2014; Elleström, 2010, 2018; Pethő, 2018a, 2018b). Rosenberg notes that the development of hybridised phenomena led to the establishment of artistic movements. He writes, "...film has genres, dance has genres; therefore, [...] hybrids of any two of the above would result in both a genre and have beneath them numerous subgenres" (2010: 67). Intermediality evolved from the semiotic turn as well as by the emergence of new media. The semiotic thinking that characterises intermediality is the epistemological and practical grounds of SSP. It is expressed in ways that some subgenres are conceptually designed to convey meaning; particularly physical theatre, Tanztheater, video installations, music video, screendance, live-film, and site-specific performance. The trait of 'inter' is crucial to the understanding of inter/transmedial forms. The 'inter' in these forms represents completion and continuity between media, which transform conventional aesthetic borders (Kennedy, 2009: 64, Rajewsky, 2010: 54-55), as well as their signification modes.

SSP is therefore considered a subgenre of intermedial art, rooted in the expressive fields of dance and physical theatre of the 1980s and 1990s. Highly influenced by Pina Bausch's 'stage language' (Servos 2007, Carson 2014, Siegmund, 2018, Arendell, 2020), my ScreenStage

practice combines an aspiration for involvement and identification with different sorts of alienation techniques. Yet, SSP is distinctively characterised by the use of live and virtual media. The technological equipment used in SSP includes accessible and affordable cameras, mobile phones, tablets and projectors ('low-tech'). Their use is made with awareness of their specific bearing. The features of these media, considered to be the media's "messages" according to McLuhan (2001: 7-23), define the role they play in the hybrid. For example, a camera extends the human ability to see, to move and to remember, all at once; a screen extends the ability to reflect and to project; whilst a projector acts as a mediator of insights; and so on.

The creative process of SSP stems from the development of the connections between media, based on the premise that, in McLuhan's words, the "hybrid or the meeting of two media is a moment of truth and revelation from which a new form is born" (61). McLuhan further writes that the "moment of the meeting of media is a moment of freedom and release from the ordinary trance and numbness imposed by them on our senses" (61). Aligned with this thinking, I argue that the creative and conceptual interactions of media in SSP are designed to activate perceptual processes and change something in the way the relations between media are perceived and interpreted. Through the hybrid form of SSP, I aspire to create a particular intermediality which bears new signification, specific to the media involved in it, whether human or not.

Conceptual Hybridity and the Multidimensional Stage

The intermedial form of SSP is based on the acknowledgment that "'intermedium' [...] not only comprises the links (and cross-breeds) between various art forms", but its "nuances and sophistication" are designed to emphasise the unknown that lies in "between the between" of intermedial relations (Higgins 1966, in: Pethő, 2018a: 168). Whilst the concept of intermediality depicts the interactivity between live and virtual representations, the concept of hybridity is used to emphasise the unifying force between them. The hybridity of SSP is challenged and enforced by its "unstable characteristic" (Vigneron 2011: 30), and so, the concepts that bind the texts together are designed to work against that innate trait, namely the threat of re-separation. The distinct and different media texts are interacted conceptually so that their separated texts become meaningless or grow to bear other

meanings. Moreover, the form's spatiotemporal interactions are made complex in order to make the representation inseparable.

The interaction of SSP with other genres is one of the strategies that undermines the stability of its intermedial form, but nonetheless expands and renews its conventions. When SSP as a subgenre (see above, p. 25) is interrelated to another subgenre, such as site-specific, each of the subgenres could be considered as the hosting genre and accordingly its conventions 'rule'. That way, SSP can be observed and investigated by different conventional systems. My work, *The LIFT*, for example, is both an SSP and a site-specific performance, and the conventions of both genres play a role in the reading of the formal interaction.

The live stage performance in SSP might be considered the hosting genre of the event, in which live and virtual scenes are interacted by both parallel and continuous manners, similar to cinematic forms. Therefore, in terms of the continuity between stage and cinematic scenes, SSP's form can be considered as a "live film" (Birringer, 2014: 222) or "filmstage" (Auslander, 2008: 41). The performance stage and site of *The LIFT* consists of different spaces, where physical theatre scenes, dramatic dialogues and dance scenes are performed; including cinematic scenes, which are projected in the venue, woven into the sequence of the show.

These types of blurring of conventional genres mean that the term 'stage' in SSP can be seen to refer to an expansion of the traditional meaning used in the performing arts. As mentioned above, the stage space hosts and integrates live and virtual representations into one live event. Unseen spaces from behind the scenes or from other locations are represented virtually and they can be perceived as temporally present. As is the case in film, the projected virtual representations integrate representations from different places and/or time. As a result, the stage space expands beyond its physicality, creating a hybrid multidimensional time-space. This hybrid time-space can productively promote an uncertainty of the performers' whereabouts and of the represented timeline. Ultimately, the 'stage' is defined by the shared space of the performance and the presence of a viewer.

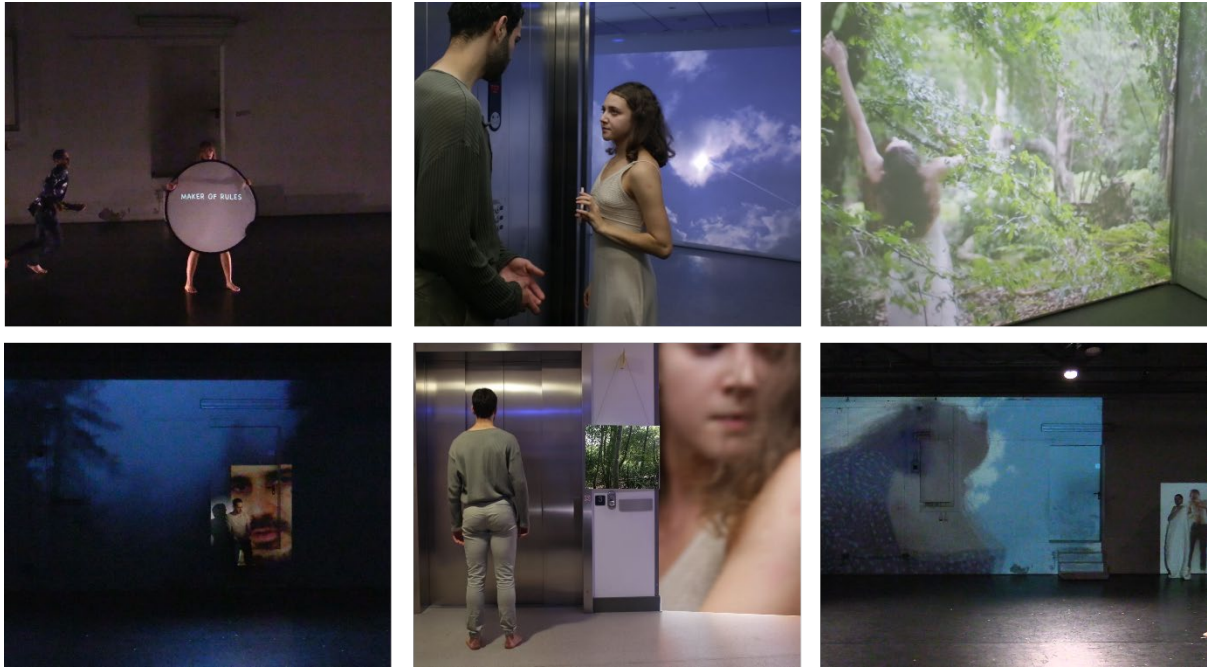


Figure 5: a multidimensional expanded stage; a hybrid of virtual and live representations.

The multidimensional weaving of SSP complicates the observation. Scenes and images appear simultaneously, sometimes distant, or projected in opposite directions. Often in SSP the spectators cannot see the occurrences fully and together, unlike the experience with a traditional stage, and even more so when compared to an online platform. Some scenes of *SEASONS*, for instance, comprise two independent virtual-live hybrids which are performed simultaneously: each character interacts with their own virtual image and not with the other character, but the hybrids are presented simultaneously.

In *The LIFT*, distant representations complement each other, and their perception as a hybrid concept requires effort. For example, the male character imitates the character of Sailor in the film *Wild at Heart* (David Lynch, 1990). The projection of the cinematic scene is not opposite the audience, but rather behind them. The observation requires shifting the gaze between the two representations in order to encompass and grasp the nuances of the doubled action. A similar effort is required in the 3-wall cyclorama installation of *The LIFT* where the spectators cannot see all the images at once because the projection surrounds them. Through such strategies, I propose that the form of the installation participates in the “decentring” of the representation (Lansdale, 2008: 3-4, 109).



Figure 6: decentering of the stage in *SEASONS* (left) and *The LIFT* (right).

Liveness

In SSP there is a dynamic balancing of and between the virtual and live representations which embody different “types of liveness”, as theorised by Philip Auslander (2008). Auslander claims that “the experience of liveness is not limited to specific performer-audience interactions but to a sense of always being connected to other people, of continuous, technologically mediated co-presence with others known and unknown” (61). He classifies six types of liveness, five of which are mediated. Four of them characterise the hybrid of SSP: firstly, the “‘classic’ liveness” (theatre, concerts, dance, etc.), which refers to the “[p]hysical co-presence of performers and audience, and temporal simultaneity of production and reception” (61). The three other types used in SSP are “live broadcast”, “live recording” and “social liveness”. Live broadcast (radio, television, internet etc.) refers to the “[t]emporal simultaneity of production and reception; experience of event as it occurs”; live recording (CD, film, DVD, etc.) refers to the “[t]emporal gap between production and reception”; and the “possibility of infinite repetition”. “Social liveness (mobile phones, messaging, etc.) refers to a ‘sense of connection to others’ (Couldry 2004)”. There are two other types, which potentially could be incorporated in SSP: “Internet liveness (Couldry 2004)”; and “Website ‘goes live’: websites, interactive media, ... etc., (Auslander, 2008: 61). The four types aforementioned are interrelated, expanding the experience of liveness (19). Auslander explains that the ability to perceive the virtual types as continuous and integral parts of the stage requires “temporal immediacy” (14). Importantly, SSP’s experience is based on properties which are excluded in the virtual types of liveness, but rather they define the “classic” type (61). This is because the perceptual activity characterising the classic type includes the sensorimotor experience (after Noë, 2004) – a complementary combination of visual and aural experiences with kinetic and kinaesthetic experiences (balance, proximity, physical contact, eye contact, sense of weight/our relations with gravity). By combining the types of liveness in an inseparable virtual-live hybrid, the experience of SSP aspires reflecting

human mediation and communication. The integration of various types of liveness in SSP seeks to develop sensitivity to the “transparency, vulnerability, and reciprocity” provided by the kinaesthetic sense (Farnell and Wood, 2017: 74).

SEASONS is a conventional studio performance, in which the spectators’ kinaesthetic experience is mediated (conventionally) through sight. Relying on past experiences, the spectator can comprehend the complex spatial and temporal relations between the live and virtual representations (Noë, 2004: 33). By comparison, *The LIFT* is designed to enhance the kinaesthetic experience. The spectators and the performers partly share the physical action. The constant motion between tight spaces creates a slightly different and personal experience for each spectator; a kind of intimate experience, which emphasises the fragile separation and unity of the group of performers and spectators. The spectator can physically and intimately sense some of what the performers experience. The sensuous experience of ascending and descending in the lift enhances and specifies the kinaesthetic element of the live experience.

In SSP, the combination of different sensuous experiences of virtual and live representations, and their related different perceptual patterns cause a perceptual motion, or change, which is due to an affect, further enhanced by the kinaesthetic experience. Susan Kozel recognizes the affectivity of the experience of intermedial performance. She writes (2007: 191),

in-between space is that of movement: the movement of bodies as they are captured in the video sequences, but also the movement within [...] that includes movement among the images, the audience, and the rotating screens to reconfigure dance into kinaesthetic impulses that would be felt rather than visually assessed.

In this sense, the formal hybrid of *The LIFT* is focused on the perception of intimacy, or its absence, which is experienced first-hand by the spectator. In one of the scenes, for instance, the male character appears completely wet onstage. He supposedly ‘scans’ his body with a tablet. The projected image is seemingly the result of the scan, but in the footage the man is naked. The spectator experiences the intimate scene while seated opposite the performer, a convention that creates a perceptual distance, although they are situated only metre apart.

Whilst watching this scene, the spectator is not fully aware of the extent of intimacy that had occurred when this footage was taken. In contrast, in the next scene to occur inside the lift, the spectator witnesses from up close the woman's action when she similarly 'scans' the man's wet face and body during their conversation. The scene's extreme closeness feels overreaching, voyeuristic, even disturbing, although the man in this scene is not naked.

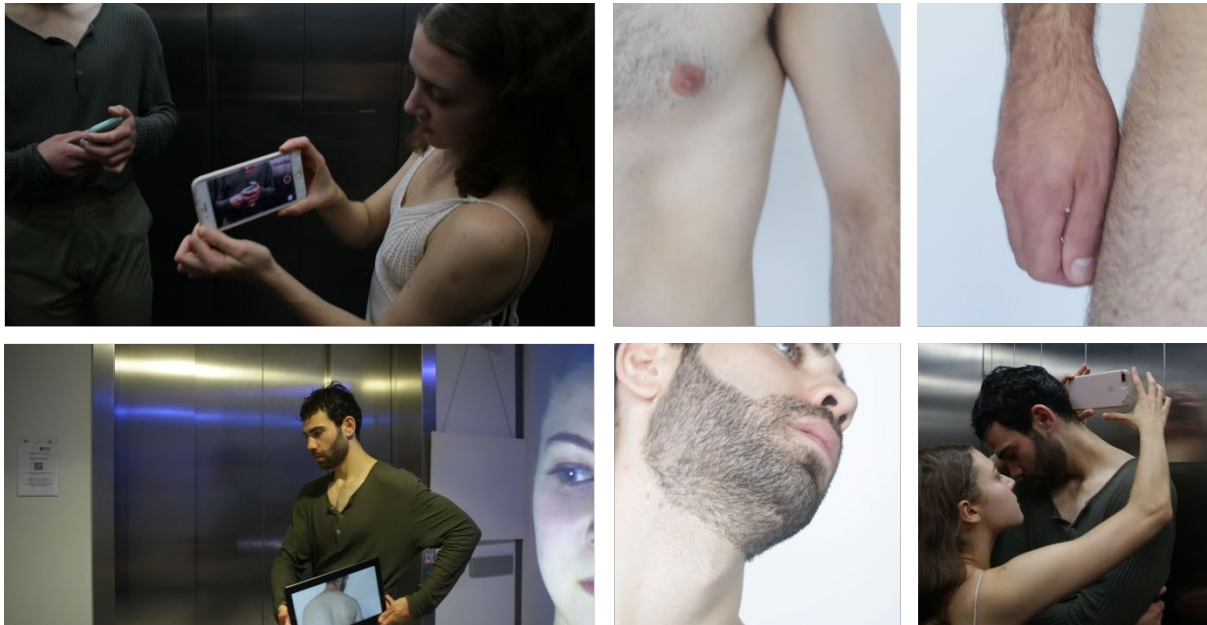


Figure 7: *The LIFT* – virtual and live types of liveness derive different experiences of intimacy.

Cinematic and Stage Conventions Shifted and Crossed

A significant hybrid strategy of SSP is erasing and/or crossing the conventional boundaries of the fields, which might be called the parental media, by applying the convention of one medium to another medium or to the interaction of both. Such a strategy is used extensively as a conceptual means for hybridising the conventional systems of the parental artforms (such as film and physical theatre).

Aligned with Vivian Sobchack's writing (2016), I argue that the strategic mix of cinematic and stage conventions in SSP extends and amplifies the perceptual activity, since it confirms and expands the human ability to perceive inner and outer experiences as a whole and extended sensorium. The strategy can operate because of the unrealistic representation resulting of the cinematic manipulations, namely cinema's "technical methods [...] correspond to an "existential" and phenomenological "mode of thought" (2016: 63).

Sobchack emphasises the effect of the cinematic on perception. She writes that the qualification of the cinematic perception – embodied in cinematic active features as “zoom”, “fast/slow motion”, “reverse” or “time lapse” – challenge the normative vision, but “nonetheless kinetically, psychologically, imaginatively, and even intellectually, comprehensible to it” (77). She asserts that the film has changed the off-screen perception, writing that “[o]nscreen, optical effects [...] transform and transcend the normative spatiotemporality of the physical world it engages” (88). Accordingly, she claims, “the world owing more to subjective consciousness than to the laws of physics” (77). Sobchack’s view helps to explain how the conceptual hybrid of conventional systems in SSP generates perceptual activity through the interrelations and co-influence of on and off-screen perceptions, which results in perceptual change.

In terms of time representations cinematic speed manipulations are applied onstage. For instance, the ‘slow-motion’ feature is accepted as amplification of an affect. In SSP, it is applied both on-screen and onstage, drawing attention to subtleties of the body's expression. In a live duo of the man and the filmmaker's characters in *The LIFT*, for example, the movement is slowed at some points, simulating a cinematic slow-motion. The slow episodes are associatively connected to the filmmaker’s attempts to film the male character, emphasising the expression, allowing nuances of the relationships between the characters to be realised and acknowledged.

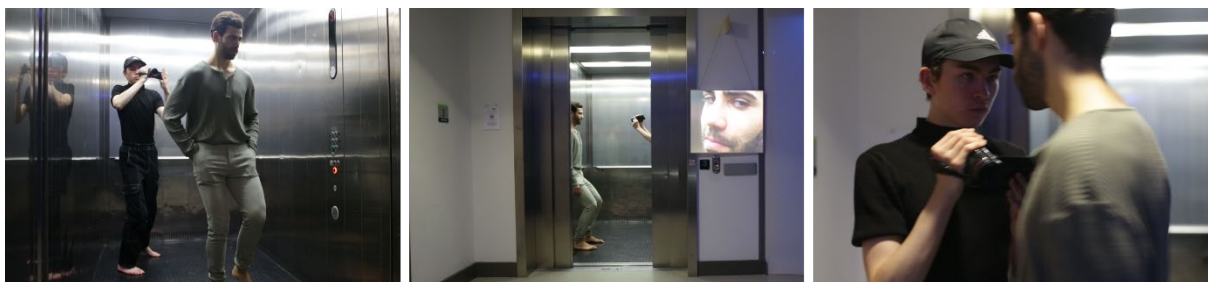


Figure 8: slow-motion episodes in a live action emphasise significant moments of the characters’ relationships.

In SSP, real-time and continuity that characterise a live performance are applied to the virtual image, whilst the cinematic ‘cutting an editing’ features and manipulations of speed are applied to the stage sequence. The physical features of the lift: the motion between levels and the mechanism of the doors simulate cinematic cutting/editing in *The LIFT*. In the scene depicted above, each time the doors are re-opened, there seems to have been a cinematic ‘time lapse’ of the imagined/anticipated continuity of the characters' physical action. The

door mechanism functions as a cinematic 'cut'/'edit', blurring the conventional boundary between the artforms and strengthening the hybrid between them.

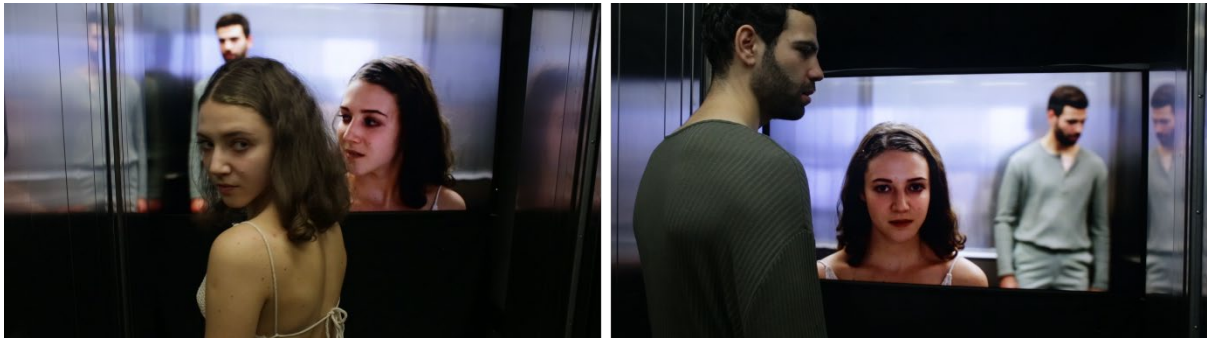


Figure 9: the Quartet scene of *The LIFT* – 'foreground-background' convention applied both on-screen and onstage.

The mirror composition of a Quartet scene (see the picture above) is an application of the two-dimensional (2-D) cinematic foreground-background convention onto a three-dimensional (3-D) space. In real life, when something is in the background, it is not optically blurred but it can be perceived as less important, or un-noticeable. The background can thus be referred to as 'consciously blurred'. In this case, the brain chooses a point of attention rather than the eye. In film, the choice is made by the filmmaker and due to the features of the camera (depth of focus, lighting), this choice is embodied as the location of focus. The cinematic convention deepens the space, creating a spectrum of importance, represented by the dynamics of focus. In the application of the cinematic composition to the lift space, the spectators are situated opposite the projected scene between the two performers. Due to this location, they become insiders or participants. The application of the foreground-background convention in mirror form integrates two spectating modes: participation and observation, with the intention that the scene will simulate and 'feel' like a dream.

In this scene, the spoken and sung texts are divided into four roles – two virtual and two live characters, which seem to converse with each other. The split of the theatrical or cinematic dialogue form into two representations strengthens the hybrid, and consequently change the signification mode, as it becomes unclear who is talking to whom. The figure (below) shows the division of the conversation text into four roles: the virtual woman, the live woman, the virtual man and the live man.

VW - I have imagined you very closely. How can I know you now?		VW - How many times have we met each other for the first time?
LM - Meet me. When the sun is setting, your skin will look gold. My green eyes will shine.		LW - I'm not sure.
LW - You'll desire me.		LM - I'd like to know you.
LM - Then touch me, on the shoulder...		LW - Is that you?
VM - The moment I feel your touch, I'll give you my freedom.		VM (out of focus BG) - But I prefer that I don't know you.
LM - You'll be mine...		LW - If there's no space to wonder...
VM - ...and I will let myself be yours.		VW - So I keep getting to know you.
LW - What are you thinking about?		VM - Possibly everyday. I get to know you once or twice everyday.
VW - What are you..?		LM - So it's been hundreds of times.
Over my shoulder, running away	Over my shoulder, running away	VW - Can you catch the beginning when you fall in love? Isn't it similar to falling asleep?
Feels like I'm falling, losing my way	Feels like I'm falling, losing my way (low)	VM - I think you're right.
Cold	Cold	LW - It is like falling asleep.
dry	Dry (Low)	VM - So you'll never catch that moment.
Cold	Cold (High harm)	LM - If there's no space to wonder...
and dry	and dry	VW - Who am I...?
Fog out my daylight	Fog out my daylight (Lead me)	VM - Where am I, when I'm beside you?
Torture my night	Torture my night (Lead me)	LW - In the ocean.
Feels like I'm falling	Feels like I'm falling (High harm)	VM - Not so far away from the sand.
Far out of sight	Far out of sight	LM - You can't see how deep it is but I'll tell you that your feet are only 10cm up from the sand.
Cold	Cold	VM - You're floating, most of the time...
dry	dry	
Cold	Cold	LW - So what was it that made you so angry? ...you know...when you hung up the phone ... you know...on this man...you know...?
and dry	and dry	

Figure 10: *The LIFT*, Quartet scene: a division of spoken/sung texts between the virtual and live characters.

The next figure is the editing sheet of this scene, integrating a partial soundtrack of the virtual characters with the full visual image:

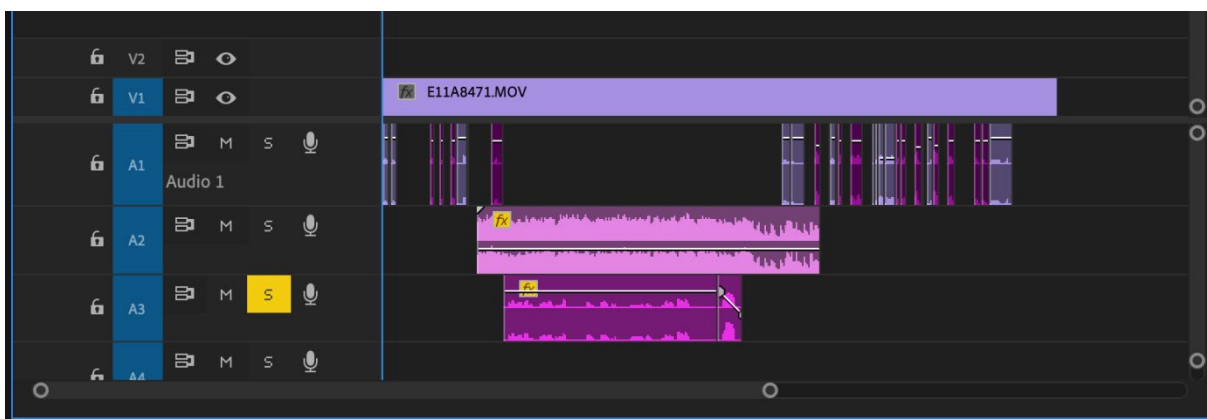


Figure 11: The sound editing sheet of the Quartet, integrating the partial sound recordings of the dialogue and song with the continuous visual image and the music.

In SSP, the different filming strategies act to distort the represented timeline in the context of the stage timeline. A continuous unedited footage, called 'one-shot', is a cinematic convention used to represent a real-time sequence, whilst an edited version of the footage conventionally alters the timeline. One-shot images, which are filmed at the venue, are used strategically to imply that an image may be livestreamed. Each scene is made exclusive by its cinematic approach. An example of this are two scenes of *The LIFT* that were taken in the same venue of the lift: one continuous 'medium-shot' (a cinematic convention showing the

subject from the waist up, see left photograph, below), and another is an edited 'full shot' (showing the subject entire body) imbued with inserts of 'close-up' shots (framing the subject's face or other details to emphasize their expression and/or significance) and projected to a realistic scale (see right photograph, below).

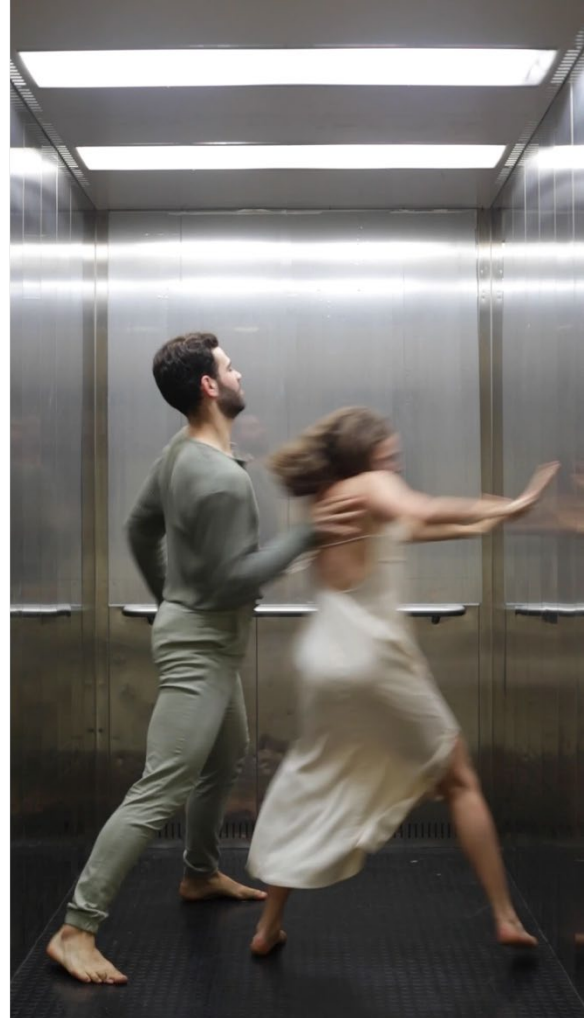


Figure 12: *The LIFT* – 'medium-one-shot' (left) and 'full shot' imbued with close-up inserts, projected to a realistic scale (right).

The projection of the medium one-shot shows the inside of the lift, seemingly outside the spectator's reach, implying the possibility that the scene is livestreamed. Meanwhile, projection of the other scene was filmed from a perspective almost identical to the scale of the stage (the size of the performers and the lift). In the latter, although the editing manipulations are apparent, and clearly the scene is not livestreamed, the realistic scale makes it look like the scene is spatially (rather than temporally) present. This scene is imbued with close-up inserts taken from 'inside' the action: a cinematic convention that 'locates' the spectator somewhat inside the action, emphasising the effort involved and intensifying the

affect that the action generates. The interaction of these cinematic conventions with the stage creates new contexts and derives new signification based on the hybrid experience, and as a result, the two conventional systems can no longer be divided.

For this effect, SSP also applies the cinematic convention representing the character's 'point of view' represented as a hybrid of virtual and live media. In cinema, this representation is most common, and thus "naturalised" (Barthes, 1957) or unnoticeable. Unlike the cinematic convention, where the 'seer' and the 'seen' are edited continuously, in SSP the two are linked by their simultaneous representation. This representation splits the components of this convention: the 'seer' is represented by the performer onstage, whilst the 'seen' is projected on-screen. The visual images represent the characters' apparent points of view. Whether filmed in the venue or outside of it, the spatiotemporal composition and the motion syncs the representations so as to simulate the seer with their perspective and the representations' co-dependency. The split between media invokes awareness of the perceptual activity invested in the hybrid, and the hybrid reveals and establishes the signification that the representation embodies.

Counterpoint Multilayering: A Synchronisation of Rhythms

Another way to characterise SSP is through the ways in which the virtual and live representations are woven together to form an inseparable hybrid of layers, functioning as representational "texts" (Adshead-Lansdale 1999: 1). The practice comprises a multitude of different texts and media – interacted in a complex and sophisticated spatial and rhythmical *counterpoint* composition. The term 'counterpoint' refers to specific form of a musical 'polyphony', characterised by the independence of correlated parts; a compositional technique involving a simultaneous combination of independent musical lines, composed "according to a harmonious relationship between the lines." (Jackson, 2020: 1). It is used here to explain the multilayering strategies in SSP, which are rooted in EWMN (Eshkol-Wachman Movement Notation, 1958). The notation system analyses the parameters of the body movement in terms of time, space and weight. Eshkol used this system to analyse movement and dance phenomena, as well as to create complex dance suites. She invented multilayering composition strategies, which stemmed from her semiotic approach to the movement phenomena (Eshkol and Wachman, 1958: viii). In doing so, Eshkol adopted music

composition strategies, such as polyphony, counterpoint and serialism (Jackson, 2020: 1). The notation's score of EWMN is a modular table, enabling horizontal and vertical shifts, articulating the spatial parameters of movement of the separated body parts in relation to the movement's duration axis (see Appendix 4). The modular structure enables and calls for the creation of unexpected and unconventional combinations between the layers. (Eshkol and Harries, 2001: 1).

Similar composition principles and strategies are embedded in SSP, and they are arranged, akin to EWMN, by the use of modular scores, coordinating the spatiotemporal relations of live and virtual texts. The scores comprise the performative layers (screen, stage, media, music, texts and locations) in relation to the timeline. The modularity of the score is essential to the creation, enabling the exploration of different combinations of sequences and motifs, as well as the shifting of temporal and spatial correlations. In particular, the scores deal with spatial-visual relations through their rhythmical synchronisation (with or without sound), enabling subtlety, complexity and elaboration.

SSP comprises different types of texts: visual, aural, verbal and nonverbal, virtual and live. Each of them relates to different conventional systems. Nonetheless, all these texts share the time parameter and can relate to each other rhythmically (Pearlman, 2009: 24-25). Similar to the correlations in dance, film and physical theatre, the temporal interaction between the visual and aural layers is a core characteristic of the composition. But the differences between them, conventionally and perceptually, require other attention when interacting them "harmoniously", so that they can be perceived as one.

In order to articulate the particularity of the weaving of the hybrid in what follows, I share the developmental use of scores, which, like movement notation and film editing systems, are used to compositionally reveal and track the complex interactions that are at work in this practice. Various scores are used in my practice to communicate the complexity of the layering with collaborators, and importantly, to develop the composition: to dwell, manipulate and play with the correlations between the layers. The scores presented below were created post-performance for the analysis of the hybrid form. They are based on various different scores used in the creative process (for conceptualising, filming and editing and the creation of the hybrid). My intention in presenting them is to show, in general terms,

the types of complexities of a particular instance, without delving into the details (see the real-sized scores in appendix 2).

The following score of *The LIFT* represents schematically the simultaneity and overlapping of layers, resulting in hybrid combinations. The score is designed to demonstrate the deconstructed appearance of each character. It presents the separate live and virtual appearances of the characters in various projection strategies and scales: when they appear in the projected image; when they perform onstage; and when they operate the projections and the devices (mobile phones, tablets, mobile projector and the lift). This score shows how, in fact, the representation of each character is scattered across various locations and appearances, often presented simultaneously.

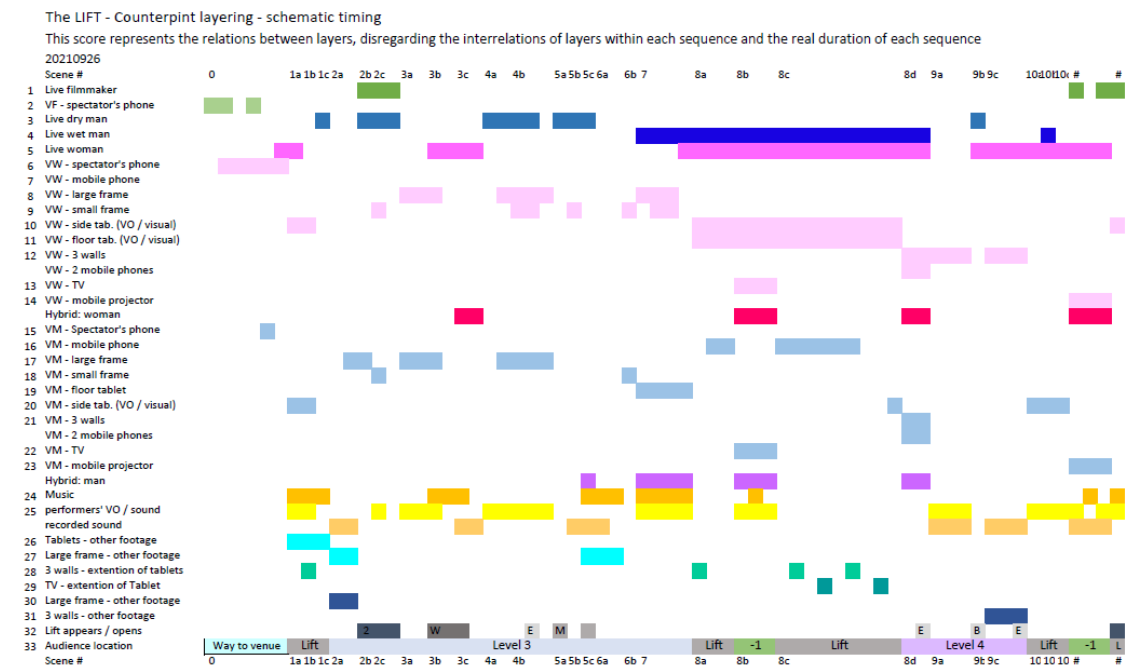


Figure 13: *The LIFT* – virtual and live representations composed in a multilayered ‘counterpoint’ rhythmical relation.

The next figure (see below) is a score showing a condensed illustration of the same data. The score combines all the virtual appearances of the same character into one line. Rather than the multitude appearances of the characters, the score represents their continuous timeline as it is perceived by the viewer.

The LIFT - Counterpoint layering (schematic timing)

This score represents the relations between layers, disregarding the interrelations of layers within each sequence and the real duration of each sequence



Figure 14: *The LIFT* – multilayered condensed score: The characters’ hybrid appearance on various screens and onstage.

The ‘locations score’, which follows, represents another aspect of the layering of *The LIFT*. It shows (in colour) the encounters of the performers with the spectators and with one another, only in their live physical (actual) appearances. It also shows (in greyscale) the performers' locations that are beyond the spectator’s reach (behind the scenes). The complex weave has dramaturgical consequences precisely because the viewers cannot be aware of the performers’ whereabouts beyond their physical sight, but they are nonetheless aware of their existence. These locations, which the spectators encounter throughout the show or see in the projections, are designed to trigger the imagination and invoke anticipation and speculation.

The LIFT - Locations of all participants by levels

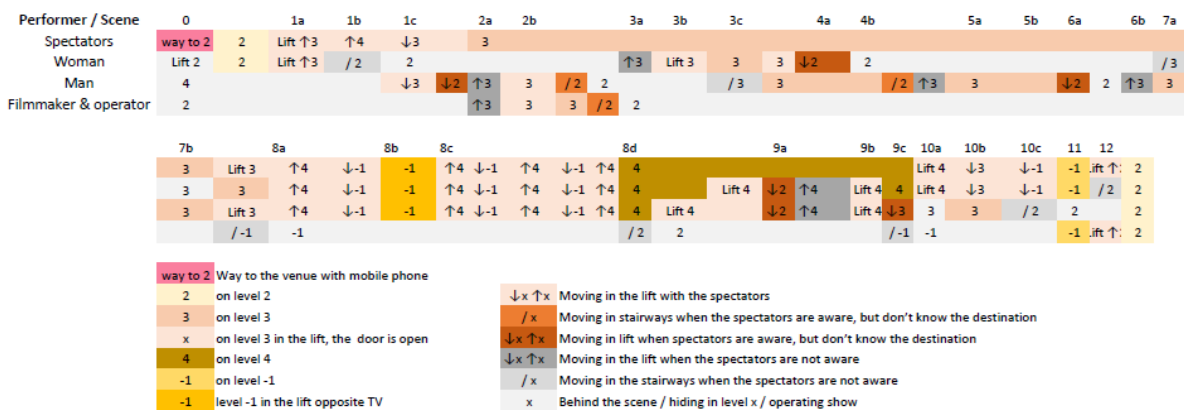


Figure 15: *The LIFT* – a score articulating the locations of all the participants: performers/characters, spectators.

The meticulous weave of the layers described above comprises durations and rhythms of movement in 2-D and 3-D spaces in relation to ‘soundscapes’ (Dixon, 2007; Kozel, 2007). Although this strategic composition is used both in dance and in cinematic editing, it raises different issues in SSP. Western music provides tools to define and analyse what would be considered “harmonious” in a specific cultural context (Jackson 2020: 1), whereas in the visual performing arts such correlations can be properly discussed (only) in terms of conventions. The visual phenomena do not have similar coding for harmony. Firstly, the strategic spatiotemporal hybrid is concerned with the different perceptions of the visual and the aural phenomena combined, which is based on the understanding that, generally speaking, “music is stronger than picture in its affect” (Pearlman, 2009: xxvii). Akin to the cinema, the rhythmical hybrid of SSP results in a sensuous experience, which expands beyond the sheer duration phenomena to the sensation of accents and emphasis (Pearlman, 2009: 57). Pearlman indicates that “[r]hythm in a finished film is a ‘felt phenomenon’” (Pearlman, 2009: 250) and accordingly, I note, so are the rhythms of SSP hybrids.

The dynamic relations between the ‘heard’ and ‘seen’ is core to the feeling of ‘weight’ or ‘focus’ of the hybrid. Irmgard Bartenieff refers to this matter from a Laban Notation perspective. She writes, “...rhythm is not just a duration of time, accented by stresses. It is also the result of the interaction of *Effort* combinations with variations in spatial patterns” (Bartenieff with Lewis, 2008: 75). *SEASONS* consists of two separate stories that occur simultaneously. The ability to see and perceive the two stories together stems from visual and aural rhythmical links between the two characters in their virtual and live representations, and in every element of their environment: music, texts, images etc. (see the central picture below).



Figure 16: rhythmic synchronisation correlates visual layers in *SEASONS* and in *The LIFT*.

For instance, in *The LIFT* there is a moment which juxtaposes two scenes. In one scene, the live man’s physical action is hybridised with a moving visual image on a tablet that he holds

and moves along his body. The other scene is a large-scale projection of the woman, mostly seen as a silhouette. Both projections are associative and imbued with excerpts of motifs from the show, which connect the live and virtual representations when appearing at the same time (see the right figure above). The two scenes are linked by a layer of piano music and a voice-over dialogue between the two characters, creating an elaborated multilayered rhythmical representation. Notably, when I coordinate the rhythms of both live and virtual moving images without music, the sensation changes. The silence enhances and draws attention to the felt rhythmical interactions of the visuals and to the perception of the visual and the movement phenomena which link them, as also argued and practised by Eshkol. Eshkol's dance suites were always performed without music, with the intention to exclude the visual perception. She spoke about this approach, but only once this was mentioned in her writings – in a programme-note of a performance in the early 1950s (John Harries's archive).

The multilayered rhythmical composition is also designed to create an affect by the hybrid of the conventional perceptions of cinema and dance, which is characteristic of some intermedial works. The hybrid of different time perceptions in SSP deliberately combines and 'negotiates' the continuity that characterises the stage performance with the aforementioned multi-time phenomenon of film, as well as with the subjective unrepresented perception of the event's 'real time' (Sobchack, 2016: 88, Pearlman, 2009: 156-7). The interaction of different perceptions generates a paradoxical time representation, which implies that the consciousness is not linear. The confusion and illogic derive another time perception. Visions can be perceived as a past occurrence (like a memory) or a future one (like a dream) and the perception of the whole is of a timeless presence. Intermedial artist and theorist Steve Dixon describes something of similar bearing characterising his works. He writes that "[t]he contrapuntal elements of intense live performance and temporally altered digital imagery sparks a feeling, not of time standing still or going backward or forward, but of the extratemporal – of stepping to one side or outside of time." (2007: 537). Through the strategic perceptual conundrum, I aspire in SSP to question and rethink the seen, and to raise awareness of the perceptual process in order to enable transmediation.

The Significance of the Spatial Composition

In SSP, I regard the 2-D and 3-D ‘spaces’ as a whole: I use various strategies to create what might be considered as transmedial links. For example, I use doubling of the live representation via the virtual screening, such as different perspectives and scales, relations of motion and mirroring (see above, p. 23). This allows for the hybridisation of the two representations as an inseparable meaningful unit or ‘sign’. An example of a transmedial link, for instance, is the simultaneous virtual and live motivic appearances of the woman in *The LIFT*: the woman on the screen scatters a bunch of lily flowers in the ocean. At the same time, she appears onstage, holding the same wet lily flowers, dripping with water. This simultaneity is designed to establish an acceptance of multiple linked representations, to signify realism and unrealism as a continuous (transmedial) text.



Figure 17: *The LIFT* – doubling of the female character and her motif of flowers, on-screen and onstage.

The hybrid of the virtual and the live is made purposefully to cause an affect, triggered by a sense of reflectiveness, which, according to Noë, is borne by all art practices (2017: 213). Noë refers to the arts as a philosophical practice, in which reflection is their innate trait, entangling art and life (2017: 247). Nevertheless, such reflectiveness is not necessarily conscious, unless brought to the spectator’s attention. In SSP, reflectiveness evolves particularly from the various strategies of doubling, which are designed to ‘mirror the mirror’ and to represent and invoke awareness of the reflectiveness that the hybrid form embodies.

Mirroring (symmetric reflections), as a type of doubling, intensifies the signification of reflections and embodies their metaphorical potential. The mirroring strategy is effective and affective as the form has a relatively explicit meaning (for example, a person who communicates with themselves). The strategic doubling draws attention to the differences between the representations: the depth of the 3-D space and its flat imitation in 2-D, the different experiences of “liveness” that the two representations embody, the effortful stage vs. the “effortlessness” of the screen (Sobchack, 2009: 384) and the gravitational impact or its absence (Bench, 2018).

Unlike artworks, in which reinforced mirroring serves as a central metaphor of clear political content (for example in *Archive* by Zaides, 2014; see in the introduction, p. 7, above), there is no overt political message in the Quartet scene of *The LIFT*. Rather, the poetic scene is structured as a complex mirror composition: pre-recorded footage is a single continuous ‘medium-shot’ of the live action, taken in the lift and projected to a realistic scale. The image appears during the show unexpectedly on a large TV, blocking the entrance of the lift when the door opens. The image thus seems like a mirror image of the inside of the lift. The directions of the projected image are confusing because the image comprises two symmetry axes (like cards’ symmetry, see the illustration below).

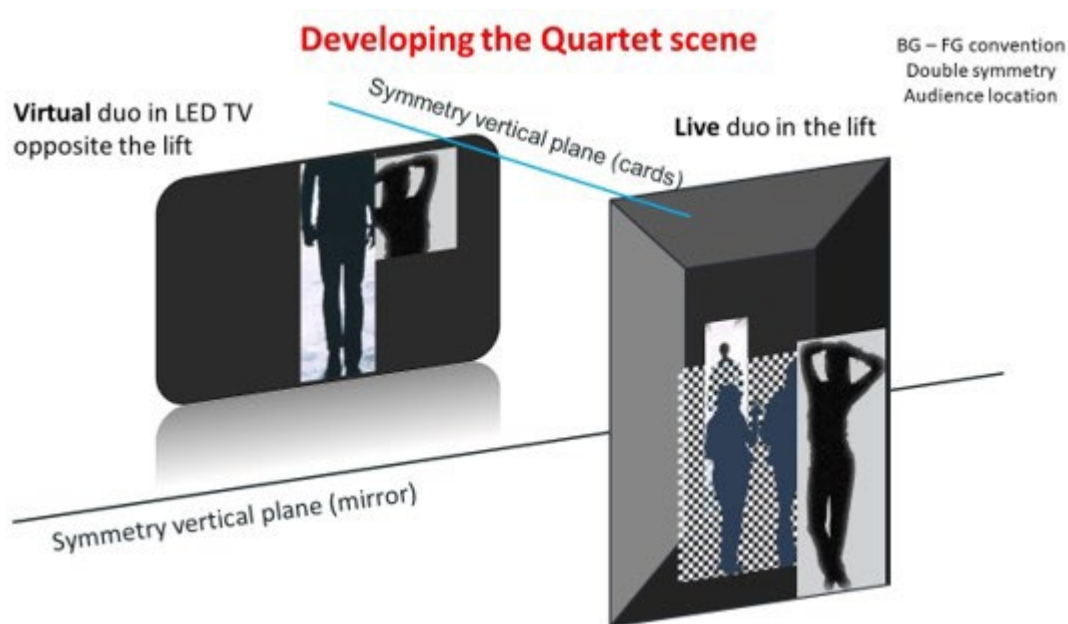


Figure 18: *The LIFT*, Quartet scene – an illustration of a complex mirror image, designed to enhance reflection.

The screened mirror image of the characters does not include the spectators. As a result, the form questions the perception of presence and reality, whilst the mirroring functions as a philosophical concept. The speech and singing in this scene tend toward the evocation of intimacy, closeness and emotional affect. Yet, the mirror-form gradually draws attention to the political relations between the medial representations, expressed by the paradoxical mirror-form.

Another aspect of the doubling strategy is embodied in the use of multiple screening scales, the mobility of the images, the various angles/direction of their locations and the changing scales of the content in the screened images, all of which often deconstruct or fragment the characters’ body. The coexistence of various doubling strategies and multiple moving images

forms an immersive multidimensional experience, but at the same time, the differences in scales and distances sometimes deconstruct the space. For example, the small frames of the tablets, located on the floor and on the side of the lift in *The LIFT*, cannot be seen together. Their coexistence amplifies the spectators' physical and mental movements, thus activating perceptual activity. Screened images often function like a cinematic 'zoom-in', drawing attention to details and subtleties. By contrast, the stage functions like a cinematic 'zoom out', drawing attention to the whole composition and context, and to the interaction of the media.



Figure 19: *SEASONS'* Prologue – the stage is captured in a small scale; *SEASONS'* Winter: stationary and portable screening.

Diminutions or augmentations of images, both temporal and spatial, make the 2-D representation seem fuller, as the images are interacted in the 3-D space in various manners, blurring the boundaries between the media. In the prologue scene of *SEASONS* (see left picture above), the filmmaker onstage films the stage performance with a tablet, capturing parts of it and livestreaming the image. The hybrid composition includes and integrates the performers' full actions with details of it, chosen in real-time by the filmmaker. In the Winter scene (see centre and right photographs), the image of winter is projected onto the back wall. The image then disappears from the back wall and immediately appears on the portable screen of the tablet, operated by the female character. This representation is designed to make the hybrid seem as if the image transfers between screens, thus simulating transmediality rather than juxtaposition. In addition, it relates the medial transference to the action of the character.

Multi-perspectivity

Inserting virtual images into a live performance space can, akin to cinema, make it seem like everything within human reach can be represented. The representation of multiple perspectives characterises intermedial performance: the visual moving images expand the repertoire of images that can be part of a stage performance. Different perspectives bring additional actual and metaphorical points of view to the stage. The interaction between them has the potential to transform the representational time and place in a specific narrative context. In terms of the physical perspective, the virtual image can bring the remote closer or further away, accelerate or decelerate movement, reverse or diversify the motion, and manipulate any material to form a perspective, all of which differ from that of a live stage performance. The use of cinematic images in SSP intends to expand and complicate the time/space representations, in order to transform the experience of presence that characterises the live performance.



Figure 20: *The LIFT*, outdoors and imagined spaces representing sights and insights.

Both in *SEASONS* and in *The LIFT*, outdoors images are brought into the stage, representing the characters' points of view and/or their insights. In *The LIFT*, the characters' representations of insights are sometimes filmed in a white or black "limbo" space,

cinematically representing a “no-place” (Bench, 2018: 53-54) or an imagined space. In addition, images from outside the stage space, which the spectator encounters during the shows or before them, are represented in different media, different angles and/or at different scales. In *SEASONS*, images of the actual seasons are strategically filmed in order to emphasise a human perspective (the filmmaker would move, lie down, turn, run or be seen or heard in the image), so as to make them seem like the characters’ points of view, memories, or insights. All the moving images function as metaphorical perspectives.

Nevertheless, in SSP, I recognise that within a live performance, the most significant perspective would be another angle of the stage performance, which spectators will not be able to adopt from their singular perspective. Therefore, the performances are imbued not just with images from “outside” the stage, but with images that double the stage performance, often from a different perspective (Lansdale, 2008: 3). As a result, the spectator is challenged to observe and perceive a phenomenon of multiple perspectives, simultaneously and/or continuously, and to make up their minds about them.

SEASONS’ Autumn scene, for instance (see the pictures below), is a live and virtual duplication of a duo, which starts from an angle similar to that of the audience. Gradually, the motion in the image shifts to a perspective taken inside the stage, travelling around, providing various perspectives of the duo. The camera’s angular shifts in motion show various perspectives of the stage performance, which cannot be seen from the location of the audience. The correlations between the duo onstage and the other perspectives of it on-screen are designed to cause puzzlement and confusion of the spectating experience. Based on Noë’s theory (2004: 33), it is possible to understand that the complication of the relations between sight and motion in this scene and the simultaneous representations of the same action from multiple perspectives, activating the perceptual processes and making these processes the topic of the scene. In contrast, Lansdale attributes the multi-perspective strategy to Merce Cunningham, who in the 1950s used it to create a sense of randomness (2008: 3-4).



Figure 21: *SEASONS*, Autumn scene: The stage action is doubled by various perspectives in motion.

The effect of this strategy is strengthened in *The LIFT*, in a scene in which the performers are filming and projecting each other on their mobile phones. Their points of view are also projected but significantly enlarged on a 3-wall cyclorama installation. The physical live duo is multiplied by five screens: the points of view of the man and the woman appear both in a small scale on the mobile phones' screens and on the opposite walls of the installation. A representation of the whole duo is projected on the third wall of the installation. The 3-wall cyclorama installation entails the spectators' movement between opposite walls, so that it is impossible for them to see all the projections at once, and consequently, the scene invokes perceptual puzzlement. The significance of this multi-perspective scene derives from the part/role of the form in configuring the implied relationships between the characters.



Figure 22: *The LIFT* – a live duo with mobile phones is projected on five mobile and stationary screens, interacting multiple perceptions.

Conclusions

SSP is an intermedial subgenre, in which the strategic interaction of representations and genres develops the correlations between conventional and perceptual systems. The practice involves meticulous composition in which 'human media' (the voice, movement, gesture etc.)

are brought together with their extensions in technological media (using screens) to make them seem inseparable. The hybrid form, referred to as human transmedial communication, embodies and reflects the complexity of the relations between the human and non-human extensions in media.

Based on the contemporary semiotic approach, this chapter argues that the complexity of the spatiotemporal interweaves is indeed the “message” (McLuhan, 2001) of SSP as an “intermedium” (Pethő, 2018a, p. 26, above). The meanings borne by the form, or medium, stem from the strategic manipulation of sensuous interrelations of sight, hearing and the kinaesthetic senses (Noë, 2004). The chapter shows how the rhythmical and spatial correlations that comprise the hybrid form develop the perceptual process and transform it (Pearlman, 2009). The shifts between perspectives invoke a meta-perspective, causing the physical and metaphysical perspectives to interact, and therefore to change (Sobchack, 2016). The hybrid of stage and cinematic perceptions, each connoting another conventional system, encourages openness, involvement and evolution.

II Hybrid Action

This chapter reobserves the practice of hybridity in SSP – this time in terms of human physical action and the inner perceptual activity. As a combined concept, the hybrid action in SSP refers to the unique hybridisation of performers and technological media through the character's physical action(s). The hybrid action is a core characteristic of SSP and is described in ways that are consistent with McLuhan's theory of media (2001). The term refers to strategic interactions between human and artificial technological media, in which the technological medium is perceived as an extension of the inner (unseen) parts of the human sensorium and their expression in physical action (McLuhan, 2001: 7-9).

Semiotically, the hybrid actions discussed function in a complimentary fashion to the hybrid forms articulated in Chapter I. The notion of action, as discussed through the chapter, is consistent with the theatrical definitions of the term. Conventionally in plot-based theatrical and cinematic genres and in physical theatre practices, the term 'physical action' describes a whole physical expression of a character or a performer; a complex process, which its realisation integrates motivation, intention, choice-making, embodiment and projection (Mirodan 2020: 2).

The term action is also described in relation to perceptual activity. In accordance with Noë's theory of perception (2004: 33-34), the action, in the sense of physical motion, is an innate component of perceptual activity, complementary to sight: the combination between sight and motion is crucial to cognitive development of perception. As noted in Chapter I, SSP seeks to activate perceptual processes by complicating the relations between sight and motion. Here I focus on the inner processes of action (intentions and motivations), which it is suggested becomes conscious through participation in SSP: in the making process (creating and conceptualising) and in the performative event (performing or spectating).

Having depicted the approaches to 'action' in physical theatre practices and how these 'actions' are extended by hybridity, the chapter then differentiates two strategic types of hybrid action: 'Type 1' is direct and physical, in which a performer holds and/or operates a device. 'Type 2' is indirect, or metaphysical, connecting the virtual and live by association,

promoting perceptual activity by the viewer. The chapter discusses variants of each type and depicts the implications of the use of the two types together.

Physical Theatre and Movement Analysis Systems in SSP's Action

As noted in Chapter I, the umbrella field of physical theatre is a frame for various genres and subgenres (Keefe and Murray, 2007). Among them are intermedial practices (Rosenberg, 2010), of which SSP is one such practice. As noted in the introduction to the thesis (p. 2 and 14, above), the physical action in SSP combines physical theatre techniques and philosophies. This is designed to instigate an *affect* (Mirodan, 2015: 31) with the principles and practices of Eshkol Wachman movement analysis system (Eshkol 1958-2007), which define the spatiotemporal parameters of the physical movement.

The physical theatre practices upon which SSP builds explore the source of creative motivations and unique verbal and/or nonverbal expressions of action, as evident in particular in the work of Konstantin Stanisławski, Jerzy Grotowski, Rudolf Laban and Yat Malmgren (Keefe and Murray, 2007; Mirodan, 2020). Their practices share the premise that the dramatic action is a complete expression of internal and external processes, engaging actors with full presence in their expressive body (Mirodan, 2020: 3). The different ways of initiation and emphasis in these practices coexist within SSP practice.

Stanisławski referred to 'action' as the consequence of a conflictual relationship between the character's 'obstacle', and their 'will' (Mirodan, 2020: 3), both of which are linked to the performer-character's story. In SSP, rather than psychological reasoning, the obstacle creating the conflict is the complexity of the action or task. Grotowski recognised ways of realising emotional triggers by manipulating one's physical expression and behaviour. In SSP, such manipulations evolve from the limitations and the challenges of the body operating devices (i.e. camera's, projectors, phones) in coordination with virtual representations. Grotowski also developed an "authentic communication between one performer and one spectator" (Keefe and Murray, 2007: 149), which, in search of triggers for involvement and identification, is an underpinning consideration in SSP. Laban also stressed that the manipulation of physical behaviour can transform the inner parts of the performer and/or character. Laban and his successors were interested in the holistic and total human

expression in 'Movement' referring both to the shape of the movement and to its effort. Laban distinguishes between 'motion' and 'Movement'. All objects, he says, are subject to motion. However, Movement is a quality found only where inner intention and physical action are both present (Mirodan, 2020: 2). Accordingly, Laban developed the effort combinations with Yat Malmgren, forming the character's 'states', 'actions' and 'drives' (Mirodan, 2015: 33). Laban's view of action combines the analysis of motivations invested in action – the *Effort/Shape* system, with the *Labanotation*, which focused on the analysis of the spatiotemporal composition (Bartenieff, 1980).

Notably, Laban Movement Analysis and EWMN share an intention to emancipate movement as a universal field of creation and research. EWMN acknowledges but disregards the inner motivations and reasoning within 'action' to focus on the creative development embodied in the spatiotemporal analysis alone. Eshkol deliberately avoided storytelling and stylistic expression of movement (1958: vii; see appendix 4). The creative practice of the two semiotic approaches to movement analysis provides a new dramatic context which sophisticates the mediation and extension of human action by technological media and virtual screening. The differences in emphasis between these approaches in SSP embody a specific awareness of how motivations are embodied in human movement in space and time.

Extending Perception via Physical Action

SSP is based on an understanding, theorised by Noë, that the human perception is experience-based, not merely an internal neurological action (2004: 33-34). The shifts of locations and perspectives in the multilayered hybrids of SSP are mediated by the performers' actions, and therefore these actions represent and reflect the complex experience and total physical-sensuous movement of the human sensorium. As mentioned in Chapter I, Noë argues that “[v]isual experience is confined to that stretch of reality to which we have access to” and that “we visually experience only the world to which we have a certain manner of skill-based access” (2008: 662). Noë further claims that “the human sense of sight comprises a conclusive act of cognition which makes sense out of its active encounter with its surrounding” (2008: 663). His theory emphasises the significance of the active process, the movement, where experience is transformed as a result of sensuous-cognitive action into knowledge.

Noë's theory of perception is consistent with McLuhan's theory of media in terms of the complementary continuity of inside and outside human experiences. Noë references choreographer Lisa Nelson, who articulates such experience in her dance choreography. Nelson notes that "the action is a whole, which results from "the 'inner' and 'outer' environments" (in Noë, 2006: 5). McLuhan's holistic approach to human's relationship with technological media emphasises their unique embodiment which identifies and signifies different media. Famously, McLuhan considers the media as the "extensions of man" and argues that the transition from one medial mode to another transforms the experience and develops the expression of humans. He describes the human neurological processes – physical and mental – as a chain of mediation (2001: 245). McLuhan acknowledges (artificial) technological media as the outcome of human inventive nature and needs, namely simple or sophisticated extensions and enhancement of human capabilities. Hence, these media shape and develop society's communication and behaviour. He argues that new technology invokes new perceptual activity, and thus works against automatised and perceptual numbness (6). These ideas are brought into dialogue with my practice in both *SEASONS* and *The LIFT*, where these premises by Noë and McLuhan are expressed through the manipulation of the relations between the action of performers and their multi-perspectives and various sorts of representations on screen. In *The LIFT*, the action of the spectators – their journey in the lift with the performers – involves them in a kinaesthetic experience, with the intention of enhancing the perceptual activity resulting from the complication of the action and sight. The challenge in *SEASONS* is to invoke involvement and identification through the visual/aural experience in a traditional front-on show (see Introduction p. 15, above). For this matter, I deliberately blur the boundaries between the 2-D screens, the 3D stage space and the audience space in this show.

The Hybrid Action of ScreenStage Performance as Extended Mediation

The term *hybrid action* in SSP means that in addition to skills developed from the aforementioned physical theatre disciplines (p. 50-51), the performer – as a medium – is being extended through technological media. These embodied extensions form intermedial combinations that each embody different aspects of the 'character' in accordance with the features of the devices and the content of the images. For example, a camera can be seen to

extend the ability to see. i.e., to focus, to zoom, to change angles. It identifies light, proximity and depth, and thus can represent the character's vision. However, the character's actions humanise the camera: his/her motion with a camera extends the camera's motion abilities (speed, angle, direction) while mediating the character's intentions and choices through the device. When the character holds a device like a camera or interacts with a projection, his/her intentions become speculative, and thus ambiguous.

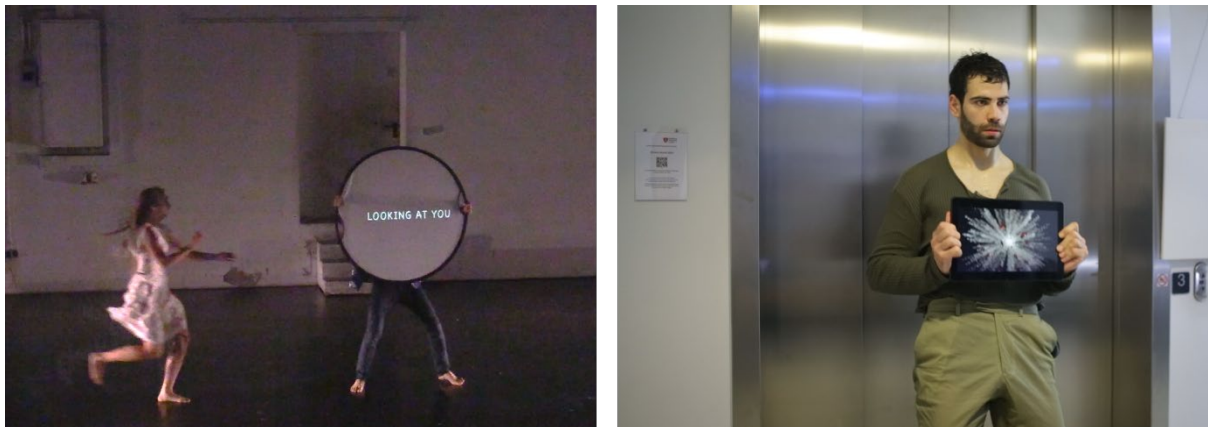


Figure 23: *SEASONS* and *The LIFT* – the human sensorium extended by devices and virtual images.

In other cases, when the screens project images that seem to show what the character is filming, the speculation is often resolved, but the correlations between the character and the image bear another meaning. In any case, I use the projections to represent the characters' apparent intentions or feelings. It is the performers' actions, coordinated with the projections' locations and motion in specific timing which define the meanings of the hybrid representations.

The hybrid action enhances complexity, and thus complicates the perception (Shklovsky, 2015: 162). In addition to verbal and nonverbal expressions, the action encompasses the performers' engagement with technological media. That includes their operation as well as the dramatic intention mediated through a device and/or an image and the manifestation of the hybridity concept. The latter is expressed in constant synchronisation and coordination with multiple screened images (with their shapes, motion and contents) within the spatiotemporal composition.

For instance, In the Quartet scene of *The LIFT* (see Chapter I, p. 33 and 43, above) the performers' action consists of nonverbal action, spoken monologue and singing – all of which are divided between live and pre-recorded virtual representations. The performers' challenge

is to hybridise these separate tasks into one action, with the aim of embodying the relationships between the virtual and the live versions of their character. In addition, they operate the lift in fixed intervals, while their actions are influenced by the spectators' actions, who share the confined space of the lift with them. The complexity of the action is challenging and purposefully confusing, thus demonstrating the characters' motivations to be fragile, as they are frequently disrupted and influenced by the complexity of the action. Consequently, the complexity reveals and actually becomes the character's dramatic conflict and expression. Although the performers practise these complex actions in rehearsals, during performance – as in life – the hybrid actions are spontaneous, intuitive and instinctive. They are based on sincere choice making and (re)action to an almost impossible task.

The Types of Hybrid Action and their variants

As mentioned in the introduction to this chapter, there are two different types of hybrid action in SSP, each of which has typical variants. The first type is direct and physical: the performers physically operate and activate (hold and move) a device. The device in such a case becomes physically, quite literally, an extension of the performer's action and could be considered as another limb. The second type is indirect or 'metaphysical', in which the performers synchronise their action – temporally and spatially, and/or conceptually – with a virtual representation, which metaphorically represents a projection of themselves. The second type cannot be perceived without the spectators' interpretation skills: their experience, knowledge, imagination, interest and involvement.

The two types of hybrid action are interplayed in performance and rarely appear as separated phenomenon. Perceptually, the first type participates in establishing the second type because it is simpler and easier to perceive. As a result, the interactions between these types define and establish a communication system, in which the virtual image is perceived as a part of the characters' insight and perspective, and part of their narrative. For the purposes of clarification and research, in the following section I articulate the two types of hybrids separately and explain the implications of their interaction.

Type 1: The Physical 'Direct' hybrid action

The physical and direct hybrid action is a case when the performers' limbs and movements are extended by a technological device, which they hold and/or operate. The performers hold and operate cameras, phones and screens, even a lift, as part of their physical action, and thus their actions allow the device in question to be made mobile, be it a phone, a screen, a table, a speaker or a projector. This hybrid action extends the paths and range of the characters' movement and also mediates the characters' intentions and choices through the features that the media embody. The following depicts this type of hybrid from two perspectives. The first articulates the application of EWMN movement analysis principles to the extended movement of performers by different devices. Following this, an aesthetic and cultural perspective is taken to depict the hybrid as a strategic crossing of conventional media boundaries, based on the features or "messages" of the extending media, in accordance with the ideas put forward by McLuhan (2001: 7-9) as discussed below.

To turn to the first of these ways of considering 'direct' action, it is perhaps useful to explain EWMN and in particular the notion of 'Simultaneous Movement', for this underpins the performers relationship to the camera/device in my work (Eshkol and Wachman, 1958: 111. See Appendix 4). EWMN analysis of movement is based on the fact that all human movements are circular – a consequence of the body's segmental structure of limbs joined together and bounded by gravity. Eshkol analysed the body by its abstraction as if it were a chain of axes. She referred to the body as a 'one-man-orchestra' in which the limbs are considered to be separate instruments, and their interconnections in motion creates "[s]pace chords" (Eshkol & Harries: 2007: 1). She writes, "[a]lthough independent in some respects, these instruments are interconnected, and their movements influence one another" (2007: 3). Aesthetically, Eshkol's semiotic principles were intended to undermine stylistic dance conventions derived from the body's natural hierarchies: the body's symmetric structure, the real weight and forms of the limbs, the differences between front and back, as well as the body's relations with gravity, which defines the limitations and freedom of its limbs. This can be compared to the way sounds in a musical structure adhere to hierarchies with respect to the conventions of structures, which are either considered 'harmonious' or 'unharmonious'.

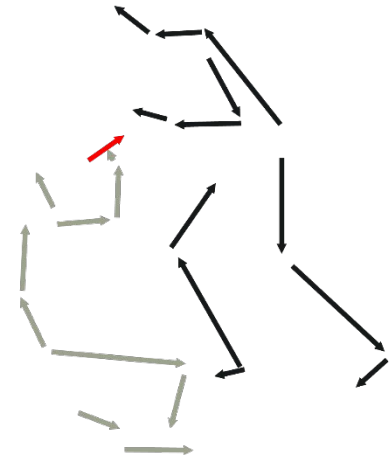


Figure 24: abstraction of the body akin to EWMN: in SSP the camera is considered as a limb, continuous of the body.

The term ‘simultaneous movement’ in EWMN does not refer simply to limbs moving simultaneously. Rather, to the overall outcome: the change of scope, angle, direction and paths when co-dependent limbs are moving simultaneously, as illustrated in this figure:

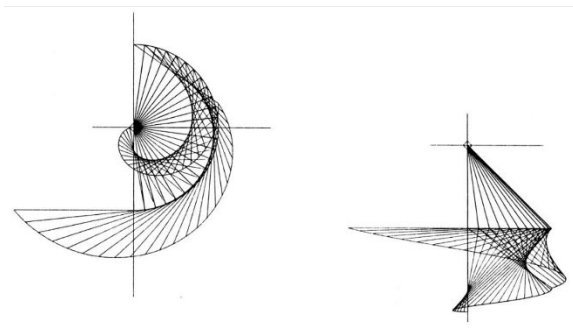


Figure 25: EWMN’s ‘Simultaneous Movement’. Illustrations by John G. Harries (Eshkol and Harries, 1998, 2007).

The combinations of circular movements of co-dependent body limbs create complex paths, called ‘space chords’ (2007: 1). In applying ‘simultaneous movement’ to SSP, the device is considered a continuous part of the body, joint by the performer’s grip. The performer’s moving body already embodies a simultaneous movement, which is extended by the device. Together they perform extended circular (identified or unidentified) pathways in space, according to the movement of the performer. When the device is also some kind of screen,

with significant motion, the performer's movements influence the motion in the frame, creating a *moving moving-image*.



Figure 26: the device functions as a limb, which prolongs and complexes the body's simultaneous movements.

A mobile projector is a distinct case. The device radiates a beam of light that prolongs the movement of the performer. When the performer holds a projector, its beam becomes another extension of the physical body, a 'light limb' continuing the body and distancing the image from it. Nevertheless, the body and the image remain connected. The axis of this limb's path, manifested by light, becomes another component of the space chord, affecting the overall movement phenomenon. The motion inside the frame is, as mentioned above, the further away part of the continuous chain of segments, influencing each other's movements. The combination that creates the hybrid action consists of multiple 'joints and segments: the limbs, the projector, the beam and the image. Together they form, à la EWMN, a complete 'space chord'. The following exemplifies the application of 'simultaneous movement'.

EXAMPLE 1: The Flying Bird

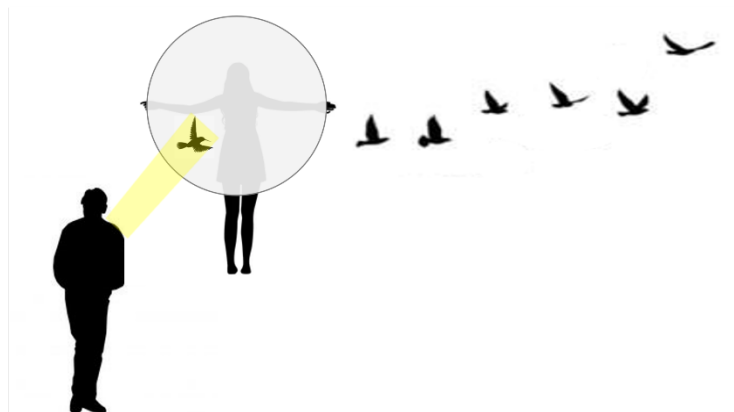


Figure 27: SEASONS – an illustration of the simultaneous movement that reimagines the flight of a bird.

In the final moments of *SEASONS*, the female performer holds a round screen and the filmmaker enters the stage holding a mobile projector. As the lights fade out, the two

performers move towards each other for as much as is needed for the projection to be adjusted to the screen. The performers then move together across the stage to the other end, maintaining a stable projection in motion, whilst walking and moving their arms up and down. The EWMN definition of this kind of adjacent is called ‘opposition’ (1958: 18). It defines a variant of contact, in which the contact point constitutes a constant physical proximity without actually touching. The term usually defines relating body limbs or eye contact. In this case, it relates to the devices’ distanced but constant contact, which is maintained by the performers. The performers’ coordinated movements create a wave-shape path of the footage. The beam axis extends the performer’s movements. The footage projected is an image of a bird in flight, except that the bird does not progress but rather flies on the spot. The overall combined simultaneous movement defines the bird’s apparent flight path, making it seem as if it is flying across the stage. Whilst synchronisation and/or coordination is a common feature in dance, the performers cannot see each other in this case. Instead of maintaining eye contact, they adjust their pace and movement using the projected image as a link between the projector’s beam and the screen instead of their eye contact. The projector and the screen mediate and act as a replacement for the missing communication usually provided by human eye contact. Consequently, the virtual-live hybrid action creates a so-called *moving moving-image*, which is perceived as one whole meaningful moment, thus signifying the relationships between the characters.

EXMAPLE 2: The Ocean in the Basement



Figure 28: simultaneous movement – SSP’s way of extending the chain of limbs by technological media.

Towards the end of *The LIFT*, the spectators follow the female character out of the lift into a near-total darkness of the basement. They can see and move in the space due to a flashlight-shaped beam, projected by a mobile projector which the performer holds. The projector's beam prolongs and magnifies the movements of the performer: her distance from the objects around her (walls, ceiling, table etc.) defines the size, shape and colour of the image. The direct physical connection links the performer to the projected images and their movement. Likewise, it makes the images seem conceptually related to her, notably when the woman's own close-up image is seen 'travelling' on the walls, as well as during a scene when a man appears in her projection.

At some moments during this scene, the perceptual effect of the 'simultaneous movement' is more distinctive because the path resulting from the accumulated movements is simple and identified. A notable example of this is a moment when the image is a fixed one-shot of ocean water in motion (i.e. the camera did not move while shooting the continuous image) whilst the woman turns slowly, performing a full 360° turn. A 'space chord' (explained above) is created as a result of the simultaneous movements of the woman, the projector's beam and the motion in the image. This combination forms a circular projection of the static representation of the sea waves, creating an illusion that the basement and the people in it are surrounded by water. Moreover, because of the darkness, the spectators are focused on the projected image that 'travels' around them on the walls of the basement. By following the projection, the spectators participate in the physical action, thus performing a full 360° turn themselves. The spectators experience the action first-hand, kinetically, audially (the sound of the waves) and visually. The joint action, the pace and path of their movement, affects the path/route and pace of the performer, the projector and thus the moving-image. In this sense, the spectator not only becomes an active observer but a driving force and partner in the hybrid action; indeed, one might say they become a creative force in this space-chord. The spectator's involvement in the action is designed to draw attention to the fact that the co-dependency of all the components of the simultaneous movement creates the perception of this 'world'. In contrast to immersive experiences, where the whole space could have been covered with the image of an ocean; in this instance, the hybrid is a perceptual action. Thus, the perceptual activity creates the meaning of the hybrid, that is to say that the space chord becomes a sign within a communication system.

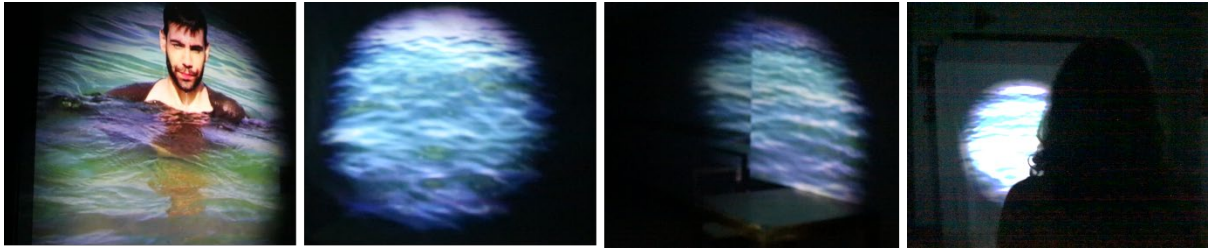


Figure 29: *The LIFT* – a 360° turn by the performer and the spectators extends the motion of the image of the ocean.

The other aspect of the direct type of hybrid action concerns the strategic use of different media. It evolves from the creative exploration of the potential derived from their “messages” (McLuhan, 2001: 7), correlated to the performers’ intentions and actions.

McLuhan claims that the message borne by any medium, whether it is a human or a machine, extends human features according to its function rather than the specific content of its use.

He indicates that “[a]ny invention or technology is an extension [...] of our physical bodies, and such extension also demands new ratios or new equilibriums among the other organs and extensions of the body” (2001: 49). Accordingly, *SSP* embodies an attempt to reflect the connection between the characters’ intentions and their medial extensions. A camera, in that sense, can represent in different contexts a voyeur, a witness or a companion.

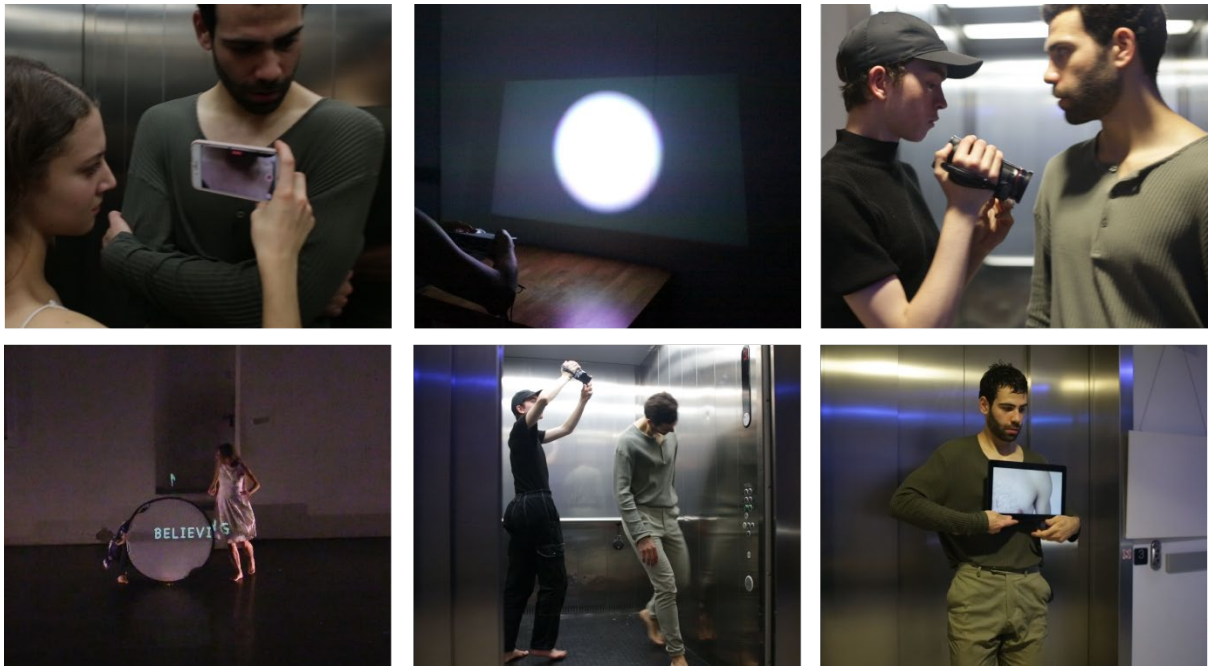


Figure 30: *The LIFT* – different media extending different human features, intentions and actions.

The concept of *The LIFT* is an attempt to hybridise performers and spectators with the technological device of a lift, acknowledging the message of this medium: its vertical motion, enabling the transition between levels and its indifference to gravity, which makes it inhuman or unrealistic. The experience is not perceived through sight alone, but rather through motion. The physical journey in a lift links the kinaesthetic experiences with a multitude of visual experiences, activating a cognitive process of perceiving the components' correlations. However, travelling in a lift is a trivial, worn-out experience. The hybridity between the device and humans (performers and spectators) cannot simply be realised and become meaningful just through the direct physical connection to the lift. The hybrid action results from the medial extension of the lift with the characters' motivations and actions, which cause the transitions between levels, the separation between spaces and the synchronisation with the images and soundscapes. The use of this medium in a new context attempts to grant this medium a poetic meaning as opposed to the literal meaning that refers to its technical features.



Figure 31: human communication mediated by mobile phones in *The LIFT*.

The different modes of cameras extend different features of the self. In *The LIFT*, mobile phones are used both as cameras and as screens. The mobile camera embodies the way the sight is dependent on the body's flexibility and mobility, and consequently, the ability to perceive an image from multiple perspectives, including upside down and on one's side. The features of this type of camera have changed the perception of sight and movement since

the invention of the smartphone. For example, a stage duo in the 3-wall cyclorama of *The LIFT* involves extreme physical actions (being upside-down and sideways, etc.) whilst operating mobile phones, providing high and low multiple angles. The physical action of the characters extends and emphasises the features of the camera and vice versa. Consequently, the experience of simply looking at this duo is unusual and confusing. In the tight space of the 3-wall cyclorama installation, the relations between the *moving moving-images* in the cameras and screens function as an additional dramatic component. The performers' nonverbal and quite challenging duo is mediated and extended by their effort to film each other throughout the whole duo. The hybrid action is designed to make the spectator aware of the mediation of eye contact through the camera and signifies the intensity of the relations between people and smartphones, triggering questions surrounding our perception of sensitivity and intimacy. Their movement reveals some images and conceals others, emphasising the performers' motivations, which are manifested by the action so as to become conscious.

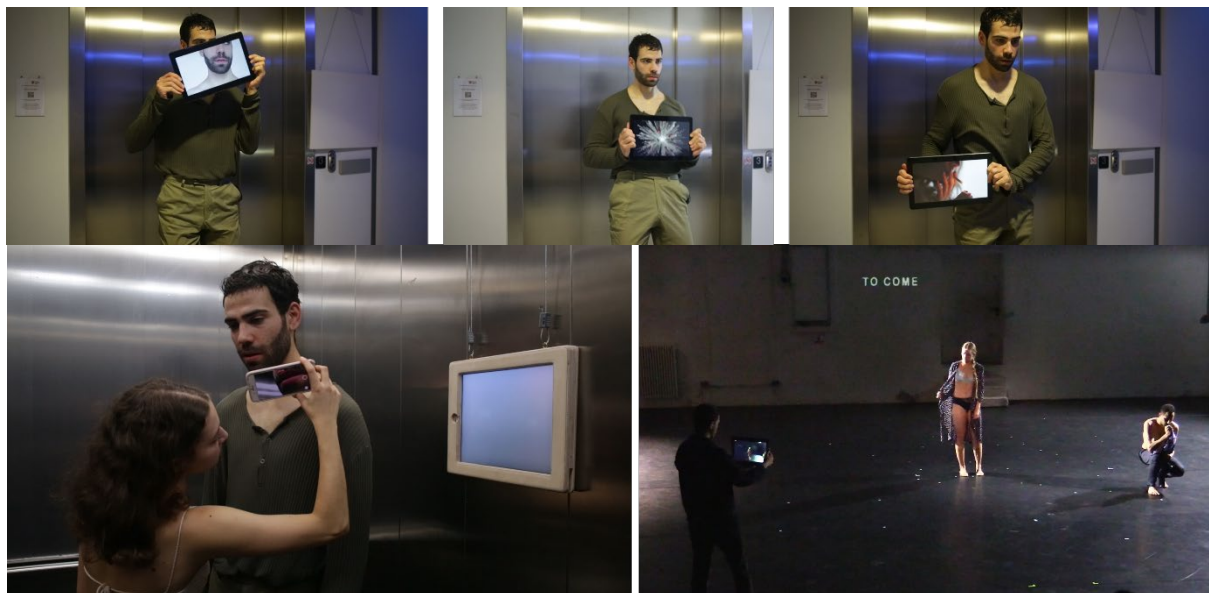


Figure 32: tablet and mobile phones – simultaneity of filming and screening by the performers (livestreaming).

Tablets and smartphones are both complex combined machines which simulate humans' ability to capture (film) and project, or see, remember and express at the same time. When tablets are used simultaneously as a camera and a screen, they become extensions of such complex action and project it. The action requires the performer's full presence, combining

his or her motives and actions as a filmmaker with the motives and physical expression of the character (movement and text), whilst also being aware of the immediate projection on his or her screen. The hybrid action draws attention to multi-tasking as a form of communication and to its embodied signification.



Figure 33: *The LIFT* – various hybridity concepts of the man and the images on the tablet's screen.

The performer's actions define the sort of interaction with the image. In *The LIFT*, the male performer holds and moves a tablet showing a sequence of various images. His action involves various sorts of interaction, embodying a range of conceptual links. Some of them are very direct and simple: the exact body scan that the dressed man performs onstage is synced with the apparent projection of his body in the image. Alternatively, the performer holds the tablet opposite his chest whilst the image projected is of a heart beating and exploding. Some connections are more abstract or sophisticated, linked by motion: the performer on stage moves from side to side and the projection is an image of a field in the wind. Otherwise, some connections are utterly associative, interpreted by a wider narrative context such as the appearance of the woman's image.

Type 2: A Metaphysical 'Indirect' Hybrid Action

The second type of hybrid action is a metaphysical, indirect form of communication between the virtual and the live representations. This means that the performers do not hold the technological devices, but instead interact with the projections based on concepts that imply a feasible meaning. By comparison to the first type, this type is designed to complicate the perception through a higher degree of distance and abstraction, creating a certain perceptual gap between the representations. Bridging this gap is a mental process of the spectator, hybridising the representations by association; a process which supposedly activates the perception.

The premise which underlies this type of hybrid action, theorised by Sobchack (2016; see Chapter I, p. 2--3), is that the cinematic representation in particular changes human perceptions. Sobchack stresses that “the cinema’s ‘continuous variations’ of actively seeing ‘the’ world or ‘a’ world through the eyes of an ‘other’ can open our own – offering us not only new sights but also new perspectives on ‘our’ world outside the frame” (77). Sobchack’s writing explains how the perceptual activity triggered by this strategy can affect human consciousness. She writes, “optical movement makes visible not only vision’s subjectivity (and the existence of a subject) but also consciousness’s capacity for various forms of transcendence [...]” (77). In SSP, it is the characters’ actions that embody the conceptual link between the representations (and not merely the formal composition).

Typically, in SSP, this type of hybrid action signifies interrelations between sights and insights, or between the ‘seen’ and the ‘felt’. Whether the virtual images are some sort of doubling of the character or an image relating to the character, they are designed to represent part of the characters’ inner world (embodiments, sights or insights). The strategy is designed with the intention that all virtual and live representations of a specific show can be recognised and even accepted as related to the characters. Aligned with McLuhan’s philosophy, this strategy intends to change common perceptions that regard humans, the world, the environment and the media as separated entities.

There are two main strategic concepts characterising this type of hybrid action: an interactive hybrid and a hybrid representation of points of view.

The interactive hybrid action is relatively simple. It is a simulation of an actual physical interaction between characters or of the characters with themselves, represented by the two media. The action could be nonverbal and/or verbal, presented in dialogue or duo form. The virtual representation seems like a metaphysical extension of the character’s experience of being, but at the same time as an ‘equal participant’ in a non-hierarchical representation. The conventional hierarchies between the media (in terms of their role in signification) are therefore changed. The hybrid representation can be seen to embody a paradoxical interrelation, but at the same time, the simulation makes the hybrid seem extremely simple and perhaps natural; and thus, the paradoxical effect of it is subtle, even latent in relation to the affect of the correlation.



Figure 34: a character's different 'states of being' are embodied in their interaction with their virtual selves.

In *SEASONS* the male performer interacts with his own duplicated-projected image, which is scaled to be in his realistic size. Consequently, it is hard to determine which is the live man and which is his virtual image (central photograph, see above). The performer onstage synchronises his physical action with his projected representation. Consequently, the movements seem like a choreographic duo for two performers, regardless of their representational realism. The hybrid of their actions is perceived as one whole image. A similar strategy is applied later in the show, except then the man is interacting with a partial 'close-up' – a deconstructed image of himself, projected at a much larger scale (right photograph, see above). In the context of the previous duo, this dialogue attempts to signify other parts of the character. The unrealistic virtual image (weightless and deconstructed) emphasises nuances of the character's expression, akin to cinematic conventions. The hybrid implies to a dialogue that the man has with the unseen inner experiences of his being. The metaphysical interaction between these experiences is more abstract, or metaphorical.

This instance of hybrid action defies the common perception of 'reality' by blurring the boundaries between what is perceived as real: spatially (2-D and 3-D) as well as physically (the scale of the projections, the body's structure and its (de)construction, relations with gravity). The hybrid dissolves the perceptual differences of the experience of weight and effort, which embody the "humanly inhuman dream of effortless movement" (Sobchack, 2009: 384).

A second concept that characterises the metaphysical type of hybrid action is the representation of the character's point of view (POV). As explained in Chapter I, (p. 36 and 47, above), in SSP, visual images, whether filmed in the venue or outside of it, can sometimes be made to represent the characters' apparent points of view. The character's motion/action syncs the representations so as to simulate the conceptual link between the seer and his/her perspective of the seen, which hybridises the representations. In most cases, for both

SEASONS and *The LIFT*, the performers onstage act as the seers, although in some cases their represented POVs in the virtual projections embody characters apparently looking back at their live representations onstage (an effect similar to cinematic ‘reaction’).

EXAMPLE 1: The woman in the Circular Forest



Figure 35: *The LIFT* – the representation of the woman’s POV of the forest is divided between the stage and the screen.

There is a scene in *The LIFT* where the woman onstage turns a full 360° circle whilst looking around her. At the same time, an image of a forest, filmed from a human POV is projected at a small scale. The motion in the image is adjusted in order to represent a 360° circle according to the woman's prefixed pace and route onstage. The rhythms and route of the woman's movement onstage, and importantly, the directions of her gaze, are coordinated with the rhythms of movement of the camera. As a result, the view of the forest seems like her POV. The hybrid is a result of comprehending the conceptual connection between the representations.

Unlike some scenes of this show, in which virtual images are projected to a realistic scale, or surrounding the participants to promote immersiveness, the representation of the woman’s POV in this scene is projected onto a small-scale screen, much smaller than a realistic image of a forest. Moreover, because the hybrid of the seer with the seen is a perceptual action, this projection strategy complicates the perceptual activity even more, drawing attention to the way the medial relations are perceived. The perception ‘bridges the gap’ caused by the unconventional medial division and un-fitted forms.

EXAMPLE 2: Variants of the Representation of the Characters’ Points of View

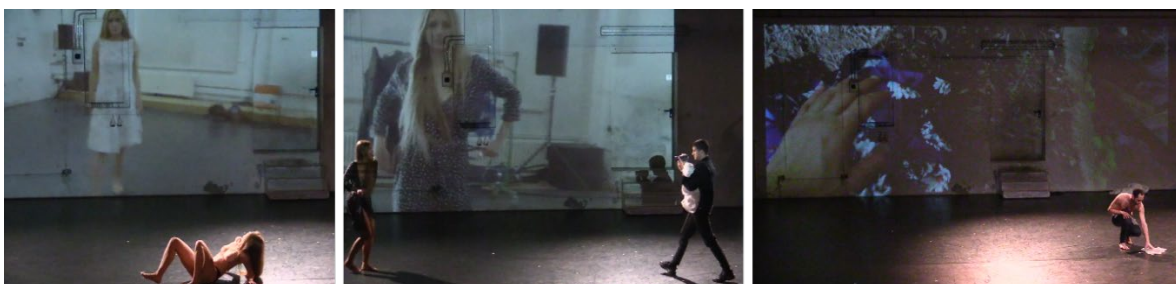


Figure 36: variants of the representation of the characters’ POV in *SEASONS*

In *SEASONS*, the same concept of hybrid action is developed into three variants. The virtual image representing the POV of the female character is pre-recorded and captured in the venue. It is designed to seem like it is livestreamed during the show, although it is apparent that the woman onstage does not hold a camera. This deliberate illusion is disrupted during the scene, when in some moments – like in dreams – the woman appears in the virtual image. Metaphorically speaking, the woman onstage sees herself and her virtual self sees her. In other moments, the image's timeline is manipulated by 'slow-motion' and 'reverse', representing experiences that the woman may imagine, or they feel different to her physical experience.

The virtual representation of the filmmaker's POV also starts in the performance venue. The filmmaker appears onstage holding a camera, seemingly filming the woman. He follows her onstage, continuing through the backstage area and then later outside of the building. In this scene, the first part is also designed to seem like the filmmaker is livestreaming, especially because he is actually holding a camera. However, when he goes outside, it becomes obvious that the image is pre-recorded: it is filmed in a different light than that of the time of performance, and the woman appears in the image when in reality she has returned to the stage. The representation of the male character's POV does not intend to seem like livestreaming. On the contrary, relying on the establishment of the concept earlier in the show, this variant of hybrid action is entirely fictional. The apparent POV is similarly adjusted to the performers' movements, but the image is filmed at other locations. Also, all of the characters (himself, the filmmaker and the woman) are seen in this image, as if it were a dream.

The different variants of the representation of POV are designed to question what is perceived as real, blurring the boundaries between the virtual and the live, but also the boundaries of inside and out, reality and imagination: a dream, a memory, a thought, a vision, an action.

The different types of hybrid action coexist and interact with each other. The application and development of the EWMN 'space chord' – the direct type of hybrid action – is used in a new context, providing distinct mediation of the person's intentions through the physical action, which is embodied in the *moving moving-image*. The movement of the characters defines the movement trajectories of the moving-images and imply their meanings (a flying bird, an

ocean in a basement etc.). The mediation indicates the correlations between the characters' motivations and the specific bearing of the non-human media. New meanings stem from the application of the theatrical 'dialogue' and the cinematic 'point of view', characterising the second type. This strategical approach to action stems from the combination of theatrical and movement notation approaches, as mentioned above (p. 50-51).



Figure 37: *The LIFT* and *SEASONS* – types of hybrid action coexisting and interacting.

The implications of the overall interactions of the types of hybrid action are an experience of a hybrid sphere, or as it is articulated in the first chapter, a hybrid form. The SSP hybrid phenomenon encompasses a multiplicity of simultaneous occurrences and representations of different 'realities', or rather, of human states of being. These states represent the internal and external experiences of the character, in which their interactions and coexistence dissolve the boundaries between them. Consequently, they are accepted and experienced as a complex continuous whole. The parallel virtual and live experiences thus become each other's context. Perceiving the multitude of space and time representations as human action requires an acceptance of parallelism and complexity of the human existence. This experience is characteristic of most scenes in SSP, and so, separated live or virtual representations are also accepted and perceived as part of the hybrid representation, reflecting a hybrid life experience.

Conclusions

The chapter analyses the hybrid actions through movement notation and physical theatre principles, as well as from the perspectives of McLuhan (2001), Noë (2004) and Sobchak (2016). The chapter shows how the strategic hybrid action seeks to stimulate awareness of the relations of sight and motion through their physical and metaphysical correlations as perception, in terms of perspective, point of view and speed (Noë, 2008: 662). Through cognitive perceptual processes (663), the hybrid action reflects the role of this relationship in shaping 'reality'.

Aligned with McLuhan (2001: 67), this chapter argues that the interaction with technology expands the perspective and enables seeing and experiencing beyond our perceptual patterns in ways that develop the sensorium, with the hybrid action of SSP linking virtual images and human intentions and actions in a continuous mediation. SSP's *moving moving-images* link the physical with the metaphysical, the human and the technological media, to convey meanings that can function as 'signs'. Creating and 'reading' these hybrids as signs is a perceptual cognitive process, which can imply and reflect the ways humans perceive and act within complex relations with and as media.

III Narration

This chapter is concerned with the ways in which SSP's multidimensional time-space, as generated through the hybrid of virtual and live representations, can provide 'meanings' and be 'read'. This is significant to the practice as there is an intention to create meaning in ways that activate and reflect perceptual processes, providing the epistemological infrastructure for SSP.

The term 'reading' (Adshead-Lansdale, 1999: 1) is used in this context to summarise the perceptual activity of which the sensuous and emotional experiences interact with and/or become speculation, interpretation, reflection and awareness. In accordance with contemporary semiotics, introduced in Chapter I (p. 24-26) and aligned with McLuhan's theory of media (see Introduction, p. 10; Chapter I, p. 26), this chapter addresses the narration in SSP as a medium that embodies human semiosis. The narration of my practice aspires to extend human 'technologies' for conveying the 'knowledge' they embody, based on the "continuity of knowing across the natural and artificial realms" (Cobley, 2021: 119).

The chapter argues that by the combination of different concepts and the correlation between hybrids, the narration in SSP is designed to invoke awareness of the perception of the hybrid: to the ways in which the hybrids can function and represent transmedial continuity, to reflect mediated communications/environments. Based on Todorov's theory of verisimilitude (1977), the chapter depicts how SSP's narration strategies are designed with the intention to yield new conventions, with their interrelations constituting the verisimilitude of SSP as a communication system.

The first section of this chapter focuses on the ways in which the intermedial hybrids, as depicted in the previous chapters, can function as 'signs' which are conceptually and syntactically weaved together with the intention to convey meaning (akin to Todorov, 1977). The second section discusses narration in SSP as a consequence of the interactions of various types of texts that constitute this practice, with reference to the dramaturgical function of the concept of intertextuality (Adshead-Lansdale, 1999, Rajewsky, 2005; López-Varela, 2011; Lavender, 2014). The final two sections depict the typical configuration of the characters, represented in various media, and the representation of relationships (between characters

and themselves or others, as well as between spectators and characters). These sections focus on the ways the strategic narration can signify and change common perceptions of human and artificial transmedial relations.

Creating the Multidimensional Time-Space

As mentioned in the Introduction to this thesis (p. 5-6, above), the semiotic angle adopted in this research allows me to offer an explanation for the thinking and the modes of meaning creation in my practice from a practitioner's point of view. My approach differs from the semiotic research that was common in the 2000s, which observed a performance from the external perspective, of a viewer, and offered modes of 'reading' and participating in a 'discourse' in the work of practitioners. They have treated the signs as a text rather than as the currency of cognition (Adshead-Lansdale, 1999, 2008; Lepecki, 2006; Rosenberg and Kappenberg, 2010). Notably, my challenge in narrating the performances stems from my attempt that the hybrid of layers will not appear to me as chaotic or random. In addition, the perceptual change that I strive to achieve through narration is a result of my interest in and the possibility of signifying human mediation by developing intermedial strategies.

The narration in SSP features interactions between verbal and nonverbal texts in ways that are characteristic of physical theatre. However, the narration also includes an interaction of live stage performance with live and pre-recorded virtual images which is less routine in performance. Based on the conventions of the parental fields (dance, theatre, physical theatre and film), SSP aims to yield unconventional narration strategies embodied in the interrelations between the various types of texts. As can be seen in *SEASONS* and *The LIFT*, the narration in SSP does not evolve around a central concept. Rather, SSP strategically combines various intermedial concepts and strategies to produce a feasible, yet estranged and particularly multidimensional 'world', based on the correlations with seemingly traditional storytelling. My intention is to integrate the formal layer of signification with more traditional narration strategies embodied in human stories and experiences, which tend to encourage the involvement of and invoke an affect in the spectators. I aspire to combine many concepts, not just to reconfigure the storytelling strategy, but to produce a sort of 'language' – an open communication system, which can creatively generate new concepts based on the strategies that the practice features.

The hybrid of live and virtual texts inherently questions the perceptions of 'logic', in the demotic terms of what is real, truthful, credible or sensible. It is useful to consider this in the light of Tzvetan Todorov's writing. In his 'Introduction to Verisimilitude' (1977), Todorov discusses 'verisimilitude' not simply as an indication of the gap between our perceptions of the truth (the literal meaning of verisimilitude) and the actual truth. Rather, he emphasises the human perception of truth and realism as a process of making sense in a contextual manner of interpretation, involving speculation and drawing of conclusions (1977: 80). Todorov, consistent with Noë (2015), assumes that representations are not merely a reflection of 'reality' but, rather a reflective perspective of events. He claims that "discourse, narrative, ceases to be, in the speakers' consciousness, a docile reflection of events and acquires an independent value" (1977: 80). Thus, he argues that "words form an autonomous entity governed by its own laws and susceptible of being judged for itself" (80).

Accordingly, the verisimilitude of any communication system, SSP included, is mostly addressed by the coherency of its own communication and the establishment of its inner logic (as also depicted in the context of conceptual dance, in Chapter I, p. 25, above).

Todorov's concept of verisimilitude enables an open approach to interpreting performance by reference to the awareness of the evolving and transformative quality of the narrative. His semiotic approach offers a way to view SSP's intermedial hybrids as syntactic components, as implied in the previous chapters, and view their correlations, loosely, as a sort of syntax. The 'syntax' that I seek in SSP is found in the interactions between the layers of texts which, despite their differences, could be perceived and understood as meaning. The interaction is based on a physical and/or associative relationship between the person, the device and the image (described in Chapters I and II). The narration combines the signification of the images (more or less literal), with the motion and perspectives of the images and with the projection strategy (scale, motion, angle), all of which are related to similar features of the characters' actions (intentions and physical expressions) in the context of their speculated sequential narratives. The combination is intended to signify a transmedial representation or 'syntax'. The strategies for creating such a syntax reveal the mediation process through the properties of the device. Namely, the device as a mediator in a chain of interconnections is an essential part of the creation of meaning, akin to the characteristics attributed to the characters and the images.

As discussed in Chapter I, McLuhan argues that each technological medium extends certain human abilities, which define the function or 'message' of this medium (2001: 7-23). He identifies the messages of different media, arguing, for example, that film "merge[s] the mechanical and the organic in a special way [...] a total realization of the [...] idea of change", in which "the reader, or spectator had become a dreamer under their spell" (2001: 311). In a related fashion, Todorov discusses the performing arts, and especially movement, noting that these forms make spectators "overlook the lack of verisimilitude" (81). He argues that movement is an expression less committed to the truth, as its meaning tends to be latent and vague (81). In the theatre, he claims, a certain lack of logic will be accepted and even welcomed as illusions and wiles, many of which have become conventions within the verisimilitude of the genre (82). The signification in SSP is derived from the features of these media, but also from the conventions of perceiving them.

In SSP, the moving-image and the moving body encapsulate a different sort of ambiguity, but their hybrid relations, which comprise the *moving moving-image*, can yield meaning (see Chapter II, p. 57, above). Similar images in different contexts change their meaning accordingly. For example, perceiving the image of the forest in *The LIFT* as 'imagined' or 'realistic' is not merely a result of its virtuality. At one point, as a result of specific camera motions, the image of a forest is made to signify the female character's point of view. In another scene, the filming strategy is designed to represent a perspective taken 'over the woman's shoulder', a cinematic convention that implies a realistic location which the character may have visited before. The context of the projection strategy also affects the signification of the image. For instance, when the image of the forest is projected at a small scale behind the characters, arguably it produces a different meaning to that of a similar image of a forest projected onto the cyclorama, providing a panoramic visual continuity. Formal strategies, like the doubling strategy (see Chapter I, p. 42, above) also change and define the meaning of the image. For example, in *The LIFT*, multiple representations of the female character wandering in the forest are doubled and looped. The direction of the woman's paths and gaze, her speed and her physical actions, in addition to the looping of her spoken text, are all choreographed or edited (Pearlman, 2009: 248) to create a specific dramaturgical effect, i.e. to simulate the woman's thinking patterns. The layer of the woman's voice-over – a monologue about her wish to be alone and free – is also doubled and

looped. As a result of the visual and sound edits, the form can bear meanings different to those implied by the woman's physical and verbal actions. In this scene, what may have seemed at first to be a symbol of freedom is designed as a subtext, which may throughout the scene gradually signify a lack of freedom.



Figure 38: *The LIFT* – a woman doubled in the forest, projected in panoramic continuity onto the 3-wall cyclorama installation.

The dynamics of the interrelations between the layers of texts (as in the example above) may be seen to purposefully cause perceptual disruptions, which can be referred to as “antiverisimilitude” (1977: 86). Todorov coined this term to refer to a dramaturgical component that is not consistent with the conventions established within a genre or a specific work. The antiverisimilitude is a combination of syntactical and semantical components, designed to interrupt and reshape the viewer's speculations and anticipations. Such interruptions (as depicted in Chapters I and II) are core strategies that characterise narration in SSP. For example, this occurs when pre-recorded images, which are not consistent with the performance's real-time, nevertheless function as part of the narratives 'real-time'.

Todorov explains that 'antiverisimilitude' is crucial to the evolving of the narrative, and to the engagement of the viewer. Understanding and accepting the 'illogical' representation (the antiverisimilar component) as valid establishes a new convention of a show and expands the show's verisimilitude. Consequently, as mentioned after Sobchack (2016; in Chapter II, p. 64), the configuration of the hybrid representation implies the ambiguous boundary between the imaginary and real, as well as the possible perception of the virtual and the live as a continuous medium. I argue that sensuous and cognitive processes which validate new conventions in SSP extend perception. Therefore, it becomes accepted that the image will represent the point of view of a character, for example, and that this point of view could be perceived as an actual sight or as an insight, depending on the context. The multiplied representation characteristic of SSP's narration is designed to imply the coexistence and

simultaneity of different 'realities', whether a personal experience or as a social encounter. Moreover, this complex multitude of interacted representations embodies, and therefore may question, the ability to co-experience different views, both literally and metaphorically. Similar to other genres that aspire to create meaning, the choices made in SSP regarding the discovery and concealment of information are essential to the construction of a narrative by the viewer. For example, when the characters film onstage and the footage is not projected, their action can invoke the viewer's speculation and imagination of the image. The strategy promotes the viewer's projections upon the seen. For the cases in which the footage is simultaneously projected, the 'mystery' of the character's choices is somewhat solved. However, perceptual activity arguably arises when the viewer supposedly attempts to later figure out the conceptual connection between the character's actions and the content of the projected image. As depicted in Chapter II, different meanings are derived when the characters do or do not hold the camera. The types of hybrid action determine the dramaturgical correlations between the characters and images that they seem to film or 'project'. Generally speaking, when characters hold the camera, the image functions as a more or less realistic representation (the link between the character and the image is direct); whereas when they do not hold the camera, the representation implies a metaphysical projection (double meaning) of the character.

Antiverisimilitude is created by the gaps between what the spectator knows or speculates, as well as by what the characters seem to know. Due to the multiple virtual representations and their metaphysical relationships with the live characters, most of the characters' locations and the representation of their timing are speculated. The viewer's state of not-knowing functions as an 'antiverisimilar' component in the 'reading' of the show. When expectations are not met, the narration is disrupted and ought to be changed (Todorov, 1977: 86). Consequently, the strategical misrepresentations constantly doubt the development of the story, thus invoking a reflection on the perceptual activity, questioning how one comes to conclusions and what is trustworthy.

The narration of SSP is designed to signify a non-realistic timeless experience (see Chapter I, p. 41, above) by means of the hybrid rather than through more conventional storytelling. The two performances, *SEASONS* and *The LIFT*, are written and created as episodes, or scenes, linked together simultaneously and sequentially. The time perception of each show is a result

of the cinematic filming and editing strategies in relation to the time representation and the sequence of the stage performance.



Figure 39: an unfeasible projection of the woman running down the stairways projected in small scale in *The LIFT*.

In *The LIFT*, some scenes function as timeless metaphors, which are designed as unfeasible components. An example is an image of the woman when she seems as if she runs 'endlessly' down the stairs. The image is made to seem 'too long', that is, longer than expected. The syntactical context of the narrative changes the meaning of this image in relation to another 'timeless' image of the woman, who is shown to be diving into a pond's murky water. The image of the woman diving is continuously projected onto various screens for 20 minutes simultaneously with three other scenes, whilst the spectators and the performers descend and ascend in the lift. The 'independent' meaning of the long-continued dive is designed to give the image a metaphorical meaning, for example, to represent the woman's state of mute distress. However, the full meaning of the ongoing screening stems from its 'correspondence' with the other live scenes, in which the woman in the lift films the man from up close, provoking him to recall, rethink and reimagine, and ultimately tell her the truth regarding his emotional state. The coexistence of these scenes is designed to layer and expand the story of the woman: to reveal her apparent 'timeless inner state' in relation to her behaviour in more social encounters. In *The LIFT* especially, the 'timeless' narratives weaken the timeline of the stories, thus questioning the roles of the characters in each other's stories. Furthermore, the representation is made to emphasise the underlying spatiotemporal and kinaesthetic experiences: the vertical motion, the unusual proximities, as well as the multi directions of aural and visual experiences, all of which become the fundamental metaphor of this show.

As depicted in this section, in ScreenStage I use various concepts of hybridity to create a kind of storytelling in which intermediality is its means as well as its underlying subtext. I aspire to interrelate the various hybrids, used as signs, in order to constitute the verisimilitude of the show and of the practice.

Texts and intertexts

In practice I refer to verbal texts – spoken and written, live and recorded, heard, and seen – with composition strategies similar to those used to compose nonverbal texts, such as doubling, looping, and repeated motifs (see in Chapter I, above, p. 41-43). These texts are also strategically hybridised in such ways that they change the more conventional roles verbal texts typically play within theatre/physical theatre works. The hybridisation also seeks to shape how meaning is attributed to certain aspects. For example, in *The LIFT*, significant verbal sentences, used to imply a discourse around the imagination and the truth, are repeated (vocally and in writing) in different media by different characters. The strategy is designed to relate the meanings embedded in formal representation with the content of the texts. The multiplicity of the types of texts supposedly engages the viewer in a wider sensuous experience, where images, sounds and motion, detach the viewer from the familiarity and conventional forms of ‘reading’, whilst also establishing new conventions of reading the hybrid.

In *SEASONS*, written verbal texts are sometimes interacted with the characters’ nonverbal actions, meaning they are perceived as part of the action and used to express their thoughts, feelings and intentions (see ‘Hybrid Action’ in Chapter II). In the Spring scene, for example, a ‘cover version’ of the song *Eye in the Sky* by the Alan Parsons Project is performed, in which the text is divided between male and female singers, Marina Maximilian Blumin and Ari Pepper (2017). At the same time, excerpts from the lyrics are projected, shown to be scattered in space, as well as frequently appearing and disappearing. The male and the female characters of *SEASONS* synchronise their actions so that the texts of the lyrics appear in timed intervals on a mobile screen which they operate alternately. The characters’ great effort to reflect the projections in this scene, collaborating with one another, but avoiding significant communication (contact and eye contact) is a nonverbal layer which gains meaning from the combination of the physical action (the effort, the avoidance), the hybrid between the verbal and nonverbal layers, and the context provided by the characters’ whole narrative so far.

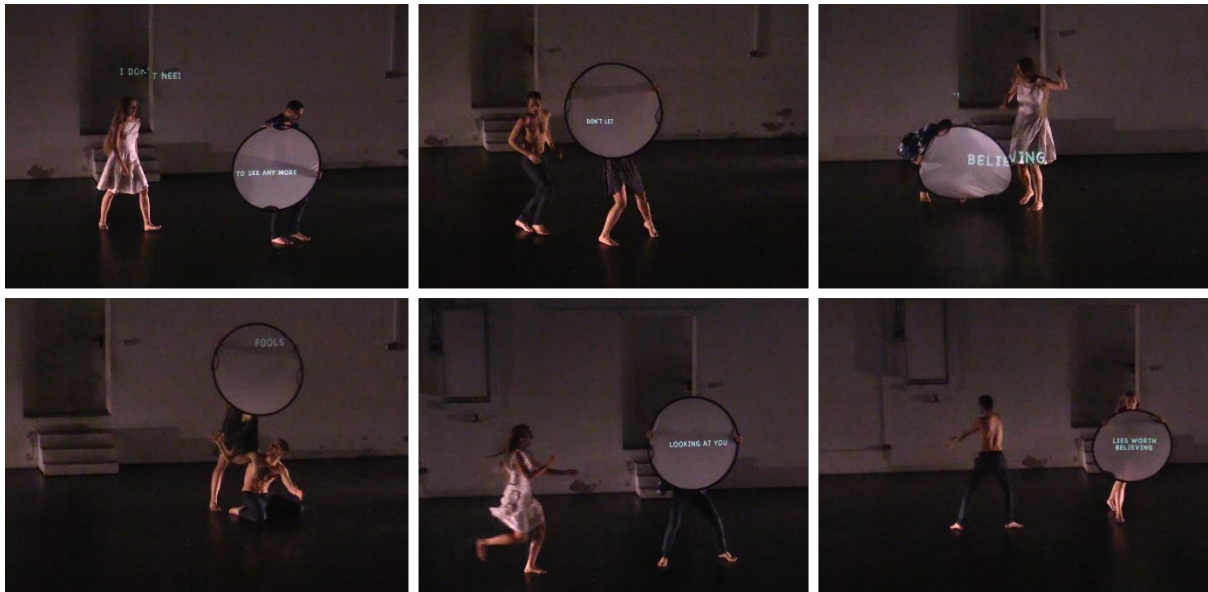


Figure 40: Spring scene of *SEASONS*: The characters act to ‘capture’ excerpts of lyrics on a mobile screen.

The strategic combination and layering of texts seek to create a new form of dialogue that can function and interpreted as a hybrid ‘sign’. The use of a familiar song is intended to generate identification and emotional engagement with the scene, whether it invokes attachment or detachment, or both. In this sense, references to familiar works of art operate as ‘intertexts’. Conventionally, intertexts expand the cultural context through references to other prior texts. Arising in the field of literature in the 1970s, intertextuality has been commonly used in contemporary, interdisciplinary and dance practices and discourses (Rajewsky, 2005: 47-48). In dance, for example, the use of intertextuality as a narration strategy became common throughout the 1980s and 1990s and was elaborated, as mentioned above, as part of a semiotic discourse of dance analysis by Adshead-Lansdale (1999: 1-21). In the context of intermedial artforms, López-Varela discusses the effect of intertextuality, suggesting that the “intertextual phenomenon is closely linked [...] to issues of mediation of values and emotions, and thus of cultural forms” (2011:11). She stresses that the intertexts are used “to reflect the main cultural concern of our age: the problem of communication (and meaning), connection, negotiation and mediation” (11).

Aligned with this thinking, my intention in using intertexts within my practice is to strategically connect the social and the personal in a subtle and implied manner. When I weave intertexts into the hybrids, signification is generated through the context which is provided by sequential and simultaneous representations. Consequently, the intertexts can be used to imply or reflect relations between the environment and the self, hinting at the

possibility that things outside of the person can be perceived as part of one's consciousness, in a similar vein to their personal experiences.

In *The LIFT*, for example, the characters' hybrid actions sometimes involve familiar verbal quotes and visual images from Lewis Carroll's *Alice in Wonderland* (1865) and *Through the Looking Glass* (1871) as well as cinematic excerpts from the film *Alice* ((Harris, USA 1985). Just a few visual and verbal intertexts from these familiar versions of the story used in *The LIFT* place this show in the field of imagination and absurd, politics and humour. Culturally, the intertextual reference to Carroll's work is made to subtly engage the work in a social, political, and philosophical discourse through the naïve perspective of a child. Such perspective implies the ability to both daydream or ponder and act (the latter is embodied in Alice's daring actions (follow, drink, consider, insist). The visual and spoken intertexts from *Alice* are made to reference and emphasise perceptual aspects. These are embodied in non-realistic, metaphysical kinaesthetic experiences in the story: a long vertical slow fall, a body which transforms or penetrates the other side of a mirror. All of these experiences connote similar perceptual aspects represented in *The LIFT*, such as the vertical motion of the lift, the deconstruction and non-realistic size of the body images, as well as the various mirror forms. However, In addition to the associative connotation provided by the story, intertextuality in my practice is characterised by the hybridisation of intertexts through the use of the strategies described in the previous chapters. This way I aspire to make the intertexts an integral part of the characters actions and/or insights, in order to emphasise the perceptual dilemmas embodied in SSP's hybrids. For example, the cinematic excerpt of Alice's fall down the rabbit hole appears twice in *The LIFT*, the first of which is projected as in the original movie. The second time, however, is edited to show it in 'slow-motion', thus emphasising its non-realistic nature. Furthermore, the vertical motion of the image is augmented by the vertical motion of the female character who is holding the projector. The image is projected onto the wall, giving it a physical dimension and connecting it to the space of the lift's basement level, as well as to the character (see the 'direct type' of hybrid action, p. 55). By hybridising the action of the female character with the cinematic image, I intend to convey a new transmedial sign.



Figure 41: cinematic excerpts as intertexts woven into the hybrids of *The LIFT*, from *Alice* (1985), and *Wild at Heart* (1990).

Using intertexts I am also aware of the ‘syntax’, as explained above (p. 72), evolved from the interrelations between different sources of intertexts. Adshead-Lansdale (1999: 15) references Umberto Eco who claimed that the “intertextual collage [intertexts] multiply to a point where they begin to talk among themselves”. Indeed, the combination of the timeless *Alice* (the story that has lived for generations and has been quoted by many artists), David Lynch’s *Wild at Heart* (1990) and science-fiction *Her* (2013) creates a context, which emphasises issues of perception in the semi-realistic and mediated world of *The LIFT*, reinforcing the absurdity and illogical nature of the show. Yet in SSP, this associative connection between different ‘quotes’ shape the characters, since these intertexts are hybridised to the character’s actions and are perceived as part of their inner world (see in Chapter II, p. 64, above). Therefore, this strategy aims to validate the use of intertextuality within the show’s intermedial verisimilitude, and thus to expand it.

The Configuration of a (Deconstructed and Reimagined) Character

As depicted above, the characters in my works are configured through their embodiment as intermedial hybrids, aspiring to establish their hybrid identity; that is, to create a perceivable, verisimilar hybrid from the multiplicity and doubled representations of each character. Each image or scene is considered to be a part of the characters' complete identity. The performer that embodies and develops the character is the ‘backbone’ that holds the character’s personality and narrative together. They express the conceptual hybridity that connects the various representations of their character. This strategic configuration deconstructs the characters' representation in reference to an associative narrative which develops across

media. It is made to activate the spectator's perceptual activity through the reimagination of the character in question.

Each character is made with the intention of activating perceptual processes in different ways. In *The LIFT*, the female character is represented by her recorded voice, sometimes parallel to her live or virtual performance, or both, and sometimes by her voice alone. In large parts of the show, her character is built on the intricacies of her virtual representation. My intention was that the formal strategy will represent just as much as actions/texts. On screen she appears at times in a 'fairy-like' embodiment, responding to her own recorded voice-over, aware of her 'other embodiment'. The woman's different embodiments are connected by motifs (i.e. lily flowers and the forest). When these motifs appear separately from the woman (onstage and onscreen), they, too, may imply a partial presence of the character and thus may contribute to the connectivity of the virtual with the live, as well as of the woman's narrative. Her character is designed to question the perception of realism, whilst the male character is designed to question other aspects.

The male character is conceived as the 'dry man' and the 'wet man'. These are derived from the actual and alternate appearances of the performer onstage since he appears as either wet or dry. Whilst the two personas echo the female character's different embodiments, here the division has other aims. The two appearances are designed to change the character through physical manipulations, rather than cinematic features, with the aim of treating the stage with similar editing attributes of the cinematic images. They also portray different characteristics by specific use of media. The dry one is an extrovert, effortful, representing the person's social image or persona, whereas the wet one is exposed, accessible and sensitive. Accordingly, I characterised the dry-man with a more 'realistic' use of media, so that the media can be perceived, conventionally, as 'external' to him: he is addicted to using his phone and to its many functions, such as the camera and the access to Facebook. The wet-man is mediated through devices, in ways that are more metaphysical and metaphorical, using representations of his apparent insights on various screens (Chapter II, p. 64).

The two strategic characterisations are made to distort and indicate the boundaries between the different perceptions of mediation: the perception of media as external devices or as an integral part of the human sensorium (akin to McLuhan's theory, referring to the media as the extensions of man). The configuration of the male character, mostly represented

onstage, is made with the intention that he appears more relatable, or human. His overall characteristics are designed to focus on the differences between personal and social relations/behaviour and to question them through a gradual dissolution of the boundaries between the character's different embodiments.



Figure 42: *The LIFT* – alternate and interrelated appearances of the 'dry' and 'wet' embodiments of the male character.

By revealing the filming process, when a character takes up the act of filming onstage, I aspire to blur the boundaries between the traditional roles of performer and maker, as well as of spectator. The character of the filmmaker could represent all of these roles – a representation that is designed as a reflection of people's lives nowadays. Both in *SEASONS* and in *The LIFT*, the filmmaker is established as a character right from the first scene. In *SEASONS*, the filmmaker's character comes and goes throughout the whole show, holding a tablet, a camera or a projector. He disappears from one direction and reappears from another, rarely appearing in the virtual representation. The filmmaker's actions are designed to cross the imaginary/metaphysical lines between the audience and the stage (the theatrical convention of 'fourth wall'; Carson 2014: 21, Arendell, 2020: 35), as well as the perceptual and conventional boundaries between the 2-D virtual representation and the 3-D stage space. In addition, the filmmaker's physical presence and actions are designed to make his perspective recognisable, due to the synchronisation of his actions with the projected image when he is present onstage (in Chapter II p. 67, above). Combined with his alternate

presence and absence, this strategy is designed to extend the character's metaphorical perspective, so as to represent this perspective even when he is physically absent. Consequently, this strategy also produces the drama of the character, which lies in the riddle of whereabouts, as well as what he chooses to share, and why. The representation is designed to enhance awareness of the perception of virtual images as a representation of a person's choices/actions, regardless of whether they are present or absent.



Figure 43: the filmmaker character's actions blur conventional roles of the maker, the performer and the spectator.

Representation of Relationships

My focus in constructing relationships in my practice is on the relations between the characters and their virtual selves or with other virtual characters, as well as between spectators and characters. For this matter, I do not seek to distinguish between the relationship of the character with themselves or with another character, but rather to emphasise the role of the viewer in creating a relationship between the virtual and live representations. Similar to the configuration of the character, above, the representation of relationships between the characters is designed to question and change common perceptions of 'virtuality', referring to it as external or separate from the person in question. The various concepts of hybridity correlate live and virtual characters and not by the dichotomic view of the relations between the virtual and live embodiments. Instead, they are designed to reflect the inner mediation processes invoked by the representation of the encounter with oneself or with another person. When characters are represented both onstage and on-screen, the layers are composed in such a way signify a continuity of presence (see also in the context of 'liveness', Chapter I, p. 29, above). For this purpose, the order of appearance matters. For example, when the virtual representation of a character precedes his/her live appearance, the interaction between them is made to seem like the live character responds to the virtual, and vice versa. The order in which the virtual and live

embodiments appear can signify and invoke awareness, for instance, of the initiative and control supposedly characterising the relations between humans and non-human media. When the two orders of appearance coexist in a show, the transmedial continuity of the representation may question the nuances of dependency or perhaps the independency of human and virtual embodiments.

Because of the flatness provided by 2-D representations, in many cases I design the relationships between the characters through intermediality, in the same vein as how people may interact with one another when looking at each other in a mirror. Nevertheless, this mirroring is mediated through the eyes of the viewer. Often the characters in SSP interact with each other or with themselves without seeing one another, or with the deliberate intent to avoid any direct interaction with the screen. Their indirect interaction is perceived metaphysically (see Chapter II, p. 63, above), speculated and conceived of by a viewer, who observes images invisible to the performers.



Figure 44: relationships between characters that are not physically together, and do not see each other.

A notable example of this phenomenon is a scene in *The LIFT* which is designed to draw attention to the absurdity in the ways that virtuality can be embodied in one's perception. The scene links cinematic features (the direction of the camera) with the character's actions. The man onstage illustrates the male character's actions in a cinematic intertext from *Wild At Heart* (David Lynch, 1990). changing the direction of his attitude towards the audience and recreating the filming angles of the scene. Although the imitation of the character is childish, the illustration of the cinematic angle and the fact that the character cannot really see the image can emphasise the perceptual conventions embedded in the representations. Through this imitation, the character of *The LIFT* can be perceived as having a relationship with the female character from the film as well.

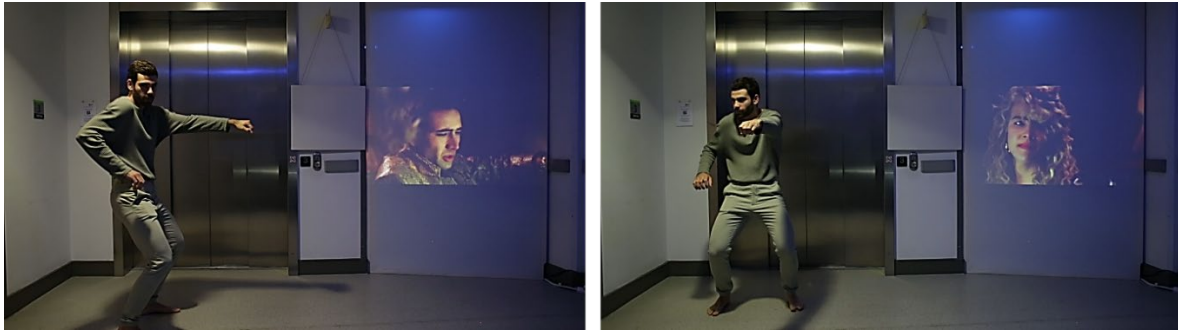


Figure 45: The male character in *The LIFT* illustrates 'Sailor' and seemingly 'converses' with 'Lula' from the film *Wild at Heart*.

The representation of relationships is created with the intention to create the verisimilitude of a narrative, as depicted in the first section of this chapter (p. 70-71, above). In *SEASONS*, I narrated the relationships in reference to three axes: the separation between the narratives of the male and female characters, the interaction of each character with their own virtual image and the relations between the three narratives (the man's, the woman's and the filmmaker's). The relations between the man and the woman comprise a lack of physical and eye contact between them and the separate relations that they both have with the filmmaker. On the other hand, spatial and rhythmical correlations are designed to link the narratives of all the characters associatively and ambiguously. Thus, the narration arguably relates the personal narratives, in order to expand them through the parallelism and context that they create for each other.

In the two shows, the relationships between the characters and the spectators are made to invoke a different perceptual activity. *SEASONS*, in this respect, is a traditional form of studio performance, but I constantly manipulate the angles on-screen to 'move' the spectator perceptually without them physically moving. The representations of the filmmaker's point of view add multiple perspectives, including that of the spectators, promoting identification as well as an expanded and complex spatiotemporal perspective. In *The LIFT*, it is more accurate to say that a group of participants includes performers and spectators. Common performative conventions of the relationship with audiences do not apply to this show: there is no 'fourth wall' but, rather, a multidimensional environment with no conventional boundary between the roles of spectator and performer, enhancing identification. The challenge of narrating and performing this show is to establish an agreement between the characters and the group of spectators in order to create a very subtle buffer between the

'story' and the 'reality' in the shared physical space. The concept of *The LIFT* is made with the intention of allowing the viewer to feel/be an invisible or transparent seer within the story, walking inside the characters' narratives as in a dream. In other words, they are an inner observer and an active participant in the narrative.

Relationships in my practice are made to elaborate and extend mediation. The hybrids are designed to reflect the different aspects of virtual-live communications and to prevail in (seemingly) trivial everyday actions, through attempts to rethink the perception of these actions.

Conclusions

Narration in SSP comprises a multiplicity of strategic hybrids that function as signs. In a similar vein to all communication systems, meaning stems from the links between these signs and thus the whole representation works in a manner which provides the verisimilitude of this subgenre. The creative process, and accordingly the process of perceiving and 'reading' the narration, involves the construction of conventions or signs and their constant development through new hybridity concepts (Todorov, 1977). The ways of crossing and blurring boundaries between traditional performative roles and conventions are made purposefully to signify transmediality of the human sensorium. The transmediality is embodied in the extension of human identity and human action by virtuality.

SSP's narration strives to reflect and rethink mediated life experiences by activating the perceptual processes and observing them as the subject matter of the show. This concept is based on the recognition that the processes of creating meaning can be considered as human technology, linking sensations, emotions, thoughts and actions, and extending them by the use of "artificial" technologies/media (McLuhan, 2001; Copley, 2021). Although the meanings embodied in different SSP works vary and their emphases are different, at their core their representations embody and deal with perception itself. The narration strategies seek to reflect upon the perception, to invoke awareness of it and to transform it (Noë, 2017). By reflecting particular internal and perceptual experiences, the narration implies that social consequences are embodied in the relationships between the characters to 'others', referring to other characters, the spectator and the characters' environment. The narration is designed

with the intention that SSP's multidimensional representation will invoke a philosophical and social discourse of different levels of sophistication, reflecting how transmedial experiences shape perceptions, choices and actions.

IV Enstrangement

We always encounter the same characteristic of art: it is created with the explicit purpose of deautomatizing perception. (Shklovsky, 1919; in 2015: 171).

Enstrangement is a key affect generated by SSP, which bears upon the perception of the performance event. It is a significant artistic 'device' (Sher 1965; Berlina 2015) designed with aesthetic and conceptual consequences in mind and used to articulate the strategical narration of *SEASONS* and *The LIFT*. Akin to the way enstrangement was coined and explained by Russian formalist Viktor Shklovsky (1917, 1919, 1965), SSP consciously and deliberately creates an impact on viewers' experience, inviting them to reflect on their perceptions and aiming to spark awareness of these processes, even transforming them. If successful, SSP encourages the development of new ways of perceiving and making sense of mediation. Based on the narration strategies discussed in previous chapters, the practice seeks to encourage spectators to rethink the relations between cause and effect.

The first part of this chapter clarifies the concept of enstrangement, as it is articulated by Shklovsky. The second part contextualises the conceptual use of similar strategies in the performing arts, as evident in the work of artists such as Bertolt Brecht and Pina Bausch (see Carson, 2014; Arendell, 2020). I then discuss enstrangement in the context of my artistic work, focusing on forms of enstrangement as stemming from strategic intermediality. Woven into this discussion are references to other intermedial artworks, as noted in the Introduction (p. 7-8, above), with the intention of expanding the discussion by comparison, and to shed light on the enstrangement aspect of their narration. These are: *Blue Journey* by David Middendorp, 2008; *Insideout* by Sasha Waltz, 2003; *KAMP* by Hotel Modern, 2005 and *Archive* by Arkadi Zaides, 2014.

In the analysis, I consider five different kinds of enstrangement as generated by SSP. The first two fall under Shklovsky's definition and the other three are specific means of enstrangement that I have developed within SSP:

- a. Complexity (Shklovsky, 2015: 162) refers in SSP to the effect that the medial interactions and the multilayered composition have on perception. Complexity also refers, akin to Shklovsky, to the effect of all sorts of estrangement, resulting in complication of the cognitive process.
- b. Postponement (Shklovsky 2015: 173) stems from complexity (above) and refers to the duration of comprehension (reflection, speculation, interpretation and realisation) akin to Shklovsky's approach to rhythm. In SSP, postponement derives from the simultaneity of representations, the disruption of continuity and the manipulation of the narrative's timeline. It is also caused by the use of the following types of estrangement:
 - c. 'Destabilised hierarchies' is a strategy for creating a deliberate reversal and constant dynamics of the dominance that characterises conventional hierarchies, which constitutes the narration. This is especially the case between living virtual representations, between verbal and nonverbal texts (the conventional hierarchy characterising the performing arts between verbal and nonverbal texts in terms of their dramaturgical roles as 'text' and 'subtexts' (see in Pearlman, 2009: 117-118) as well as between visual, auditory and kinetic experiences.
 - d. 'Imperfection' is a strategy designed to create spatiotemporal perceptual 'gaps' that activate perceptual processes in the effort to decipher and give meaning to medial hybrids.
 - e. 'Deception' is a strategy designed to deliberately mislead and deceive. The result is that the apparent outcomes of the hybridisation of the screen and stage are revealed to be different to what they initially seemed.

What is Estrangement?

Shklovsky depicts '*ostranenie*' – translated as 'estrangement' for this thesis in line with Berlina (2015) – as a dramaturgical device which distinguishes an art and defines it. In his 1919 article 'Art, as Device', Shklovsky acknowledges the necessity of what he calls "automatization" in creating a complex communication system through the ability to efficiently recognise, remember and symbolise recurrences (English translation 2015: 159). He claims that "[c]onsidering the laws of perception, we see that routine actions become automatic. All our skills retreat into the unconscious-automatic domain" (161). Consequently,

he argues that experiencing life unconsciously reduces the experience to "nothing", and that "[a]utomatization eats things, clothes, furniture, your wife, and the fear of war" (162). Art's purpose, Shklovsky claims, is not just to convey meaning, but to create a special perception of an object. Thus, the art creates another vision of the object instead of serving as a means for recognizing it (161). Ultimately, Shklovsky sees the arts as a device for liveness, conveyed by the activation of perception. He writes (2015: 162),

And so this thing we call art exists in order to restore the sensation of life, in order to make us feel things, in order to make a stone stony. The goal of art is to create the sensation of seeing, and not merely recognizing, things; the device of art is the "estrangement" of things and the complication of the form, which increases the duration and complexity of perception, as the process of perception is, in art, an end in itself and must be prolonged.

Shklovsky claims that enstrangement awakens the perception. He refers to a sense of liveness that has been lost and can be generated by a provocation of perceptual processes. As mentioned in Chapter I (p. 29, above), an essential element in SSP is its specific bearing on 'liveness' in terms of the immediacy and presence characterising both the virtual representations and the full sensuous experience of the live event (Auslander, 2008: 4). Nonetheless, the term 'liveness' in SSP expands beyond Auslander's definition. It refers to a perceptual activity regardless of the type of representation. Shklovsky refers to a sort of liveness that renews the senses and creates awareness of phenomena that have been automatised, fixated and worn-out (2015: 163). He argues that presenting things just as they are, using a different form or perspective, enstranges them. Using the work of Tolstoy as an example, Shklovsky shows how the texts question the obvious and rethink the ways in which humans automatically spectate or read. Citing *Strider – The Story of a Horse* (1886), Shklovsky (2015: 163-165) argues that in employing a horse's perspective for the storytelling, attention is drawn to behaviours that are taken for granted, indicating the oddness of conventions. In this case, it is 'the nature of humanity'. According to Shklovsky, an artistic expression highlights common perceptions in such a way that changes the way they are received. He writes, "[t]he goal of an image is not to bring its meaning nearer to our understanding but to

create a special way of experiencing an object, to make one not “recognize” but “see” it.” (2015: 167).

One hundred years after Shklovsky’s ‘Art, as Device’, Alva Noë, in his précis to *Strange Tools*, claims that art is not only a “philosophical practice” (2017: 211), but also something which “subverts function” (2017: 212). He writes,

Art aims at the disclosure of ourselves to ourselves, and so it aims at giving us opportunities to catch ourselves in the act of achieving perceptual consciousness – including aesthetics consciousness – of the world around us (2015: 71).

In addition, Noë continues to argue that “art begins precisely with this ungroundedness or absence of utility” (2017: 213). Like Shklovsky, he too sees the power of art in the reviving reflection of the obvious and the functional, “to bring out the lively and inherent instability of the distinction itself” (Noë 2017: 213). Art thus raises questions and develops human reflective abilities. However, Noë’s perspective emphasises the experience and reflectivity in the artistic event, which are crucial to the perception of the sensuous experience as meaning. This view is typical of the performing arts and SSP in particular. He claims that the objects (the products of art) conceal the fact that art is an experience and that “[i]t isn’t the things that matter [but] the experience of those things” (2015: 206). Noë acknowledges and emphasises the elusive and unstable nature of the perceptual process, entangled with the similarly unstable nature of life experience. His writings emphasise the sophistication and complexity that are inherent in this entanglement. He writes: “Entanglement helps bring into view why art and philosophy are so profoundly important. They are the very engine of our transformation from one kind of person into another. They are emancipatory” (2017: 213). Such entanglement, I argue, is reflected in the doubled representation embedded in SSP, and thus in the various representations of the same ‘reality’. The enstrangement strategies are designed to make the spectator aware of these entangled perceptual processes and to draw attention to their reflective bearing.

Noë’s notion of perception – the combination of sight and motion as complementary parameters – is essential to understanding how visual representations are hybridised with

physical action in SSP (see Chapter II). Furthermore, his definition of perception can explain why the perceptual processes can be affected by the creative strategies of estrangement (2015: 29). The strategies used in SSP are designed to influence the complex relationships between different modes of seeing, listening, and moving, interrelated in the context of different conventional systems. Estrangement is needed for the renewal of thought. The aesthetic conventional systems are constantly changing so that as soon as they become established, they are no-longer estranged. Furthermore, their perception becomes second nature and consequently automatic. Importantly, the term does not refer simply to cases of encountering a new idea or a new technology, although these may cause estrangement; but rather it refers to strategies in which their sophistication and complexity complicate the perception, thus causing an estrangement every time they occur. In this sense, estrangement in SSP intends to invoke and amplify the awareness of the perception, based on the understanding that the 'liveness' of the cognitive process promotes reflectivity and awareness.

Estrangement in the Performing Arts

In order to bring this discussion closer to the performing arts, I focus in this section on the 'alienation' techniques of Bertolt Brecht and Pina Bausch. This serves to contextualise SSP within the most fundamental practices which established estrangement philosophy and technique in the performing arts. This contextualization helps to explain the aims of estrangement in my practice. Telroy Arendell's (2020) comparative discussion of Brecht and Bausch's strategies and aims raises an important question that bears on my motivation in creating estrangement in SSP. She asks, "whether the use of alienation techniques opens audience eyes to an altered perception of reality, or just distances them from the content displayed" (2020: 36). Brecht famously coined the concept of 'Verfremdungseffekt', usually translated as 'alienation' or 'distancing' or 'V-effect' (see Birringer, 2014: 216; Carson, 2014: 21; Arendell, 2020: 35), which he invented and developed throughout his theatrical work from the early 1930s onwards. Since the 1970s, Brecht's work has become the basis for many dramaturgical conventions and has become widely used in various contexts (Carson, 2014:24).

Some of SSP's strategies are based on Brecht's principles. He aimed to convey complication by presenting parallel layers of text and subtexts, represented by different disciplines that create "opposing types of tension" (Carson, 2014: 24). He invented the 'Montage', a loosely plotted narrative, which contains the freedom to juxtapose different scenes and different media with an intention to activate a certain kind of spectatorship. Brecht negated any fusion of arts designed simply to support the plot and developed, instead, those arts' independent coexistence in order to retain their 'objective' bearing (22-23). But in other respects, Brecht's alienation is very different from SSP's estrangement. He advocated for the exposition of all the elements of the show to avoid concealment or theatrical illusions. Brecht deliberately alienated the audience's tendency to identify with the characters or the story, so that they would approach the theatrical play intellectually. The purpose of his alienation technique was "to shock the audience out of the illusion or the story, so that they remain critical of what was taking place on the stage" (21). However, Robinson's analyses demonstrate that Brecht's ultimate intention was "to de-alienate and de-estrangle: to render things more alien and strange, in order to push audiences to break out of their alienated and estranged state" (2008: 97).

In a physical theatre context, Bausch reconfigured the principles of the Brechtian alienation technique in such a way as to create postmodern storytelling (Arendell, 2020: 41), "pushing form beyond its content, or letting bodies speak content through a distancing form that gives the audience pause to make their own assumptions about such socially embedded, violent practices" (40). While Brecht did not want his audience members to identify with the characters, "Bausch used the emotional triggers to affect audiences by identification" (38). To a certain degree, this strategy is valid in SSP, too, especially, as Arendell argues, in the way that "[a]esthetics and politics are [...] united, for the aesthetic becomes a metaphor for a political condition, forcing the spectator to see that illusion is a part of reality" (2020: 38). Consequently, unlike Brecht's philosophy and practice, I would argue that Bausch's use of alienation is based on the manipulation of the spectator through extremity of feeling and identification.

By comparison, using similar bodily and verbal expressions and through the embodiment of the virtual in physical action, SSP aspires an emotional affect to humanise the experience of the virtual and of the hybrids. It does this not only to create identification, but rather to invite

the viewer to be engaged in a totality of liveness and reflectiveness. Such totality is produced by the combination of the affect with sensuous and mental enstrangement resulting in perceptual activity.

Similar to Bausch's alienation techniques, SSP also stems from the interest in making people aware of the sorts of presence or actuality they experience (2020: 38). Although some of Bausch's works included screening, such as *Kontakthof* (1978), intermediality of screen and stage was not the thrust of her practice. Bausch notably employed an intermedial concept in *Blaubart* (Bluebeard, 1977) which involved the operation of a tape recorder to affect both the music sequence and the character's physical actions. However, the enstrangement in SSP is created instead via intermediality. Arendell argues that Brecht's "representational space is the differentiation between reality and illusion" (43), whilst Bausch's development of the V-effect "makes the spectator acutely aware from the co-presence of illusion and actuality that bodies are bound together by illusory agreements" (37). By illusion and actuality, Arendell refers to the theatrical representation, expressed by the performers' intercuts between the representation of a character and the expression of their own reality, directed "straight through the fourth wall, consciously addressing the audience" (38).

In contrast, SSP's intermedial strategies are designed to reconfigure physical theatre conventions. Arendell compares the purpose of the 'Fourth wall' convention, for instance, in dance vs. theatre. She explains that "[i]n forms that separate the dancer from the audience, a viewer's closest experience of the dancing bodies on stage is a pictorial kinesthetic one. We watch dancers move and our bodies respond kinesthetically to what we see, even though we are removed from the stage itself." (2020: 37) By comparison, "[f]or actors working behind a fourth wall, method teaches them to imagine the audience as a wall of the stage room they inhabit [...] meant to maintain a distance from the audience itself almost as if it is not there. (37). The fourth wall convention is crossed by the filmmaker character in *SEASONS* and is almost non-existent in *The LIFT* (as depicted in Chapter III, p. 82, above), but its metaphysical representation is very much intact. Arendell tells us that "Bausch's dancers broke down the fourth wall in attempts to directly address their viewers, asking them direct questions about what they wanted or expected to see" (38). In contrast, in SSP, the spectators meet a character in an entirely fictional world, where the performers never break out of character. This is the case even in *The LIFT* where the representation of the fourth wall is so fragile. Yet,

the shared time-space of SSP is very real in terms of the medial function and its development as communication. The use of estrangement in SSP has another purpose and uses different means to attack observation and mediation patterns and their implied communication. A similar approach is used for example in *Hamlet* (The Wooster Group, 2007). The intermedial show uses cinematic features (loops, rewinds, manipulations of speed etc.) to manipulate the story's timeline of a cinematic version of the play by doubling the film onstage, in turn emphasising different perspectives. Thus, the narration repeats and underscores various perspectives and moments, which make the spectator aware of his/her perceptions of the seen, and consequently, encourage the rethinking of the narrative. These estrangement strategies in *Hamlet* are both proclaimed and explicit.

Importantly, the estrangement in SSP is intertwined as an implicit layer in a more conventional form of storytelling, (see Chapter III, p. 71, above), with the intention that it will function as a 'subtext'. By comparison, Brecht's and Bausch's work is "political through and through" (38). Elsewhere, Arendell argues that Brecht's V-effect [...] demands from its audience accountability in much the same ways that Bausch's use of extreme physical violence between the men and women on her stage implies sexual abuse of all kinds and demands that the audience begin to see this reality in their own conditioning" (38). An explicit, even provocative attitude characterises the narration of *Archive* by Arkadi Zaides (Israel & France, 2014), in which a relatively simple intermedial concept is the key for the emotional provocation: the performer onstage doubles, repeats and mirrors documentaries of the Israeli settlements in Palestinian areas to make a political statement.

In SSP, rather than distancing the spectator, by provocation, almost as an educational act, the spectator is invited to fully participate in the intimate aspects of the play, as well as in the maker's experiences which will, in turn, estrange the spectator's own perceptions. This estrangement encourages the spectator to actively observe and make their own minds. It is not directed toward the viewer's emotional experience, nor toward the viewer's relationship with the character; rather, it put them in a position to invoke awareness of the subtexts embodied by the form. The term estrangement in this thesis, then, is made specific, almost exclusive to perceptual activity resulting from strategic intermediality. The following discussion of estrangement bases the argument that SSP is characterized by a political configuration of estrangement in relation to an *affect*.

Enstrangement in ScreenStage Performance

In SSP different sorts of enstrangement accumulate to activate perceptual processes, to question what is chosen, seen, or felt, and what is deliberately concealed. The enstrangement strategies are intertwined, often bear subtleties, and the categorical separation between them is methodological. The following sections articulate enstrangement strategies expressed in *SEASONS* and in *The LIFT* and discuss the perceptual processes that are invoked by these strategies. As noted above, Shklovsky mentions two main interrelated parameters that affect the perception by causing enstrangement; both are used in this thesis to articulate the practice of the artistic device in SSP: a) complexity, which refers to irregularities and unexpected components; "the complication of the form, which increases the duration and complexity of perception" (2015: 162); and b) postponement; "deceleration and delay", which Shklovsky refers to as "a general law of artistic plot construction" (2015: 172). The other three types of enstrangement explained in the following are specific sorts, creating complexity and causing the postponement of the perceptual activity, drawn from my own inquiry of SSP. These are: c) destabilised hierarchies: the dynamics of dominance during a performance; d) imperfection: the deliberate gaps and lack of synchronisation and e) deception: the creation of deliberate illusions.

a. Complexity

SSP's mode of complexity is consistent with Shklovsky's concept which outlines my intention to invoke perceptual activity; but Shklovsky did not develop a strategy – rather he identified and provided examples to illustrate the term. His examples (see above, p. 90) referred to the complication of forms of verbal poetic language. SSP's complexity is a result of the various interactions between the layers that constitute the form, as well as the deconstruction of the subject matter into different sorts of representation. These are the use of different media and various projection strategies, as depicted in the previous chapters. In a discussion of Brecht's V-effect, specific to the intermedial form he calls "live film", Birringer (2014: 216) claims that a "multi-perspectively [sic] edited scenario of continuous montage is demanding for spectators". He further claims that a congenial acceptance is required to perceive such demanding complexity, which he describes as a "continuously performed passage among

actual, tangible, and yet constructed [...] augmented-reality space". Through its complexity, SSP aspires to disrupt the inertia and numbness typical of routine perceptual activity and therefore to draw attention to the actual process of perceiving. McLuhan claims that it is the "continuous embrace of our own technology in daily use that puts us in the Narcissus role of subliminal awareness and numbness in relation to [...] images of ourselves." (2001: 51). SSP intervenes in such worn-out perceptions by presenting the entangled relationships between humans and technology through meticulous structuring and multilayering. It thus questions the acceptance of their hybrid in terms of accountability or choice.

When the characters in *The LIFT* film each other on a mobile phone, the viewer is engaged with a familiar, everyday experience, which is gradually estranged. The scene draws the attention to how the trivial activity of using a mobile phone camera implicates human communication and the mediated sort of intimacy that shape relationships: the lack of eye contact, the effort required to choose an image and to stabilise the footage at any cost during challenging physical communication. The represented relationships are made more complicated when later, the phones' small-scale images are multiplied and enlarged, whilst projected onto the 3-wall cyclorama installation. The use of multiple perspectives in real-time "sustains or enhances the perceptual [sic] complexity posited by the multiple camera angles" (Birringer, 2014: 222). The multiplied representation intensifies the overall challenge of observing. The complication of the scene postpones the perceptual process and subsequently the dramaturgical interpretation of it.

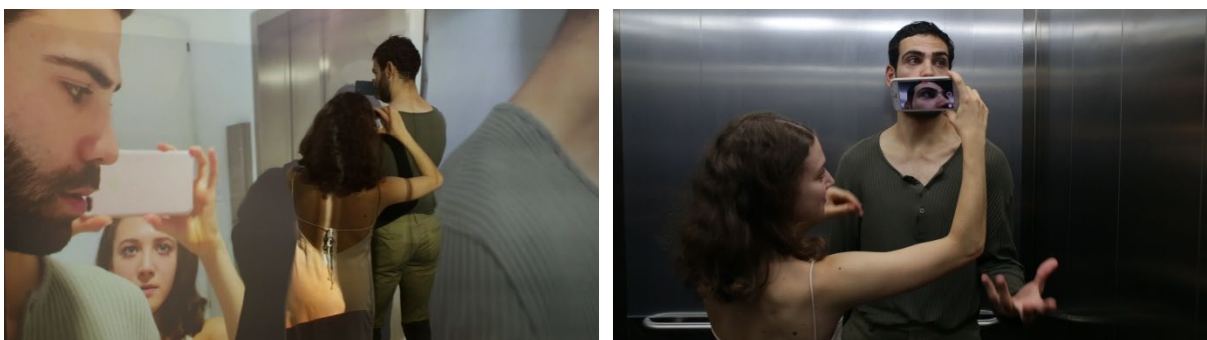


Figure 46: relationships mediated by mobile-phone's cameras and being complicated multiplies and augmented in large-scale projections.

Complexity in *The LIFT* is also a result of the uses of each installation: the 3-wall cyclorama, the two screens next to the lift, the LED TV, the floor and wall tablets, in addition to the screens of the mobile phones, the tablet and the projector's layout. The characters and their motifs appear in the different levels of the lift, in different timing. These appearances link and

create a continuation between the different installations, but simultaneously complicate the separation and identification of spaces and their embodied meanings.

b. Postponement

The complexity causes the postponement (i.e. intentional deceleration) of perceptual processes – it is therefore consequential. Nonetheless, there are phenomena in SSP that are a result of time perception itself: the rhythm, the order of the sequence and the timing of information disclosure (for example, the specific whereabouts of a character, or whether a representation is live or not). Postponement is a result of the deliberate deceleration of the duration (or speed) of the viewers' realisation of a turn of events. Discussing postponement, Shklovsky refers to the irregularity of poetic rhythmic patterns. According to Shklovsky, the rhythms of an artwork can be used both for automatisisation or for deautomatisation; the latter functions as an estrangement device, when "disrupting the rhythm [...] unpredictably" (2015: 173). As is also argued by Birringer (2014: 222), Shklovsky's idea is used to explain how SSP's gaps and disruptions create an estrangement based on the perceptual differences between the conventions of time representation (both of the stage and the cinematic) as well as on their actual rhythmical relations.

The direct type of hybrid action (in Chapter II, p. 55), in which the performers hold a camera or a screen, makes the perception of the hybrid relatively simple; but nonetheless it decelerates the comprehension of the concept and its meanings. For example, when the filmmaker character in *SEASONS* enters the stage operating a tablet or a camera, it seems probable that the simultaneous projection represents his POV, whether live or pre-recorded. The spectator is likely to view the two representations as one because they see the actual act of filming and connect the directions of the performers' motion with the motions in the frame. However, perceiving the metaphysical type of hybrid action (Chapter II, p. 63), in which the technological means are not present or seen, is more complex and takes more time. For instance, when the projected image in *SEASONS* represents the characters' points of view, the comprehension of the role of this projected image requires the spectator to 'internalise' the technological medium: the projection becomes a metaphysical extension, mediated through an inner component of the sensorium and the physical action. In such

complex concepts, the process of hybridising the image and the live physical action is unfamiliar and therefore not automatic; it may initially be confusing, becoming perhaps understood over time. SSP's strategies are designed to make the deciphering process difficult and slow, to postpone the deciphering of cause and effect and of reasoning, as well as to foster involvement through this dramatic suspension.

Postponement in SSP is also a result of the timing of information disclosure, typically used in a literary narrative, such as in the case of 'mystery' storytelling (see Todorov, 1977: 85), which can also be characteristic of film and theatre. As mentioned above, the process of comprehension and moments of realisation are either spontaneous or they are provoked by the timing of information disclosure. For instance, the filmmaker in *SEASONS* exits the stage and leaves the building, revealing the real time when the image was taken and disclosing the fact that the image is not livestreamed.



Figure 47: establishment of the 'POV convention' (left) and the postponed revealing image (right) in the representation of the filmmaker's POV in *SEASONS*.

In *SEASONS*, the spectators should become aware of the unrealistic order of the seasons gradually and only fully realise this at the end of the show. The different durations of the characters' 'seasons' strengthen the estrangement of the time representation, expected from the context of the topic. In *The LIFT*, as mentioned earlier, the plot's timeline is disrupted and seems illogical, or unfeasible, due to the recurrences and loops and the simultaneity of virtual and live representations of the present the past or the future.

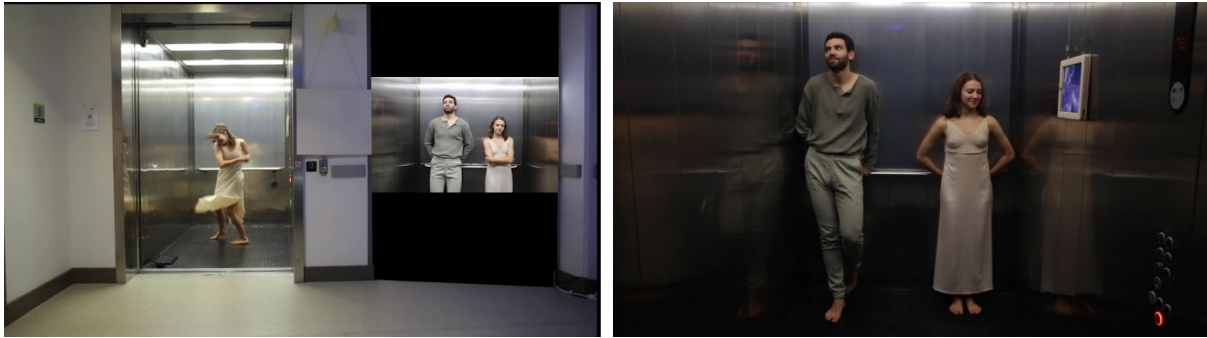


Figure 48: *The LIFT* – a virtual scene (right) is restaged live onstage (left), but a long time later.

The perceptual postponement creates a time-space where conscious processes can thrive. It causes unease, defying familiar thinking habits, causing estrangement and consequently triggers unfamiliar and new, more creative ways of thinking. Postponement in SSP initiates and seeks to promote not just interpretation, but also reflection on the part of the viewer. This reflection, at the very least, may lead to increased awareness of the true relations and interactions resulting from hybrid phenomena.

c. Destabilised Hierarchies

Hierarchy is inevitable in every structure, but the concerns of the maker towards it differ. The destabilisation of hierarchies in SSP is extensive and designed to estrange various aspects of the conventional perceptions of the coexistence of human and non-human media. Examples of these include the hierarchies between the projected image and the stage performance, between the stage and the spaces around or outside it, between the types of texts and between the roles of the performative event (spectator/performer/maker, virtual/live character, and character/performer). Artists of all fields use various strategies to question or destabilise conventional hierarchies, as aligned with their aesthetic, conceptual or philosophical approaches. Famously, the dodecaphonic technique devised by composer Arnold Schönberg at the beginning of the 20th century, which was based on the negation of the hierarchy, characterises Western music's 'tonality'. The new rules for the arrangement of tones were interpreted as indicating the composer's perception of (a better) social order (Leibowitz, 1949: 241). Eshkol's philosophy of notating movement is based on the intention to destabilise the natural hierarchy of the physical body to achieve non-traditional movement patterns, and thus to free the dance composer's imagination from patterns and perceptions naturalised by dance genres (Eshkol and Wachmann, 1958: viii). Eshkol stated that "...there

exists absolutely no hierarchy of importance among the limbs [...] the concern of this script is the ability of the limbs [...] to change their relation to one another" (1958: 2). One of her strategies was to decentralise the body's structure in accordance with the body's 'needs', defined by its relations with gravity. As a result, the palm of the hand, for example, can act as if it is superior to the pelvis or bear similar significance within a movement score (1958: 24). The intentions of this notation system to create a dynamic hierarchy are embodied and applied in the PaR firstly through sensitivity to the role of hierarchies in the interpretation of the artistic phenomena and secondly by identifying these and intentionally undermining them in practice.

Nevertheless, SSP does not aspire to devise a strict systemic set of rules that embarks specific aesthetics superior to other aesthetics. I argue that the hybrid experiences of SSP do not invert hierarchies, but destabilise and create dynamic hierarchies, leading to an awareness of the political dynamics of the layers of representation. By comparison, *Kamp* (Hotel Modern, 2005) is an example of a sophisticated inversion, in which the conventional 'behind the scenes' and the 'making-of' process are presented in the centre of the stage. The filmmakers and the operators create the puppetry act using a miniature model of Auschwitz extermination camp. Documentaries and films have shaped our image of the historical accounts of this camp. The puppetry show is a simulation of one of these documentaries and it is streamed during the show in the background above stage, in a cinematic fashion. The projected image seems very realistic, except that it is represented by puppetry, hence its symbolic meaning. The inversion creates a perceptual upheaval, resulting from the manipulative shift of focus to the action of a maker who 'pulls the strings'. An estrangement occurs by the centralisation of the making process, which induces an awareness of the spectator of alternative reasoning and hidden agendas that exist behind the familiar scenes of war. As a result of the reversed hierarchy, the form can potentially transform viewers' perceptual habits of the story.

SSP strives to constantly change the hierarchy between traditional storytelling and the formal layer of meaning in a manner somewhat similar to the 2007 adaptation of *Hamlet* by The Wooster Group, which re-purposes the performance of the play premiered in September 1964 (directed by John Gielgud, filmed by Bill Colleran). This intermedial show brings the historic production of *Hamlet* back to the stage by manipulating the pre-recorded video

documentation of the play with substantial editing and streaming technology. The group, as declared by the performer onstage, aimed to construct "...a hypothetical theatre piece from the fragmentary evidence of the edited film, and [...to replace] our own spirit with the spirits of another, as we channel the ghosts of the 1964 production" (in the video documentation of the show; NY, 2007). The enstrangement of *Hamlet* uses a well-known story to stabilise the narration and thus to enable a massive deconstruction of it. The meaning derived from the deconstruction corresponds with the contents of the story (and with other productions of the play). Aiming to shift the focus to the viewer's perceptions, SSP does something similar by interplaying the layers of meaning which stem from the storytelling and the form (as mentioned in Chapter III, p. 75-76, above). However, the enstrangement in SSP includes and is built upon the effort to invent a story by the means of medial interactions, in which the layers of meaning are interrelated with no hierarchy, each ambiguous, together challenging the perceptual process. By contrast, the manipulation of the conventional hierarchy in *Hamlet* is exposed and explained right from the beginning of the show by the performer, who switches back and forth between the character and maker's roles, explaining and reasoning their actions. The performer talks to the technicians, exposing their obvious presence behind the scenes, and asks them to carry out certain functions such as moving the scene forward and backwards. In *Archive* (2014), Arkadi Zaidis also explains the concept of the show at the beginning. During the show, he operates the backstage projection with a remote control, changing the speed of the footage so that he can exercise his control over it. In all these shows, the theatrical or dance performance conventions are enstranged and mixed with other genres, which is some sort of conference presentation form presenting a research layout. The change of hierarchy is explained in order to highlight its importance and to ensure the prominence of its role in interpretation. However, as is the case in SSP, this sort of enstrangement is used dramaturgically to activate the perception in all of these shows, even though they are used to convey different meanings in each play.

Nonetheless, in SSP, I defy and avoid this sort of direct representation of enstrangement. I rely on the conventional illusion of the theatre to create or enhance an affect. Aesthetically, SSP is a make-believe fictional performance. Its focus is on the politics of the spectator's own perceptions resulting from unconscious personal and socially naturalised hierarchies. The personal nature of the destabilisation is designed to encourage spectatorial acknowledgment

of one's hierarchies and potentially change them. In the two SSPs, such a political agenda is subtle and obscure, because the stories presented, or implied, and are personal and universal (a man, a woman, their environment). They are ambiguous and poetic, meaning the effect of this type of estrangement tends to be latent or obscure.

The conventional hierarchy between the space and its surroundings is expressed by perceiving the stage as the main event and what is on it or around it as the setting or supporting layers. The thresholds are hidden spaces, supporting the performers, and usually play a vague part in the narration. The traditional opposite-the-stage position of the audience's seats defines the direction of view. As discussed earlier, in the Prologue scene in *SEASONS*, the filmmaker establishes in one simple action the freedom granted to the character. In other words, he enters and leaves the stage from the audience side, crosses the conventional 'fourth wall' from both sides and acts behind the scenes. His point of view, represented in the projection, is present even when he is physically absent, 'melting' the boundary between spaces to include those we cannot see in the narrative. The boundless space estranges the experience of the conventional separation and hierarchy between them. To an even greater extent in *The LIFT*, the virtual representations reveal what apparently happens to the characters when they are not with the group of spectators. Thus, the unseen spaces located behind the scenes function equally as the 'space of the story', thus rendering the spectator's position fluid.

Typically, the genre of site-specific performance embodies an expansion of the general conventions of performance. *Insideout* by Sasha Waltz (Berlin, 2003) is a site-specific and physical theatre performance imbued with video projections and theatrical designs. It is performed in a set characterised by multilevel architecture, which estranges the conventions of performance by making it a museal event. The performers act in many separate spatial sections. The spectator cannot see the whole 'stage' space from one position and is invited to walk between the various venues, allowing them to choose the order and duration of his/her personal journey. The concept of this show decentralises the space (Lansdale, 2008: 3; and in Chapter I p. 28, above). Similar to *The LIFT*, the concept estranges the conventional division between the stage space and the audience space and the physical division between performers and audiences. The strategy makes the performances a personal experience, affected by the position that the spectator chooses. But in the site-

specific concept of *The LIFT*, the show aims to provide a different experience. The spectators are guided by the characters along a fixed route or journey, and their location enstranges the perception of their role in the show as a result, subtly questioning the extents of freedom, participation and action experienced by the audience. As a result, the hierarchy between the maker, the character and the viewer is destabilised in a different way to that of *Insideout*: They become partners and to some degree create the performance together.

SEASONS stretches the roles of verbal and nonverbal texts in terms of their traditional hierarchy in theatre. As explained in Chapter III (p. 76, above), the narration questions the theatrical definition of the 'subtext' with the attempt of undermining the conventional hierarchy between texts, meaning that any 'text' can function as a subtext. The verbal texts in this show function as subtexts and the 'prime text' is found in the interrelations between the media and the meanings they tend to convey. In *The LIFT*, the written, spoken and chanted verbal texts occupy a more traditional role than storytelling. Nonetheless, their nature is ambiguous, since they are deconstructed, looped, and manipulated, appearing on various types of projections and in various forms of media, namely both pre-recorded and/or live. Moreover, they are interrelated with intertextual citations from films, books and citation websites (Chapter III, p. 78). Such texts are usually naturalised through our life experiences and the assumed separation of different media.

In both SSP works, the perspective of the viewer is enstranged by the dynamic hierarchy between live and virtual representations which create a sort of "decentring" (Lansdale: 2008), caused by parallel unrelated actions occurring simultaneously onstage. That is a central principle in some scenes of *SEASONS*, which establishes the separation of the 'seasons' of the two characters.



Figure 49: the enstrangement of the conventional spatial hierarchy in *SEASONS*: Simultaneity of parallel actions/stories.

The change in the position and ratio of the projections, the relationships between the movement onstage and the movement in the frame, as well as the hybridisation of these representations, are all intended to undermine the common superiority of the cinematic and to destabilise the hierarchy between the two media. This also applies to the interaction between these media, which make them co-dependent. Examples of this phenomenon include: the ratio of projection onto a mobile phone or tablet operated by the performer, as opposed to a full-size back screen; or the different dramaturgical roles of a tablet when it is placed in front of the stage, hung in the lift or moving in space.

d. Imperfection

The composition of SSP, articulated in Chapter I (p. 36, above), constitutes a meticulous spatiotemporal synchronisation and physical coordination, which promotes the credibility and trust of the intermedial concept. Based on that trust, SSP embodies the intentional and consistent use of apparent errors or imperfections, often evident in the lack of temporal and spatial synchronisation. These may seem like technological issues, which are quite common and often ignored, especially due to the deliberate use of 'low-tech' in SSP. However, this strategy is subtle, not naïve. The deliberate use of imperfection is designed to undermine the credibility of the representation, to manipulate the gentle boundary between the verisimilitude of the representation and the credibility of the technological media or human skill, in order to cause cognitive uneasiness.

SSP embodies the immersive trait of the cinematic, which is effective regardless of the size of the screens and is purposefully strengthened by the hybrid with the stage. By virtue of imagination, SSP relies on the human ability to interact with the representation. Dixon argues that "there has always been a virtual reality where actors imaginatively conspire with audiences to conjure a belief" (2007: 363). McLuhan points out that the immersive feature of film is "[...] obvious, and happens so completely, that those undergoing the experience accept it subliminally and without critical awareness. As a result, he argues that "[t]he reader or spectator had become a dreamer under their spell" (2001: 311). With the development of virtual reality, *immersiveness* has become a goal of many contemporary performances and installations. These practices aim to expand the cinematic to make a total experience of the

space, interacting digital content with a 3-D space, completely free from the frame, and aiming to create a perfect continuity between the media (see ‘immersive environments’ and ‘immersive theatre’ in: Broadhurst & Machon, 2006; Birringer, 2006: 45-46; Nelson, 2010; Arendell and Barnes, 2016; Biggin, 2017; Pethő, 2018a). However, the cinematic trait of ‘immersiveness’ is used in SSP to draw the spectator into the narrative, either using a continuous hybrid or a separate image. Examples are the long multi-perspectives hybrid in the Autumn scene in *SEASONS* (see Chapter I, p. 46, above) or the image in *The LIFT* of the woman projected in various screens when she apparently dives under water, for 20 minutes (see Chapter III, p. 76, above).

Through imperfection, SSP attacks its own immersive environment. In both shows, the screening neither simply nor perfectly doubles the stage, but rather embodies shifts in perspective and in scale, in turn estranging the spectator’s experience. In addition, there are short time gaps that can be interpreted as errors. These gaps in time are filled and linked up thanks to the resemblance of the live and virtual representations, whilst the time gaps and spatial angular shifts confuse, interrupt and estrange the observation, questioning the relations between the two representations and their consequential meanings.



Figure 50: *Blue Journey* applies spatiotemporal perfection for the credibility of the doubled representation.

Most of the intermedial works that I have analysed aspire to achieve perfection not just for aesthetics reasons, but also to enhance, as mentioned above, the credibility of the intermedial concept. For example, perfection in *Blue Journey* (David Middendorp, 2008) plays a crucial role in the illusory aspect of the show. The intermedial concept promotes trust in the illusion, as well as defying it. For example, when the screen’s animated duplication of the stage seems so similar to the live choreography, the viewer can be fooled into believing it to be a shadow rather than an animated video. By contrast, in the Autumn and Summer scenes of *SEASONS*, the multi-perspective doubling of the stage – a poetic story of eternal and expanded space – is disrupted by imperfections, stems from the fact that the virtual image of the action sometimes precedes the performers’ actions onstage and sometimes vice versa.

Together with the different perspectives of the two representations, the viewer's perception is challenged, postponed and becomes uninterpretable, at least to a certain extent. The meaning remains unresolved, posing as a permanently unanswered question. Another example of this strategy is the scene when the male character in *The LIFT* seems to 'scan' his body with the tablet. The illusive representation of the 'scan' is likely to be intuitively accepted by the spectators, although the imperfections of the 'scanning' action estrange the perception, complicating the character's expression or personality and reminding the spectator of the illusory nature of the seen.



Figure 51: spatial shifts and temporal gaps in *The LIFT* and in *SEASONS* – the imperfection estranges the perception.

On the other hand, it is important to note that some sorts of imperfection strengthen the credibility of the intermedial hybrid, especially since the practice is based on 'low-tech' equipment. For instance, the representation of SSP is bound to include multiple scales of 2-D squares, which are embodied by the projections. Consequently, they are best seen from oppositional points of view. The fusion of the media entails the viewer's active decision to ignore as well as weave the square frames of the projections into the hybrid, allowing them to participate in the illusion of the representation.

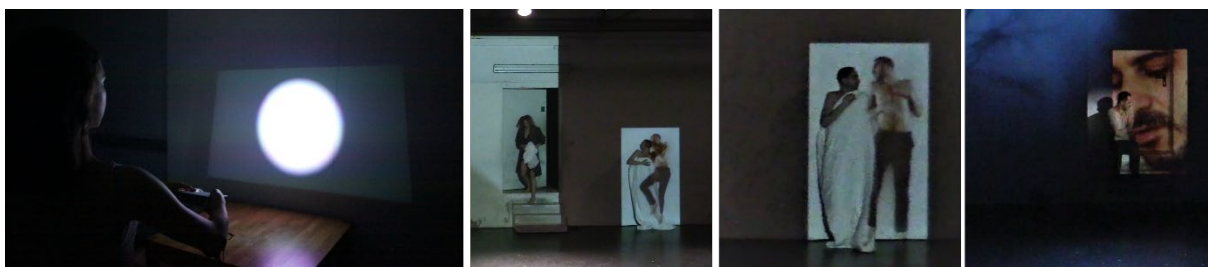


Figure 52: working with the projections' squares in *The LIFT* and in *SEASONS*.

In comparison to the two other sorts of estrangement depicted here (the destabilising of hierarchies and the deception), the deliberate imperfection strategy is subtle, and therefore the effect of this strategy may be less obvious, resulting in delayed perceptual activity and increased ambiguity.

e. Deception

The strategy of deception in SSP refers primarily to the encouragement of potential misinterpretations of what might look like a live broadcast but is in fact pre-recorded. For the case of stage duplication, the viewers wonder whether the virtual image is a representation of the present or not. The strategy is a sort of antiverisimilitude, which becomes a conventional part of the show's narration, as mentioned in Chapter III. Todorov (1977: 85-86) argues that antiverisimilitude is at the heart of creating a mystery and is an unexpected factor — that is, it does not meet the viewer's expectations (what they perceive as true or possible). He explains that in mystery genres, deceiving the viewer is the strategy for creating the suspense that is required for the genre's syntax. It is a component that frequently raises the question of the veracity and credibility of what is seen, which can lead to "the death of the narrative", unless it "makes antiverisimilitude [the narrative's] law" (1977: 86). Nevertheless, the goal of deception in SSP is not to discover the killer or decipher political wrongdoings. It is meant to decipher the two layers of meaning, mentioned above, since formal interpretation is necessary for understanding the story of the characters. Through deception the story is estranged so as to embody the subtext of the show. The viewers, on the one hand, strive to understand what happens to the characters (their stories and the relationships between them) and, on the other hand, they discover the perception experience of the characters partly through identification with their own experiences as spectators. Ultimately, the deception strategy is applied to question the credibility of the two representations and the nature of their relations, and thus to reflect the viewer's perceptions.

As mentioned in Chapter III, the central topic of *SEASONS* is the perception of time. The deception strategy is repeated in the show and creates awareness and even alertness to the perception of time. The first text immediately hints at the subject, pointing to some connection between the representations perceived to be the past or the future. The estrangement is a result of the recurrence of different variants of deceptions, embodying the verisimilitude of the show. This refers to the three different representations showing the characters' points of view, each turning out to be a different sort of metaphorical perspective. The deceptive variants keep shifting the attention from the story to the intermedial relations and the way they are interpreted as representations of time, using the

conventional systems of cinema and performance to invoke anticipation from the spectator. The characters' presence onstage turns out to be the only active presence, which is interpreted with reference to its interrelations with the virtual representations of future, past or alternative 'present'. Enstranged by deceptions, an exact meaning for the representation cannot be identified; rather any meaning is subjected to the speculation of the viewer.

As explained above, the virtual representation can indeed simulate another time. However, it also simulates the present of the inner world of the character – that is, a dream, thought, memory, or perspective. Thus, inherent in this strategy is also the question of the representation of what is perceived as real and/or true. As a result of the deceptive and ambiguous representation(s) of time, the perception of location also changes. In *SEASONS*, deception is used to estrange the conventional space and create a sense of circularity and expansion of the "stage", thus simulating the human experience of seasons through the characters' actions and spatial paths.

In *The LIFT*, the location has a significant role in constructing a narrative. The disappearance of the characters from the stage deceives the spectator regarding the timing of the virtual representation, which functions as the narrative's 'present'. For example, there is a scene where the man and woman are projected in a realistic one-shot inside the lift, whilst both are not onstage. Halfway through the scene, the lift's door opens and the real woman appears in the physical lift. At this moment, the image is revealed to be a pre-recorded video and its role in the narrative changes.

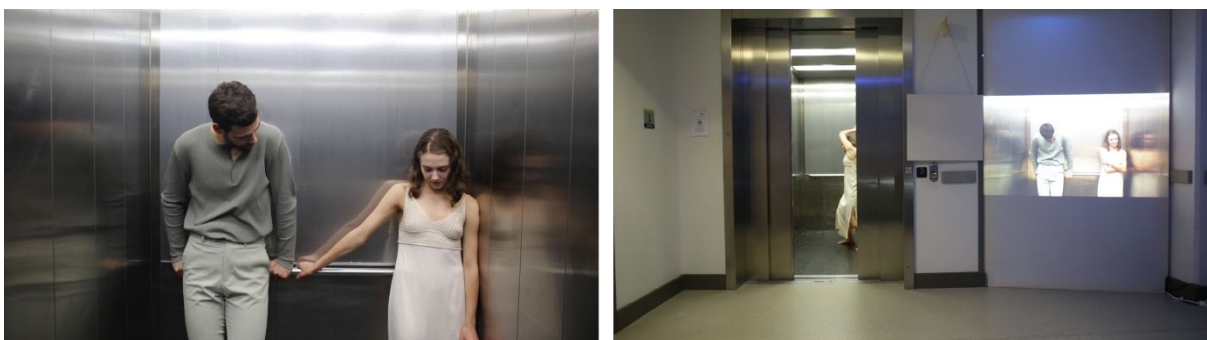


Figure 53: the woman's appearance in the lift (right) reveals that the projected scene of the two characters is pre-recorded.

The intention of such deception in *The LIFT* is to reinforce the meaning of the motion between the physical levels and the associative recurrences of motif images. This motion acts as a metaphor for the experience of perceptual motion between the different states of consciousness, demonstrating the continuous human sensorium in action. The viewers are

aware of spaces that are not in their direct field of vision and nevertheless experience the idea of movement between real and unreal spaces due to the presence of virtual images.

This deceptive manipulation makes the spectator aware of possible errors in perception, based on speculation, and how the perception (and not just 'the story') evolves because of these speculation errors. This experience, mixed with the physical movement in the lift, gradually affects the overall spatiotemporal perception. The deception can also imply that what we know is (only) what we see and experience in the present. The 'mystery' of *The LIFT* is derived from ways of shifting states of consciousness, when the spectator, represented by the character, acts, makes choices and speculates without knowing for sure what exactly is beyond reach or fictional.

Another important aspect of this strategy concerns the key moments of revelation of the deception. Some of these moments, as explained above, are gradual due to the continuous experience of an unusual hybridity of perspectives and time gaps. Meanwhile, others are presented as a moment of revelation, in order to create an immediate effect. This moment is designed to make the spectator aware of errors or of something taken for granted in the perception of the virtual image or in the use of media, as well as of the tendency to accept some illusions. The strategy thus affects the perception of truth and trust. An example of this is a moment when the woman in *SEASONS* faces the audience seats whilst in the image projected, the seats are empty, making the viewer realise that the footage is pre-recorded; or another case is when she 'sees' herself in her own apparent point of view.



Figure 54: *SEASONS* – the woman's representation of POV is established, and then revealed as pre-recorded due to the absence of the audience.

Other moments are meant to invoke an awareness of the sort of numbness characterising the perception of medial 'messages'. In *The LIFT*, for example, the male character synchronises his action with the movement seen on the tablet. To estrange the intuitive

interpretation of the 'body scan', the performer turns the tablet from the 'landscape' to the 'portrait' position. As a result, the attention is drawn to the presence and the actions of the filmmaker (i.e. when the footage was filmed) and their extension through the features of the camera. In *SEASONS*, in the duo of the live man with his virtual self, it is almost impossible to distinguish the live and the virtual representations from one another. However, once the virtual man sits down, the use of a bird's-eye-view perspective of the character reveals the illusory of the hybrid and the viewer is 'reminded' that the scene was manipulated.



Figure 55: *The LIFT* and *SEASONS* – exposing the presence of the maker to estrange the hybrid representation.

The more the hybrid between the virtual and the live representations is established and becomes conceivable, the more the deception strategy is undermined. This occurs when the strategy is revealed to be a manipulation, partially through enstrangement of the conventional systems. Thus, a new verisimilitude is established, which constantly questions the acceptance of representations, insights and sight, or potentially the false indication of time and place.

Conclusions

Seeing and feeling life, we will not believe that it does not exist, will not deny our world-awareness [...] we will understand why we reorganize the world, how by reorganizing it we become aware of it, we will set art at the forefront of human reason, attacking awareness. (Shklovsky, 1966; In Robinson, 2008: 91).

The quote from Shklovsky expresses the motivations inherent in SSP's narration to activate perception to invoke awareness. The enstrangement strategies place this practice in the field of avant-garde artists who deliberately use enstrangement to activate and change spectators'

perceptions and the way in which people think. This therefore reflects the human condition and/or social behaviour and indicates their absurdity or injustice (as well as Brecht's V-Effect, Bausch's Tanztheater and intermedial works, such as *Kamp*, *Archive* and *Insideout*. See Beckett's Absurd Theatre and contemporary, 'conceptual' artists of the last two decades such as Jerome Bel and Xavier Le Roy – Cvejić, 2017: 2). SSP's estrangement is directed to the paradox of the coexistence of humans and media, the representation of humans through media, as well as to the contents derived from this perception. In contrast to the routine reception of media narratives, the strategies of estrangement make the reading of the performance more complex and sophisticated and make the narrative ambiguous and open to interpretation. This process is part of inventing and establishing conventions for reading the SSP hybrids. The estrangement both undermines and develops the process of creating SSP's verisimilitude (Todorov, 1977). In the context of the conventional systems, the hybrid of the parental media already bears an estrangement. In addition, the complexity of the forms and the dramaturgical postponements mount an assault on comprehension and interpretation. Furthermore, the destabilisation of hierarchies attacks patterns and stability, imperfection calls into question the comforts of immersiveness, whilst deception attacks deception or manipulation. Misleading, misconceiving and speculating defines SSP's ever changing verisimilitude, making general perception patterns its target. Nonetheless, the estrangement in SSP does not intend to attack the spectator's well-being, but rather its effectiveness is derived from its relations with strategies designed to create trust, involvement and emotional affect. Through identification and intimacy, the viewer is invited to self-reflect on his/her own perceptual activity and to question the seen and the felt to promote new thought.

Conclusion

Developed through a Practice as Research methodology, this thesis reveals the creative methods and intended affects of the intermedial correlations of virtual and live texts in my work. The thesis articulates the insights of a practitioner in applying new ways of semiotic thinking about intermediality in terms of composition, action, narration and enstrangement. It depicts the components of the creative process as different and complementary angles which provide an understanding and a way of analysing the verisimilitude of intermedial performance. Therefore, this thesis provides a new way of thinking about these aspects in the making of intermedial performance for academics, students and artists.

The perspective of performance analysis developed through this PaR provides a new practical based method with theoretical grounds, evincing coherent and extensive ways of thinking about the field of contemporary performance. The specific emphasis on semiotic analysis is based on the work undertaken by dance researchers as Adshead-Lansdale (1999, 2008) and Foster (1986). This research extends the semiotic insights into the investigation of intermedial conceptualisation through practice, and importantly, it is doing so from the position of a practitioner. The characteristics and intermedial relationships articulated in this PaR give rise to both new terminology for analysis and a model of understanding their perceptual implications. In doing so, it reaches beyond these previous articulations, which focus upon the 'reading' and interpretation of performance. The intermedial nature of SSP and the exploration of its epistemological grounds created unusual links within the body of theory of this thesis, and thus contributed to the evolvement of the Practice as Research. The thesis investigated the embodiment of perceptual activity in the intermedial representation. The methodology emerged following my aspiration to activate the perception through SSP's hybrid narration strategies. Consequently, the phenomenological observation of perception is discussed through the semiotic prism. The thesis thus offers and reasons possible links between the theories of McLuhan, 2001; Noë, 2004 and 2015; Shklovsky, 2015; Todorov, 1977, Auslander, 2008 and Sobchack, 2016.

Within the artistic field, the contribution of this thesis is particularly concerned with the consequences of intermediality and transmediality on perception processes. The thesis

argues that the narration of SSP is imbued with distinctive transmedial strategies of extending the human action, which serve to represent human and digital media as a continuous extended sensorium, and thus to change spectators' perceptions of intermedial relations. The research therefore yields new thought about human action, revealing its embodiment in virtuality and as an extended form. The thesis approach emphasises the human action rather than the human reaction to these extensions, which is consistent with McLuhan's theory (2001).

The thesis furthermore articulates the narration strategy of 'enstrangement' in a new and elaborated way, addressing different approaches towards achieving it. The discussion of enstrangement produces a characterisation of the term, which a) characterises and distinguishes the intermediality of ScreenStage practice, b) expands the semiotic discussion of this term in a different and new way within the performing arts, specifically regarding intermediality, and c) provides an infrastructure to the analysis and discussion of intermedial works by other practitioners.

The semiotic discussion of this thesis can serve as an example of the application of semiotics in practice. It articulates SSP's specific reconfiguration of the politics of the intermedial text, emphasising the representation of politics through sub-textuality. Through ScreenStage as a case study, the thesis reconsiders the common perceptions of structures and hierarchies between media. Thus, this study provides ways of observing and analysing the effect of these structures on perception in the context of intermedial representation beyond my own practice of ScreenStage. In addition, the thesis articulates a distinct application of notational thinking as a composition tool, which extends by virtuality beyond the physical body. Thus, the analysis of this practice contributes to the semiotic discussion of movement notation, which lacks recent developments in intermedial performance as research. This is in specific reference to the Eshkol Wachman Movement Notation as well as the wider semiotic discourse of movement notations and their development as creative and practical methods.

What does ScreenStage Performance 'do'?

The chapters of the thesis depict the following three practice strategies: a) the creation of a multilayered hybrid composition; b) the unique hybridisation of performers and technological

media through the character's physical action(s); and c) the use of narration strategies, including estrangement. The thesis shows how strategies based on methods from physical theatre, intermedial performance and movement notation are used in SSP in a new context, causing specific politics of the text.

SSP is explained as a creative embodiment of interacted media, providing an experience in which one's relations with media are active. Observation and sight are the subject and the object of the practice. ScreenStage provides a plethora of experiences which shed light on the physical and metaphysical features of sight. Its function in perceiving different representations derives reflection upon our trust in the seen. SSP deals with the mediation of sight through devices as a form of representation, which correlates to seeing in the sense of understanding, judging, interpreting and concluding. SSP also reflects the relations with one's insight (a vision, a memory or a thought), as well as the ability to reflect, focus and change perspective. Through its activation of the perceptual processes, SSP invokes a new awareness of how one perceives mediation, in terms of intimacy, communication, presence, timing and control, in addition to how perceptions are created by one's imagination, speculation and creative interpretation.

The focus of the thesis is on specific features of SSP which affect perceptual activity.

Discussing them can shed light on similar approaches applied by other practitioners and can contribute to the analysis of their work. Importantly, in ScreenStage practice I make use of the differences between conventional stage and cinematic time perceptions to manipulate and therefore activate the perception through the gap embodied in the hybrid of these perceptions (Sobchack, 2016). The deliberate complexity of SSP's experience of time (Pearlman, 2009) proposes that one can only really *act* in the present and in one's physical body. Nevertheless, the representation implicates that action is affected by everything one encounters; may it be perceived as real or fictional, inner or outer, or representing the past, the present or the future. Consequently, the virtual is not necessarily perceived as another 'reality', but rather as a layer of a complex 'reality', either simultaneous or sequential. Thus, SSP's imaginative and creative exploration of insights alters the perception of multidimensional experiences and potentially anticipates possible futures.

A large part of the relationships between characters is represented in SSP neither through their physical body, nor by their presence at the same time or space. The intimacy between a

character and a technological device or a virtual representation of his/her represented insight estranges the relations between the human characters. These estranged relations open up possibilities of communication that go beyond the physical. Participation in such experiences reveal people's acceptance of and ability to experience parallel states of consciousness, parallel 'realities', as well as the connectivity and continuity between one's "inner and outer states" (McLuhan, 1964; Højbjerg, 2014). All are valid as forms of communication on the level of representation, as well as on the level of perception.

The hybrid is designed to question perceptual patterns of cause and effect through deliberate deceptions, errors and imperfections and by destabilising the conventional hierarchies, as mentioned previously in this thesis. Important strategies include the decentring of the space, the misplacement of the conventional roles for each performative event (maker, performer and spectator), as well as changing the conventional configurations of texts and subtexts and the hierarchies between senses: the senses of sight and hearing in relation to the kinetic and the kinaesthetic senses. However, SSP does not replace one hierarchy with another. Instead, it seeks to invoke an awareness of the constant political tensions created by the change of hierarchies, with the intention of transforming the way they are perceived. Making these structures dynamic is a means of encouraging mental motion in order to reflect life's constant state of change.

Finally, the live experience of SSP is critical because it is used to reflect the experience of one's presence, emphasising humans' complex, entangled and/or deceiving relations with digital technology. The thesis reveals how intermedial representations can, on the one hand, represent and develop intermedial relations, and on the other hand, encourage audiences to question these intermedial relations and even be critical about them. For this purpose, the thesis shows the deliberate attempt in SSP to negate the control of digital media and the cinematic over humans' expression and action(s). McLuhan (2001: 58) indicates in this regard that "[t]he movie took over the novel and the newspaper and the stage, all at once". This thesis shows how the process of perceiving 2-D and 3-D as one expanded whole is configured to renew the experience of 'liveness'. The virtuality, which provides different qualities of liveness is revived in my work by the hybrid with the "classic" type of liveness, characterising the stage performance (Auslander, 2008). However, the estrangement strategies aim to invoke a sense of liveness by promoting a special perceptual activity, which is, akin to

Shklovsky (2015), a state of awakening of the senses resulting in the development of cognitive processes. Through the connection I make between Auslander and Shklovsky, this thesis theorises 'liveness' as an expanded term, depicting the conditions in which they hybrid may cause a perceptual affect through the use of enstrangement.

Overall, SSP is designed to resist complete surrender to the virtual. This commitment has been rethought and reenforced by the current circumstances of COVID-19 and the threat of war, which have plunged millions into the realm of the virtual. Despite this, however, I have come to the conclusion that the live stage cannot be spared, especially when facing great risks such as that of a pandemic or of military action. My attempts to document the performances devised within the research period have further clarified this argument. I acknowledge that there is vast creativity in adjusting and creating new ways of virtual communication, but the essential sensuous kinaesthetic experiences (such as contact, motion, gravity and balance), which shape our perception of the world and awaken the senses, are lost in the process. I share this approach in an attempt to inspire practitioners and thinkers to consider their artistic approach through this perspective.

The Practice's Distinctive Semiotic Principles

The semiotic discussion of this thesis is constituted by the creation and analysis of two performances – *SEASONS* and *The LIFT*. The two SSPs are different in content and form and the analysis highlights the distinctive principles and common grounds which define SSP. However, the PaR methodology is also considered as a semiotic tool. The thesis embodies a holistic approach through and through: PaR is a hybrid method, mediating artistic knowledge through the interaction of academic writing and other research media (Biggs in: Smith and Dean, 2009). The artistic practice comprises a hybrid of practices, in turn devising various sorts of texts. It presents human and digital technological media as a continuous extended sensorium, ever developing through human inventions, expressions and communications (McLuhan, 2001). As a result of this continuous transmediality (Pethő, 2018b, Cobley, 2021), the relations between sight and movement, which are complementary and critical to perceptual evolvment (Noë, 2004), are constantly developing.

The extensive holistic approach stems from the acknowledgment that any hybridity embodies the risk of separation. The hybrids' 'instability' (Vigneron, 2011: 30) causes paradoxical tension, which is a creative drive in SSP. The thesis argues that perceptual transformation is derived from the acknowledgement of the convention of perceiving different media as separate from each other and from the viewer's impetus to unite them under the constant threat of separation. Thus, SSP promotes reflection upon the perception of a hybrid, which makes the practice active. Through the use of PaR methodology, this thesis applies semiotic thinking to the artistic practice and to its analysis, and thus develops the semiotics in all of these fields.

As mentioned above, this semiotic approach yields a specific link between Noë's phenomenological theory of perception and McLuhan's theory of media. Both theories consider tools for observation and identification of perceptual activity, which are embodied in SSP but can be used to consider any intermedial practice. Not only do these two theories share a holistic view, but both thoroughly investigate and analyse the vast impact of their findings on the ways in which humans are engaged in artistic practices. They indicate the underlying philosophical views of the way people perceive, reflect and express through artistic practices. These theories are also connected by a fundamental link that each of them concurs between one's inner and outer expressions. Both theories refer to the evolvement of perception either through the mediation of thoughts and feelings or through the connection of sight and action. This nodal point is precisely the medial bearing of SSP, as argued in this thesis; but it is also the point that connects semiotics and phenomenology through the application of a new perspective.

The thesis argues that SSP embodies a distinctive reconfiguration of the politics within the hybrid of virtual and live representations. This claim adds a practical application to the semiotic discussion of such politics (Cobley, 2021). The practice is articulated as an embodiment of the constant estrangement of an affect, which is the conceptual base in any interaction of texts. For example, SSP's extensive use of music, verbal texts and sound is central to the temporal interactions of the hybrids. The relations between the heard and the seen are used both for creating an emotional affect and to estrange the common use of these relations. The aural layer is another means to question the control of one medium over the other, and accordingly, implies the political relations of the media.

Based on Todorov's theory of verisimilitude (1977) and Shklovsky's enstrangement device (2015), the thesis applies dramaturgical analysis to articulate the distinctive narration strategies of SSP. This analysis shows that SSP's narration is imbued with distinct types of enstrangement, designed to deliberately interfere and complicate the perception and interpretation processes of spectators. The thesis concludes that by way of these complications, perceptual processes are postponed, changed and become a subject of reflection and interpretation. Through comparative discussion with well-known alienation techniques, I establish three new enstrangement strategies, and therefore contribute to both the creation and articulation of estrangement strategies and to the discussion of their implications. The types of enstrangement identified through this PaR – the imperfection, deception, and destabilising of hierarchies – deviates from the existing definitions of enstrangement and alienation. Hence, they undermine the conventions of cinematic and performative representations that are already established in similar hybrids.

The semiotic analysis also identifies an affect resulting in SSP from conventional storytelling (Carson, 2014) and from immersive sensuous experiences. The thesis argues that the resultant affect is disrupted by the experience of enstrangement, which eventually yields another sort of affect. These strategic characteristics of SSP turn the experience into a way of being immersed in the perceptual conundrum of human relations with media, constituting a subtextual layer which underlies the 'stories' people tell. Consequently, the hybrid text questions one's perceptions and interpretations of the seen, the felt and the perceived.

An exclusive development of mediation is made through the application of the principles of Eshkol Wachman Movement Notation. The notation system embodies a semiotic approach to movement analysis. Its principles are applied in SSP both creatively – informing the compositional thinking – and as a mode of analysis – providing language through which to articulate the practice. Importantly, the creative use of this analysis system in SSP is anything but systematic. This application is therefore principally different to the previous extensive uses of this system as a composition method, a teaching method and as a movement analysis system for a wide range of movement practices (see Eshkol, 1958-2007). Instead, EWMN is uniquely developed to extend the body through virtual representation. Thus, the thesis contributes to the development of EWMN as an applicable thinking and creative frame, laying the grounds for its use within intermedial practices.

The conventions of SSP as a subgenre (Rosenberg, 2010) and an 'intermedium' (Pethő, 2018a) are created purposefully to function as signs correlated as a semantic and syntactical sequence (Todorov, 1977). This observation is new to the semiotic discussion of the performing arts as well as to the practical development of live-virtual intermedial practices. The semiotic discourse of the performing arts was primarily conducted by theorists in dance and the performing arts in the 1990s and 2000s (Lansdale, 1999, 2008). Focused on the interpretation of dance, these writers analysed practitioners' works from the viewpoint of the spectator. Their writings expanded the lingual approach and terminologies used to explain new strands in the performing arts. However, by introducing an insider's perspective, the semiotic discourse of this PaR provides mediation of SSP's artistic knowledge in the context of its field (Biggs, 2009: 66), presenting the practice as a human technological medium and expanding the research of hybridity, intermediality and transmediality (Cobley, 2021). The thesis argues that the complexity of the practice and its articulation through PaR have developed sophisticated strategies of mediation, as also argued by McLuhan. He writes (2001: 56),

...in seeking to understand many media, the conflicts from which they spring, and the even greater conflicts to which they give rise, holds out the promise of reducing these conflicts by an increase of human autonomy. Let us now note [...] the effects of media hybrids, or of the interpenetration of one medium by another.

SSP evolves from the identification of medial boundaries and my interest in changing these boundaries in order to creatively investigate a new shared field. Aligned with McLuhan's theory, the PaR methodology is a hybrid medium that mediates the knowledge within SSP. The 'message' of PaR (McLuhan, 2001) stems from the chosen 'translation' modes, which transform the intuitive processes into thoughtful and argumentative forms of writing (Bacon & Midgelow, 2019). Through the procedures and research methods adopted and developed for this PaR, the practice has evolved and changed. Committed to the practice's knowledge, the thesis revealed the epistemological basis of SSP. It tested its bearing and developed it through reflective thinking.

Future Work

This PaR also enacts different ways of participating in academic discourse, considering and approaching other potential audiences. I intend to continue the development of ScreenStage Performance as a field of correlated practical and theoretical research, working with collaborators in the studio as well as in writing and research. A great contribution to this action is developed through creative learning-teaching processes, by students and peers, which I will continue to develop in accordance with this PaR. Further to this research, the practice is changing in different directions, which stem from the semiotic research. A concept I have started developing looks at the thin line between the concepts and verisimilitude of games and stories as narration frames; an approach which creatively explores the extent to which control and freedom are represented in the concepts of ScreenStage practice. This notion has not yet been explored within the semiotics and aesthetics frame of SSP. In terms of the exploration of media, I have started to explore the topic of 360° (the camera and the projection) in collaboration with the film divisions of Dance-SMKB Tel Aviv, Middlesex University London and MA Katowice Poland (and previously with ALT Stage Kyiv). I am looking to expand this topic conceptually by investigating how human action and intermedial narration are embodied in these forms when the projection surrounds the live action or vice versa.

The intermedial SSP is intentionally and practically a multicultural collaboration between artists, researchers, audiences and decision-makers who share a visionary action in the field of human communication of our time. They create new possibilities of connecting man and technology in ways that leverage growth and free choice over mindless servitude. For me, the collaboration with artists and researchers from different cultures, fields and ages is not only interesting and inspiring, but also essential to SSP's development. Developing the aesthetics further, I would like to be involved in a dialogue that allows for self-reflectivity, using unfamiliar territories and experiences to creatively negotiate discomfort, risk and challenge.

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Documentation of *SEASONS* and *The LIFT*

Links for the documentations of the two performances, *SEASONS – a ScreenStage Poem* and *The LIFT – a cinematic version*, could be available upon request. See in the supplementary materials attached to this thesis.

You may also wish to see the trailers of these performances. These are available in the supplementary materials attached to this thesis.

The LIFT – a ScreenStage site specific performance – trailer (2021)

SEASONS – A ScreenStage Poem – trailer (2022)

Appendix 1

Studio Laboratories and submissions within the PaR – participants, locations, and dates

In the following Sharon Reshef-Armony is the maker (conceiver and director), a practitioner and leading researcher. The participants in them were collaborators in artmaking and in research procedures and thinking. The PaR is supervised by Prof. Vida Midgelow and Prof. Paul Cobley. The practice was submitted at Middlesex University is carried out by the production team of the Faculty of Arts and Creative Industries.

Multi-perspectives-in-motion & the performer-filmmaker – an on-going series of studio-laboratories, strives for the intuitive identification and exploration of SSP's features. Practitioners/performers: Louise Frank, Yiftach Mizrachi, Aviram Saar, Maya Avidov (editor), Dariusz Nowak, Jakub Kruczek and myself. Held in Tel Aviv and AST Bytom Poland, the Dance Theatre Faculty Poland, winter 2015; submitted and performed within the Easter Work Conference, MDX University UK, March-April 2015.

Verbal & Nonverbal expression – An on-going PaR laboratory held in Tel Aviv, exploring the hierarchy of 'texts' representations in intertextual perspective of physical theatre and film interacted. Practitioners/performers: Yiftach Mizrachi and Karmit Burian. Autumn 2016; submitted and presented within Pecha Kucha Work Conference, MDX University UK, December 2016.

Layers of representations as layers of consciousness: the source/force of imagination as action. Interweaving layers of representation (pre-recorded visuals, live projection, live performance, music and text. Practitioners/performers: Tomer Zirkilevich and myself, and with semi-live interaction by technician Ben Turnbull; A five-day practice laboratory and reflexive writing session, and an improvised presentation supervised by Vida Midgelow within the *Summer intensive*, MDX University UK, July 2016.

ScreenStage hybridity – a three-week intensive laboratory workshop, evolves around the interrelations of the media in this regard to sound and sight, modes of consciousness, (dreams represented as time-space-weight), chance and choice. Improvising, reflecting, discussing, and writing; dancing/acting, filming, editing, composing. Practitioners/performers: Mela Boev, Yotam Calo-Livne, Gal Eisenmann, Adi Gal-Kugler, Lior Sadeh, Adi Schlesinger, Naomi Uzan; photographers on Sept 22nd: Gally Reshef, Yaakov Eisenmann. Tel Aviv and Ma'agan-Michael, September 2016; submitted and presented within *Pecha Kucha Work Conference*, MDX University UK, December 2016.

Activating Perception in SSP – the effect of different POVs, actual and metaphorical; interrelation of two representations: the projected body image with the doubled physical action – ways of perceiving SSP as a whole; plus the presence and absence of the technological device, in terms of narration. Practitioners/performers: Nofar Oved, Tomer Zirkilevich and myself. Tel Aviv, October 2016; submitted and presented within *Pecha Kucha Work Conference*, MDX University UK, December 2016.

ScreenStage hybridity: exploration of a compositional 'KEY' – an on-going series of studio-laboratories investigating the concepts/terminology used, and the way they operate to convey meaning. The outcomes were exemplified as two SSP scenes, each based on a different 'Compositional Key'. Practitioners/performers: Karmit Burian, Nofar Oved, Adi Schlesinger, Nir Vidan. Photography assistance (Galilee, January 28th): Ben Petel. Tel Aviv, winter 2017; submitted, projected and discussed within *PLAY – Easter Work Conference*, MDX University UK, April 2017.

Intermedial Verisimilitude and ScreenStage Score – establishing formal ground rules, articulated as SSP script or score, to explore the creation of feasible, verisimilar and meaningful sequences with SSP concepts. The exploration of these was based both on creative processes with Alumni of AST Bytom (Poland), and by collaborating with another practitioner in Berlin, based on shared strategies and 'scores'. It aimed to base. Practitioners/performers: Tomer Zirkilevich, Juan Enrique Villareal, Dariusz Nowak, Agata Jędrzejczak, Mateusz Matejowy. Berlin, Bytom & Tel Aviv, autumn 2017; submitted within *Pecha Kucha Work Conference*, MDX University UK, December 2017.

Exploring Mediation and Developing Strategies for Activating Perception: In the academic year of 2017-18 I've been teaching four SSP academic courses (two in Tel Aviv at the Arts' Faculty, and two in AST Bytom, Poland). Thus, I refined strategies of approaching and teaching SSP, based on the PaR processes and conclusions. I had a chance to reflect and rethink my ideas, and to formulate (better) teaching strategies, focusing on how these notions could become a system of communication, used by practitioners. I consider this process relevant as such and use some of it to demonstrate manners of which the artistic process of creation changes the perception of practitioners by practice strategies. Practitioners/performers: Students of Kibbutzim College Tel Aviv, the Arts Faculty, the schools of Dance and Theatre, collaborator in video-art supervision: Lee Yanor; and students and alumni of AST Bytom, the Dance Theatre Faculty. Tel Aviv and Bytom, academic year of 2017-18.

Narration of ScreenStage Performance – applying intermedial and physical theatre strategies to create meaning in ways that cause estrangement and activate perception. Creating and writing the concepts and the scenarios of two ScreenStage performances, documented within writing and improvised studio-laboratories, to be submitted and presented as part of the thesis. Tel-Aviv and Berlin, Winter, 2018-19.

Exploration and making of 4 Seasons – HIER=JETZT 2019 Open Space. Practitioners/performers: Tomer Zirkilevich, Juan Enrique Villareal, Agata Jędrzejczak. This laboratory was used for the development of the written concepts and a dramaturgical base through improvisations and writing sessions, video shooting and editing, composing and rehearsing the performance, while documenting and discussing, and making filmed and recorded interviews of the creative process through the research POV, and so, correlate and integrate the research philosophy in the making. Munich, April 16 – May 02, 2019.

Four Seasons – A ScreenStage poem. Premiered: May 03, 2019, *Schwere Reiter Theatre*, Munich, Germany. Performers: Agata Jędrzejczak, Tomer Zirkilevich, Juan Enrique Villareal; videographer & editor: Juan Enrique Villareal; dramaturgical advisor: Tomer Zirkilevich; artistic directors: Johanna Richter and Birgitta Trommler; lighting & video installation technician: Rainer Ludwig; video documentation: Tim Bergman, Ma'ayan Armony. HIER=JETZT 2019 Dance Festival, May 03-05, 2019. The documentation was used to rethink and reflect on the thesis premise, and to its further development.

Exploration of The LIFT – A laboratory residency, used for testing ideas from the scenario and conceptual frame. Some scenes were written and acted and filmed. The result was a creation of a partial video-model, submitted, and used for reflection and further development of the show. Practitioners/performers: Tomer Zirkilevich, Juan Enrique Villareal, Sharon Reshef-Armony. TanzTendenz Munich, July 08-22, 2019.

Development of SEASONS and The LIFT Online – ongoing creative collaboration during the COVID-19 pandemic era, mostly online, including rehearsals, discussions, and filming trials. for the development of the performances submitted and developed within the thesis. Collaboration with Sarai Caprile – filmmaker; Tomer Zirkilevich – performer, dramaturgical advice; Marcelina Jasińska – creative performer; Davidson Jaconello – music editing. London (with practitioners residing in Berlin, Katowice and London), 2020-2021.

Movement and Motion – an intermedial laboratory and theoretical presentation and discussion within a collaborative workshop with dancers and filmmakers, exploring the correlation of motion in the frame and onstage. The Academy of Fine Arts and the Dance division of the Music Academy Katowice. Produced by Arts Spaces Katowice, Poland. June 12-15, 2021.

Sorts of Contact as Communication – an experiential laboratory designed to experience the mediation of eye contact and physical contact by a screen and a projector in motion, thinking about the content of the footage as a meaningful meeting point. PhD staff and candidates. Researchers-practitioners: Vida Midgelow, Huai-Wen Chang, Dominique Rivoal, Emanuela Santini. Easter PaR Intensive: Encounters through Artistic Research. Middlesex University, April 07, 2022.

The making of The LIFT site-specific SSP – created within a seven-week period, exploring the possibilities of SSP as a site-specific. It included developing of physical and verbal texts, filming and editing, the operation of the lift and the hybrid of filmed and live materials. Creative performers / researchers: Marcelina Jasińska, Bryan

Carvalho, Joe Grisdale; Filmmaker/researcher: Sarai Caprile. Filming took place in London and Margate, Kent. The investigation and practice as well as the documentation took place in the studios and the lift of Grove buildings at Middlesex University, August 01 – September 17, 2021.

The making of SEASONS – a ScreenStage Poem. Restaging the show includes conceptual development aligned with the research process. The show's recreation is designed to include later findings of the thesis as well as be aesthetically developed and practised within a 4-week laboratory during the summer of 2022 at Grove studios and Ravensfield theatre, Middlesex University London. Collaborators / practitioners: Tomer Zirkilevich, Huai-Wen-Chang, Sarai Caprile. London, July – September 2022.

Teaching and Supervising ScreenStage Composition – The practice was developed with graduates and postgraduates of Dance-SMKB and the Arts' Faculty of SMKB Tel Aviv within interdisciplinary co-teaching with video artist Lee Yanor, collaborating with lecturers/directors of the Drama School (2008-2018. The courses in Tel-Aviv ended with an annual collaborated performance in Suzanne Dellal Center Tel-Aviv); Drama School, SMKB (2018); The Dance Theatre Division, AST Bytom (2012-2018); The Dance Division of the Music Academy Katowice (2019-2022). All of these courses included performance making and presentations as well as theoretical studies.

Submission of performances

The LIFT – a site-specific ScreenStage performance. Creative performers: Marcelina Jasińska, Bryan Carvalho, Joe Grisdale; Filmmaker (videographer and editor): Sarai Caprile; video installation: Joe Jackson; production: Bruce Allen; crew: Kris Watson, Mark Huxley, Mikkel Svak, Mike McGlone, Lauren Patman; documentation: Sarai Caprile. Supported by Art Spaces Katowice, Middlesex university London. The Performance was performed four times for groups of four spectators in the industrial lift of Grove A building at Middlesex University, September 15-17, 2021.

SEASONS – a ScreenStage Poem. Creative performers: Tomer Zirkilevich, Huai-Wen Chang, Tom Timothy Yugen; voice over: Búi Rouch; filmmakers: Sarai Caprile, Dominique Rivoal; music editing & sound: Davidson Jaconello. co-dramaturg: Tomer Zirkilevich; video installation: Joe Jackson; producer: Bruce Allen; crew: Joe Hawkings, Bruce Allen, Mikkel Svak; documentation: Sarai Caprile. Supported by Village 512. Performed twice at Ravensfield Theatre, Middlesex university London, September 23, 2022.

Appendix 2

Examples of scores and illustrations from the practice process

See links in the supplementary materials attached to this thesis.

The following are full-sized scores created for the analysis of the works during the research process. These were presented in small scale as a photograph in Chapter I, above.

***The LIFT*– Counterpoint Multilayering Score**

***The LIFT*– Condensed Counterpoint Multilayering Score**

***The LIFT*– participants’ Locations Score**

In addition, I share links to some of the working sheets used during the creative process and the performance of *The LIFT* and *SEASONS*.

From the Making of *SEASONS*

The following illustration is used both for my own work and for the communication with the video installation technicians:

SEASONS - Illustration of the Sequence and Cues of the Video Projections

Next is a ScreenStage breakdown, a cinematic technique, used to map the whole show:

***SEASONS*– ScreenStage Breakdown**

From the Making of *The LIFT*

The following are working sheets, used for the creative development and operation of the show. They can demonstrate the complexity of these procedures in the 3-level site of the lift, and the elaborated coordination that the 70-minute show entailed.

The illustration of the video installations was developed before and during the production:

***The LIFT*– Illustration of the Video Installations by Levels**

The list of cues shows the synchronisation of the virtual projections with the live performance in every level as well as between levels, operated by the performers and four technicians during the show:

***The LIFT*– List of Cues by Levels**

Next is the pre-production ScreenStage breakdown that was planned in accordance with the scenario of the show and the shooting and editing sheets:

***The LIFT*– ScreenStage Breakdown – pre-production**

The timing log of the lift in the actual site (the industrial lift of Grove building at Middlesex University) was a crucial component in the making of *The LIFT*. The features of the lift as participating medium play a role in the totality of the composition and the narration:

***The LIFT*– Timing of the industrial lift in Grove building**

Appendix 3

Examples of practice/research sessions

See links in the supplementary materials attached to this thesis.

The following are examples (excerpts) from some of the many improvisation sessions that I conducted in studio laboratories throughout the Practice as Research.

Age and Gender Perspective – exploration of narrative strategies using visual, sensuous, and metaphorical multiperspectives. Practitioners: Louise Frank, Yiftach Mizrahi. AST Bytom Poland, SMKB Tel-Aviv, Middlesex University London. February-April 2015.

Spectrum of Sight – excerpts of improvisation sessions. Practitioners: Yiftach Mizrahi, Aviram Sa'ar, Sharon Reshef Armony. Dance-SMKB Tel Aviv, Autumn 2015.

Improvisation with Two Cameras – exploring foreground-background convention onstage with two cameras, constituting three viewer's points of reference. Practitioners: Karmit Burian, Yiftach Mizrahi. Dance-SMKB Tel Aviv, January-February 2016.

Verbal / Nonverbal – hierarchies of texts and subtexts – explored. In this example I tried to trigger nonverbal physical relations with just one verbal concept (such as 'trap', 'reverse', 'disappointment', 'flip') Practitioners: Karmit Burian, Yiftach Mizrahi. Dance-SMKB, Tel Aviv, January – February 2016.

ScreenStage Solo / Duo – exploring scales, deconstructed body image, texture and structure, body projection. Practitioner: Agata Jędrzejczak; voice-over and videographer: Mateusz Matejowy, AST Bytom, Poland, October 2017.

A Dreamer's POV – exploring hybridity concepts. Practitioners: Nofar Oved, Adi Schlesinger, Nir Vidan. ScreenStage laboratory. Tel Aviv, February-March 2017.

'Butterflies' improvised – exploring mediation of relationships: 2 couples, each develop their concept of physical relations. In addition, they mediate the relationship between the couples through the effort to synchronize contact stable contact point between a mobile projector and a mobile screen, during motion. Practitioners: Karmit Burian, Nofar Oved, Adi Schlesinger, Nir Vidan. Tel-Aviv, Winter 2017.

Appendix 4

Description of Eshkol Wachman Movement Notation Principles

Preface

“Eshkol-Wachman Movement Notation is a thinking tool that can teach people the art of observation, i.e. encourage them to aspire for the ultimate level of seeing. It does so by organizing the ‘material’ known as movements of the human body in relatively simple categories, thereby allowing us an insight (in-sight) into the complexity of this phenomenon as a whole.”

Noa Eshkol (the Noa Eshkol Foundation website).

Eshkol Wachman Movement Notation (EWMN) is an Israeli movement notation system which is used for recording, analysing and composing movement. The notation analysis system was founded by Noa Eshkol with Avraham Wachman in 1958. It was since developed by Noa Eshkol with John G. Harries together with a group of dancers-researcher-notators, members of the Chamber Dance Group and of the Israeli Movement Notation Society. Especially Tirza Sapir, Michal Shoshani, Racheli Nul, and Ruth Sella The writings used in this thesis are based on Eshkol’s lifetime work since 1958 and on John G. Harries’s archive.



Figure 56: Eshkol and the Chamber Dance Group (left, centre), and with Abraham Wachman (right).

Like Dance revolutionary Rudolph Laban before her, Eshkol revolutionised dance analysis, perceiving movement as an independent phenomenon and striving to a semiotic understanding of it for the purposes of documentation, analysis, and composition (Eshkol and Wachman, 1958: vii-ix). Her innovative research results in the development of an abstract and highly coherent system of movement analysis and notation. Eshkol developed the notation through creation of ‘dance suites’ as well as extensive research and notation of various dance and movement techniques; for example, classical ballet, Yemen and Israeli folk dance, Feldenkrais techniques, Thai Chi Chuan, Tomlinson’s Gavot. Collaboration with experts of other notation systems, especially with Ann Hatchinson, and with Rudolf and Joan Benesh, yielded comparative study of movements notations. Specifically, Labanotation, Benesh Movement Notation (BMN) and the Chinese notation system CMDN (Eshkol and Shoshani, 1982; Eshkol, Ed., 1984). EWMN has been applied in other areas such as zoological

studies and digital art. This wide relevance of the approach in activities other than dance makes it a powerful potential tool of discovery.

Eshkol used multilayering strategies for her elaborated lifetime innovative research as well as a dance composition tool. She intended her notation system to be a device for a stylistic “liberation of dance” (Zyman, 2012: 28) within a wider perspective of a semiotic approach to the phenomenon of movement, and human movement in particular. Eshkol’s pragmatic semiotic approach aimed at the independency of dance composition, and rethinking terminologies and conventions. In this sense, Eshkol’s composition can be considered ‘postmodern’. Composing since the 1950s until her death in 2007, she intentionally and strategically avoided any ‘dance’ *manière* of the modern era. Steve Paxton honoured her contribution to the development of dance philosophy, saying, “Both the “classic” and the “modern” were absent, so we were in a new, coherent world of gesture and composition”. (Paxton, 2012: 7). Using the potential of the notation’s features, she composed dances and dance suits, estranged of previous stylistic aesthetics and conventions. Sally Gardner (2018) claims that “Eshkol’s dance [...] is radically abstract, with the notation system enabling an exploration of patterns of body part coordination similar to the way in which musical composers can explore patterns of notes [...] using musical notation [...] to think her dance as music. (2018: 67). However, freeing herself from the traditional composition strategies, Eshkol – like many other innovative composers – imposed upon herself another binding set of rules.

My 30 years of practice of EWMN were vastly within the RikudNetto Dance Group, under choreographer, director, teacher and researcher, Tirza Sapir. The group engaged with dance performance, research, teaching, notation and publications. The book *Birds* – a dance suite by Sapir which I’ve notated, was the last book edited by Noa Eshkol before her death in 2007. The application of EWMN in my work was discussed during the research process with John G. Harries. John Harries first encountered the idea of a dance notation at Rudolf Laban and Lisa Ullmann’s studio in Manchester. He met Eshkol later when they were students at Sigurd Leeder’s studio in London. Harries later joined Eshkol in Israel to participate in the development of the notation system based on this perception: Eshkol Wachman Movement Notation. Harries found that the new system could also provide the basis for a notation for graphic art, which he had been seeking. He later applied this to *motion painting* – shapes as they are virtually generated by movement.

Description of EWMN Principles

The following briefly depicts fundamental principles of EWMN which are applied and developed in the making of ScreenStage performance and were discussed throughout the thesis. These are embodied in the rhythmical ‘counterpoint’ arrangement and the modularity of the multilayered composition; the rhythmical interrelations of movements’ durations, the multi-perspectivity, and their angular shifts; the principle of decentring and defying hierarchization; and the principle of ‘simultaneous movement’ (Eshkol, 1958: 111-137).

Body and Movement

The limbs of the body are considered both as independent instruments and through the consequences of their co-dependency. The body is considered as a chain of correlated axes. The abstraction of the body is designed to clear physical characterization to extract just the analysis of movement.



Icarus, Illustration for Jazz 1943 by Henri Matisse

The abstraction of the body reveals a memory of *Icarus's* body language & movement

Figure 57: The body is articulated as a chain of axes.

EWMN stems from the premise that all human movements are circular, resulting from the body's boundness by gravity, and the limbs linkage by joints. Eshkol defines three types of movement trajectory: rotatory, conical and plane.

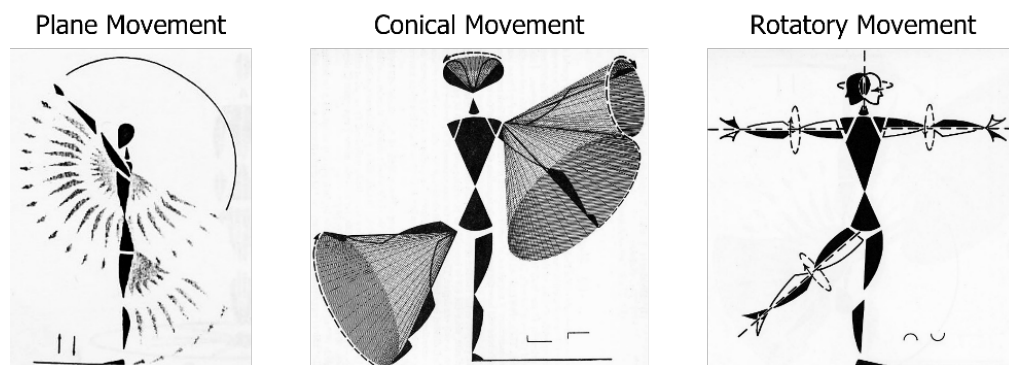


Figure 58: Three types of movement are used to articulate any combination of movements (illustrations: John G. Harries).

The EWMN score

The notation is designed to convey the spatial relations and changes of relations between the parts of the body, which can be treated as a system of articulated axes. The system is the result of an analytical process, which disassembles the phenomenon – body, space and time – into basic units. The score of the notation system is a table, in which its horizontal axis represents time, and is divided into equal 'time units'. The vertical axis represents the body

limbs, akin to the representation of musical instruments in a music score. Signs that signify movement instruction are written in the slots created between these axes. These signs are combinations of brackets, arrows and bows, numbers and letters. They articulate the movement parameters: the direction, path, range and duration. The structure provides information regarding the separate movement of each limb (the horizontal reading) as well as the synchronisation and interconnections between all the limbs in every moment.

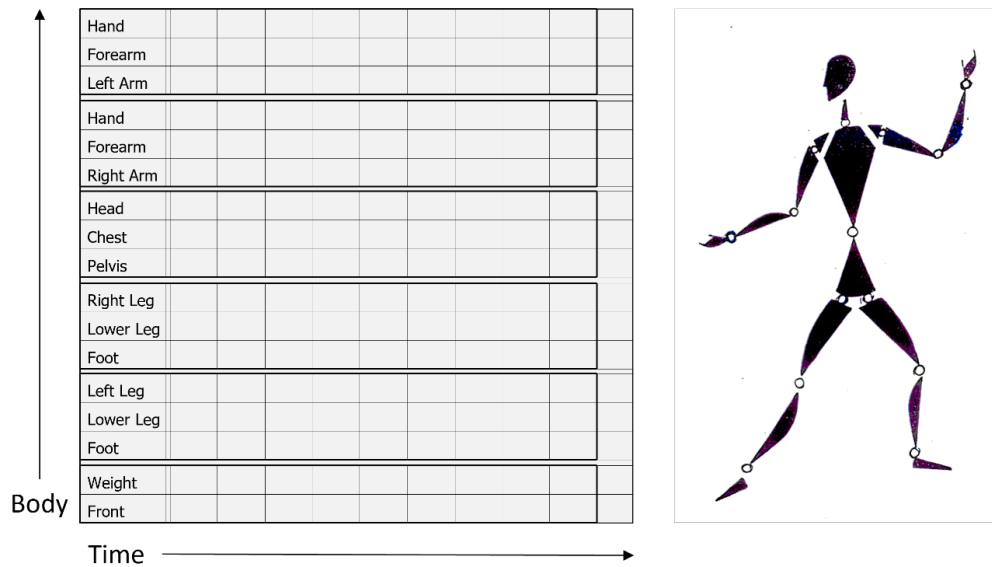


Figure 59: the modular EWMN score could be read horizontally and/or vertically (right illustration: J.G. Harries).

The modular score calls for manipulations of all the relations between limbs, types of movement and durations. It also weakens the common hierarchies of the body's structure and naturalized stylistic patterns.

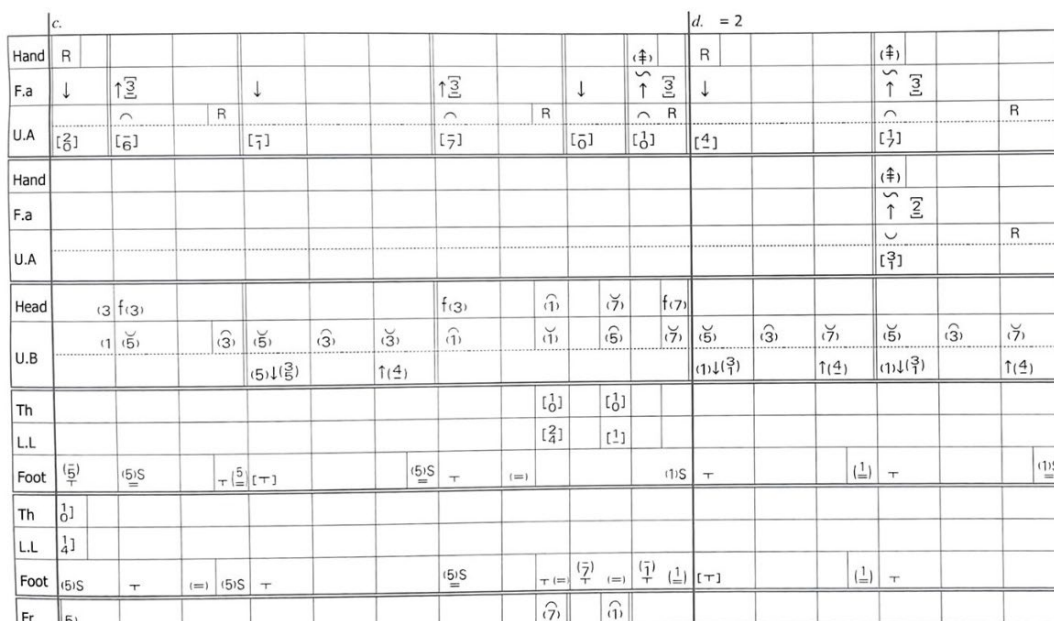


Figure 60: notation sheet from the book *Birds – 9 dances by Tirza Sapir*. Notation: Sharon Reshef-Armony, 2006.

The Law of Light and Heavy Limbs – a dynamic hierarchy of limbs

The 'law of light and heavy limbs' defines the correlations and extent of freedom of movement of every limb in accordance with their relative extent of being bounded by gravity. When the weight shifts between limbs during movement, they become 'heavy' or 'light' in accordance with their role in bearing the body's weight. The limb that is in contact with the ground (or another object) carries the body's weight. The contact with the ground functions as a joint. At any moment the limb(s) that carries the weight of the body is considered the 'heaviest' in the chain of limbs. A limb that does not carry weight is considered 'light' and is accordingly free to move as much as the structure of the joint allows. During movement each limb is defined as 'light' or 'heavy' relative to the other limbs and according to its relative proximity to the heaviest limb. When we move, the weight shifts from one limb to another, and accordingly the hierarchy between 'heavy' and 'light' limbs changes. (Eshkol & Harries: 2001, p.3).

For example, when I stand on one foot, it is momentarily considered the 'heaviest' limb, i.e., the most grounded part. The other foot will be free to move at this moment. When I stand on my head, the head becomes the heaviest limb, and the legs and feet can move freely. A 'light limb' can be passive and carried by another, or it can move independent from the heavier limb that carries it. This principle depicts the effect of a 'heavy' limb upon a 'light' one, and accordingly determines the sort of path and direction each limb performs, resulting from the limbs' correlations.

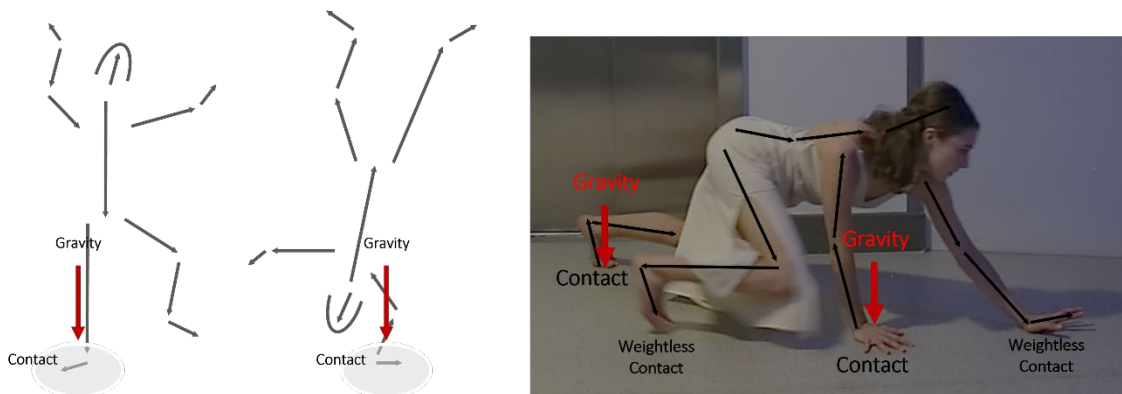


Figure 61: Dynamic hierarchy of the limbs is a result of changes of the body's relations with gravity/contact.

Bodywise and Absolute Systems of Reference

The System of reference is a globe in which the joint of each limb is its center. This globe is divided by horizontal and vertical planes to define coordinates. The movement of each limb is defined by the direction, range, path and duration that each performs between those coordinates.

EWMN observes the body by different 'systems of reference', each represent a different perception of the body: the physical perception – *bodywise* – articulates the relationship between the limbs of the body: The angular relation between adjacent limbs, such as the

forearm and hand, or the hip and the pelvis. As well as the general, yet bodily, relation to the space (right and left, up and down, forward, backward). The other concept is called *absolute*, although it is also relative. This system of reference is defined according to the dance space and/or in relation to the direction of the audience's seating (in the context of a show). This system is more abstract and is similar to compass: the person and any axis of movement of the separate limbs are a centre of an imaginary globe, within which they move within fixed directions. This globe can be divided bluntly or subtly to coordinate the body within it.

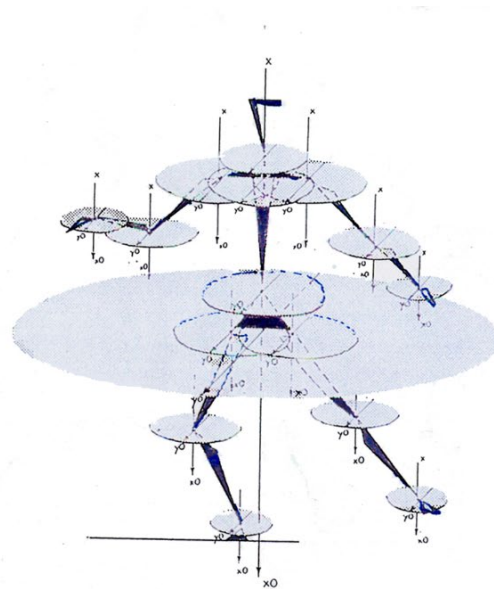
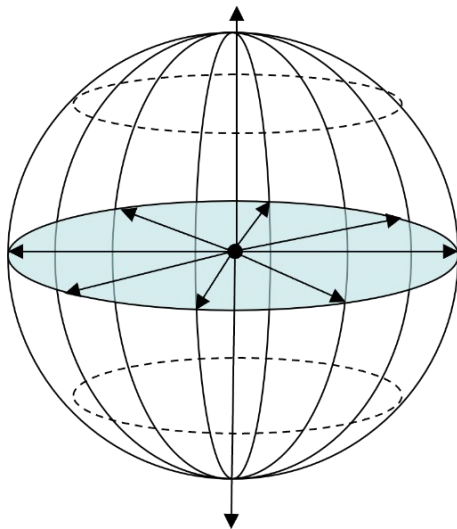


Figure 62: the 'System of Reference' is a globe in which the joint of each limb is its center (illustrations: John G. Harries).

The dual perception of the dancer's relationship with the space requires a separate understanding and embodiment of each system of reference; but furthermore, the internalisation and awareness of their simultaneity. For example, when I stand and move my hand in a horizontal plane, relative to the ground, my hand moves at an angle of 90 degrees to the axis of the body. When I tilt the body diagonally to the side and maintain the relation of the hand to the body in movement, from a spatial point of view my hand moves diagonally with respect to the ground, and from a physical point of view it moves horizontally, at right angles to the axis of the body.

Simultaneous movement and space chords

Eshkol defined the result of the codependent relations of limbs in motion by the term 'Simultaneous Movement' (1958: 111). In EWMN this term does not refer simply to limbs moving simultaneously, but to their natural codependence and the influences that 'heavy' carrying limbs has on the trajectory of movement of the 'light' limb/s that it carries. The outcome of their simultaneous movement is called 'space chords' (Eshkol & Harries: 2001: 1), referring to the accumulative combinations of circular (simple or complex) simultaneous movements of codependent limbs. For example: Imagine that your right arm is spread

horizontally to the side of the body, forming 90 degrees to the gravity axis ('pointing right, or to the hour 3 on an imaginary clock, or 'East' of a compass when you're facing north). Imagine your whole body turns in 360 degrees, while keeping your arm in the same relation to the body. Spatially your arm will perform a disc-shaped path in space although the arm has not actually moved (i.e., there was no angular change in the shoulder joint). Now imagine that you turn 360 degrees, but this time you are lifting your right arm gradually through the side of your body until it points upwards, simultaneously with the turn. Your arm then – being the 'light' limb and carried by the upper body – will perform a spiral shape path in space as a result of the combination of the two separate movements. Similar principle can be demonstrated by the mechanism of a merry-go-round: the horses' trajectory of movement is only up and down (on a pole), but it seems like a they move in a 'wave shape' due to the repetitive circling movement of the 'carrying limb', the carousel.



Figure 63: examples of simultaneous movement – the limbs co-influence the trajectory of one another (central and right illustrations: John G. Harries).