

Chapter 1 : calendrierdelascience.com - Now Showing: Performer/Audience/Mirror

Previous. wen yau, A Drop and Two Dots: Everything Must Go!(Homage to All Peaceful Revolutionaries) 2 June, Performance Commissioned by M+ for M+ Live Art: Audience as Performer,

As concepts like "democracy" or "art", it implies productive disagreement with itself. From about the mids into the s, often derived from concepts of visual art, with respect to Antonin Artaud , Dada , the Situationists , Fluxus , installation art and conceptual art , performance art tended to be defined as an antithesis to theatre , challenging orthodox art forms and cultural norms. The ideal had been an ephemeral and authentic experience for performer and audience in an event that could not be repeated, captured or purchased. It largely refers to a performance presented to an audience, but which does not seek to present a conventional theatrical play or a formal linear narrative, or which alternately does not seek to depict a set of fictitious characters in formal scripted interactions. It therefore can include action or spoken word as a communication between the artist and audience, or even ignore expectations of an audience, rather than following a script written beforehand. Some kinds of performance art nevertheless can be close to performing arts. Such performance may utilize a script or create a fictitious dramatic setting, but still constitute performance art in that it does not seek to follow the usual dramatic norm of creating a fictitious setting with a linear script which follows conventional real-world dynamics; rather, it would intentionally seek to satirize or to transcend the usual real-world dynamics which are used in conventional theatrical plays. Performance artists often challenge the audience to think in new and unconventional ways, break conventions of traditional arts, and break down conventional ideas about "what art is". As long as the performer does not become a player who repeats a role, performance art can include satirical elements; utilize robots and machines as performers, as in pieces of the Survival Research Laboratories ; involve ritualised elements e. Shaun Caton ; or borrow elements of any performing arts such as dance, music, and circus. As genres of performance art appear body art , fluxus-performance, happening , action poetry , and intermedia. Performance artists and theorists point to different traditions and histories, ranging from tribal to sporting and ritual or religious events. Western cultural theorists often trace performance art activity back to the beginning of the 20th century, to the Russian constructivists , Futurists and Dada. Dada provided a significant progenitor with the unconventional performances of poetry, often at the Cabaret Voltaire , by the likes of Richard Huelsenbeck and Tristan Tzara. Russian Futurist artists could be identified as precursors of performance, such as David Burliuk , who painted his face for his actions "20 and Alexander Rodchenko and his wife Varvara Stepanova. Abstract expressionism and Action painting preceded the Fluxus movement , Happenings and the emergence of Performance Art. In the late s Earth artists as diverse as Robert Smithson , Dennis Oppenheim , Michael Heizer and Carl Andre created environmental pieces that predict the performance art of the s. Works of conceptual artists in the early s, like Sol LeWitt , who converted mural-style drawing into an act of performance by others, were influenced by Yves Klein and the Earth artists as well. Carolee Schneemann , performing her piece Interior Scroll. In the s a variety of new works, concepts and the increasing number of artists led to new kinds of performance art. Kaprow had coined the term Happening describing a new artform, at the beginning of the s. A Happening allows the artist to experiment with body motion, recorded sounds, written and spoken texts, and even smells. While the audiences in Happenings had been welcomed as the performers, it is only sometimes and often unwittingly that they become an active part in a Performance. Theater is in the Street Paris in Hermann Nitsch in presented his "Theatre of Orgies and Mysteries" Orgien- und Mysterien Theater , a precursor to performance art, close to the performing arts. Andy Warhol during the early s beginning to create films and video, [8] in the mids sponsored the Velvet Underground and staged events and performances in New York, like the Exploding Plastic Inevitable that featured live Rock music, exploding lights, and film. The Living Theatre chiefly toured in Europe between and , and in the U. A work of this period, Paradise Now was notorious for its audience participation and a scene in which actors recited a list of social taboos that included nudity, while disrobing. The work of performance artists after often showed influences of the cultural and political events of that year. Smith with Ritual Meal was at the forefront of the feminist body-, and performance art of the s; among others

including: Carolee Schneemann , and Joan Jonas. New artists with radical performances were Chris Burden , with the performance piece Shoot, in which he was shot in his left arm by an assistant from a distance of about five meters, and Vito Acconci in the same year with Seedbed. The book Expanded Cinema , by Gene Youngblood , marked a shift in the use of media by performance artists. The first book considering video art as an art form, mentions Jud Yalkut as a pioneering video artist. Since he had collaborated in dozens of intermedia performances throughout the United States, also with Nam June Paik , who beginning of the s already had been a fluxus performer on the way to become a media artist. As to the art of Paik, Youngblood refers to works of Carolee Schneemann and Robert Whitman from the s, which had been pioneering for performance art, becoming an independent artform at the beginning of the s. Joan Jonas began to include video in her experimental performances in Carolee Schneemann work in , Eye Body, already had been a prototype of performance art. Schneemann in drew on with innovative solo performances, like Interior Scroll, showing the female body as an artistic medium. In the mid seventies, behind the iron curtain, in the Eastern European capitals: Critical of the patriarchal discourse of art and the equally patriarchal state forced "emancipation program", pioneering feminist point of view on both, made her forerunner in the 70s political and artistic environment. In , HA Schult filled St. Jocelyn Maltais in Intervention 58, Until the s, performance art had been demystifying virtuosity. Now it began to embrace technical brilliance. From Futurism to the Present that "performance has been a way of appealing directly to a large public, as well as shocking audiences into reassessing their own notions of art and its relation to culture. Conversely, public interest in the medium, especially in the s, stems from an apparent desire of that public to gain access to the art world, to be a spectator of its ritual and its distinct community, and to be surprised by the unexpected, always unorthodox presentations that the artists devise. Until the decline of the European eastern block during the late s, performance art had actively been rejected by most communist governments. With the exception of Poland and Yugoslavia, performance art was more or less banned in countries where any independent public event was feared. In the GDR, Czechoslovakia, Hungary and Latvia it happened in apartments, at seemingly spontaneous gatherings in artist studios, in church-controlled settings, or covered as another activity, like a photo-shooting. Isolated of the western conceptual context, in different settings it could be like a playful protest or like a bitter comment, using subversive metaphors to express dissent with the political situation. Performance poets relied more on the rhetorical and philosophical expression in their poetics than performance artists, who arose from the visual art genres of painting and sculpture. Young artists from all over the former Eastern bloc, including Russia, turned to performance. Performance art at about the same time appeared in Cuba, the Caribbean and China. Chinese performance artists like Zhang Huan had been performing underground since the late s. In the early s Chinese performance art already was acclaimed in the international art scene. It should be emphasized that the eruption of performance art in the s in Eastern Europe, China, South Africa, Cuba, and elsewhere should never be considered either secondary to or imitative of the West.

Chapter 2 : Rachel Siporin-Homage to the Happenings: the Artist as Performer and Audience

Audience as Performer is the inaugural exhibition of M+ Live Art, the museum's first series dedicated to performance art, highlighting and unpacking the concept of the live body in visual art through compelling performances from local and international artists.

In new music, we are constantly aware of the criticism that our performances seem to be for a niche participant community rather than for a wider general audience. Well, our little sub rosa is that all performers know that we do it for ourselves—and that is how it should be—at least in part. The audience and series patrons argue that they supply the financial backing that makes our craft possible, and we should not only respect their place in our performance but consider them when making stylistic and programming choices. Does the new music performance belong to the performer, the audience, or both? This series will examine why both points of view, though conflicting, are necessary to uplift the other party and elevate both the artistic achievement and commercial viability of our community. We are the creators, composers, and interpreters, and as much as we respect the audience and want to immerse them in our creation, the work itself is inherently an intentional act that we are creating and they are consuming. Any comprehensive performing musician enthusiastically promotes the creation of compositions, the displaying of sound in performance, and the experience of the music being made. But, should the attention be paid equally? This ability, training, and study are privileges, and while I am honored that I have been entrusted to communicate these ideas, I am also selfishly receiving the richest experience of anyone in that venue. Not only do we as performers have the most knowledge of the piece and have often even collaborated in some way with the composer, but we absorb the visceral excitement of the crowd. I get the physical joy of stretching my skills to their utmost—and in new music I have material that is always exciting and challenging. While performing, I use all of my senses to create an experience that is for myself even more than it is for the audience. When reading the score, I can see the interconnectivity of the musical lines take shape visually while listening to them happen in real time—I watch the act of creation from abstraction to fruition. I use body language to communicate with other performers and understand the communication in their subtle changes. And not only can I see it and hear it, but I have the sensation of making sound in my entire being, from the intake of breath to the internal vibrations to the pursing of my lips. It is physical, it is sensual, and clearly this aspect of the performance is for me. Of course, this is hardly reserved for singers. In Avant-garde Jazz Musicians: If a performer tries to alter his performance to manipulate the audience into a specific and universal response, then he has done a disservice to the music and the individuality of each audience member. Zorn may be discussing avant-garde jazz, but would there be any difference from a broader new music perspective? If we view each performance as being for us and allow the audience the space to create their own reactions, then we can ensure that our role in the performance achieves the performance that is most artistically true to ourselves and to the work. The problem arrives when we try and measure our success. Being personally satisfied and artistically actualized as a musician does not pay the bills. Tickets sales pay the bills. Commissions pay the bills. However, when the performance is for the performer, perhaps the model we use for measuring success changes as well. Enjoying our communion with other performers and staying true to our own vision is delightful, but if it so alienates the audience that we turn off our support base, could it possibly be considered a successful performance? Megan is also the author behind the popular classical voice blog, The Sybaritic Singer. Sign up for our monthly NewMusicBox newsletter

Chapter 3 : The Role of Emotions in Building an Audience - Bulletproof Musician

A performer is anyone who brings art on a podium, in front of an audience. He's a performing artist. He's a performing artist. The danger of distinguishing between art and entertainment is that it can imply a value judgment.

Art Radar spoke to the curator of the programme to find out more. The audience had the rare and unique opportunity to directly interact with the artists and be part of the performances at the Goethe-Institut, Hong Kong Arts Centre. A cross-disciplinary artist and a researcher, wen yau confronts issues of cultural difference, authenticity and social relationships in public settings. In *A Drop and Two Dots: The performative auction* invited the audience to ask how both property and cultural values are established, examining a social situation close to the local context in Hong Kong. Isaac Chong Wai "Rehearsal of the Futures: Chong takes a macroscopic view to shed light on how protests could be viewed as beautiful and gentle by addressing the history of protests around the world. In his performance *Rehearsal of the Futures: Police Training Exercises*, Chong prompted the audience to explore whether police training exercises are meant to be the first line of defense or a last resort. The choreographed sets of movements were based on past altercations at protest sites and training exercises taught at police academies. The slowed down performance gave off an artistic sense of healing and comforting rather than threatening for the sets of actions. The performance *99 Sajadah Merah* was a continuation of social practice seeking and encouraging peace and tolerance. The audience were invited to collaborate with him and help paint prayer rugs with indigenous elements. Sanjaya brought the audience a unique experience to traverse a sprawling installation with him and experience traditional rituals. Lin employs choreography, one-on-one performances and live installations while focusing on his body as the primary medium. This process acted as a purification to remove traces of dirt, guilt and regret for the audience. Lin holds a Master of Arts in Performing Arts from the National Taiwan University of Arts in and has performed in various cities around the world. In the performance *My Hong Kong Friends*, Duan invited the audience to follow and listen to tales with purpose and meaning, telling the history of the past and present of objects that are prized possessions of several residents of Hong Kong. Duan uses elements of fantasy and storytelling to explore personal and everyday experiences, via the mediums of sound, video and installation. Could you tell us a little bit about yourself? We would like to let the readers know briefly who you are, what your background is, and anything you want to share. As a quick introduction, my family is from Taiwan, but immigrated to the United States when I was less than a year old, and I grew up in Queens, New York. In addition to studying to become a doctor, I took my first art history courses and immediately fell in love with the subject, the artists, and the possibility of dedicating my career to making exhibitions and working with amazing creators. I was fortunate enough to follow my passions and they led me first to commercial galleries in New York City and then to the museum world, where I learned and honed my curatorial practice at Tate Britain in London and then at the Museum of Modern Art in New York. It is, and has been, an immense pleasure to work with artists from this region and learn more about dynamic and important artistic practices that are emerging each and every day. What has inspired the inception of this focus on performance art? There are strong histories of artists focusing on gestures of their bodies throughout the Asia-Pacific region, and within each country " even in each city " the stories are diverse. We are a public institution whose goals are to share these histories and tell these stories to all audiences and, rather than just showing a few works of performance art in a group exhibition, we wanted to dedicate a programme to highlight this growing and, at times, urgent form of artistic expression. Generally, where do you see performance art in the state of the art world today? What about in Hong Kong or Asia specifically? Performance art is clearly rapidly growing within the international art world and more and more established museums are inviting these practices within their spaces and gallery walls. And all of this visibility is wonderful not only for the artists, but also for the audience to allow them to consider the many forms that contemporary art can take. As for Hong Kong or Asia, what is fascinating is that there is a rich history of this practice in the many areas of Asia and even here in this city we can trace it back to the s with Frog King. Since then, however, it seems that the lack of spaces, infrastructure and opportunities have stymied the growth of this practice. And I hope to bring it back to the

forefront of contemporary art here in Hong Kong and give audiences a chance to see what it means to utilise body, time and space as tools for artistic expression. And it requires your live presence in that particular place and time to experience the work. It engages you in a way that could be completely different than looking at a static work of art, such as a painting or a sculpture. If you try and come back the next day, the next week, or even six months from now, this work of art will no longer be there showing in the same place. I often use the analogy that performance art is like seeing a living sculpture. There are elements that one may recognise as an art work – this could be that its mere presence in a museum makes it art, or perhaps the figure of the body is something that is reminiscent of portraiture or reclining nudes – but the authenticity and the immediacy of the experience is what makes performance art so unique from other traditional media. How do these spaces interact with the performers and artists, and vice versa? I will say that we do not work with galleries, as we are a public institution, and it would not be prudent to mix the two. However, we have been extremely fortunate to work with many academic, nonprofit, and historic spaces that have been open to our programmes. Case in point is the Goethe-Institut Hong Kong, a fellow nonprofit educational space, who were wonderful to work with as they offered a great deal of support, allowing our artists to utilise their space for their sometimes complex and messy live work of art. Unpredictability is an inherent part of performance art, and the director, Dr Almuth Meyer-Zollitsch, along with her fantastic team, were open and flexible enough to join us on this journey. With the idea of the audience as part of the active performer rather than a passive viewer, this may mean that the artists cannot anticipate the resulted works or creative processes prior to the performance. To what extent was this part of the intention of the programme for the unknown and challenge to work with? I realised that there were things that we could never fully predict and prepare for, but I believed that some of the most exciting and meaningful moments could unfold from the unknown and this is something that I never saw as a challenge, but rather as an opportunity for memorable experiences. I did not anticipate a particular audience. My only goal was to reach out to as many audiences as possible. I wanted all ages, all socio-economic backgrounds, all ethnicities, and all educational levels to come see it for themselves. I think there were many highlights and even with works that were performed more than once, each instance was like a new work of art since the audiences were different each time. But, the two that immediately stand out to me are Tisna Sanjay and River Lin. All the artists appreciated the openness and curiosities of the audience members and felt very much energised by their presence and participation. Most of all, they appreciated being a part of something that they could connect to, both personally and artistically. These exhibitions are meant to stand in their own right since so many contemporary artists are expressing themselves through performance in their art making, and we wish for the audience to learn more about this compelling form. Any events our readers should look out for in the future? Gabrielle Cheng Related Topics:

Chapter 4 : Marina Abramović - Wikipedia

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From to , she taught at the Academy of Fine Arts at Novi Sad , while implementing her first solo performances. Each time she cut herself, she would pick up a new knife from the row of twenty she had set up, and record the operation. After cutting herself twenty times, she replayed the tape, listened to the sounds, and tried to repeat the same movements, attempting to replicate the mistakes, merging past and present. She set out to explore the physical and mental limitations of the body "the pain and the sounds of the stabbing; the double sounds from the history and the replication. When finished with each, she threw the clippings into the flames, creating a burst of light each time. Burning the communist five-pointed star represented a physical and mental purification, while also addressing the political traditions of her past. Due to the light and smoke given off by the fire, the observing audience did not realize that, once inside the star, the artist had lost consciousness from lack of oxygen. Some members of the audience realized what had occurred only when the flames came very near to her body and she remained inert. A doctor and several members of the audience intervened and extricated her from the star. She performed the work at the Gallery of Contemporary Art in Zagreb, in . She approached the fan slowly, attempting to breathe in as much air as possible to push the limits of her lungs. Soon after she lost consciousness. She assigned a passive role to herself, with the public being the force which would act on her. Some of these were objects that could give pleasure, while others could be wielded to inflict pain, or to harm her. Among them were a rose, a feather, honey, a whip, olive oil, scissors, a scalpel, a gun and a single bullet. For six hours the artist allowed the audience members to manipulate her body and actions. This tested how vulnerable and aggressive the human subject could be when hidden from social consequences. There were cuts on her neck made by audience members, and her clothes were cut off her body. By doing so, the individual experience morphs into a collective one and creates a powerful message. This type of representation also reflects key political issues such as BDSM [clarification needed], which complicates and questions the relation between art versus sexuality and public discourse. Initially, members of the audience reacted with caution and modesty, but as time passed and the artist remained passive people began to act more aggressively. I felt really violated: It created an aggressive atmosphere. After exactly 6 hours, as planned, I stood up and started walking toward the audience. Everyone ran away, to escape an actual confrontation. She vigorously brushes the different parts of the skeleton with soapy water. Each monitor is dedicated to one part of the skeleton: Each video is filmed with its own sound, creating an overlap. This three-hour performance is filled with metaphors of the Tibetan death rites that prepare disciples to become one with their own mortality. The piece consists of a three-piece series. Cleaning the Mirror 1 was performed at the Museum of Modern Art , consisting of three hours. Cleaning the Mirror 2 consists of 90 minutes performed at Oxford University. Cleaning the Mirror 3 was performed at Pitt Rivers Museum for five hours. These "recipes" were meant to be "evocative instructions for actions or for thoughts. Spirit Cooking later evolved into a form of dinner party entertainment that Abramovic occasionally lays on for collectors, donors, and friends. They began living and performing together that year. They created "relation works" characterized by constant movement, change, process and "art vital. Consequently, they decided to form a collective being called "The Other," and spoke of themselves as parts of a "two-headed body. As they defined this phantom identity, their individual identities became less accessible. In an analysis of phantom artistic identities, Charles Green has noted that this allowed a deeper understanding of the artist as performer, for it revealed a way of "having the artistic self-made available for self-scrutiny. They devised a series of works in which their bodies created additional spaces for audience interaction. In discussing this phase of her performance history, she has said: I had to find out how to put my ego down, as did he, to create something like a hermaphroditic state of being that we called the death self. After laps the idea was that they entered the New Millennium. In Relation in Time they sat back to back, tied together by their ponytails for sixteen hours. They then allowed the public to enter the room to see if they could use the energy of the public to push their limits even further. Seventeen

minutes after the beginning of the performance they both fell to the floor unconscious, their lungs having filled with carbon dioxide. In *Imponderabilia*, reenacted in two performers, both completely nude, stand in a doorway. The public must squeeze between them in order to pass, and in doing so choose which one of them to face. They sat silently across from each other in chairs for seven hours a day. They each walked the Great Wall of China, in a piece called *Lovers*, starting from the two opposite ends and meeting in the middle. She later described the process: It is very human. It is in a way more dramatic, more like a film ending. Because in the end, you are really alone, whatever you do. She felt that the metals in the ground influenced her mood and state of being; she also pondered the Chinese myths in which the Great Wall has been described as a "dragon of energy. The performances were arduous, requiring both the physical and the mental concentration of the artist.

Chapter 5 : What does a Performer do?

performer and the audience; a shift in perspective from seeing performance as a work of art to being experiential and process-oriented and is, in and of itself, an event (Roman). In essence, the.

The tremulous rush of stage fright does not come from any promise of long-term relationship but the spine-tingling prospect of an eternal one-night stand. Theatrical conventions of distance the fourth wall , talent, and skill naturally separate actors and audience, a separation sealed by post-performance audience applause. Can any real connection occur between performer and an audience? Though this direct attack approach can sometimes be effective as political theatre, historically it has consistently failed to achieve its core aims of "awakening the sleeping masses" or "saving or changing the world". Confusing audience applause for love is like feasting on popcorn; you bloat and stay hungry for more popcorn. As a cultural entity the audience has been conditioned by centuries of tradition to act as a passive, receptive vessel for the influx of their own impressions, emotions, ideas, beliefs, and reactions to the dynamic stimulus presented onstage or onscreen. The audience applauds a performance for arousing their own passions, thoughts, views, and sense of identification -- in short, for arousing their own humanity. When any performance achieves this arousal, the audience responds with applause, praise, admiration, and respect. Oh, we hear them say, "I absolutely love your show" Those who fall for "audience love" are shadowed by dark nights between productions, that bardo interzone where love-starved actors get by on the hungry ghost high of leap-frogging from production to production without any significant breaks to breathe, to live, to be loved. Attempting to meet our need for personal love may be the worst reason to become an actor or a performer in any audience-defined medium. Find someone to love and to love you and then, decide why you want to perform. Or if you are so graced, turn to God for the unconditional love no human can be expected to provide and then, share this spiritual presence with the world. Become the love that you seek. Love is never what we think. Love is the law and the crime that created the law. If we are to make real connection with the audience, our will to perform must first be liberated from all externally-driven considerations such as seeking acceptance, pleasing others, trying to impress the director, getting attention, love or approval, or seeking external acceptance for our talents, skills, and abilities. Only when the will to perform is emancipated from external social approval mechanisms can we become unified behind what Jerzy Grotowski has called "the total act". Performance of the total act requires the development of an internal faculty of resonance, i. Resonance requires no understanding, forethought, or plan. We either resonate with a given direction or state or we do not. When we lose this resonating capacity, we suffer indecision and can be plagued by vagueness of direction. Whenever we can fully commit to the visceral and spiritual resonances within us, a ripple effect occurs. Like a stone dropped in a calm pool of water, our personal resonances indirectly stir similar resonances in others and in the audience. After such a performance, the audience leaves the theatre exalted and amplified - rather than dented, assaulted, exhausted or drained. How can we cultivate a deeper capacity for resonance? A violin produces its beautiful resonate tones due to its empty chamber; stuff the violin with cotton and the violin becomes mute. To increase our internal resonating capacity, we must learn to cultivate within ourselves this kind of "empty chamber" within the instrument of the self. If we are stuffed with ideas, beliefs, techniques, and knowledge, our capacity for internal resonance quickly diminishes. The creation of internal space requires a process of "undoing" or emptying. There are many ways to initiate this process of undoing. The most direct and simple approach I have discovered, and use in paratheatre, is borrowed from Zazen meditation practice. In paratheatre, I refer to this method as " No-Form ", a technique practiced in a standing posture, rather than traditional Zazen sitting mediation. One cannot move very far while sitting. By surrendering to these forces, we allow their expression through us as vessels in spontaneous movement, sound and gesture. The audience expects to be entertained and enlightened to some aspect of their lives and of humanity itself. The audience arrives looking to be informed, stimulated, amused. When the actors take charge and do their job, theatre happens. There is a difference, however, between theatre that just gets the job done and theatre that changes lives. Performers of the theatre that changes lives must continually develop their craft in very specific and precise ways. Though

these ways can differ in method for each performer, it starts with making choices of projects that stretch and expand our existing skill sets and talents. Without consistently challenging ourselves, performers can slip into plateaus of redundancy by repeating what they already know and what they do best. Without consistent challenges, artists of all kinds can easily stagnate in a quagmire of inertia; our existing talents wither, corrupt or fritter away into a blitz of glitz. We become more tourist than artist, more mimic than creator, more spectacle than substance. Las Vegas" Newton, demonstrates the fate awaiting those who only perform what they do best. Newton is a wonderful talented performer. He just does what he does over and over and over, again Skill refers to a dexterity for articulating the internal landscape through externally recognizable forms, symbols, images, and structures. Through talent we experience the presence, spontaneity and creative force of an artist; in skill, we experience virtuosity, technique, and sense of design and form. More often than not, artists and performers demonstrate an imbalance between talent and skill; too much spontaneity can overwhelm skill and too much structure can crimp talent. The more exceptional the performer, the higher the integration of talent and skill. Though talent cannot really be taught, it can be nurtured by encouraging total freedom of self-expression. Skill, however, can be learned by consistent application of method and technique to clarify the form of whatever our talent can access and express. As talent and skill cohere at higher and higher levels, something miraculous occurs: Talent in paratheatre refers to an elastic capacity for accessing sources in the body itself, of mining the body for veins of autonomous forces, images, emotion, sensation, and the deeper complexes and numinous archetypes of the personal and collective Unconscious -- the inner actions of source-work or sourcing. Skill in paratheatre refers to the precision of expression and articulation of source-work. Paratheatre skills can be developed by an ongoing practice of the trigger methods innate to this medium. Though No-Form represents a very direct and simple process, it can also be difficult and frustrating for anyone burdened by over-thinking, compulsive rationalization, and excessive self-analysis. The Inner Critic or the Ego Ideal may not allow the prospect of being nothing. Other impediments to No-Form include: No-Form can be experienced as a kind of intimacy with Void, a comfort around being nothing This No-Form technique can be approached in any standing posture of balance resulting in a position of vertical rest -- of standing with minimal effort -- and supporting a state of emptying or internal receptivity. The breath is focussed on the exhale, allowing the inhale to occur by reflex. Mentally, we relax the desire to control and the desire to control the outcome or any appearance of our expression. The intention here is to relax identification with any image or idea towards simply being nothing. In this way, No-Form serves a double function as a receptivity point to creative energy and then, as a discharging point to release whatever energies were engaged. Some performers seem to be "on" all the time, as if they never found the "off" switch. No-Form practice allows us to turn the creative engines on and off according to our needs. In this way, we are free to use our talents as tools. We no longer need to fear losing access to our creative sources or diminishing our talents when we know how to turn our creative engines on and off.

Chapter 6 : "THE EFFECT OF PERFORMER-AUDIENCE INTERACTION ON PERFORMANCE STRATEGIES"

"Audience as Performer" was a three-day event held between 1 and 3 June , featuring works by five artists from Asia who engaged directly with the audience. Art Radar spoke to the curator of the programme to find out more.

Have you ever had the experience of walking out on stage, and seeing a hall packed with happy excited faces? And perhaps also the experience of walking out on stage, and seeing only a smattering of live humans engulfed by a sea of empty seats? Sure, playing to a full house can be a little nerve-wracking, but playing for an empty hall, after all the work you put into preparing for a performance? That can be pretty demoralizing. So how do you get people to come to your next performance? Building audiences I attended a music conference this week, where the theme centered around engaging and building audiences. Many interesting and smart folks working in various segments of the industry shared a range of ideas that they have found to be helpful in developing an engaged and loyal audience. So what is the secret ingredient? Enabling listeners to make a personal connection with the performer? Programming more new music? And the answer isâ€¦ Well, it appears that there is no single correct answer, because some of it depends on who the audience is. It also seems that there are two qualitatively different questions being asked, requiring somewhat different approaches. As in, 1 How do we get people to show up for a performance? Both are important questions, but the second, is arguably the more important â€” in that it has to do with developing and sustaining a career in the long-term. Maya Angelou herself once said: So if we want to be remembered and talked about a day, week, or month after the performance , it behooves us to find a way to ensure that we engender in each member of the audience, a strong emotional experience. For some, great music and top-notch playing might be enough to evoke a memorable emotional experience, worth seeking out again and again. But for many, that alone may not be enough to engender the kind of emotional experience we crave. Is educating an audience via program notes or pre-concert lectures, and giving them the ability to recognize sonata form, going to heighten the emotional experience and lead to droves of raving fans? Might there be some emotion-inducing gimmicks or tricks, perhaps? Nope; that kind of thing comes across as inauthentic and is a huge turnoff. So how do we foster a deeper connection between each listener and our art? There is more than one way to engender such an emotional connection, and this is part of the art of being a performer. I have to admit to being a little unsure where he was going as he went through the demonstration, but it all came together at the end and definitely had its intended effect on me. What have you tried that seems to draw people in, and provide an emotional experience that they remember and talk about days after the fact? Or, what have you seen others do, that has engendered a strong emotional response within you? Libertinus via photopin cc.

Chapter 7 : M+ Live Art: Audience as Performer | | Artists & Works

On the other hand the audience members, who decide to offer their part in the contract, have to get into the space of the performer, set themselves into the situation of performing themselves and also offer a.

Chapter 8 : paratheatre manifesto, pt. 3

The Performer-Audience Connction Emotion to Metaphor in Dance and Society. Austin: University of Texas, "thoroughly original, sound, and stimulating. Judith Lynne Hanna has successfully established the nexus between dancer, dance, and audience, and to my knowledge this is the first time that has been achieved.

Chapter 9 : Performance art - Wikipedia

How to Engage an Audience at a Concert 1) Know Your Audience Because this performer was in front of an older, "folky" audience, he knew that being friendly and approachable was a great way to relate, and yet, he was in total command of his show.