

Victoria Hunter, University Chichester, UK.

Do You Come Here Often? Mapping Urban Space through Embodied Encounters

This paper explores individual, topographic processes of connecting and situating oneself in urban locations through habitual, repetitive and embodied movement patterns. Informed by Lefebvre's Rhythmanalysis (2004) and Urry's (2006) notions of mobility it considers how site-specific performance might expose, and reinforce existing subjective connections to place and also propose new ones for the experiencer. Theory and practice drawn from Human Geography (Massey, Tuan,) Phenomenology (Merleau-Ponty, Tilley), and Spatial and Architectural theory (Perec, Rendell) inform the discussion of the embodied 'mapping' of urban space through repeated movement patterns and pathways that metaphorically 'wear a groove' into perceptions of the urban landscape.

The extension of these processes into site-specific performance by artists is considered here informed by works that explore themes of mobility, traversing, mapping and re-mapping the urban i.e. Lone Twin's *The Days of The Sledgehammer Have Gone* (2004) Wili Dorner's *Bodies in Urban Spaces* (2013) and Steve Koplowitz *Red Line Time* (2013). The paper considers how this type of site-specific performance can foster an individual's connection with place through the performative event in which a relationship of 'playful familiarity' is fostered, as formal and functional urban facades are re-inscribed. Through this engagement with a playful place of performance the paper explores how new associations and meanings are developed and new connections made as the site is effectively put 'on the map' in a different manner for the individual informing subsequent, subjective 'mappings' of and encounters with space and place.

Dr Victoria Hunter is a Practitioner-Researcher and Lecturer in Dance at the University Chichester. Her research explores site-specific dance and performance it is practice-based and examines the body's phenomenological engagement with space and place through a consideration of the individual's corporeal, spatial and kinetic engagement with their environment. She is currently preparing an edited volume entitled *Moving Sites: investigating Site-Specific Dance Performance* for Routledge publishers (forthcoming Jan 2015)

Leslie Satin, New York University, Gallatin School, USA. *Space/Age: The Body as Home(less)*. 10 min intervention

As dancers, we are preoccupied with matters of space, from the inner space of our own bodies, to the spaces in which we move, to the spaces across which we transmit—visually and kinesthetically—ideas, images, and actions. We endlessly catalogue these factors as we align our body parts, map the diagonal path of the studio to set up a sequence of leaps, adjust movement and blocking to accommodate Vimeo's digital disruption of the "real thing." But we're less likely to address the ways in which our dancing articulates the spatial values of the culture in which it exists. In this paper, I consider two disparate examples of dancers performing and resisting cultural conventions and ideals of space. Dancer/scholar Claudia Brazzale has rethought the choreography of Merce Cunningham, finding in its thrillingly fast bodies, charging across space

and painting the future on the ground and in the air, the production and perpetuation of familiar narratives of social mobility, power, age, gender, and economics. Choreographer Marjorie Gamso, with no job, studio, or home, created and (illicitly) performed dances in the tiny New York City storage unit where her life's possessions were crammed, using the diminishment of her spatial circumstances to make dances at once intimate in scale and implicative of the far-reaching interplay of art and capitalism. Looking at these artistic and critical models and at the ideas of such thinkers as Georges Perec, Yvonne Rainer, Andre Lepecki, and Andre Aciman, I consider the spatiality of movement, embodied, experienced, and understood.

Leslie Satin is a NYC-based choreographer/dancer, writer, and teacher. Her dances have been presented in the US and elsewhere; her performance texts and writings on dance appear widely. Satin has performed with Meredith Monk, Jeremy Nelson/Luis Lara, Yoshiko Chuma, PERFORMA 2009/2013. She teaches at Gallatin/New York University. Ph.D., Performance Studies/NYU.

Anna Macdonald, Manchester Metropolitan University, UK.

Containing the city in 'This is for you'

This paper will explore notions of overflow and containment in a site specific performance entitled *This is for you* made in Archway, London, 2014*. The work concerns the experiences of intimacy and loss that arise from feeling 'seen' by another in an urban space. It involves a lone dancer, in the uncontained space of the street, who performs for one person who watches them from a window. Passers by might choose to interrupt, watch or ignore their exchange.

'The time flew and when my dancer faded away I had a profound sense of loss and I wept because I was moved.'

(Watcher's response to *This is for you*, 2014)

Knopp notes, that '[i]mages of overflow', such as the tears shed by a notable number of people at the end of this work, are often associated with the city which, can be 'conceived as feminine and uncontrollable' (Knopp, 1995:44). It is interesting that the antidote to overflow, the act of containment, is also allied to the feminine. With reference to psychodynamic models of containment (mother as holder, Winnicott 1954), I explore the way in which the acts of spatial and temporal containment in the work, such as framing, touching and scoring, appear to facilitate the evident sense of release it produces for the viewer.

*Directed by Anna Macdonald, *This is for you* was commissioned as part of *A million Minutes*, a two year public art programme of events in Archway, London, curated by Central St Martins and funded by Arts Council England and Islington Borough Council. <http://vimeo.com/79251107>

Anna Macdonald is a dance artist whose site-specific and screen-based works have received national and international recognition. She has received significant funding from ACE, was nominated for the Barcelona International Video Dance awards and has recently had a solo show at the AC institute, New York. See www.forecastdance.org for current work/publications.

Monika Jaeckel, artist and writer, Berlin, Germany.

***In touch, out of bounds: Habit as background knowledge to touch upon imposed conditions
(Embodied movement training as ability to counter governing regimes of place)***

This paper is conceived as an interdisciplinary response to occurring intersections of performance and embodied practices of urban life through the approach of an artistic research project that especially engages with K. Barad's term of *intra-action* in and through experimental dialogues. While in general the focus is set on interpretations of embodiment, affect and performativity as well as the framing experience of situatedness, the current interest centers on the *relation touch has to cognition and knowing*.

The applied understanding of *extended cognition* takes the example of Parkour runners, interpreting their actions as a *process-oriented* account. This is based on the insight that it is improved habit and inscribed moves, which allow the immediate action of a different movement, to argue that eventual change of direction is initiated in an instantaneous 'response'-moment. In this sense an affective impulse, as tiny as it might be, defines the new orientation on the background of a known habit. The trained move enlarges the field of possibilities, and allows adapting to the unknowable when exploring the environment from a non-predefined angle.

The Parkour runners' search for direct contact with the confining objects, to leave the pre-designed paths, is subverting the formation of governing regimes, as their approach towards movement not only alters the perception of the environment, but also seems to influence the structure of cognition and enables awareness for the directives of situatedness of everyday life.

Monika Jaeckel, Berlin, Germany; works as artist and writer in the fields of performance and theory; studied video and performance with J.Jonas, Stuttgart; 2002 MA European Media with O.Lialina at the Merz-Akademie Stuttgart/University of Portsmouth.

www.delegate-perception.net

www.mindgap.org

Hannah Gravestock, Independent researcher, UK.

Dancing with the City; Understanding Parkour pedagogies from a performance perspective

The term Parkour was first used by David Belle to describe the activity of moving through, in, over and under a variety of objects and spaces. Whilst the show and tricks of Freerunning are a natural progression of, and alternative to these activities, Parkour enthusiasts fiercely dismiss the idea that what they do is performance. For the Traceur (Parkour participant) Parkour is a personal journey created by efficient and effective movement from point A to point B.

However, in spite of this distinction, Higgins (2009) uses a performance based vocabulary to discuss contemporary Parkour practice. Describing the City as a partner to the Traceur Higgins uses dance to help us understand what Parkour is, what it does and the importance of the space in which it occurs. In doing so she provides a new way of seeing a discipline that is difficult to define because it has no central location. As Higgins writes, Parkour 'occupies a space somewhere between sport and dance, between athleticism and grace, practice and performance'.

Using Higgins's application of dance as a foundation for my discussion I explore Parkour as a type of pas de deux, where spaces and objects become bodies with whom the Traceur is to perform. This exploration is contextualised using accounts of Parkour made by key founding members, David Belle, Dan Edwards and Sebastien Foucan. Utilizing art based research methods to make this creative partnership visible I discuss how embodied learning results from the on-going battle between these two performing bodies.

Hannah Gravestock is a theatre designer/scenographer/researcher. Her current post doctorate research centres on drawing as research methods, performance training practices, digital performance/design and drawing and mental health.