

## Statement

### ethos:

that the collaborative making, performing, & sharing of a piece can operate as a positive & enriching type of social & communal activity, which has at its core the interaction of the performers, but widens out to include relationships with the audience, with the space, & with the wider environment & community that the venue is a part of;

the use of small, community-minded spaces rather than larger [commercial] operations; spaces hosting a multiplicity of types of activity rather than those which are more monoculture;

the relation to the event *100 Thousand Poets for Change*, working with its 2 concepts in mind: 'peace' & 'sustainability'; my particular approach: not overtly/explicitly political statement, but an interpretation as follows:

- that both ideas cannot be imposed as 'things', but rather that they have to be seeded, grown & fostered; the collaborative making & sharing process cultivates both ideas through the performers' working with each other, & in performance, with the audience – 'tuning' to each other (& the audience, space, etc) to come to modes of working, being, sharing that are positive & useful

- taking sustainability seriously in terms of the materials that we use: lisa's materials can be found/re-used rather than newly bought; the text 'objects' will be made by using materials that would otherwise mostly be un-recyclable; & the sound materials will be found or re-used items.

### aesthetic:

### process:

bringing together a range of practices: text (recorded text & text objects), live sound, live dance, live visual art making - existing under an umbrella of general ideas and direction provided by the texts & found through experimenting together, but also leaving each of the performers able to work with their own personal style/praxis left intact – a talking together, an engagement, a fluid 4-D venn diagram....

each performance a real-time relationship between materials, performers, space, & audience, with 'fixed' materials (text-objects, recorded text, physical material used to make sound, physical material artist uses) variable for each performance – so no performance is ever duplication

content:

the observable reactive relationships are part of/are the aesthetic content –  
spatial, material, personal & so on

**text:** recorded, spoken, & made (text objects), resonant, inviting of  
response

**sound:** materials from environment, tactility, also any other sound in the space  
is sound of the piece

**dance:** shaping an inner & outer space, whole body as radiating & absorbing  
sensorium alive & reactive to everything

**art:** delicacy of materials creating a breathing volume of space; live performance,  
aware of sound & space

everyone (inc. audience) alive, aware, engaged, reactive