Chapter III.

Interactive Environments

Perhaps, like endless steps on a staircase that recedes into infinity
I can see myself on those steps in multiple variants of space and time.[10]
I recede on those steps and they recede within me.

3.1. Introduction

In striving for the "theatre of action", the theatre avant-garde not only tried to figure out how to tear down the fourth wall, but also how to re-establish direct communication between "spectacle and spectators" and "spectators and actors" (Artaud 1958, 97). However, what happens if the audience steps onto the stage, not only shattering the fourth wall but interfering with or becoming the performance itself? To explore this question, I examine the development of the spatial environment *Déjà vu*, focusing on the problematics and affordances of the division of space into the stage and the auditorium. In doing so, this chapter continues to explore and view performance through the lens of scenographic unfolding, seeking to understand how it arises from practice and how our understanding of interaction may be reconfigured through the intertwined action of bodies and the space itself.

If Chapter I focused on how performative space arises in the material and technological blurring of spectator, material and media, exploring how the common notion of immersive environments can be reconfigured through this blurring of body and screen, this chapter focuses on rethinking the notion of interactive environments. Whereas before I defined and followed the scenographic unfolding mainly through the material and technological processes and their

10 *Déjà Vu*

mediation, here I focus on scenographic unfolding through the less visible processes involved in body / space relationships, which are formed, become affected and evolve through the technological manipulation of constructed environments.

Earlier, I established the degree of entanglement between immersion, interaction and participation as terminologies wedged between two diverse understandings and interpretations of installation (in visual arts) and scenography (in theatre). My definition of interaction as environments that perform through the use of analogue real-time media, projections and architectural structures, springs from a lineage of artists employing closed-circuit video in both visual arts and theatre from the 1960s to the 1980s. Extending these early experiments, the projects I describe in this chapter employ projection technologies and video-recording equipment (instead of CCTV cameras and TV monitors) to create feedback through which the audience engages by projecting their bodies and minds within the 360-degree architectural surround of the given space. The feedback is formed directly through analogue connection with no further computer manipulation, unlike the general understanding of interaction within media-based practices which describe interactions that take place "between digital computer systems and audiences" (Salter 2017, 171).

Given the immediacy of the feedback formed by this analogue-based closed circuit, I define interaction as a feedback loop between media, bodies and space**.** I explore the notions of interaction and immersion within the visual arts and theatre within two different contexts: first, through Finnish architect Juhanni Pallasmaa's concept of embodied movement through a space (in Pallassma's case, moving through a city) and how that movement shapes a space; and secondly, by Sodja Lotker's interpretation of scenography as spaces that inspire our actions – they (scenographies) "perform us as we perform them" (Gough and Lotker 2013, 3-4). This entangling of the body with space through movement within the context of exhibition space and

stage also plays with how the spectator becomes observer through the processing of mirroring: both in the sense of Aronson's interpretation of stage as a mirror (Aronson 2005, 97-112) and Taussig's discussion of "mimetic faculty" and "copy and contact" (Taussig 1993, 19-27).

Given that body / space relationships have traditionally evolved in two different contexts of space, the exhibition (in visual arts) and the stage (in theatre), this chapter attempts to shed light on how our understanding of interaction may be reconfigured within these seemingly opposing scenarios. In order to do this, I focus on the spatial strategies in the environment *Déjà vu*. In so doing, I continue to employ practice as a framework through which I view and advance our understanding of performance as an evolving definition of scenographic unfolding, which in this case, I situate and explore primarily around the entanglements of body / space relationships. In this instance, however, the performativity of space is not only made possible by the relational configuring and blurring of spectators' bodies, materials, and media, but also by using technology to mirror action, projecting that action into the space and in effect, making the bodies of the spectators into performers themselves through technological (albeit analogue) means.

My discussion opens with a brief reflection on the two projects that preceded the production of *Déjà vu*. These precursors (short films developed at the Faubourg staircase in Quebec City and experimentation with looped feedback in the gallery space employing imagery collected at the Eastern State Penitentiary in Philadelphia) may be viewed as a transition from the use of pre-recorded media (video / audio) to the deployment of real-time media (sets of projectors and video-recording equipment) and principles of feedback. In other words, I want to argue that feedback becomes essential not only for interaction but also for removing the fourth wall between space and spectator.

3.2. The Scenographic Unfolding

In *From Margin to the Centre: The Spaces of Installation Art*, Julie Reiss defines installation as work created in the artist studio and assembled again in the exhibition space, which is also reflective of the specific parameters of the gallery (Reiss 1999, xix). While this might generally be the case, certain works are also developed directly in the exhibition space. This was the case at La Chambre Blanche in Quebec City, where I was invited to develop the installation *Déjà vu* using the gallery as a studio. While this installation was constructed and performed directly in the gallery space of La Chambre Blanche, it emerged from the creative processes of two seemingly unrelated projects: short films of moving shadows of pedestrians at the Faubourg Staircase in Quebec City and an experiment with real-time media employing imagery of cellblocks from the Eastern Penitentiary in Pennsylvania. Departing from these creations, I will demonstrate how the transition from recorded media (audio-video) to real-time media (live-feedback), and the transition from screen to architectural space, present different trajectories of scenographic unfolding, leading not only to different experiences but also to different types of performative space.

3.2.1. Faubourg Staircase (recorded media)

Once the sun was up, the steel structure of the staircase, as well as the rushing pedestrians, cast fascinating shadows on a neighbouring façade and I aimed the lens of the camera there. Large and canvas-like, the shadows would move fast over its smooth surface, transforming the shape of the staircase, with its pedestrians tirelessly running up and down. I'd stand there, plunged into the symphony of moving shadows through the lens of my camera and film for the entire morning, working constantly, in full concentration, as time passed right in front of me.

Figure 18. Faubourg Staircase (L'Escalier du Faubourg), Quebec City.

The interactive environment that I set out to develop at La Chambre Blanche was to embrace what I consider to be one of the essential aspects of Quebec City: the notion of the old and new parts of town being connected by steps and the movement of pedestrians upwards or downwards on those steps. The filming of moving shadows at Faubourg staircase was the beginning of this process. However, my accidental rediscovery of real-time feedback, which

emerged through my experimentation with cameras, projectors and footage I had collected earlier from the Eastern Penitentiary, provided me with new sets of tools and led to new possibilities and ideas. One of the key questions I asked was: could I construct a real staircase inside the space of the gallery, and then with my own body (and its projections) replace the body of the pedestrians and their shadows in the real time-space of the gallery? Would the mimetic projection of my body and my own images present the same poetics and possibly seduction that the moving shadows of the pedestrians did? Would the projected images of my own body (and later on the bodies of my audiences) be liberated from the bothersome reality, the physicality of *I/me* trapped inside the corporeality and transport both the body and mind to what Hans Thies Lehman calls "a dream vision"? (Lehmann 2006, 170).

In *Postdramatic Theatre*, Lehmann argues that "when given the option of devouring something real or something imaginary", the eye is seduced by the attraction of the image, and it is the image that fascinates us more. One possible explanation for this is that "the image being liberated from the real live" […] gives pleasure to the gaze and the gaze liberates desire from the bothersome 'other circumstance' of real, really producing bodies and transports it to a dream vision" (2006, 170). The immersion that occurred while filming the shadows was not unlike the immersion of the pulsing water ripples on the puddles of the summer rain or the rock falling into the night river detailed in the previous chapter. The moving shadows pulled me in, and the process of filming them took over my "entire perceptual apparatus" (Murray 1997, 98). Concurrent to filming the staircase and processing the collected material, I also initiated a series of unrelated experiments with yet another set of technologies and visual materials in the space of the gallery / studio itself.

Figure 19. Installation View: Corner mirrors with projections of films from the Faubourg Staircase, La Chambre Blanche, Quebec City, (2010).

Figure 20. Installation View: Corner mirrors with projections of films from the Faubourg Staircase in Quebec City (2010).

3.2.2. Eastern Penitentiary (real-time media)

Finally, I set up two slide projectors at each end of the gallery and loaded them with two visually striking slides with arched ceilings and many small cellblocks on each side of the long hallways of the Eastern Penitentiary. Then, I set up another projector and connected a camcorder to it to see if I could form repetitions of the projected images on the wall. I was struck with surprise when the image literally multiplied in front of me, and created not only one more image, as I initially hoped, but an entire wall of repeating images of hallways. In fact, it created more than repetitions of the image that the camera was aimed at. Each time a person stepped into the field of vision, they also became an object of this repetition.

Figure 21. Installation view: Looped feedback, test session: testing footage from the Eastern Penitentiary, Philadelphia, PA. At La Chambre Blanche in Quebec City, QC (2010).

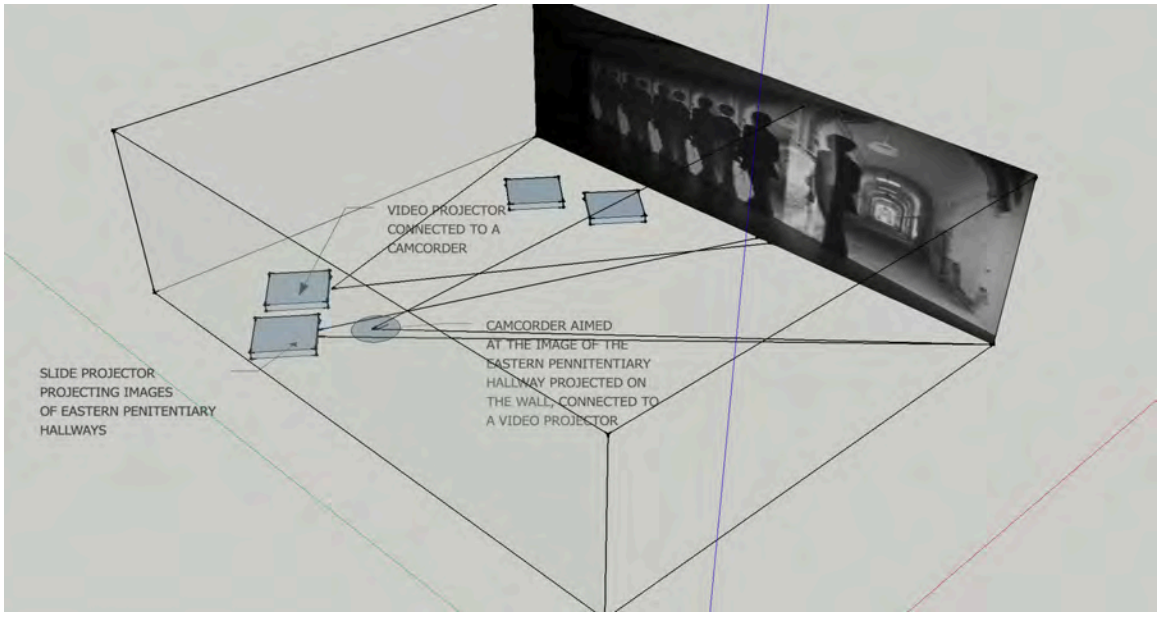


Figure 22. Installation Design: Test Session at La Chambre Blanche, Quebec City, QC, (2010).

Figure 23. Installation view: Test session at La Chambre Blanche (2010).

The platforms were perfectly aligned, forming little stage-like steps in the centre of the gallery. I got the projectors and cameras set up, and aimed them towards the platforms. As soon as I turned the projectors on, layers and endless repetitions of platforms circled the entire gallery room and filled it with a green glow. The steps of these platforms projected on the walls appeared to be receding into infinity and created a dreamlike landscape. I sat on top of the platforms, overlooking my new 360-degree site.

Figure 24. *Déjà vu,* Installation view at La Chambre Blanche in Quebec City, QC, 2010.

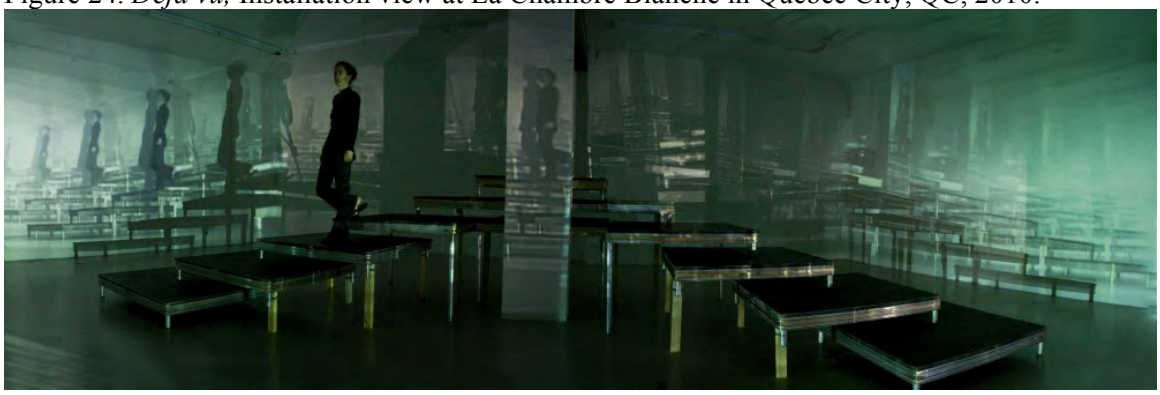


Figure 25. *Déjà vu,* Installation view at La Chambre Blanche in Quebec City, QC, 2010.

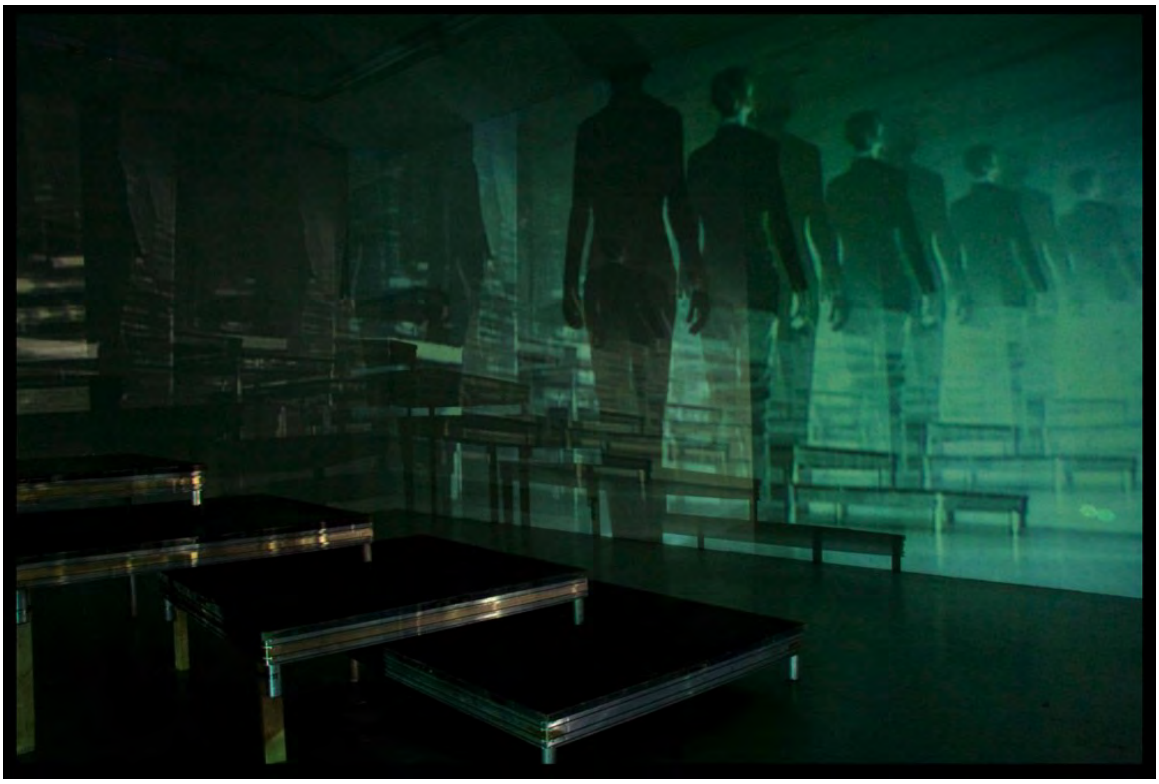


Figure 26. *Déjà vu*: Installation view, detail of the visual echo, at La Chambre Blanche in Quebec City, QC, 2010.

Theorists have long tried to understand traditional screen spectatorship through the exploration of the screen as a mirror. For instance, the French film critic Jean-Baptiste Baudry views the screen as a mirror based on the physical property of the light beam that comes from the projector placed above the heads of the spectators (Baudry 1986, 294). Barthes' interpretation is more concerned with the screen as a mirror in relation to the passive situation of the spectator whose mental apparatus is being dissolved within the screen. "As if I had two bodies," he says, "a narcissistic body which gazes, lost, into the engulfing mirror, and a perverse body, ready to fetishize not the image but precisely what exceeds it: the texture of the sound, the hall, the darkness". Barthes' type of mirror devours the spectator along with other bodies who share the same situation in darkness, a state he refers to as "amorous hypnosis" (1989, 348-349).

Unlike projection technologies in traditional forms of cinema that are located above the heads of passive, seated spectators, the projectors employed in the environment I developed at La Chambre Blanche were situated on the floor connected to a set of cameras forming live-feedback in real time (meaning the input and output are processed at the same or slightly variable time). This scenario also repositions the "light beam" from the traditional overhead situation to floor level. In crossing the entire gallery space, the light beam of the projector (connected to the camera) envelops the spectator, captures and then projects their body into the space thorough multiple repetitions, generally referred to as a real-time feedback.

In addition, I placed a large mirror at each corner of the gallery along with another set of dedicated projectors, each paired with a camera aiming back at the platforms. Thus, the audience not only observes projections of their own bodies along the perimeter of the gallery, but they may also see the entire scenario of the gallery and themselves from another perspective, by gazing into the corner mirrors while seated on top of the platforms. Both scenarios – traditional forms of spectatorship and real-time feedback – may be viewed through Barthes' notion of the *cinematic mirror*. In a real-time feedback situation, however, audience engagement is no longer defined by its passivity, as "hypnotic and amorous", but rather through an active relationship with the work, where the audience forms the environment through their own movement in the space (348-349).

Déjà vu draws connection with artists' works engaging with the projection beam, such as Anthony McCall's *Line Describing a Cone* (1973), referred to earlier, and Malcolm Le Grice's *Horror Films* (1971), as well as artists exploring closed circuit video, such as Dan Graham in his *Present Continuous Past(s*) (1974), Bruce Nauman in his corridor pieces (1969–1972) or Peter Weibel's *'Observation of the Observation: Uncertainty'* (1973).

However, there are differences in the basic structure and the engagement of the apparatus, affording different experiences for the viewer. For example, whereas the works of McCall and

LeGrice are cinematic performances that rely on the direct interaction of the human body with the projection beam, *Déjà vu* creates live feedback via the connection of the projection beam, the camera, the body and the architecture. Similarly, works by Graham, Neuman or Weibel employ CCTV cameras and TV monitors instead of projection technology. This leads to experiencing the monitors as objects that, in a sculptural sense, exist in the same space as the audience rather than in a type of environment that not only surrounds the audiences but in which the audience becomes part of the scenographic space and thus, affords direct forms of interaction with their surroundings.

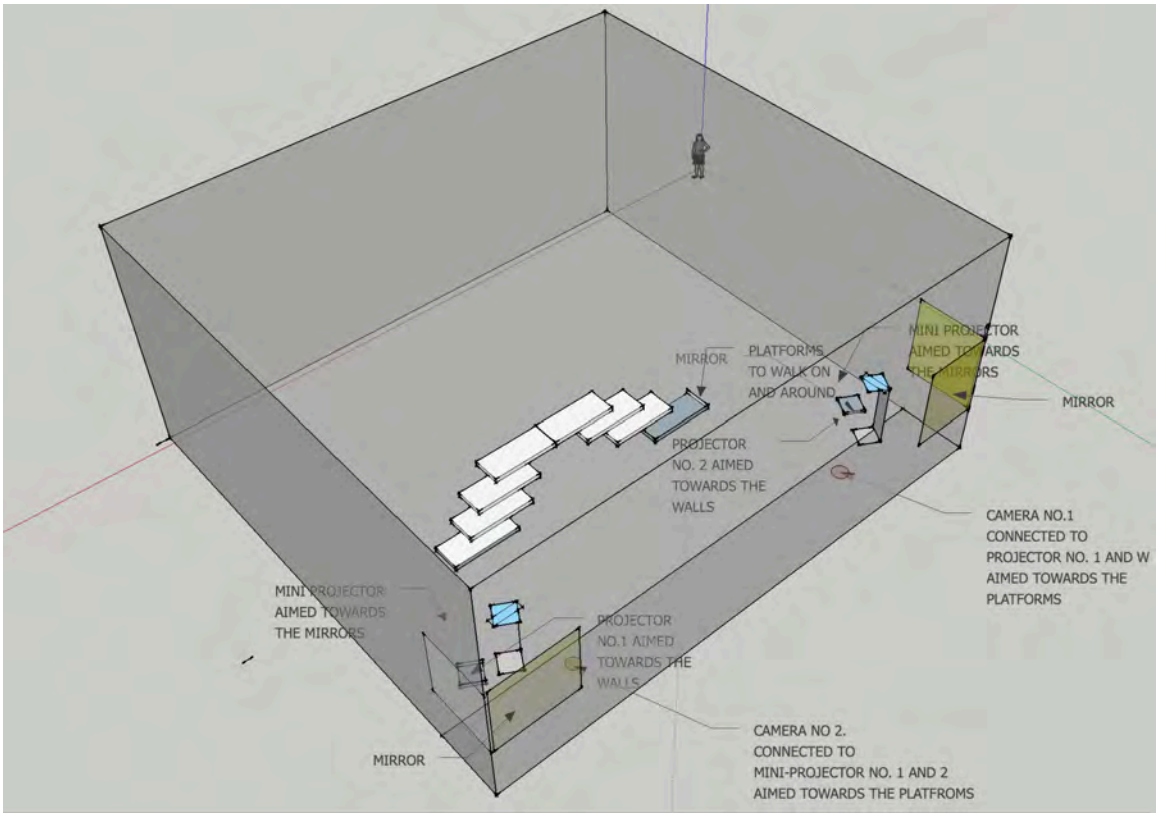


Figure 27. *Déjà vu,* Design of the installation for La Chambre Blanche, Quebec City, Quebec (2010).

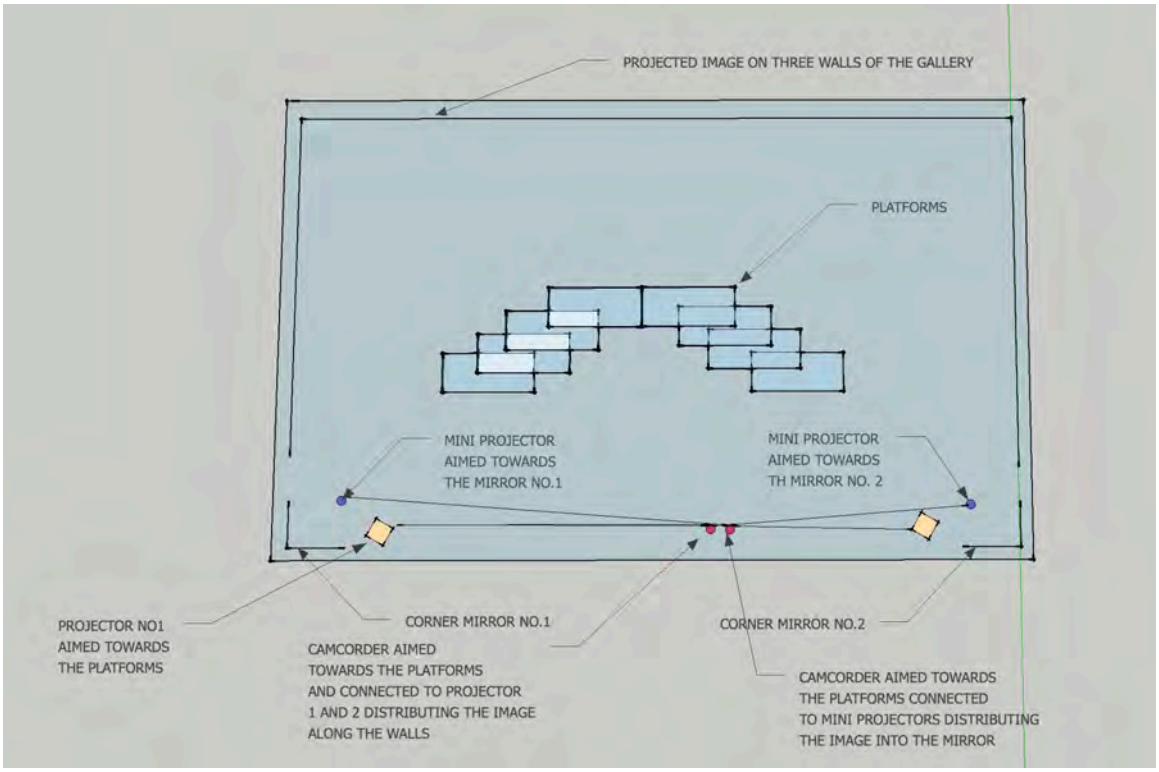


Figure 28. *Déjà vu,* Design of the installation for La Chambre Blanche, Quebec City, Quebec (2010) Plan view of the installation.

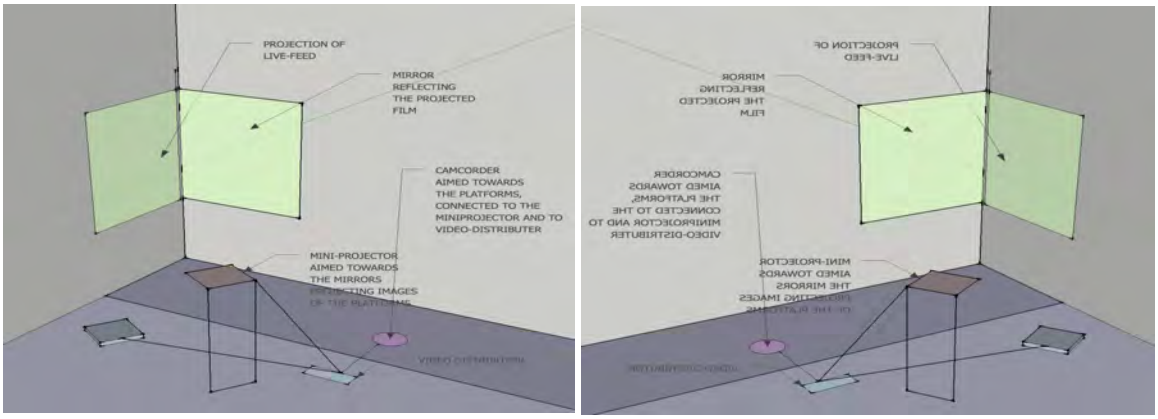


Figure 29. *Déjà vu,* Design of the installation for La Chambre Blanche, Quebec City, Quebec (2010) view of the corner mirrors.

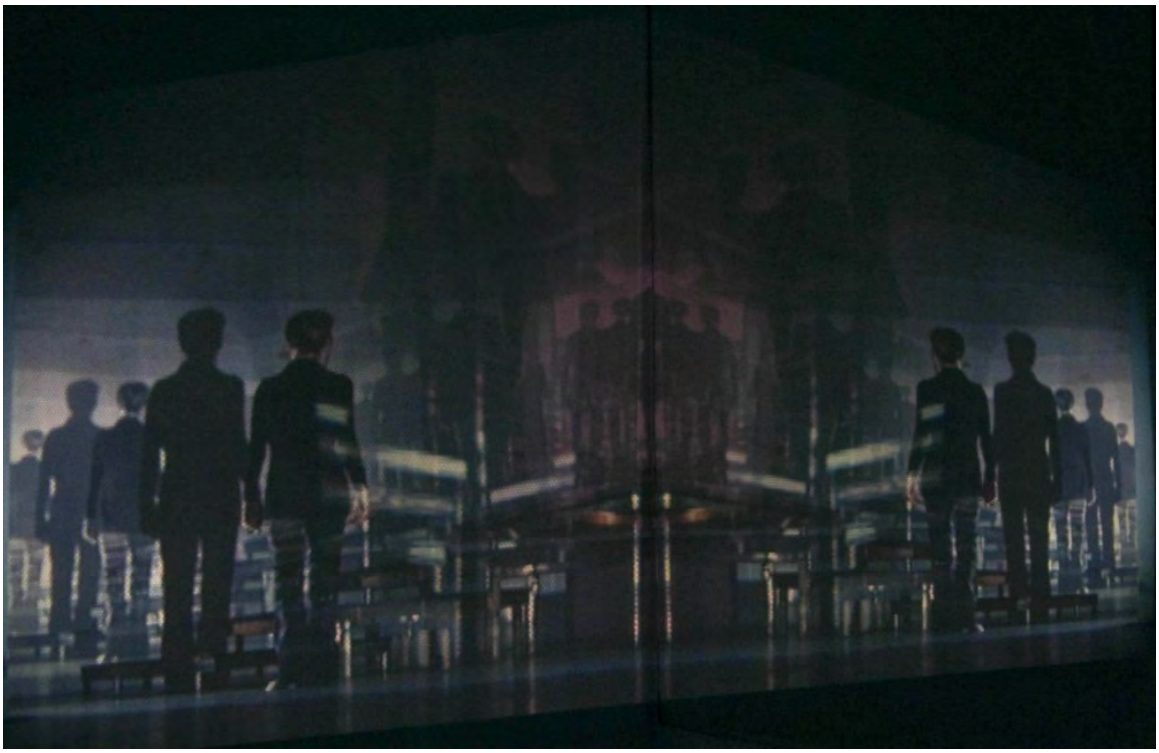


Figure 30. *Déjà vu*, Installation view at La Chambre Blanche, Quebec City, QC, (2010) (view of the corner mirror).

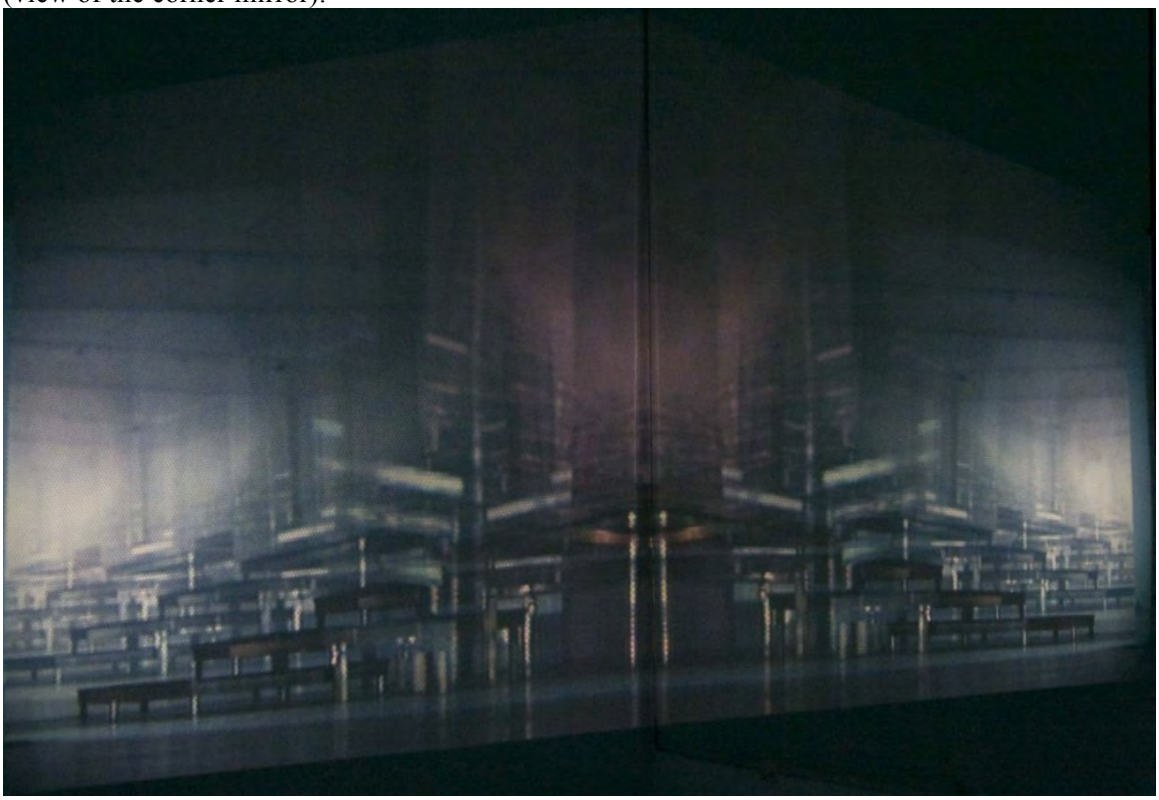


Figure 31. *Déjà vu*, Installation view at La Chambre Blanche, Quebec City, QC, (2010) (view of the corner mirror).

What type of interaction and immersion, then, did the environment *Déjà vu* provide for, and how did the performance begin to unfold?

Testing the space I first began to walk on the platforms, carefully observing my own image projected on the wall. I moved. Several images would follow. Depending on where I was standing, they would position themselves somewhere on the endless stairway. Even if everything was happening in real time, the projection of my own image on the steps gave me a sense of time. It was as if seeing my own image disappearing along with the steps into the distance (it provided that type of perspective) provided a personal reflection. It had the feeling as if one was looking ahead into a journey to be taken and projecting one's own image into that journey. I sat on top of the platform, observing the repetition of my own image, letting my mind escape within the landscape around me.

What is it about this fascination with spectating / observing and acting? In *Installation Art in the New Millennium*: *The Empire of The Senses*, De Oliviera and Oxley interpret the fascination with the 'spectatorship' of closed circuit by employing the phenomenology of seeing and the notion of a mirror as related by French psychoanalyst Jacques Lacan, suggesting that whatever the spectator can see constitutes one point from which he could be seen. As Lacan observed, the mirroring between the viewer and the viewed becomes endless. "I see myself seeing myself. I see outside, that perception is not in me, it is on the objects that it apprehends" (De Oliviera and Oxley 12004, 167). Indeed, once the body positioned itself within the reach of the projection beam and the lens of the camera in the landscape of *Déjà vu* and the images of the body occurred, Lacan's theories took stage. Although these theories in themselves may be one way to enter the discussion of the perception of the viewer, I observed that the primary experience of this environment, not unlike in the case of the pedestrians and their shadows that I filmed at the Faubourg staircase, unfolded through movement in space. In other words, it was by moving one's body that the imaginary landscapes of mind, body and architecture came alive and became an inspiration in themselves.

It is also from this perspective that I choose to explore interaction and immersion as well as

the nature of the performance of this environment through theories related to movement and action, combining Pallasmaa's understanding of self and architecture as a duality where one dissolves into the other (2005, 40). Pallasmaa's understanding of the existence of the city through one's embodied experience provides a certain degree of autonomy over a performance that unfolds in a dynamic dialogue and exchange with the environment itself, as well as a duality of *self* and the landscape of the architecture.

> I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the façade of the cathedral, where it roams over the moldings and contours, sensing the size of recess and projections, my body weight meets the mass of the cathedral door, and my hand grasps the door pull as I enter the dark void behind**.** I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me (Pallasmaa 2005, 40).

As we can see, however, employing one's own body to create projected imaginary landscapes is not limited to the layering of one's own visual and physical surroundings alone. As Pallasmaa points out, the city exists first and foremost through our experience. On the one hand, there is the visible site formed by the projected images on the surrounding walls; on the other, there is the invisible landscape within one's own mind.

In this sense, the body becomes the landscape, forming it by its movement, projecting itself into it and experiencing it as a projection of self. In the case of *Déjà vu*, the body becomes the receding staircase and it explores the suddenly new reality of self through this projection. Thus, interaction and immersion here constitute the exchange between the body and the landscape

formed by the projected image. The body forms the landscape by movement and the unfolding of the landscape informs the movement of the body where I, through my body, become the landscape and the landscape, by absorbing my body, becomes myself.

Pallasmaa's theories demonstrate the vital connection and exchange between the environment and the body. Beyond the theoretical framing of interaction and immersion, however, there is also the larger context of the performance itself. As curator Sodja Lotker observed, "we perform scenographies and they perform us", in the sense that scenographies rather than sets of objects in space become an unfolding inspiration of our actions (Gough and Lotker 2013, 3-4).

Both the conscious and unconscious processes of an author walking through his or her works are complex. However, the first time this landscape of receding steps unfolded, I noticed immediately the powerful notion of being pulled into this landscape that took over my entire attention. Slowly, I began to walk around the platforms and explored my unexpectedly new existence. As if walking in a dream that guided me, I explored it and it explored me (Pallasmaa 2005, 40). I moved carefully and studied every move in detail. I moved my arm and it created new archways. I stepped further and my body became a kind of forest-like formation receding into infinity.

Yet from time to time I became aware of the apparatus, as a system that generated this landscape in the first place, and stepped away to adjust the exposure on the camera or contrast on the projectors. I went back to test and soon I realized that, to my surprise, not only I was performing it, it was performing me (Gough and Lotker 2013, 3-4). But how will my experience – explored through my body (in the environment that I created not only for myself but primarily for an audience) live and breathe through the body of the visitors and be experienced by them? How will they unfold their selves in this landscape and how will the landscape unfold within

them?

A random 'open door visitor' comes in. She walks around slowly. Repetitions of her own image begin to follow her. She stops, observing her own image for a while, moving her arm, slowly. She gets up on the first step, hesitant as if unsure if she should be there, then she walks up on top, slowly, never losing sight of her own image along the way. As if in disbelief of this landscape formed by repetition of her own image and what appears as an endless staircase, she makes a random movement again. The slow motion of her hand flies through the walls and ripples the images of the steps ever so slightly. Taking a faster rhythm now, she walks around the platforms, never turning her head away from the projected landscape, makes several random moves within the entire room, as if exploring the limits of the space.

In *Postdramatic Theatre*, Lehmann argues that the exhibited performer (for our purposes, the audience) becomes a kind of sculptural object (Lehmann 2006, 165). However, this can also be reversed and the object may become a subject through the emotions evoked by the environment (Berghaus 1998, 267). At the same time, considering our visitor is moving through the landscape and observing herself as both the object and the subject, we may begin to view this scenario through Bruno's interpretation of film and architecture via Le Corbusier's interpretation of the "architectural promenade", which offers a constantly changing array of unexpected and surprising views" (Bruno 2014, 71).

Without her knowledge and consent, my first audience (the random visitor) became both an exhibited performer and a moving sculptural object. While I observed her 'performance', I also knew that she (not unlike myself) did not perform for the other (myself). Instead, she moved through the landscape and the landscape was moving through her. While she could be perceived in Lehman's sense as a moving sculptural object (2006, 165), she was also becoming a subject, through the emotions generated by the environment (Berghaus 1998, 267). Furthermore, having been in her position before, I was also fully aware that the landscape which was unfolding externally (in the space), or the "architectural promenade", was also unfolding within her (in the body) (Bruno 2014, 156). Through the processes of unfolding the external and the internal

landscape within her, she was unfolding a performance of her own. In other words, the scenography began to perform her and she performed it.

In addition to unfolding a cinematic mirror of her own, the visitor also became the *author*, the *actor* and the *audience* at once. And yet, unknowingly, she was also becoming my own mirror. Indeed, the moment she stepped into the space she replaced, without her knowledge, my own body. Suddenly she embodied what I had imagined, as a performance of an interactive environment that I had designed, constructed and tested first with my own body. Not only did her presence transform body / space relations, but she also transformed myself through the process of making the performance and the landscape of the environment her own.

In trying to fully understand the ephemeral or even invisible nature of the scenographic unfolding in terms of the body / space relationships, I want to return to the design stage and propose yet another possible angle from which to view the nature of such unfolding. For example, if we glanced over the designs of the environment (sketches, doodles, etc.) we would certainly see objects, technology, space as well as bodies. While we can include all these in the design, scenographic unfolding is something we cannot predict in advance. In that sense, we must view the scenographic unfolding as something that arises in the actual space of either the studio, or the exhibition, or both. In other words, while the scenographic unfolding of the body / space relationships is something that emerges from the unfolding of material and technological mediation (in the studio or the exhibition), it can only take place in the actual space of the exhibition entirely depending on the ability to immerse and / or engage the audience (or as we also begin to see, the author). Because body / space relationships cannot be designed, or entirely predicted based merely on sketches, and can unfold only in the actual space of the exhibition, it also requires, as will become more clear in the next chapter, the necessary time to unfold.

Later, once this unknown visitor sat down on top of the platform to relax, I approached her

and we engaged in a conversation about her experience. Listening to her tentatively, I soon learned that her experience, not unlike my own, led to feelings of reflection which she described as discoveries of self within the landscape. Clearly, she (not unlike myself) travelled through this landscape and the landscape travelled through her. This encounter with the visitor only confirmed my prediction that the affects that took place within her journey were at the core of this experience, and more importantly, were also something that I could not have included in the design or predicted beforehand. It occurred as a result of the scenographic unfolding, the experience of which she shared with me.

It should be evident from this situation that feedback between the visitor's body and the image that almost engulfed the room accounts for the transformation of space and its becoming performative. It is also clear that the spontaneous actions of the visitor mirrored in the room were not planned, but instead a result of the technological set-up.

But what if the body of the visitor was replaced by the body of a trained performer? How would the space / body relations of this environment develop in this scenario? Would the quality of interaction and hence, the performance of the space, be any different?

The gallery turned from an exhibition space into a rehearsal studio or, more precisely, since we were not rehearsing a specific set of movements but rather exploring the space and movement, a laboratory of movement. I sit down on the floor as the performer starts moving through the space. The projected images of the theatre risers forming the architectural surround begin to react to the movement and turn into abstractions of water patterns. The luminosity of the entire space goes somber, and the walls all around appear no longer solid but flow in repeating patterns resembling water currents or a dark storm out on the sea. Other times the space fills with light and the dancer engages with her virtual double I observe, quietly. Take notes. Then we stop and discuss.

To begin to understand the body / space relationship of this scenario, it is important to first compare and contrast the experience of the bodies engaged in the scenographic unfolding of this environment: (1) *the visitor*; (2) *the dancer*; and (3) *the author.* We all introduced our bodies to

the environment, but we did so with different sets of tools and objectives.

By entering the space, the visitor provided the imagination and the willingness to get and be involved. Through her immersion in the environment and interaction with it, she became the audience / actor / author of her own scenographic unfolding. The dancer brought a set of tools, along with her imagination and willingness to immerse in and interact with the environment provided: a trained body and mind. She became the actor / author of her scenographic unfolding. The author / myself provided the subject of the immersion and interaction, and the potential to transform body / space relationships through the material / technological mediation. By inserting my own body into the process of scenographic unfolding, I became interchangeably the author / audience / actor.

The key difference, however, in terms of body / space relationships was not in the skills we brought with us, but in the way we embodied the idea of the audience through our skills. For instance, my body temporarily became that of the audience by way of projecting my own experience of the environment into an imagination or a vision of how my future audiences might experience the work. I employed my skills in producing this experience for both my audiences and myself. The visitor became not only the audience in terms of entering the space, but she also became the audience of her own scenographic unfolding. She employed her experience, skills and imagination in forming her own performance within the space. The dancer, not unlike me, entered the space and her creative process with the audience in mind; however, the audience that she imagined was not in the space of the environment but outside of this context or in what we would call the auditorium – in other words, the spectator. Her trained body and mind assigned the role to the audience, that is watching her, and to herself, that is being watched. She employed her skills to form the best experience for the audience. In other words, she was pulled not only by the interactive and immersive qualities of the environment, but she was also pulled into her own

creative processes employing her own body as an expressive tool determined by her training and experience. These inner processes were to some extent available to me through the collaboration with the dancer but not to the visitors.

She would be perceived by the visitors as a moving sculptural object that would, through the affect generated by the environment, become a subject. However, the body of this exhibition, the dancer / object / subject, was not to be experienced within the same space (as it normally would in an exhibition context), but from the auditorium. How then did this scenario play out in the exhibition context?

Figure 32. *Déjà vu*: Performance by Karijn de Jong at Hamilton Arts Centre, Inc. Hamilton, ON (2012).


Figure 33. *Déjà vu*: Performance by Karijn de Jong, at Hamilton Arts Centre, Inc. Hamilton, ON, (2012).

3.3. Performance of Interactive Environments

The exhibition format of the environment required a split. There was a "performance format", in which the performers interacted with the space and the audiences watched from afar, and an "exhibition format", a communal event and a performance for all audience members, performing or not. Thus, each display of this installation had to deal with a split in spatial composition and a split in the performance format. The performers and audiences never shared the same space

The experimentation with spatial compositions of *Déjà vu* led to three distinct types of performance through which to view the body / space relationships within the performance of an interactive environment: (1) audience in the space, interacting with the environment and engaging with the performance; (2) performer in the space interacting with the environment and creating a performance for the audience / audience watching first and then re-entering the environment; and (3) additional propositions of performances by random artists and audiences.

In the first scenario of the performance, the audiences entered the space and began to engage freely in its performance by interacting with the live-feedback apparatus. Not unlike the first visitor of this environment, the audience members walked in and began to explore

repetitions of themselves projected around the perimeter of the gallery. Usually, they would walk around the structure letting the visual echoes follow. Once they reached the platforms, they would walk up, look around, walk down and explore the gallery space. They would then return to the platforms and arrive at the place of contemplation. It became a ritual that they would sit down to rest there. Then, they would plunge quietly into observing the repetitions of their own images disappearing into the infinite landscape of steps, following the same patterns of immersion and embodied interaction through the direct feedback as expressed through Pallasmaa (2012, 40) and Lotker (Gough and Lotker 2013, 3-4).

The environment was also experienced in groups ranging from two to ten visitors. The effect of the work varied, depending on the configuration of the gallery space (there were many versions of this exhibition over time) and on the energy the audience generated through their actions. The audience fluctuated between being engaged in interaction with their own images, being plunged into their own thoughts and unfolding their own performance through their actions, observing each other passively, or engaging with others in the actions of a communal performance of the interactive environment.

As in the previous discussion of the solo visitor, the same scenario of immersion and interaction applied to the communal action. In the shared experience, these notions also became shared. The audiences were unfolding a landscape that surrounded them. The live-feedback apparatus and the audience's gaze were both unconsciously or consciously projecting their bodies onto the "façade" of their own unfolding where one dissolved into the other (Pallasmaa, 2012, 40).

The visitors became *actors*, *audiences* and *authors* on the same stage. In this sense, they were equal and they equally took hold of the environment. From the notion of shared space and the sudden sense of communal, yet simultaneously independent autonomy~~,~~ they also became

collaborators of their performance.

As audiences within the same shared space, they could choose between observing the bodies of other audiences / actor*s*, and observing the unfolding of the landscape formed by the projected images of their bodies and the architectural surround. They also had to be willing to accept the reverse scenario of being observed by others.

As *actors*, they could choose to proceed alone or to engage in collaborative actions across the floor with another body or group of bodies and / or with the bodies projected within the landscape of the architectural surround. As *authors,* they had the autonomy and liberty to enter, walk around, observe, engage with the environment or with others, interact or leave without much of a trace. In other words, the scenographic unfolding of the performance fully depended on their willingness to engage, to be immersed and / or to interact with the environment and their sense of communality.

Beyond observing these audiences, I also had numerous conversations with them. Unlike in works like *River* and *Deep Waters*, the audience of *Déjà vu* felt comfortable connecting with each other and me. One of the reasons for this ease was that the space, unlike my previous installations, was filled with light. The warmth of the projected light, unlike the darkness of previous works, encouraged not only interaction but also an open exchange amongst the visitors given the fact that they could not only see each other but were also part of the environment. Through conversations with visitors, it seemed that the audiences were split between experiencing a sense of deep reflection and feeling like they were in a playground of sorts.

In the second scenario of the performance, the inclusion of the performer not only offered a new form of experience for the visitors, but also required a reorganization of the exhibition space – an alternate division of stage and auditorium. In other words, the exhibition space temporarily became a stage and all the remaining space not designated as the stage became an auditorium. For

example, in the Thames Art Gallery in Chatham-Kent, Ontario, I was able to situate the audience on the upper level gallery, to offer a bird's-eye perspective of the performance. However, this was rather unusual for a gallery space. In most cases, galleries had to improvise to make the performance of the dancer possible. Typically, once the performance was announced, the audience was asked politely to pull away towards the margins of the space. However, having the majority of the gallery walls in use as the projection surface and most of the equipment positioned on the floor in the corners of the gallery left little additional space. Standing by the walls would block the view of the visuals, and standing close to any corner would block either the projectors or the camera. Yet, there was somehow always enough room for a group as large as fifteen people to gather and quietly view the performance of the dancer in the space as if she / he were on a stage.

In *Looking into the Abyss*, Aronson compares the stage to a mirror: "Like the mirror the stage is a real place" he says, "but unlike the mirror […] the space seen on the other side is not virtual but real". And yet, on another level, he argues it is no more "real than the image in the mirror" […] "I could, in theory cross over the threshold onto the stage, but to do so would shatter that world just as certainly as an attempt to pass through the looking glass" (Aronson 2005, 100).

In this sense, *Déjà vu* was a curious type of mirror, particularly once the trained dancer entered the space. On the one hand, it became a mirror of the dancer who engaged in the unfolding of her performance by interacting with the live-feedback apparatus; the mirror occurred between the walls of the gallery and the body of the dancer in the space. On the other hand, the performance of the dancer in itself became the type of mirror Aronson refers to: a type of stage that the audience would gaze at from afar. By crossing over to the space of the dancer (the environment / stage), the audience would, not unlike in theatre, certainly shatter the world of the performance and that of the dancer (her mirror). In doing so, however, they would only trade

their passivity for activity and discover a mirror and a performance of their own.

Indeed, the exhibition split offered the visitors two different ways to experience the performance of the space / environment: they could view the performer and the performance from a distance or they could be physically in the space of the environment, be immersed in and interact with it. The performance of the dancer usually lasted ten minutes, and it was understood by the audience that the performance and the free access to the space were separate and unique experiences. If the performer worked with the environment in a way such as to generate and present interesting visual results, the audience was satisfied. They enjoyed the spectacle and clapped at the end. Once the dancer was gone, they would take their turn in the public version of the performance. But how did this division of space and performance affect the type of immersion and interaction, first of the dancer and second of the audience? And how did the division affect the performance alone?

From working with performers / dancers in the interactive space of this environment, I learned that while they were interacting with the images and the space, they could not always see themselves or the space from a larger perspective. Of course, my position as a choreographer / director was different in this respect. While in rehearsal, I could observe the spectators as well as the performance being unfolded through their interaction with the live-feedback apparatus and direct their movement to areas that were more interesting. If I navigated them to work close to the camera lens, for instance, their hands or faces created powerful landscapes of abstracted figures around the perimeter of the gallery space, but they could not see or react to their movements.

I could not enter their body and their experience just as they could not gain the oversight of the space and the perspective I had. This also affected their immersion within the environment as well as their interaction with it. In fact, it disconnected them from the actual environment in the real space and the visual outcomes they were creating by their interaction with the live-feedback

apparatus and pulled them further into their own internal processes.

They became blind visitors in Pallasmaa's idea of the city, where the body experiences itself in the city, and the city exists through the embodied experience and where one supplements and defines the other (Pallasmaa 2005, 40). The city dwelled entirely within themselves (internally), within their own body and perceptual apparatus where often the only guiding clues became my voice.

In this respect, the experience was not unlike the blind leading the blind, where neither of us had a direct communication with the apparatus generating live feedback or a proper connection with the unfolding landscape. Yet we were completely taken over by the processes, each through our own creative capacities. These pulled us into it and may also be defined as a type of immersion that arises within the scenographic unfolding of this process.

As we have observed, both immersion and interaction in themselves evolve around a complex set of processes which I defined as scenographic unfolding. My concern at this point lies in the moment when the audience re-entered the space after having seen the dancer. Did the experience of passively watching the dancer from afar affect the way they re-entered the space and, if so, how did it affect their immersion within and their interaction with the environment? Watching the performance of the dancer from an improvised auditorium introduced an additional mirror to the performance. The assumption is that the moment the audience would cross over to this mirror, they would certainly shatter it in favour of discovering yet another mirror of their own performance. But was this the case in practice?

First, it is important to point out that the mirror / the stage of the environment was never shattered: the audience watched the dancer's performance attentively and never dared to "purposely and self-consciously" cross over to the "threshold onto the stage" and violate the decorum (Aronson 2005, 100). Rather, when the performance concluded, the mirror was

carefully removed for the audience who could then enter the space. My query here is two-fold: Was their experience affected by seeing the dancer? If so, how did their performance and the experience of immersion and interaction differ from earlier audiences, who had not seen the dancer prior to entering the space?

To delve into these questions, I move between Aronson's association of stage as abyss, which draws on a fragment from Friedrich Nietzsche's "Section Four Epigrams and Interludes" in *Beyond Good and Evil* (Aronson 2005, 97-112), and discussion of the "mimetic faculty" and the "copy and contact" by the American anthropologist Michael Taussig in his essay *'Mimesis and Alterity: A Particular history of The Senses* (1993, 19-27), drawing from two seminal essays of the German philosopher and cultural critic Walter Benjamin: "On the Mimetic Faculty" (1993) and "The Work of Art in the Age of Mechanical Reproduction" (1936).

Making some sense of the audience projecting themselves into the characters on the stage, Aronson departs from Nietzsche's idea of abyss: "Anyone who fights with monsters should take care that he does not in the process become a monster," warns Nietzsche. "And if you gaze for long into an abyss, the abyss gazes back into you" (Nietzsche 1998, 209). In arguing that the stage is able to return the gaze of the spectators, metaphorically speaking, Aronson aligns the idea of the stage with a mirror. Furthermore, associating abyss with bottomlessness and darkness, he connects this to the idea of stage materialized by the German composer Richard Wagner in his creation of Bayreuth – where the darkness of the spectacle equally becomes, not unlike in certain forms of screen spectatorships, a kind of a black hole.

I have pointed out similar tendencies in cinema theorized earlier by Barthes (1989, 348-349) and Baudry (1986, 294), who likewise viewed the screen as a mirror and put the spectators under its spell in the darkness of the movie theatre. Not unlike the attraction of a moth to light, the "amorous hypnoses" refers not only to their inability to unglue themselves from the passive

complacency of their seat, but also to their inability to break away from the seductive images of the screen that pull them in (Barthes 1989, 348-349). However, we must remember that in the first case we are dealing with a mirror as an illusion of images projected from a beam someplace above the spectator's head, whereas here, on the stage, we are looking at real bodies.

Looking at the same mirror from yet another angle, Michael Taussig's discussion of Benjamin's ideas on the "ability to mime as the capacity to Other", lends us another perspective (Taussig 1993, 21). In Benjamin's words: "his gift of seeing resemblance is nothing other than a rudiment of the powerful compulsion in former times to become and behave like something else" (1933). At the same time, he draws on another idea from Benjamin on the nature of our desire "to get hold of an object at very close range by way of its likeness its reproduction" (1936). Taussig elaborates on this further in his discussion about copy and contact:

> Elementary physics and physiology might instruct that these two features of copy and contact are steps in the same process, that a ray of light, for example, moves from the rising sun into the human eye where it makes contact with the retinal rods and cones to form, via the circuits of the central nervous system, a (culturally attuned) copy of the rising sun. On this line of reasoning, contact and copy merge to become virtually identical, different moments of the one process of sensing; seeing something or hearing something is to be in contact with that something (Taussig 1993, 21).

At this point, we cannot expect the audience to re-enter the space as if they had never seen the dancer. They did and it altered their capacity to immerse and / or interact with the environment, hence their ability to unfold their own performance. In practice, however, how did this play out in the space and how can the experimental approach to these faculties help us

understand the tensions involved in body / space relations? And how can contextualizing those by theories of Aronson (2005) in scenography and (Taussig 1993) cinema help us articulate these notions?

After seeing the dancer interact with the environment, the audience tried, upon re-entering the space, to duplicate the witnessed movements and interactions. For instance, if the audience saw the performer working close to the camera lens, the audience also approached the camera the same way. After seeing the performance, they were more likely to become performers themselves and unconsciously looked for opportunities of being viewed, or even appreciated for their tricks and performing skills – which they, unlike the trained bodies of the dancers, lacked. Thus, they stopped performing in harmony with the space, denying their opportunity to unfold an authentic collaborative performance with other audience members, in favour of entertaining themselves and the others, as if invisible mirrors were set in between them. They began to view themselves through these invisible mirrors of invisible auditoriums, rather than through the mirrors of the live-feedback apparatus that would enable them to engage in the scenographic unfolding with the other members of the audience.

The performer / dancer and the space s/he occupied became the abyss in Aronson's interpretation and the mirror in which the audiences began to see themselves. Indeed, while the dancer's focus was to produce striking visual images (employing the live-feedback apparatus) of the unfolding landscape on the walls of the gallery, the audiences still directed their attention, not unlike in theatre, to the real body of the dancer and perceived the actions of the environment in the background. While the cinematic mirror that the dancer unfolded on the perimeter of the gallery space did become the "hypnotic and amorous" type of mirror that the audiences became seduced by, they still made the primary connection with the moving body of the dancer generating these images first rather than, like in cinema, the projected images (Barthes 1989, 348-

349). Why is this so?

As we have heard from Taussig, "seeing something or hearing something is to be in contact with that something". Here, the copy (the audience) and contact (the dancer) merge and become virtually identical (Taussig 1993, 21). Thus the audiences – seated standing or otherwise passive in the auditorium – imagine the dancer to be themselves creating beautiful, seductive images of the unfolding landscape.

In his interpretation of copy and contact, however, Taussig departs from Benjamin's argument that it is our nature to desire and "to get hold of an object at very close range by way of its likeness its reproduction" (1936). In this scenario, we may begin to view the moving body of the dancer as a kind of sculptural, almost architectural form.

Another notion that helps us understand the same concepts through movement of the body is Taussig's argument for our "ability to mime as the capacity to Other" (Taussig 1993, 21). In the context of *Déjà vu*, the audience is being pulled into the abyss of the mirror that the environment, along with the dancer, have turned into. In addition to their desire to become an identical copy of the dancer, they are also being pulled in by the nature of desiring to not only "become" but also "behave like something else": the dancer (1933).

In comparison, audiences denied the experience and the knowledge of the staged performance of the dancer were more likely to collaborate as equal actors sharing the same stage, forming the same performance. Thus, the division of space that the audience experienced left a deep notion of being watched or viewed, regardless of whether or not the physical division was present after the fact. It was as if an invisible line that separated the space was drawn, or as if an additional mirror, or many additional mirrors, were added to the performance. Paradoxically, while all the mirrors in the installation had the ability to immerse and to encourage interaction, the invisible mirror that was introduced to them by the performer arguably separated them from

these notions. In this sense, perhaps there was a mirror that shattered the fourth wall after all. It was not the stage mirror in Aronson's terms; rather, the shattered fragments were those of the mirror that was (or more precisely was to be) their own.

The third and last scenario of a performance emerged from the inspirational aspect of this work. One could notice trained or aspiring performers amongst the audience members, as they would attempt to develop a performative composition within the work. Once we had a self-invited visitor engaging himself or herself spontaneously in the performance and claiming the interior space for their own performative actions, the remaining public was pushed towards the perimeter of the exhibition space. There were several reasons for this. First, the audience was polite and let the performer take the space he or she needed. Second, they were curious. Third, they had to clear the way in front of the interactive systems, such as projectors and cameras, so as not to prevent the systems from working. This would happen regularly during opening nights. The space wanted to perform and the audience took the invitation. However, it did not end there. Once I left the exhibition venue, and left the installed work there for a five-week period, I would start receiving emails requesting the use of the work as a stage setting for a performance.

The performances I choreographed, usually with local dancers, were specifically designed to introduce the performative elements of the space and to engage in an experimental approach to the exhibition format – in essence, making the space perform through the careful arrangement of media, architecture and bodies. The performance itself was a dialogue with the optical qualities of the spaces. However, I also received requests from people, performers or not, who wanted to use the space as a stage, or more precisely as a scenographic backdrop. People wanted to dress up, use fabric components, recite poems, etc. Some proposals were more complex and I began to feel that proceeding with them would challenge or otherwise question both the context and concept of the work. It seemed to me that the work became a type of chameleon, absorbing the

colours of local artists who were attracted to it. As an example, this request came from a director and friend at the Hamilton Artists Inc.

Date: Wed, 29 Feb 2012 20:39:31 -0500
Subject: performance art on the artcrawl
From: loughlin.irene@gmail.com
To: lenkanov@hotmail.com

Hi Lenka
Nora Hutchinson, one of our senior artists wanted to do a performance on your risers...
We won't use the documentation for much, I don't think but if we do will credit you.
It will be 10 minutes during Mar 9th artcrawl. It will be Nora, Karijn and me - she is speaking a work (her work is kinda surreal) and I will do performance drawing, Karijn will do performance/movement. Let me know if its a problem, I think you said its ok as long as we credit you?
Thanks!
Irene

On Wed, Feb 29, 2012 at 9:06 PM, lenka novak <lenkanov@hotmail.com> wrote:
Irene, this may be somewhat problematic as you will be using my work - publicly as a back drop for a performance (s) that I have had no input in and seems far removed from what the work is meant to be. Kind of like: inserting a text on Agnes Martin paintings so there seems to be something on those lines... or making a drawing on Barnet Newman painting... I can only agree on sharing the credit with an artist (s) that develops work in collaboration with me; however, the public presentation of performances (created solely as a performative act) would be promoting the work and images for what this very work is not meant to be to begin with.
I am definitely pleased that there is an interest and inspiration found in my installation; however for now it seems a bit removed from what the work is about and I am not ready to go forward with it without further discussion. Please, do give me a call tomorrow night if you can and we can talk this over. Thanks Irene!

My best,
Lenka

This situation was not uninteresting in terms of authorship. Also, in terms of this research, these proposals opened some additional perspectives.

Employing the parable *Art of Cartography* by Jorge Luis Borges,[11] Aronson argued that by

[11] *The Art of Cartography* says a story of cartographers who produced a pointless map mimicking the region on 1:1 scale.
—Suarez Miranda, Viajed de varones prudentes, Libro IV, Cap. XLV, Lerida, 1658 Jorge Luis Borges,

bringing performance into the exhibition of scenography we are essentially laying a map over the scenography, and once again scenography becomes subsumed within the larger realm of performance.

As demonstrated, *Déjà vu* is a type of scenography where the introduction of a performance into its immersive and interactive environment presents many open-ended opportunities for scenographic unfolding. However, could this unfolding also become simply a layering of maps, one over another, or what Aronson calls the subsumed scenography? Indeed, even within the field of scenography itself, we are still lacking a clear vision and understanding of scenography as a performance in the exhibition context, not to mention insight into how it may unfold. Furthermore, we have mused over the same audience / actor puzzle arising from body / space relationships, as the theatre avant-garde did more than a century ago. Meanwhile, no one less significant than Antonin Artaud provided us with some basic clues:

> We abolish the stage and the auditorium and replace them by a single site, without partition or barrier of any kind, which will become the theater of the action. A direct communication will be re-established between the spectator and the spectacle, between the actor and the spectator, from the fact that the spectator, placed in the middle of the action, is engulfed and physically affected by it. This envelopment results, in part, from the very configuration of the room itself" (Artaud 1958, 96).

In expanded forms of cinema and installation art, the positions on the illusional world of the mirror have been made clear. In expanded cinema, the viewers turn away from the "illusion

---

Collected Fictions, translated by Andrew Hurley (1946)

of the screen to the surrounding space" (Iles 2001, 33). As an example, I discussed the expansion of the cinematic screen and the metaphorical breaking of the cinematic mirror as a form of breaking away from the "amorous hypnoses" (Barthes 348-349). I have also included an example of how the audience physically becomes a part of the performance in the discussion of the work of Anthony McCall (1973) and how the author himself becomes a subject of a performance in the work of Malcolm LeGrice (1971). In installation art, Bishop views this through the activation of the viewer who is able to physically enter the work (Bishop 2005, 13).

Yet, the leading theories in expanded scenography continue to regard the stage and auditorium as spaces that maintain the passivity of the art form at the cost of challenging the creative potential of the audience and their participation (Hannah, 2008). These are the theories promote scenography as something that is not just seen by an audience, but something that can engage the audience in an experience (McKinney 2008) or even inspire them to act (Gough and Lotker 2013, 3-4) and touch them more via their own engagement rather than just by simply watching (Aronson 2012, 3).

Indeed, opening the door of *Déjà vu* and inviting performers to propose and create exhibitions for the environment could and would lead to interesting performances. For instance, groups of invited actors / dancers / performers would collaborate in creating a performance and connect within the environment through its interactive apparatus, and even immerse themselves in it through their own creative processes. In this vision of potential collaborations, these performers would become a combination of what I have discussed previously as: (1) the performance of the dancer; and (2) the performance of first-time visitors. Their ability to be immersed would, not unlike the dancer, emerge from their creative processes and, not unlike in the collaborative group of visitors, within their collaborative creation. In this regard, these collaborations would still make the environment breathe and live within.

However, as this chapter demonstrates, if we do indeed turn the performative environment into a theatre stage, we should not expect audiences to be able to transform themselves and the environment into Artaud's "theatre of action" once (or more precisely after) we assign them passive roles (in the auditorium). Based on the fact that we deny them the opportunity to be placed in the "middle of the action", and be physically engulfed and affected by it, we also deny them the opportunity to establish communication between the "spectator and spectacle" and the "actor and the audience" (Artaud 1958, 56).

3.4. Conclusion

The Swiss architect and theatre designer Adolphe Appia saw the audience as "the obstacle of living art" and believed that the very concept of an audience, as the expression of passivity, must be replaced by what he called the "living art", which existed entirely without an audience because it already contained the audience within itself. Also because it was a work lived through a definite period of time, those who lived it – the "participants and creators of the work" – assured its integral existence solely through their activity (Beacham 1993, 165-168).

Arguably, we may see *Déjà vu* and similar environments as spaces that embrace the ideas of Appia by means of engaging the material / technological mediation in a way such as to create a powerful immersive and interactive experience for the audience. Within *Déjà vu*, this strategy is met by introducing technologically mediated feedback between the audience and the room through cameras and projected images such that, as in the description of the screen and body in Chapter II, the body of the spectator begins to merge with the spatial environment – indeed, in effect, it becomes the environment, thus eliminating the distance set up in both the theatre (in terms of the division between audience and stage) and the gallery (between viewer and object).

At the same time, we have seen the complexity of body / space relationships once the trained body of a performer / dancer enters the space of the exhibition, turning the environment into a theatre stage. On the one hand, the experience and the role of the audience is key. On the other hand, a trained performer, familiar with all the performative elements of the space, may introduce yet another perspective into the work and expand on or even thwart its potential by once again initiating a split between a performing body and a mainly passive spectator. But how can we include the performer without excluding the audience? Furthermore, how can this approach further our understanding of immersion and interactions through this process? In other words, how can we go a step further and design an environment where both types of performances merge into a harmonious performative action?

To approach these questions, we need to experiment with merging the two types of performance of audience and performer, as well as confront the fusion of the two traditionally distinct concepts of space of exhibition and stage. In other words, issues of the stage and auditorium must be addressed, as well as the performer-audience relations.

Thus far, I focused on the exploration of performance through the evolving concept of scenographic unfolding in Chapter II as material and technological mediation, and here in Chapter III as transformation of body and space relationships. However, as will become apparent in the forthcoming Chapter IV, scenographic unfolding as a concept of space that unfolds through action must be first and foremost viewed and examined through the lens of time.

Of course, the notion of time within the merging of, yet again, traditionally two different concepts of space exhibition (in visual arts) and stage (in theatre) presents an uneasy task. Expressly, how can we form the notion of time within the design elements of the environment in an open space of an exhibition and while doing so, situate both the performer / dancer behind the looking glass of the stage (keeping the mirror intact)? In other words, how can we design a type

of environment that will allow the audience to become the co-creators of the performative action in and over time, embracing Appia's vision of living art?

Bibliography

Albertová, Helena. *Josef Svoboda Scénograf.* Praha: Institut Umēni – Divadelní Ústav, 2012.

Aristotle. *Poetics.* Translated by S.H. Butcher, New York: Hill and Wang, 1961.

Aronson, Arnold. *The Routledge Companion to Scenography,* London and New York: Routledge, 2017.

-----. *Looking into the Abyss: Essays on Scenography,* Ann Arbor: University of Michigan Press, 2005.

-----. "The Future of Scenography." *Theatre Design & Technology*, New York: Institute for Theatre Technology, Winter 2010, pp. 84-87.

-----. "Time and Space on Stage." *Performance Research: A Journal of the Performing Arts,* August 2015, pp. 84-94.

-----. *The Disappearing Stage: Reflections on the 2011 Prague Quadrennial*. Prague: Arts and Theatre Institute, 2012.

-----. "Finding the Heard of PQ." *Theatre Design and Technology*, vol.51, no. 4, Fall 2015, pp. 12-21.

Aronson, Arnold and Parizkova Daniela. *Exhibition on the Stage: Reflections on the 2007 Prague Quadrennial*. Prague: Arts Institute – Theatre Institute, 2008.

Artaud, Antonin. *The Theater and Its Double*. Translated by Mary Caroline Richards, New York: Grove, 1958.

Bablet, Denis. *The Revolutions of Stage Design in The 20th Century.* Paris, New York: Leon Amiel Publisher, 1976.

-----. *The Theatre of Edward Gordon Craig*. Translated by Daphne Woodward, London: Eyre Methuen, 1981.

----. *La Mise en scene contemporaine.* Bruxelles: La Renaissance du Livre, 1968.

----. *Les Voies de la création théâtrale: etudes*. Paris: Editions du Centre national de la recherche scientifique, 1970.

Bachelard, Gaston, *The Poetics of Space*. Translated by Maria Jolas, Boston: Beacon, 1994.

Barthes, Roland. "Leaving the Movie Theatre." *The Rustle of Language*, translated by Richard Howard. Berkeley: University of California Press, 1989, pp. 345-350.

Baugh, Christopher. *Theatre Performance and Technology: The Development of Scenography in the Twentieth Century*. London: Palgrave Macmillan, 2005.

Beacham, C. Richard, and Walter R. Volbach. *Adolphe Appia - Essays, Scenarios, and Designs*. Ann Arbor, Mich.: UMI Research Press, 1989.

_____. *Adolphe Appia, Texts on Theatre.* London: Routledge, 1993.

Bentley, Eric. *The Theory of the Modern Stage*. London: Penguin Books, 2008.

Bergson, Henri. *Matter and Memory*. Translated by Nancy Margaret Paul, New York: Zoone Books, 1991.

Berghaus, Günter. *Italian Futurist Theatre, 1909 – 1944*. New York: Oxford University Press, 1998.

Bishop, Claire. *Installation Art.* New York: Routledge, 2005.

Birch, Anna, "Staging and Citing Gendered Meanings: A practice-based study of representational strategies in live and mediated performance". Dissertation. SMARTlab Centre, Central Saint Martins College of Art and Design, The University of the Arts, London, 2004., http://www.smartlabphd.com/students/p_anna.htm. Accessed 20 July 2009.

Bloom, Benjamin et.al. *Taxonomy of Educational Objectives*. New York: Longmans Green, 1956.

Blume, Torsten, and Christian, Hiller. *Machine Stage Experiments at the Bauhaus*. Bonn: Bauhaus Dessau Foundation, 2014.

Borges, Jorges-Luis. "On the Exactitude of Science." Translated by Andrew Hurley, *Del rigor en la ciencia, Los Anales de Buenos Aires,* año 1, no. 3, 1946.

Borges, Sofia, at al. *Liquid Spaces: Scenography, Installations and Spatial Experiences*. Berlin: Gestalten, 2015.

Brandstetter Gabrielle, Wiens Birgit. *Theater Ohne Fluchtpunkt: Das Erbe Adolphe Appias: Szenographie und Choreographie im Zeitgenossischen Theater / Theatre without Vanishing Points. The Legacy of Adolphe Appia: Scenography and Choreography in Contemporary Theatre*. Berlin: Alexander Verlag Berlin, 2010.

Brejzek, Thea. "On Authoring the Space." *Expanding Scenography,* Prague: The Arts and Theatre Institute, 2011.

----. "Physicality and Virtuality: Memory Space and Actor on the Mediated Stage." *The Potentials of Spaces: The Theory and Practice of Scenography and Performance,* edited by Alison Oddey and Christine White, Bristol and Portland: Intellect, 2006, pp.157-177.

Brockett, G. Oscar. et al., *Making The Scene: A History of Stage Design and Technology in Europe and The United States.* San Antonio: Tobin Theatre Arts Fund, 2010.

Brouwer, Marianne. *Dan Graham Works 1965 – 2000*. Düsseldorf: Richter Verlag, 2001.

Bruno, Guliana. *Surface: Matters of Aesthetics, Materiality and Media*. Chicago and London: University of Chicago Press, 2014.

Burian, M. Jarka. *The Secret of Theatrical Space: The Memoirs of Josef Svoboda,* New York: Applause Theatre Book Publishers, 1993.

----. *The Scenography of Josef Svoboda*, Middletown, Conn., Wesleyan University Press, 1971.

----. "Czechoslovakian Stage Design and Scenography", 1914 – 1938: A Survey: Part II. *Theatre Design and Technology*, no. 42, 1975, pp. 23-32.

Carlson Marvin, *Theories of The Theatre: A Historical and Critical Survey, from the Greeks to the Present*, Expanded Edition, Ithaca and London: Cornell University Press, 1993.

Celmins, Vija. "Chronology". Friedrich, ed. 146-149, 2011. In Dogramaci, Burcu and Liptay, Fabienne. *Immersion in the Visual Arts and Media*, Leiden, Boston Brill Rodopi, 2015, pp. 27.

Deleuze, Gilles. *The Fold: Leibniz and the Baroque*. London, New York: Continuum, 2006.

De Oliviera, Nicola, et al. *Installation Art in the New Millennium*: *The Empire of The Senses*. New York: Thames & Hudson, 2004.

De Oliveira, Nicola., et al. *Installation Art*. Washington D.C: Smithsonian Institution Press, 1994.

Dewey, John. *Experience and Education*. New York: MacMillan, 1938.

Dixon, Steve. *Digital Performance*. Cambridge, Mass: MIT Press, 2007.

Dogramaci, Burcu and Fabienne, Liptay. *Immersion in the Visual Arts and Media*. Leiden, Boston: Brill Rodopi, 2015.

Driver, Senta. "William Forsythe and Jennifer Tipton, Conversation about Lighting." *Choreography and Dance,* volume 5, part 3, Routledge: New York, 2004, pp. 41-78.

Fiedberg, Anne. *The Virtual Window: From Alberti to Microsoft*. Cambridge: MIT Press, 2006.

Gottfried B. Hancke, Stanislav Bohadlo, et.al. *Kuks, Theatrum Fangi*. Kuks: 2002.

Gough Richard, and Lotker Sodja. "On Scenography." *Performance Research*, volume 18, no. 3, 2013, pp. 3-6.

Gropius, Walter, and Arthur S. Wensinger. *The Theater of the Bauhaus*. Middletown, Connecticut: Wesleyan University Press, 1987.

Gunning, Tom. "The Cinema of Attractions, Early Film: Its Spectator and the Avant-Garde." *Early Cinema: Space Frame Narrative*, edited by Thomas Elsaesser, London: British Film Institute, 1990, pp. 56-62.

Hannah, Dorita. "Containment + Contamination: A performance landscape for the senses at PQ03." *The Senses in Performance*, edited by Sally Banes and Andre Lepecki, Abingdon and New York: Routledge, 2007, pp. 135 -145.

Hannah Dorita, and Olav Harslof. *Performance Design.* Copenhagen*:* Museum Tusculanum, 2008.

Iball, Helen. "Dead Hands and Killer Heels." *Theatre of Catastrophe: New Essays on Howard Barker*, edited by K. Gritzner and D.I. Rabey, London: Oberon, 2006, pp. 70-82.

Iles, Chrissie. *Into the Light, The Projected Image in American Art 1964 – 1977*. New York: Whitney Museum of American Art, 2001.

----. *Dreamlands: Immersive Cinema and Art, 1905-2016*. New York: Whitney Museum of American Art, 2016.

Kahn. Louis. *Silence and Light*: *The Lecture at ETH Zurich, February 12, 1969*. Zurich: Park Books AG*,* 2013.

Kaprow, Allan. A*ssemblage, Environments, & Happenings*. New York: Abrams, 1966.

Kershaw, Baz and Helen Nicholson. *Research Methods in Theater and Performance*. Edinburgh: Edinburgh University Press, 2011.

Kiesler, J. Frederick. *Endless Space.* Ostfidern-Ruit, Germany: Hatje Cantz Publisher: 2001.

----. *Endless House*. Frankfurt am Main: Museum Fur Moderne Kunst, 1959.

----. Second Manifesto of Correalism. *Art International* vol. 9, no. 2, March 1965, pp. 18.

Kirby, Michael, editor. *Futurist Performance: With manifestos and play scripts*. Translated by Victoria. Nes Kirby, New York: PAJ Publications, 1971.

Kolb, David. *Experiential Learning: Experience as the Source of Learning and Development*. Englewood Cliffs, NJ: Prentice Hall, 1984.

Lefabvre, Henri. *The Production of Space*. Translated by Donald Nicholson-Smith, Maiden, Oxford, Carlton: Blackwell Publishing, 1991.

Le Grice, Malcolm. “Artists Films: Real Time/Space,” *Art and Artists’ Magazine,* December 1972, pp. 39-43.

Lehmann, Hans Thies. *Postdramatic Theatre*. London, New York: Routledge, 2006.

Lyotard, Jean-Francois. *The Postmodern Condition: Report on Knowledge*. Originally published by Les Editions de Minuit (1979) Translated by Geoff Bennington and Brian Massumi, Manchester: Manchester University Press, 1984.

Machon, Josephine. *Immersive Theatres: Intimacy and Immediacy in Contemporary Performance.* London: Palgrave Macmillan, 2013.

Mannoni, Laurent. *The Great Art of Light and Shadow: Archeology of the Cinema*. Exeter: University of Exeter Press, 2000.

McKinney, Joslyn, and Philip, Butterworth. *The Cambridge Introduction to Scenography*. Cambridge: Cambridge University Press, 2009.

McKinney, Joslyn, and Scott, Palmer. *Scenography Expanded: an Introduction to Contemporary Performance Design.* London: Bloomsbury, 2017.

McKinney, J. “Projection and Transaction: The Spatial Operation of Scenography.”*Performance Research,* vol. 10, no. 4, 2005, pp. 128–137.

_____. “Scenography: Practice, Research and Pedagogy.” *Theatre Design Research*, vol. 1, Autumn: 2002, pp. 65-72.

_____. *The Nature of Communication between Scenography and its Audiences*. Dissertation, University of Leeds, School of Performance and Cultural Studies (unpublished), 2008.

McKinney, J. and H. Iball. “Research Methods in Scenography.” *Research Methods in Theatre and Performance*, edited by B. Kershaw and N. Nicholson, Edinburgh: Edinburgh University Press, 2011, pp. 115-133.

Merleau-Ponty, Maurice. *Phenomenology of Perception*. Translated by Colin Smith, London and New York: Routledge, 1962.

Mitchel, Margret. “The Evolving PQ.” *The Theatre Design and Technology*, vol. 51, no. 4, 2015, pp. 64-74.

Moholy-Nagy, Laszlo. *The New Vision*. Translated by Daphne M. Hoffman and Witenborn Shultz, New York: Courier, 1947.

Mondloch, Kate. *Screens: Viewing Media Installation Art.* Minneapolis: University of Minneapolis Press, 2010.

Grossman, Jan. “25 let svetelneho divadla.” (25 years of theatre based on lighting). *Acta*

Scenografica, *1,*. 1961. pp. 141-146..

Nelson, Robin, "Practice-as-Research and the Problem of Knowledge." *Performance Research*, vol. 11, no. 4, 2006, pp. 105-116.

Neumann Jaromir, and Josef Prosek. *Matyas Braun – Kuks*, Praha: Edice Poklady, Statni Nakladatelstvi Krasne Litaratury, Hudby a Umeni, 1959.

Nietzsche, Frederick. *Beyond Good and Evil: Prelude to a Philosophy of the Future*. Oxford: Oxford World Classics, 1998.

Pallasmaa, J. *The Eyes of the Skin*: *Architecture of the Senses.* West Sussex: Walley Academy, 2005.

Palmer, Scott, and Sita Popat. "Dancing in the Streets: The sensuous manifold as a concept for designing experience." *International Journal of Performance Arts & Digital Media* vol. 2, no. 3, 2006, pp. 297-314.

Panofsky, Erwin. "Three Essays on Style." *Style and Medium in Motion Picture*. Cambridge Mass: MIT Press, 1995.

Pavis, Patrice. *Contemporary Mise en Scène: Staging Theatre Today.* Translated by Joel Anderson, London; New York: Routledge, 2013.

Petersen, Anne Ring. *Installation Art: Between Image and Stage*. Copenhagen: Museum Tusculanum Press, 2015.

Polanyi, Michael. *The Tacit Dimension*. Gloucester, Mass: Peter Smith, 1983.

Polieri Jacques. *Scenographie nouvelle*. Paris: Edition Aujourd'hui 5 Rue Bartholdi Boulogne Seine, 1963.

Preiss Pavel. *Frantisek Antonin Spork, Barokni Kultura v Chechach*, Druhe, rozsirene a prepracovane vydani knihy, ktera vysla v roce 1981 pod nazvem Boje s Dvouhlavou Sani, Frantisek Andonin Spork a Barokni Kultura v Chechach, Praha, Litomysl: Paseka, 2003.

Prihodova, Barbora. *Scenografie Mluvi: Hovory Jarky Buriana s Josefem Svobodou,* Brno*:* Masarykova Universita, 2014.

Ran, Raye. *A History of Installation Art and the Development of New Art Forms: Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation*. New York: Peter Lang Publishing, 2009.

Rees, A.L, Duncan White, Steven, Ball, and David Curtis. *Expanded Cinema: Art, Performance, Film.,* London: Tate Publishing, 2011.

Reiss, Julie, H. *From Margin to Centre: The Spaces of Installation Art.* London, Cambridge

Mass.: MIT Press, 1999.

Riddell, Richard. "The German 'Raum'." *German Theatre Issue*, special issue of *The Drama Review*, vol. 24, no. 1, 1980, 39-52.

Salter, Chris. *Entangled: Technology and the Transformation of Performance*, Cambridge: MIT Press, 2010.

Schechner, Richard. *Environmental Theatre: An Expanded New Edition Including "Six Axioms for Environmental Theatre."* New York, London: Applause, 1973.

Schön, Donald. *Reflective Practitioner: How Professionals Think in Action*. London: Temple Smith, 1983.

Shearing, David Richard. "Audience Immersion and the Experience of Scenography." Dissertation, University of Leeds School of Performance and Cultural Industries, (unpublished), 2015.

Snow, Michael. "Passage," *Artforum* vol. 10 no 1, September 1971, pp. 63.

Taussig, Michael. "Physiognomic Aspects of Visual Worlds." *Mimesis and Alterity: A Particular history of The Senses*, New York; London: Routledge 1993, pp.19-23.

Trimingham, Melissa. *The theatre of the Bauhaus : the modern and postmodern stage of Oskar Schlemmer*. London: Routledge, 2012.

----. "A Methodology for Practice as Research."*Studies in Theatre and Performance*, vol. 22, no. 1, 2002, pp. 54-60.

Tschumi, Bernard. *Architecture and Disjunction*. 3rd ed., Cambridge, Massachusetts: MIT Press, 1996.

----. *Manhattan Transcripts*. Hoboken: Wiley, 1994.

Uroskie, Andrew V. *Between the Black Box and The White Cube: Expanded Cinema and Postwar Art.* Chicago, London: University of Chicago Press, 2014.

Vachel Lindsay. *The Art of Moving Picture*. New York: Macmillan, 1995.

Vaughan, Kathleen. "Pieced together: Collage as an artist's method for interdisciplinary research." *International Journal of Qualitative Research*, 2005.

Weibel, Peter, and Jeffrey Shaw. *Future cinema: The Cinematic Imaginary After Film*: *Exhibition Catalog*. Cambridge, Mass., London: MIT, 2003.

Weibel, Peter, and Gregor Jansen. *Light Art from Artificial Light: Light as a Medium in 20th and 21st Century Art*: *Exhibition catalog*. New York, Ostfildern, Germany: Hatje Cantz, 2005.

Youngblood, Gene. *Expanded Cinema*. Introduced by Buckminister Fuller. New York: Dutton, 1970.

On Line References:

Anthony McCall, *Line Describing a Cone*, 1973. Courtesy Julia Stoschek Foundation e. V. and Sprüth Magers. Installation view at KW Institute for Contemporary Art, 2017. © Photograph: Frank Sperling, Studio International, May 10th, 2017, http://www.studiointernational.com/index.php/berlin-gallery-weekend-2017-review Web. December 15th, 2017

Intersections: Intimacy and Spectacle, Prague Quadrennial of Performance Design and Space, Piazzeta of the National Theatre (2011) Curated by Sodja Lotker, Architectural design Studio Oren Sagiv © Photography by Miroslav Halada, June 2011, http://www.intersection.cz/prague/boxes Web 15. December. 2017

Lotker, Sodja (curator), *Intersection Project* at Prague Quadrennial 2011 (SPOT), published October, 2012, https://www.youtube.com/watch?v=_VJfHfxBQmw, Web. 3. April. 2017

McCall, Anthony. *Line Describing a Cone*, Tate Shots, published on August 13, 2008, www.youtube.om/watch?v=1-HWsxPnNNY , Web. 28. November. 2017.

Numen For Use. *Tape,* Paris/Numen/For Use, Palais de Tokyo, Paris *http://www.numen.eu/installations/tape/paris/,* Web. 12.Nov. 2017.

Numen For Use. *Interview*, https://www.youtube.com/watch?v=viKJbYJe4EE Uploaded on Jul 4, 2011, Web. 12.Nov. 2017.

Numen/For Use, *Tape,* Vienna / Odeon (2010) © Numen/For Use (2010), http://www.numen.eu/installations/tape/vienna-odeon, Web. December 15th, 2017.

Numen/For Use, *Tape,* Vienna / Odeon (2010) © Numen For Use (2010), http://www.numen.eu/installations/tape/vienna-odeon Web. December 15th, 2017.

Saraceno, Tomas. *On Space Time Foam* (2014). *https://www.youtube.com /watch?v=G_3luQuhTro* Published on Oct 23, 2014, Web. 12.Nov. 2015.

Saraceno, Tomas. *Moving Beyond Materiality*. MIT: Visiting Artist Tomas Saraceno https://www.youtube.com/watch?v=FoZXt7ilkDo, Web. 12.Nov. 2015.

Tomas Saraceno, *On Space Time Foam* (2012), Installation View, Hangar Bicocca, Milan, curated by Andrea Lissoni, courtesy the artist, Tanya Bonakdar Gallery, New York; Andersen's Contemporary, Copenhagen, Pinksummer Contemporary Art, Genoa; Esther Shipper, Berlin. © Photography by Alessandro Coco and Studio Tomas Saraceno, 2012. http://tomassaraceno.com/projects/on-space-time-foam Web. December 15th, 2017.

Appendix D

Déjà vu

Déjà Vu is an interactive installation composed of theatre risers assembled into a staircase-like structure, two real-time cameras, four projectors and two large corner mirrors. The cameras are aimed towards the central architectural assembly and the projectors are positioned in such a way as to distribute a real-time projected image around the perimeter of the gallery space. Multiple layers of the projected image form an illusion of steps descending into infinity, around the 360-degree perimeter of the gallery space. Movement of the audience through the space creates visual echoes and repetitions of the projected image and mingles with the projected images of the infinite steps. The audiences are invited to walk up, down and around the structure (as if walking on a stage), observing the movement of their own bodies and projecting their thoughts within the given landscape of infinite steps around them.[19]

In addition, two large mirrors are placed in each corner of the gallery with another set of mini projectors aimed towards them. These are connected to an additional camera which 'observes' the platforms and feeds the image back. This set-up reflects the entire scenario back to the space of the installation, each from a different angle. If the visitors rest up on the platforms (as if sitting in an auditorium) they may observe an optical illusion of multiple visual echoes of the theatre platforms descending into infinity and their own images being distributed within this disappearing landscape. In addition, they may glance into the two sets of corner mirrors set up at each side of the gallery. This view is not unlike watching a TV monitor offering a reflected image of the entire site distorted into infinite echoes of the architectural setting, as well as multiple images of the visitors. Both the walls of the gallery, as well as the mirrors, may be considered a form of an expanded screen.

Link to work description: http://www.lenkanovak.com/works/deja-vu
http://www.lenkanovak.com/works/have-i-been-here-before-deja-vu-hamilton-version
Link to video 1: https://www.youtube.com/watch?time_continue=12&v=eocKc_woAjE
Link to video 2: http://www.lenkanovak.com/works/deja-vu
Link to video 3: http://www.lenkanovak.com/works/have-i-been-here-before-deja-vu-hamilton-version

Duration of video 1:1:03 min.
Duration of video 2: 1:22 min.
Duration of video 3: 4:00 min.

Technical Information:
4 projectors
2 CCTV high res. cameras
Theatre platforms
2 mirrors

[19]The connection of the cameras to the projectors is on analogue basis and all the imagery is in real time, created purely by the looped feedback. (Unlike in my later installations, there is no time delay, neither is there any digital manipulation of the image by Max MSP.)

Dimensions:
Variable depending on the shape of the space, Minimal Space 28' x 28' and larger

Credits:
Date of Creation: 2010
Concept/Creation: Lenka Nováková
Choreography/Direction: Lenka Nováková
Performer 1: Katia-Marie Germain (Thames Art Gallery)
Performer 2: Karijn de Jong (Hamilton Artist Centre)
Performer 3: Elizabeth Rose Bowman (University of Wisconsin)
Performance 1: La Chambre Blanche (students of Ecole de Danse, Quebec) 2010
Performance 2: University of Wisconsin, La Crosse (UW students) 2012
Performance 3: SESC Pinheiros 2010
photo/video credit © Lenka Nováková

Selected Exhibitions:

2013
Thames Art Gallery – Chatham Kent, Chatham, ON, Canada
Have I been here before, Curator Carl Levoy, publication Kasia Basta
https://www.chatham-kent.ca

2012
University of Wisconsin, Gallery La Crosse, La Crosse, Wisconsin, USA
Have I been here before/Déjà vu, Exhibition, Artist Lecture
and performance in collaboration with UW students, Curated by Binod Shrestha
http://www.uwlax.edu/art/gallery/past.html

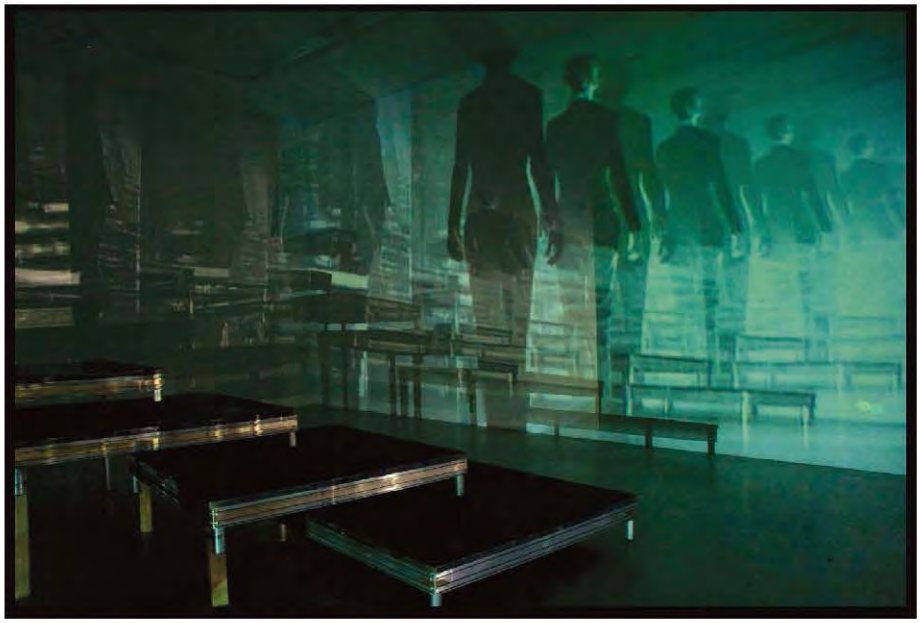
2011
Hamilton Artist, Inc., Hamilton, ON, Canada
Have I been here before Exhibition, Performance and Artist talk, Curated by Irene Laughlin
Performance in collaboration with Karijn Dejong, interview: Kristina deMelo
http://theinc.ca/2012/02/29/february-exhibition-openings-in-the-cannon-st-gallery-have-i-been-here-before-an-interactive-video-installation-by-lenka-novak/
http://hamiltonartistsinc.files.wordpress.com/2012/01/download-exhibition-brochure1.pdf
http://theinc.ca/

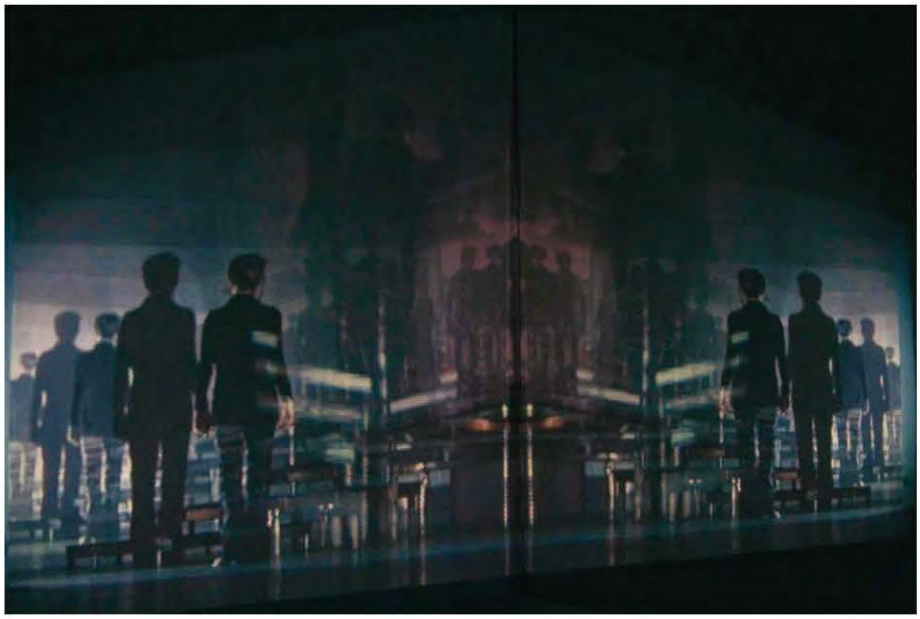
2010
SESC Pinheiros, et l'Atelie NOVO – Integracao Action Sao Paulo: Quebec
Echange artistique entre la ville de Quebec et Sao Paulo
Ce project est le fruit d'un partenariat entre Le Lieu, centre en art
Actuel, Avatar, La bande Video, La Chambre Blanche et L'oeil de poisson
http://www.sescsp.org.br/sesc
http://projetointegracao.wordpress.com/echange-2011/
http://www.chambreblanche.qc.ca/fr/

2010

La Chambre Blanche, QC, Canada
Fragments of Light, Have I been here before, Project & Exhibition Residency
Production, Exhibition and Artist Talk, Part of Sao Paulo – Quebec exchange
http://www.chambreblanche.qc.ca/EN/, http://projetointegracao.wordpress.com/echange-

Reviews:
Have I been here before - Hamilton Artist Inc.
Lenka Nováková - Chatham Kent Performance and Exhibition
http://levadrouilleururbain.wordpress.com/2011/04/13/la-chambre-blanche-le-lieu-et-le-sesc-pinheiros-presente
http://www.rcaaq.org/html/en/actualites/expositions_details.php?id=11312
http://www.chambreblanche.qc.ca/MEDIA/Prog/PDF/0813713092_PDFcommunique.pdf
http://www.punctum-qc.com/article_lenka_novakova.html
http://lizrosebowman.com/artwork/2737944_Have_I_been_here_before.html





Have I been here before?

An interactive video installation by Lenka Novakova

February 9th – March 17, 2012

Reception: Thursday, February 9th

7–10 pm the artist will be in attendance

Installation image: Lenka Novakova, 2010

Art Crawl: Friday, February 10th 7–11 pm

Performances by Lenka Novakova and Karijn de Jong:

Thursday, February 9th at 7:30 pm

Friday, February 10th at 8 pm

HAMILTON ARTISTS INC
ARTIST RUN CENTRE

Installation image: Lenka Nováková, 2010
Have I been here before: Déjà vu
An interactive video installation by Lenka Nováková

February 9th – March 17, 2012
Reception: Thursday, February 9th
7–10 pm the artist will be in attendance

Art Crawl: Friday, February 10th 7–11 pm
Performances by Lenka Novakova and Karijn de Jong:
Thursday, February 9th at 7:30 pm
Friday, February 10th at 8 pm

Installation image: Lenka Novakova, 2010
Hamilton Artists Inc.
155–161 James Street North, Hamilton, ON L8R 3P1
905 529 3355 inc@hamiltonartistsinc.on.ca www.hamiltonartistsinc.on.ca
Public Hours Tuesday–Friday 12–5, Saturday 12–4
ISBN 1-894861-59-0

Interview with Lenka Nováková by Christina de Melo

Hamilton artist and McMaster University student Christina de Melo interviewed Lenka Nováková in Montreal on January 20, 2012 regarding her work.

Christina de Melo: *You've expressed an interest in transforming viewers' understanding of the screen as a two-dimensional experience. How does your piece at the Inc. subvert conventions of the screen?*

Lenka Nováková*: Currently, my work, in terms of its own theory, has to do with thinking through ideas of theatre and ideas of cinema. And so in this installation, both of these things are happening simultaneously. So we have a space here, and theatre is something that is happening now and it is real - so we have the real architecture and we have the real person in the middle of the installation. I also like to think of work in terms of an auditorium and in terms of a space, so I'm really shifting these spaces within the gallery. In relation to theatre, I simply take the spectator out of the auditorium and place them right onto the stage – I turn the spectator into the performer. I like to think about these divisions of spaces in terms of who is actually performing and who is observing. In regards to the division of space in cinema, there is the auditorium and there is the screen.*

The screen is creating the illusion of a three-dimensional space or the illusion of time. In this installation, I like to think that the principles of theatre and cinema are really coming together to redefine traditions of space, and question who is the performer here and who is the spectator. Let's say the spectator comes in and is put right in the middle of this whole thing - he is creating his own reflection in a minimal and simple way, and creating his own comprehension of what is happening. That self-reflective state of the spectator is really my interest here. It's not necessarily

the experience of the spectator, which has more to do with my own thinking and research behind the work. In terms of the spectator, I'd like for them to just come in the space and explore it, and enjoy the experience.

***CdM:** Your earlier works seemed to focus more tightly on water and its movement through light, but your more recent installations involve the body more directly; that is, live human bodies are themselves the projection in I Am the Light and Where Are You Going Ray? Can you speak to this shift?*

***LN:** It's an interesting dynamic in my work, though it doesn't mean that I've abandoned the idea of water and landscape – I still work very much with these themes. But I think I have been tempted recently to bring the figure back into my work. One possible explanation for this shift is that I was trained as a traditional sculptor in Europe, and I worked with the human figure for a number of years before I went through my more recent training and started to work in installation, projection and light, and with phenomenological issues. My background in figurative art is really extensive. For a number of years I was working with the human form, and the expression of figures within that classical state. In terms of my own personal reflection, it had to do with questioning where all those years went, and how to reintroduce the figure into my work. Now that I am starting to work with choreographers and dancers and their bodies in play almost as objects also, the element of performance simply re-introduces the body and its participatory effect on the installation, particularly through movement and light. In the future developments of my practice, the body, its choreography, and the elements of performance will become more apparent and complex.*

***CdM:** What does the title of the work refer to?*

***LN:** This work was created in Quebec City at La Chambre Blanche, as part of the residency program, and that's where the title also was chosen. When the spectator sits down on the steps, and then looks to the left and to the right and sees nothing but these steps and their own image repeating, I think I'm just trying to introduce this kind of question where they wonder – what is it that they are looking at? Why are they looking at it? And at the end, my experience is that they do sit there and observe themselves in that reflective way, and are thinking, 'What is this all about?' So I think it has to do with that moment where we all stop in a certain time and space and we are not really sure why, but there is something that prompts a certain reflection of the past and the present.*

***CdM:** How did you conceive of this work? Was it something that came to you in an immediate way, or did you have to work through the idea and plan for a longer period of time?*

***LN**: My residency at La Chambre Blanche was site-specific, so I had three weeks where I was working in the gallery with the space and the concept that I chose, and another three weeks to finish the work. So I spent lots of time in Quebec City. It's an old city, and there is a division of the old and new town, in a way, and the older town is higher up, so there are always steps to go up in Quebec City -- these stairways that you have to walk up to get to the old part of the town. I did a number of works about the steps, just recording people going up and down the steps. When the three weeks came together, there was also a column in the gallery and I wanted to work with the vertical space of the gallery and the horizontal space of the gallery and recreate this kind of*

experience of forming an opinion in Quebec City. So when I look back and ask myself where this work is coming from, it's really quite obvious for me that it emerged from this period of time in Quebec City.

***CdM**: What advice would you give to emerging artists working in installation, video and site-specific arts?*

***LN**: Travelling with the work is the most rewarding experience. I brought this installation to Wisconsin and when people look at it they would say "I've never seen anything like that before." It's a whole different experience. I think that's why exhibitions should travel, and sometimes you reach people who have a great experience. It's worthwhile to explore this and bring the work to people.*

Lenka Novakova was born in the Czech Republic and lives and works in Canada. In 2010, she completed her MFA at Concordia University, Montreal. Recent residencies include the Kunstnarhuset Messen, Alvik, Norway and the Santa Fe Art Institute, Santa Fe, New Mexico. She has exhibited throughout Canada and internationally, including exhibitions at Bain Saint-Michel, Montreal, QC, 'Aqua Ephemere' and at the 11th DMZ Art Festival, Seokjang-Ri Art Gallery, Republic of Korea.

Christina de Melo works in the mediums of photography and mixed media sculpture to create images and objects that reveal the irony and irreconcilability of our attempts to distance ourselves from nature. She moved to Hamilton in 2005, and is presently working towards a Masters of Arts degree at McMaster University.

Karijn de Jong is a Hamilton-based artist who started showing her work locally in 2005. Not formerly trained in any particular medium she enjoys variety, working with: installation, written word, and has recently taken interest in performance art and music. She draws from a history working in picture framing, the use of found objects, contemplations of society, obscurity and synchronicity, often touching on environmental/social and philosophical themes.

Appendix E

Déjà vu (Short films at Faboroug Staircase: Time is Walking By…)

Time is Walking By… is a video installation which employs double mirrors as projection screens to alter the projected video into an optical illusion, confusing the direction of the projected moving image through its reflection and refraction. The projected image represents short films, which I shot by the Faubourg Staircase in Quebec City in the early spring of 2010. The video is a recording of daily changes of a moving shadow of this staircase projected on the opposite building, the sidewalk and the road below, depending on the angle of the light at each specific hour. The different time of the day changes the shape of the projected shadows but also the dynamics and the flow of passers-by who either rush to work, walk leisurely with a friend, or stop at the top and look over the city…The final installation and the projection on the double mirror, however, makes the direction, the movement and time ambiguous.

Link to work description: http://www.lenkanovak.com/works/time-is-walking-by
Link to video 1.: https://www.youtube.com/watch?v=tk6hL1f-K84
Link to video 2.: https://www.youtube.com/watch?v=8mNtR2Cj9BA
Duration of video 1.: 2:13 min.
Duration of video 2.: 1:56 min.

Technical Information:
2 mirrors
2 CCTV high res. cameras
2 mini projectors
4 channel DVD (8 min. looped)

Credits
Lenka Nováková: Concept/Creation
Photo/Video Credit © Lenka Nováková

Selected Exhibitions
2010 La Chambre Blanche Quebec, Quebec, Canada
Production and Exhibition Residency
http://www.chambreblanche.qc.ca/EN/
http://www.chambreblanche.qc.ca/EN/event_detail.asp?cleLangue=2&cleProgType=1&cleProg=813713092&CurrentPer=Future

Appendix F

Déjà vu (Experiments: Eastern Penitentiary)
Experiments: Eastern Penitentiary is an interactive environment employing real-time media to create a 360-degree illusion of an architectural surround formed by a repetition of a projected image. The image represents long hallways of the Eastern Penitentiary in Philadelphia[20] and invites the audience to engage and explore the projection and movement of their own body within this landscape composed by layering the image. This installation was created during my residency at La Chambre Blanche in Quebec City and served as an experiment and first step in the formation of a later installation created in the same space, titled *Déjà vu.*

Link to work description: http://www.lenkanovak.com/works/deja-vu-ii
Link to video: https://www.youtube.com/watch?time_continue=5&v=EnUATjSgIjI
Duration of video: 0:52 min.

Technical Information:
4 projectors
2 CCTV high res. cameras
Theatre platforms
2 mirrors

Dimensions:
Variable depending on the space available, Minimal dimension 28' x 28' and larger.

Credits: Date of Creation: 2010
Concept/Creation: Lenka Nováková

[20] http://www.easternstate.org