

Embodied Cognition, Acting and Performance

Title:

Live-digital embodiment. Discussing a 'sense of self' whilst moving in the terrain of media-rich performance environments.

Abstract:

This paper explores how technology can affect some of the landmark activities in performance making and explores the cognitive implications specifically from the perspective of the dancer. With the ubiquitous use of technologies in performance practices more generally, the ways in which we now create and experience performance is changing. In dance, where the actualisation of movement is at once both vital for "its coming into being" (Phelan 1999), but transient in it's always becoming absent technology's impact is having a profound affect on the ways in which we feel compelled to move. Not least for the dancer who is now required to both understand and realise movement in such changing situations, and, significantly, in terms of how technological competencies are revealing further opportunities for the production of movement. By drawing specifically on the embodied experiences of the dancer the potential for technology to transform and enliven her awareness and action within such environments will be discussed.

This paper therefore considers a (re)reading of the body in mediatized environments by reflecting on a choreographic score which places the author in direct relation to her own 'mediatised body/bodies'. Derived from the author's doctoral practice-based research, conference delegates will be asked to ponder, encounter and consider the notion of an 'unfinished' body, which traverses the boundaries between the live and the digital. By presenting a series of provocations, which explores a concept of *live-digital* embodiment (Francksen 2015), the author considers the

important implications of moving in media-driven works as a means for scrutinising a alternative 'sense of self'. (256 words)

Bibliography:

FRANCKSEN, K. (2015) Emerging: Live-digital gestures in action. *Leonardo*. Vol. 48. No.3. Available from: <http://mitpressjournals.org>.

PHELAN, P. (1993) *Unmarked The Politics of Performance*. London, Routledge.

Biography:

Kerry is a research practitioner, dance/intermedia artist and educator. She has been working as a professional practitioner since 1997, making interactive installation art, live performance and works for camera. Her current research brings together, and explores further, these rich and diverse practices in order to engage with the potentiality for creating *live-digital* (Francksen 2015) art works. This forms the basis of her PhD thesis and is the focus and vehicle for her practice-as-research. Kerry's work has been performed and screened nationally and internationally and she has successfully received funding from the Arts and Humanities Research Council as well as receiving independent commissions.

Kerry is Senior Lecturer in Dance and teaches across a wide spectrum of the performing arts areas at De Montfort University (DMU). This includes: choreography; creative technologies in performance; dance practice; composition; performance practices; critical and performance theory. She also leads creative technology projects, modules and innovations across the faculties of Art, Design & Humanities and Technology. Kerry was awarded the title of 'Teacher Fellow of DMU' in recognition of her excellence and innovation in the areas of creative practice using new technologies. She is also the chair of the Intermediality & Performance Research interest group at DMU. (200 words)