

## Appendix D: *Still Philm*

*Still Philm* is representative of the audiovisual performance art I practiced in, before I began the shift, documented in this dissertation, to performative-installations and installations.

*Still Philm* was an experimental performance-installation staged on January 25 2004 at Magical Theatre in Sydney. I was Writer, Producer, Director, Sound Designer, Lighting Designer and AV Operator. Phillip Wood was the sole Performer. Like *StilmS* it had three parts, with Part 1 beginning the evening, Part 2 the first act following intermission and Part 3 ending the evening. Part 1 involved two slide projectors facing each other from opposite stage sides. Wood performed choreographed martial arts around the middle of the stage. Both sides of his body had different images projected onto his costume of all white cloth. The images moved in and out of focus as the projection length changed between him and the projectors. The corresponding images on the side walls appeared to change size due to the changing size of his shadow. This technique was subsequently developed during *Stilm III v3* at the ANU School of Art.<sup>846</sup>

I performed with both slide projectors and live Digital Signal Processing of both projectors amplified through a PA. This created a prompt-response dialogue with Wood's movement. We communicated through the visual rhythms from sequencing the images and the audio rhythms from both projectors. Subjecting both audio signals to unpredictable rhythms from Digital Signal Processing created an open cybernetic feedback loop with Wood's choreography. This technique was subsequently developed for *StilmS III v3*. Part 1 ended when both carousels reached the last slide.

Part 2 involved Wood sitting in stage middle on the floor typing on a 50 year old manual typewriter. Each keystroke was amplified alongside the recorded sounds from Part 1 being played back. I directed Wood to observe the relationship between the typewriter rhythms and the recorded rhythms from Part 1. This created an open cybernetic feedback loop between Wood's live typing which reciprocally influenced the soundscape as I intermittently

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<sup>846</sup> See p240.

processed his typing. I projected the same abstract/impressionist/expressionist slides onto two screens at stage rear, facing the audience. These were all in focus, so the previously abstracted images were now 'representational.' Part 2 ended when both carousels reached the last slide.

Part 3 involved no technology: Wood read aloud the 'free-association' verse he typed during Part 2. The content of all three parts carried over into one another, creating a performance based installation that pivoted upon synaesthetic audiovisual relationships.