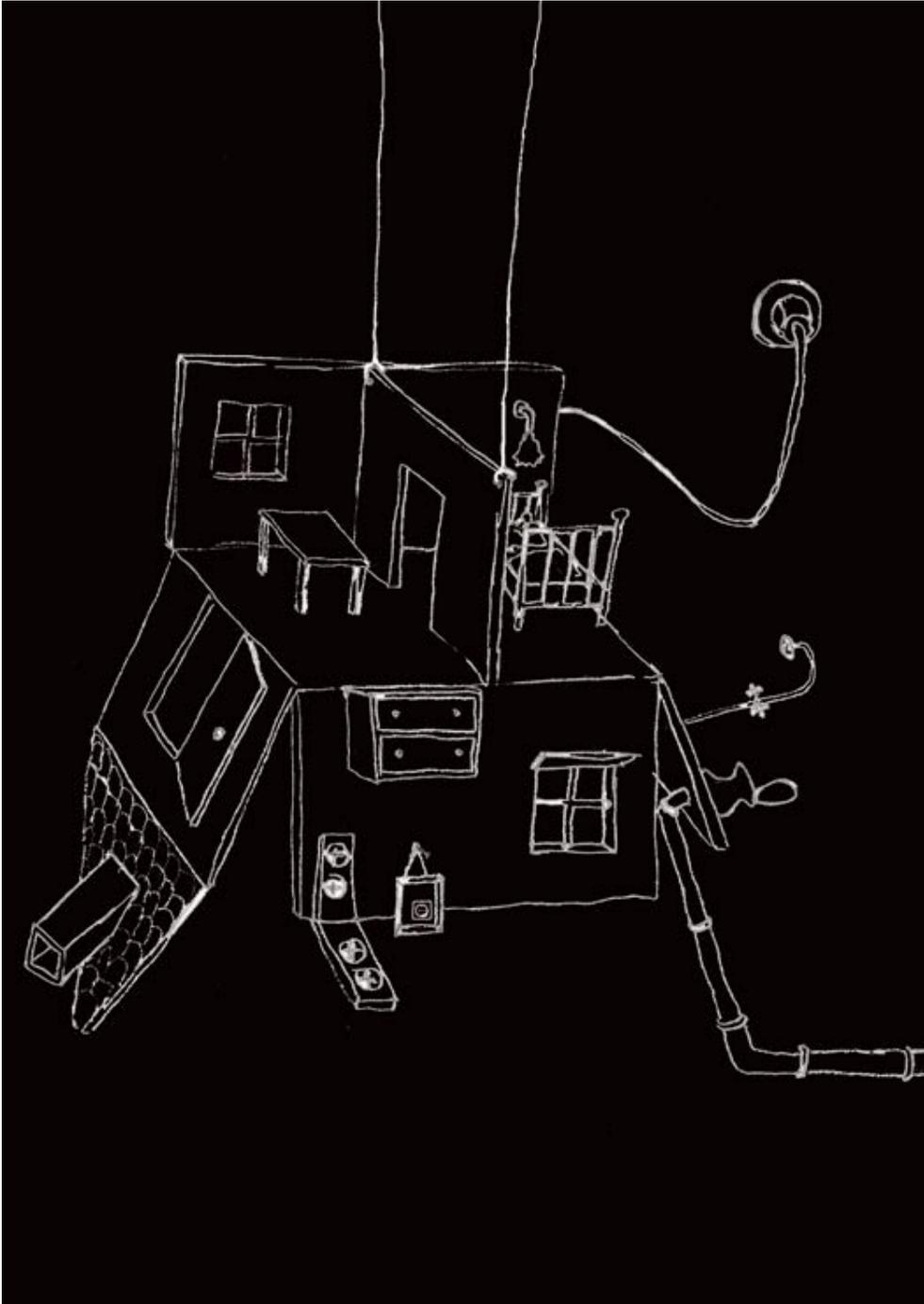


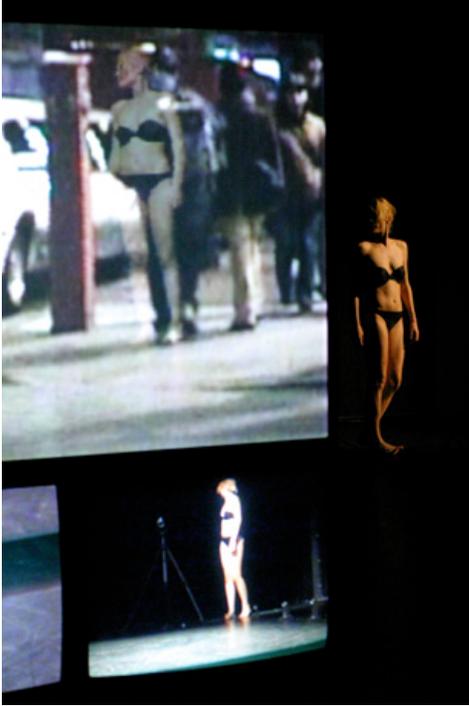
Ways To Multiply Yourself

Andrea Bozic



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/My Body Is A Haunted House/



Ways To Multiply Yourself is a performance for a body viewed by two cameras and eight sound sensors and split into several audio and video projection surfaces. The performer is restricted to the only lit area in the corner of the stage, far away from the audience. Live cameras and sensors around the performer translate the action going on there into a patchwork of monitors very close to the audience and onto 8 mono speakers surrounding the audience. The live presence is translated into an audio-visual ghost surrounding the audience.

Ways To Multiply Yourself is a journey into an unstable world of the self and the body – disclosing the layers within it. The body is observed, inspected, scrutinized, given in to, followed, abandoned... as it passes through a series of states and the memory of other bodies.

It addresses the fear of (and a hope for) a disappearing body present in contemporary philosophy, media and dance theory and practice and on the other hand, the ongoing obsession with the body and its representation in live performance and visual art. The relationship between intimacy and distance are inverted. The performer is physically far away from the audience but her image and sound are projected at an intimate distance from them. The real performer gradually becomes less real and more distant whereas her digital translation appears to be more tangible through a combination of live and pre-recorded image and sound, played live by the video and sound artist. The technology acts as a mediator of the body, reconstructing its image and examining its presence. The body is exposed to almost microscopic observation and inspection. The performance is a process of a long zoom into the body where, the closer the camera gets, the more fantastic the landscape found and the more alien its presence.

The global dramaturgy of the piece moves from the body seen from a distance, as an image, as an object, to an intimate personal inner world, through several phases. It is a literal and metaphorical striptease:

1. The characters:

The cameras see my body as a whole figure. I am dressed. I am a person, a character, a figure. I edit my image live.

2. The monsters:

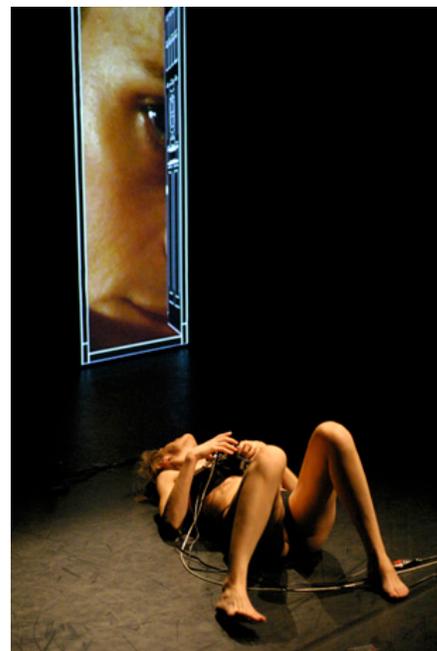
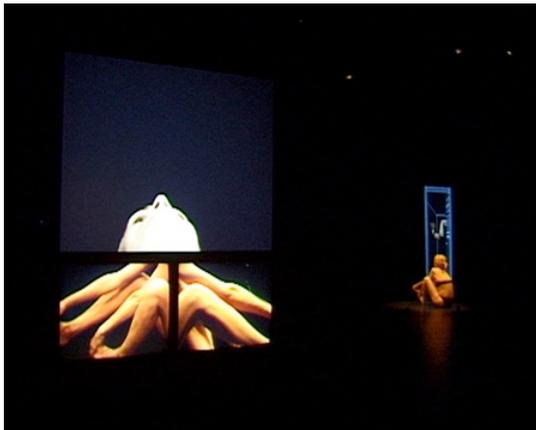
I zoom the cameras in closer to myself, where the body is still recognizable but as it moves and undresses itself, the different body parts and sections start forming strange forms in the combination of monitors. I am a monster, a creature, a potential. I edit my image live and I am edited in my actions by the image I construct on the monitors.

3. The landscapes:

I zoom the cameras so close into my body that only the details are visible. As I undress, my body transforms into a landscape of skins. As I move very slowly, my skin mutates across monitors into a series of moods. I am edited in my actions by the image I construct on the monitors.

4. The inside:

I zoom in so close that nothing recognisable is left. Images from the inner world surface: revealing a populated world inside my head. I am a container, I grow from inside, I implode.



I move from being a body that is a passive recording surface, or simply a surface, to a body that is a metaphor, a stage for shifting states, disclosing an internal world. I am observed because I move and I move because I am being observed.

This live trajectory is dispersed with pre-recorded material that is faded in and out in the overlap with the live image. The pre-recorded material brings in the memory of other bodies – of different size, gender, age, race, that I knew or that I could have been or that I found in magazines. It also features memories of my encounters with the other bodies in intimate or chance moments of touch, emotion,

contact. The time of live performance is inevitably driven in forward motion but it is occasionally rewound to past memories.

There is one central focus here: the live naked body sweating under spotlights, boxed into a restricted space. But this is not the centre of the performance, as this body is translated into a network spread out to cover the entire space, including the bodies of the audience. The centre is everywhere. The audience is a part of it. The technology creates a network and the body is offered a possibility to disappear into it. The distant intimacy and the intimate distance produce an awkward sense of anxiety.

Credits:

Concept, choreography, audio-visual setup, text: Andrea Bozic
in collaboration with

Video, animation and graphics: Julia Willms

Sound and programming: Robert Pravda

Text: Andrea Bozic

External eye: Sher Doruff

Production: Theater Gasthuis, Amsterdam

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Presented at the Gasthuis Theater Amsterdam, Tanzhaus NRW Duesseldorf, TECHNE06, Istanbul, Dance Week Festival, Zagreb

