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THE ARTIST IS NOT PRESENT: A strategic investigation of psychological complexity through performance.

THE ARTIST IS NOT PRESENT: A strategic investigation of
psychological complexity through performance.

Hannah Beatrice

A thesis submitted to the faculty at Massey University in partial
fulfillment of the requirements for the degree of Master of Fine
Arts in the College of Creative Arts in Massey University.

25 October 2016

“The whole process of living is my creative act.”
- Joseph Beuys¹

ABSTRACT

Hannah Beatrice, *THE ARTIST IS NOT PRESENT*: A strategic investigation of psychological complexity through performance.

A solo female figure manipulates hybridized subjectivity and performed authenticity. I have the ability to displace audiences and present an alternative perspective of reality through the form of a live performance.

I perform using expected frameworks: enacting social conventions and expectations based on the context of performances, [place, space, audience, time], and the subjectivity of performer; in order to simultaneously present, embody, and experience an exploration of the human psyche relevant to today's decaying Western society.

"And the question we must now ask ourselves is to know whether in this world that is slipping away, committing suicide without realizing it, a nucleus of men can be found to impress [a] higher idea of theatre on the world, to bring to all of us a natural, occult equivalent of the dogma we no longer believe." - Antonin Artaud¹¹

The live performance work is influenced by tactics used in early Absurdist and Surrealist theatre practices, challenging traditional concepts of what live performance might achieve, along with its function:

- Questioning the nature of existence and the validity of a decaying society through the deconstruction of both characteristic and anticipated frameworks.
- Transgressing the boundary between audience and the performer to address psychological complexities.
- A practice orientated towards audience affect, performer and audience relationship, and the audience's specific role in relation to the body of work. The audience disturbs the work as much as the work disturbs the audience, making the practice audience responsive and it evolves based on its reception.

Whether it is genuine or not, I have been interested in manifesting induced 'liveness' through dismantling boundaries, whilst still maintaining distance between the audience and myself.

The reality of performing through qualities of intimacy, fantasy vs. fact, and performed authenticity, means that the work extends beyond simply the live performance event. I am not restricting myself to being responsive to the audience within the live performance events only, but across the practice through such things as residual documents and imagery. In this way, the emphasis is on a holistic practice, and the artist is then rarely present.

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PREFACE III

Possibility #1

My live performance events incorporate a number of possible variables: allocated audience seating, allocated audience standing space, audience may move during performance or not, a stage space, set pieces and props, music and sound, projection or video work, a verbal monologue delivered in direct address, moments of chaos and violence, balanced with moments of composure and control. Duration of the performance is subject to the context, however they often fall between 15-20 minutes, as advised by Ted Talk president and curator, Chris Anderson.

“Chelsea Handler: There is a certain amount of time people can pay attention, right? That’s why YouTube videos are popular, that’s why viral videos are popular, because we’re all moving so quickly, right? You want to get something new into your brain in a short amount of time, and be able to comprehend it.

Chris Anderson: That’s right—so, fifteen to twenty minutes, let’s say eighteen, is about the most time you can hold peoples attention. It’s a lot better than three minutes, and it’s enough time to say something serious, but still have a chance at the thing going viral online.”^{IV}

The work fluctuates between notions of ‘theatre’ and ‘performance art’. Using the term ‘theatre’ to frame the work is helpful in relation to setting up the contract with audience: reiterating the expectations audiences tend to maintain regarding theatre that exist both inside and outside of the live performance moment. The term ‘performance art’ can be useful in distinguishing the points of difference in the work between it and what is more commonly known as ‘theatre’, for example actor vs. performer, honesty vs. acting. It also opens up the work to unlimited contexts, as connotations of performance art are that it can be varied, limitless, and continually re-defined.

	Form	Penetration
	Structure	Infiltration
	Content	Intimacy
	Time	Vulnerability
Audience role and relationship		Tension
Given context and additional frames		Release
Conventions and expectations		Anticipation
Modes of address		Command
Scripting vs. scoring vs. improv		Shifts in Authority
Documentation		Bleeding
Spatial Design and dramaturgy: Light, Sound,		Malleable
Prop/Object, Action and Costume, Technologies, Space		Illusive
and Audience arrangement		Cryptic

In short, a performance by Hannah Beatrice is an experimental encounter with aspects of the human psyche and a confrontation with the on going dismantling of social conventions.

After all this is about my space, my body, and how I exist in this world, and how I create new worlds. And you have the opportunity to get closer to it if you feel the need. I'm going to carry on regardless.^v

Possibility #2

Hannah Beatrice is a New Zealand-based performance artist; graduated from Toi Whakaari in 2013 with a Bachelor in Performance Design, and now completing her Masters in Fine Art at the College of Creative Arts, Massey. Her work engages with concepts relevant to today's Western society and an attempt at escaping escapism. Hannah experiments inside of an interaction with audiences that exceeds voyeurism. Her live performance works are a graphic and explosive interruption of the routines of everyday life.

For additional material please visit:

Tumblr: <http://hannahbeatricetexts.tumblr.com>

Vimeo: <https://vimeo.com/user58144604/videos>

OS13

National Library of New Zealand.
Multi-media, Live Performance, Sourced Viral Video
2013

The Death of God.

Computer Lab, Toi Whakaari New Zealand Drama School.
12 Apple Monitors, Composed Found Video, Live Performance
Duration: 5mins 45.
2013

It's Not Acceptable to be a Person Who Does Not Require the Admiration of Others

Basement Theatre, Toi Whakaari New Zealand Drama School.
Live Performance
Duration: 22mins, 2013.

What Can I do that No Ones Else Can?

Meeting Room, Toi Whakaari New Zealand Drama School.
Live Performance
Duration: 15min
2013

In the House: Experiments in 'liveness', online presence and institution

The National Digital Forum 2013, housed at Te Papa Soundings Theatre.
Live Performance, PowerPoint
Duration: 10mins
2013

The Millennial

Asteron House, Wellington.
Live Performance
Duration: 5 days
2014

I'm Not In Danger, I Am The Danger

Inverloch Arts Academy, Wellington.
Live Performance & Video Projection
Duration: 15mins
2014

I'm Good Company

In Good Company
Live Performance
Duration: 15mins
2016

I'm Going so I can Come Back & Tell You the Truth & Change the History of the Universe
Engine Room, Massey University
Live Performance
Duration: 15mins
2015

What's the Point in Waking When You're Already Dead Inside?
Innermost Gardens
Live Performance & Video Projection
Duration: 30mins
2015

Tragedy
Wellington Museum Building, Exterior
Live Performance & Recorded Audio
Duration: 15mins
2015

I Have Lived Among the Humans
Wellington Museum Building Basement
Live Performance
Duration: 15mins
2016

*As A Part of The Introductory #LifeHacks Series, Hannah Beatrice Presents a Public Seminar
in accelerated culture, the transgression of boundaries & the consequences of living.*
Lecture Theatre, Massey University, Wellington Campus.
Live Performance
Duration: 15-18mins
2016

Exhibition Opening performance with an Emphasis on Language & Communication.
Exhibition Opening at Wellington Café
Live Performance
Duration: 10mins
2016

If You Knew the Truth It Would Ruin it For You
Shared Exhibition Space, Massey University, Wellington Campus.
Live Performance & Installation, Private Performance
Duration: 2hrs
2016

**I HAVE
LIVED
AMONG THE
HUMANS**

*24 Hours
September 11 2015
Photograph credit to: Tom Slade*



*Late Night Address
October 3 2016
Photograph credit to: George Staniland*

Possibility #3

The design aspects of the work as far as spatial design, audience orientation, props, costume, technologies, sound and lighting are considered in relation to specific context, as is the scripting and performance writing. As a result, each performance has not been enacted more than once.

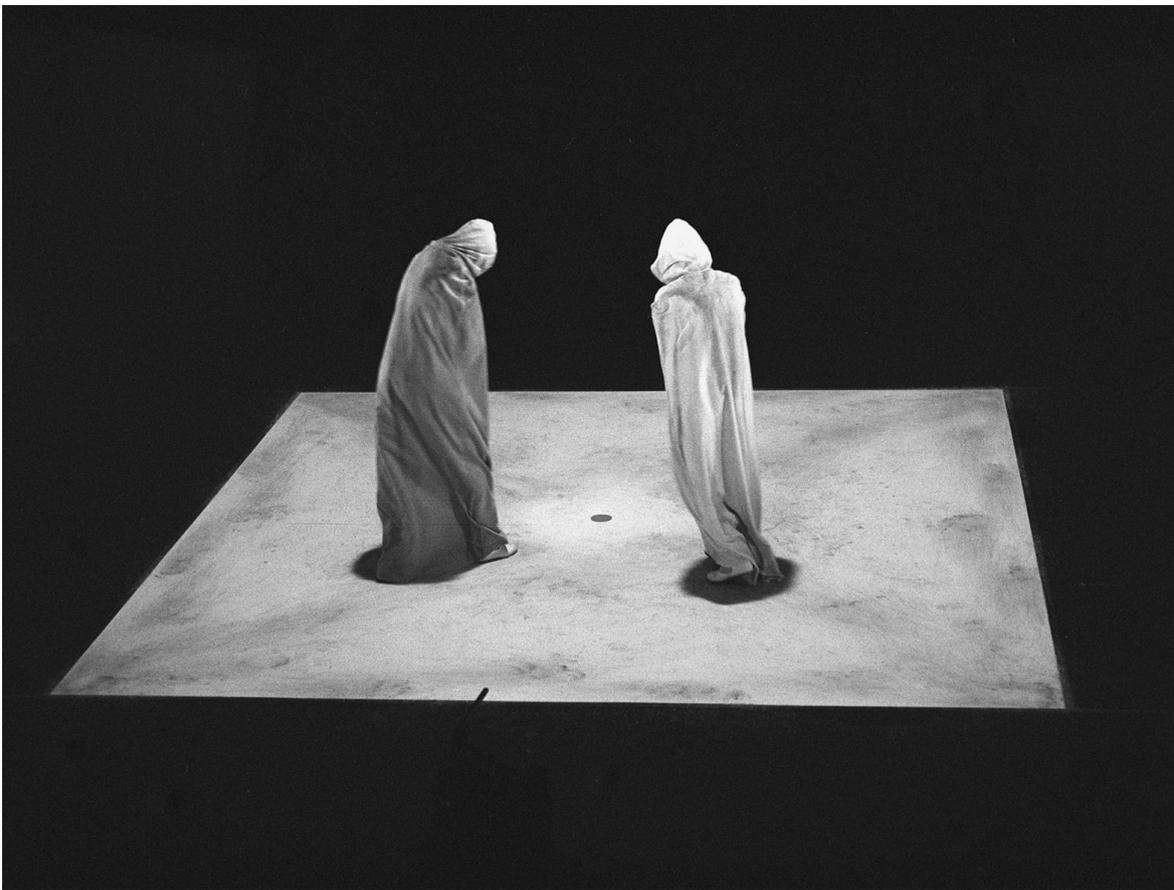
The distinction between performance space and audience space is always very well established, and it's difficult for audiences to cross that line if they so feel the need. However, for this performance, being inside of a white-box gallery, at an art opening, I wanted to test an arrangement where the audience were not seated, and I would infiltrate the space they were occupying. Initially the distinction between performance space and audience space was well established through the composition of installation, and it was created with the intention of breaking the rules through the manipulation of language and abandoning the installation space. I wasn't sure what would happen once directly inhabiting the audience's space, and what I discovered was a similar to previous instances when the audience was seated and I didn't enter their space; I initiate control in either case.^{VI 1}

The practice is influenced by a rich history of theatrical experimentation, deriving from the initial Surrealist movements, primarily defined for contemporary theatre makers by André Breton. The work being made mid-20th Century was articulated by Breton as "pure psychic automatism", and Breton's writings around the movement went on to influence a long list of theatre practitioners dealing in experimental theories, including Eugene Ionesco, Samuel Beckett, Bertolt Brecht and Antonin Artaud. Artaud began his work within the Surrealist genre and developed his own theories around the 'sensorial assault' and the unexpected emotions of the subconscious in live performance. An experimental performance practice aims to meet Artaud's demand for a 'total theatre'. It encompasses a fusion of languages so the performance space may disobey the ordinary limits of art and words.

¹ Ref. imagery for relevant performance located on pages 16 - 17



The Chairs, Eugene Ionesco. 2010 Revised version by Luc Bondy



Quad I + II, Samuel Beckett. 1981



*Process sketch of performance titled:
I'm Going so I Can Come Back & Tell You the Truth &
Change the History of the Universe.
Ref. Appendix A for relevant performance script*



*Spatial Photograph pre-performance of performance titled:
I'm Going so I Can Come Back & Tell You the Truth &
Change the History of the Universe.*
Live Performance
Dur: 15mins
May 6 2015

CHAPTER 1: GROWING UP IN THE DECAY OF WESTERN SOCIETY

I cannot accept the culture I was born into.

I don't want to change it because it's beyond rectifying, but I also don't want to participate anymore.

We have to get out of our paralysed state and react.

I come from the kind of social conditions that are made-worse by an uncaring system, that really just looks after large corporations and ignores the population that it was voted in to serve.

I don't often feel out of control because I don't get my authority from these pre-existing structures, these kinds of hierarchical systems that have been preserved throughout history. They are narrow-minded and only serve a few people. I'm looking elsewhere for alternatives that might be of service to my humanity because I don't feel human anymore. I'm concerned I might lose the ability to function properly & I wish I could enjoy living more than I do.^{VII}

My practice is therefore reflective and subsequently relevant to a society post-religion and the death of God, that has resulted in a lack of a mutual belief system or moral code across humanity: "At a time when life itself is in decline, there has never been so much talk about civilisation and culture. And there is a strange correlation between the universal collapse of life and the root of our present-day demoralisation." – Antonin Artaud^{VIII}

I see the world, and I see that it is over. I don't see it recovering because I don't know how we can undo the damage that's been done. And I'm not talking about the planet, because nature has survived worse than humanity. I don't know how we can undo the damage we have done to ourselves. I see the way humanity is functioning and it is cyclic, dictated by a man-made, made-up need for more invisible money, with unnatural isolation. The definition of what it looks like to thrive by my current societies standards is empty, invaluable, and meaningless.^{IX}

birthing the submission to technology

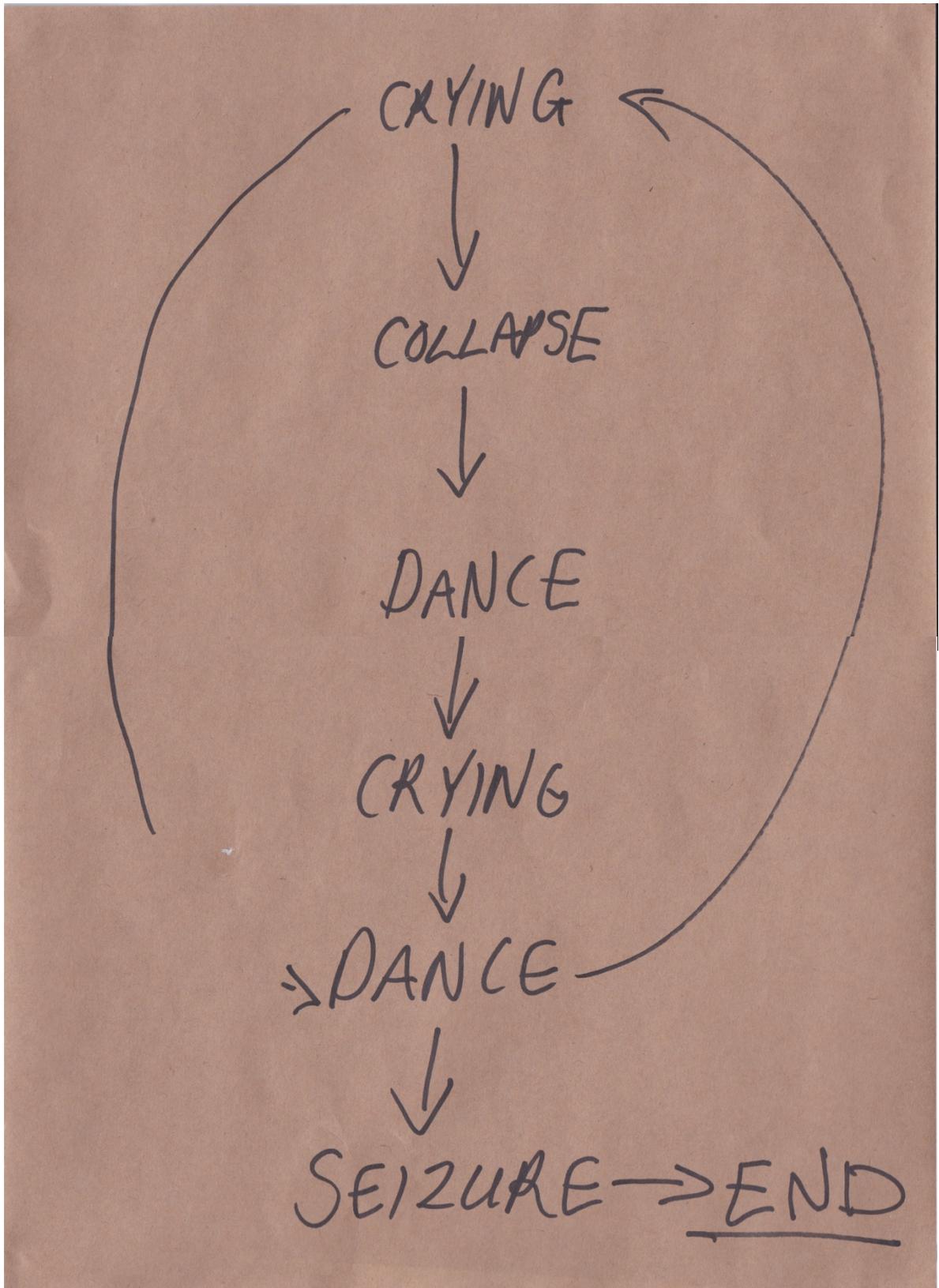
where no single truth exists

and humanity has become indulged and isolated from itself.

An interest in live performance is symptomatic of a profound impetus in modern culture towards the immediate, the immersive, and the interactive: "To be seen as no more than an extension of our everyday existence." – David Mealing^X



Untitled [drawing]
Original Poster Image: 4X6m
Created for government office décor for a team building
exercise to celebrate the Rio Olympics 2016



Untitled [drawing]
Performance drafting
2016

In the high-tech, spectacle-rich environments of the West, cultural production is now obsessed with liveness and experiencing new realities. One characteristic of contemporary society is that we are all members of some kind of audiences most of the time. Western civilisation has evolved to the detriment of the majority of people, not on an economical level but from a mental and emotional perspective. Not a lot of people are in control anymore. Not a lot of people live conscious lives.

I have lived among the humans & the human race disappoints me. Lately I've been making a conscious effort to interact with more people. I've found that since I have, I'm feeling increasingly isolated because I am not patient enough for the insecurities of others & the efforts people go to to be liked, that in turn make them disliked.

I won't let others insecurities force me into a position of indulging their lack of confidence. I will not validate you & temporarily make you feel better about yourself, but instead I will make you strong & independent because strong & independent people are a pleasure to be around.

I'm so exhausted. I'm meeting too many people who expect their wants to be a priority for others. The only reason they find friends & develop relationships is because a decent amount of humankind is the same so they all gratify each other & feed off each other's insecurity. I see people that pretend to care about others; they only care about themselves in relation to others to ensure they don't end up lonely and isolated. I'm not going to pretend to care anymore and I'm tired of interacting with people who think it's important for me to.

They are so immersed in their own anxiety that they can't see what reality looks like. Because I don't have the capacity to care, I can see the world very clearly.^{XI}

My work goes beyond the subject of the performance event and provokes thinking on how we cope with ourselves, others and living. Marc Fumaroli articulates this point in reference to Jerzy Grotowski's work and reminds me of the experience of my own work: "[It] lays down a challenge and leaves a trail which transcends all the boundaries of theatre in the classical sense, invading the heart of contemporary restlessness."^{XII} We have to get out of our paralysed state and react.



No Matter What I'm Not Going to Survive
Fig. 1 Cotton dress and blood
Fig. 2 Flannel washcloth and blood
2015



No Matter What I'm Not Going to Survive
Fig. 1 Selection of Kitchen Knives and blood
Fig. 2 Assembled Frist Aid Kit
2015



Spatial drawing from performance titled:
No Matter What I'm Not Going to Survive
Live Performance
2015

CHAPTER 2: THEATRE VERSUS REALITY

Artaud was searching for a reality more real than reality itself:

“Theatre is, in the simple display of real objects, in their combinations, in their order, in the connection between the human voice and light, and complete reality which is self-sufficient and does not need the other in order to live. Theatre is this false reality, and we must cultivate this reality.”^{xiii}

The point that theatre is its own reality is key in relation to new prospects for contemporary theatre forms and aesthetics. It is the nature of theatre that I choose to adopt and manipulate consistently in relation to audiences' experiences. It's not a difficult concept to interpret; theatre has its own reality, such as film. Artaud chooses to name it a 'false' reality, which I interpret as him comparing it to our daily reality, or 'familiar' reality. As audiences, we know theatre to be a false reality, a space outside, removed, and controlled, but through performance I'm always trying to incorporate aspects that link the 'familiar' reality with a 'false' one. The falseness of the theatrical rules and frameworks, emphasize the core truth of the content I work with—real content in a faked reality. The presence of audience and performer is real also, although the personas from performer are not; it is performed 'realness'. I see more of the truth of the world when I consider the falseness of it all, which is the consideration of manufactured control and man-made rules, customs, values, and morals.

The real must be dislocated before it can be reintegrated. Critical reflections on what is 'real' through an anarchic and unpredictable practise, ties to my isolation within life. When I set up controlled situations for action to take place, I am elevated from the sensation of my isolation for a period of time, and create environments that are disconnected from the everyday. I'm actively seeking out ways to exist that incorporate my values and morals.

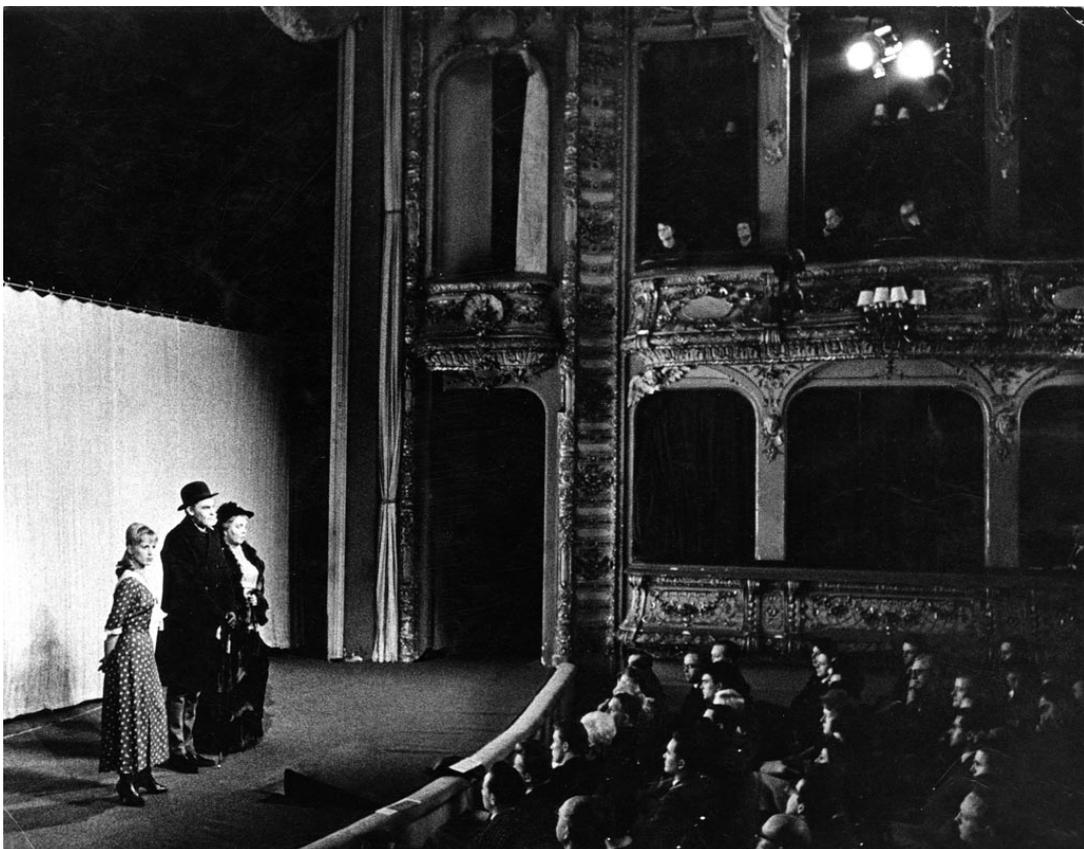
The theatrical illusion, in its mystical aura, can be utilised effectively or ineffectively. In most examples of theatre today, the lack of acknowledgment of the illusion that exists within live performance means the work cannot achieve anything profound, and now TV and film surpasses any live works in relation to immersion and illusion. I'm talking about a particular kind of escapism that is present in the blockbuster culture of film and TV that is currently prominent, as opposed to the type of emersion you could say exists within my work, which places the audience in a position of confrontation verses avoidance. Escaping escapism.

Theatre has its own shadows. Our sometimes-fossilised idea of theatre is tied in with our fossilised idea of a shadowless culture. True theatre by Artaud's account, moves in relation to real time and makes use of liveness: subsequently there is an underlying tension or danger. The reality of the theatre is it can manifest new, strange, and potentially unreal concepts that transcend familiar reality, yet physically it is real.

We cannot continue to prosecute the idea of theatre whose only value lies in its agonizing relationship to reality and danger.



Antonin Artaud, Sketch for *Le Theatre Alfred Jarry et l'hostilite Publique*, 1927.



Bertolt Brecht, *Threepenny Opera*, 1928.

“The west’s sole intention has been to make the stage disappear”- Antonin Artaud.^{XIV}

The historical tradition of Western theatre as *naturalistic* dramatic production meant that the attempt to make the stage disappear was an attempt in suspending disbelief in audiences to make the characters more visible than the actors playing them, so that the emotion may be more believable and the overall production more profound. TV and Filmic forms however, have perfected naturalism and the suspension of disbelief. Live performance can’t do naturalism the way screen can, but it has the potential to do realism in a way that screen can’t, because it exists in the same physical space as its audience. In a culture dominated by media, live work must seek out what it offers that no other medium can to avoid becoming obsolete.

“...a new perception of the theatre is born from our relationship to cinema.”^{XV}

We may be convinced of the real within the world of screen as we are watching, but as soon as the film or episode is over and we return to our daily lives we are aware it wasn’t not real. When a performance is over and audience’s walk away, they walk away knowing it existed in their reality in real time. It is the aspect of theatre that must be addressed through the audience relationship if it is to compete against the world of cinema. Actors on screen cannot directly engage with their audiences and manipulate their delivery or performance based on how an audience is responding, but I can.

I see evidence of theatre makers trying to make the stage disappear today...even beyond Artaud’s time. It has occurred throughout history with practitioners such as the Dadaists, Allan Kaprow, and Tadeusz Kantor, and has now been adopted by the likes of Punchdrunk, and other site-specific practitioners. But I see them attempting for a different reason than the history of illusion that I associate with traditional theatre practices. There is a sense of the abolishment of stage in order to move beyond the politics of ‘theatre as institution’. As opposed to ‘theatre’ or ‘theatrical’ as the form or practice, abolishing ‘stage’ in attempt to create new, rogue, and anarchic spaces that may exist on their own, free from institution. *As a culture we are so engrained in the culture of institution.* There are pre-conceived notions of conventions and frames in the ‘stage’ but I’ve never seen them as restrictive. The fact that audiences are well versed in these existing theatrical frames is a gift worth using. The reality of the performance event being a staged moment is a truth worth manipulating.

It was only through practitioners such as Bertold Brecht that the operation and the mechanics of the performance were revealed during the performance. I interpret this as the act of revealing the reality of theatre to transcend audiences into that reality more explicitly.

In standard theatre conventions, where spectators sit opposed to performers, there is an agreement that the performer is allowed to conjure up fictitious worlds. But I’m not dealing with fiction. No conventions

Being inside of a tightly constructed and familiar convention doesn't make this fact any more real but it makes it visible. This set up is supposed to persuade people to accept whatever is happening- but I have no interest in persuading you.

In my experience, the world always seems fake. When that happens the whole of life, and the whole history of the world, becomes useless. Nothing is important now except the attempt at being. In a world that now seems like all illusion, the fact of being is ridiculous, just as ridiculous as the fact of death.

Human behaviour is meaningless and all history is pointless.^{XVI}

Jerzy Grotowski theorises around Paratheatre and placing performer and spectator central in the work, so that 'human' becomes the point of reference. This reminds me of why the interplay between multiple realities is central in my practice. If reality is indistinguishable, or manipulated to the point where it becomes undefinable, then all that remains is the presence of humans in space. This gives me the most freedom to develop and challenge the audiences with the core fundamentals of the work.

“...a renewed awareness of personal truth in the truth of the myth” – Jerzy Grotowski^{XVII}

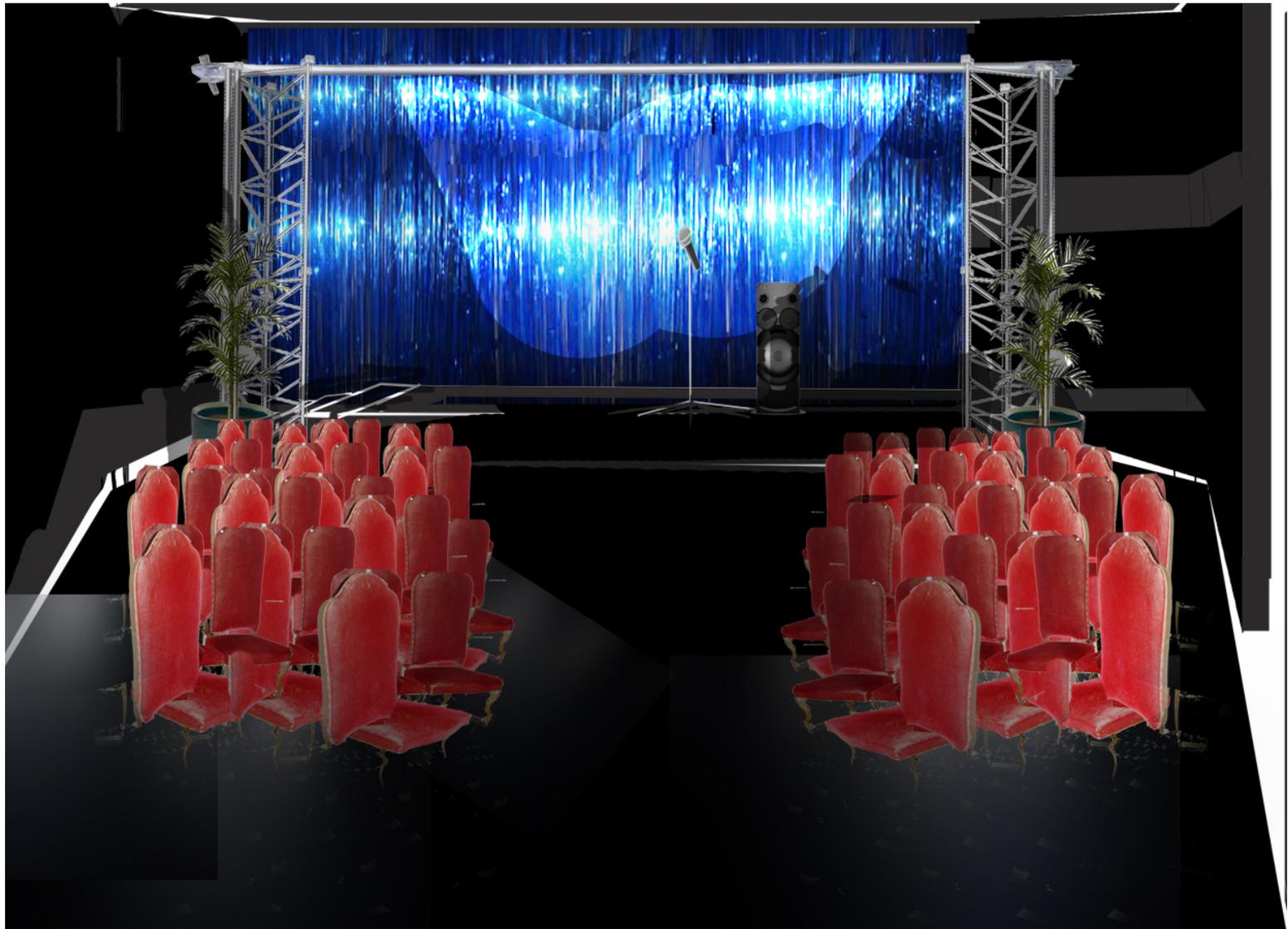
Within my own practice, I have experimented with strategies that provoke a questioning of belief within audiences. I frequently mask lies inside of truth and blur the distinction between fact and fantasy. The complication in dealing in a game of reality is that it has the potential to blur the boundaries between art and life if the artist is not clear on the distinction between the two; sometimes the artist must battle with the dilemma of living as the creative act.

I can't avoid performing when I stand in front of a group of people, and you know what,

This is a consequence of working with performed authenticity.

It was assumed of me that I was always performing and so I adopted the assumption because I could not avoid it. The audience put me in a position of uncertainty and I choose to respond.

During the critique post the performance titled, “I Have Lived Among the Humans”, it was noted they weren't sure if I was going to show up, because if the performance was genuine, they weren't sure how I could function properly.



Spatial drawing of performance in development:
If You Knew the Truth it Would Ruin it For You
Live Performance
2016

CHAPTER 3: PERFORMANCE TECHNIQUES

A Context Specific Practice

I am exaggerating the use of social and anticipated conventions so that the impact of employing and deploying those conventions during performance can be more powerful and prominent.

The use of conventions puts boundaries around the work so I maintain control in order to carry out the role of displacing audiences into visceral territories and emotions. I also emphasise theatrical conventions as a framing around chaos - inflecting the traditional and familiar rules to better enhance the proximity of the relationship between audiences and myself; to establish perimeters around the performance, in order to break them, eliciting unease and tension.

This approach is not only restricted to a theatrical frameworks, but implicates every context I have found myself performing in; a deconstructive view of lectures, academic presentations, essays, meetings, critiques, exams, art exhibitions, gallery openings, and parties.

Art that is directly addressing the frameworks it exists inside of has the ability to move beyond 'spectacle' more efficiently as audiences initially anticipate the frameworks. Audience's expectations are met, but then unmet over the course of the performance. Initially familiar frameworks are dismantled and reintegrated.

Spectacles are empty; they suggest the sensation of something profound or meaningful but there is little substance. My interest has always been in reality and being realistic. Considering the context of the auditorium for example, and it's not simply an appendix attached to the stage - it's a primary attitude to maintain in relation to manifesting a specific relationship with audiences. In other words, the auditorium with all its social conventions, (light and dark, audience arrangement, stage design, sound, projectors, entrances and exits etc.), may physically exist as architecture, but that doesn't mean I am obliged to treat it with its typical conventions. It is this potential contradiction which is most unsettling for audiences. The use of familiar frameworks to frame poetic content creates a juxtaposition where a tension between the expected and unexpected manifests.

“We need to be virtually bludgeoned into detachment from our daily lives, our habits and mental laziness, which conceal from us the strangeness of the world. Without a fresh virginity of mind, without a new and healthy awareness of existential reality, there can be no theatre and no art either; the real must be in a way dislocated, before it can be re-integrated.” — Eugène Ionesco^{XVIII}

I am deconstructing constructs that are in the process of decomposing. Your old customs, old culture, old habits, and old ideas are going to die with you. Your age, your authority in your role at work, your money, doesn't signify you are a functioning person anymore. You may think they do, but the difference is that I do not. Those things run the world now, but they don't run me and I don't aspire for what they're selling. I don't aspire for anything. I can't feel guilt.^{XIX}

Theatre Form

We're moving beyond theatre as we've previously articulated it. A *Theatre without Theatre*^{XX} defines the expansive and multitude of forms of investigation that theatre enables. It can transform into whatever form is required. This is how I understand the term 'post-dramatic theatre'. There are no boundaries, only perhaps some constants, which are: audience, time, and live as medium.

Practicing in a post-dramatic context requires a particular sensibility to dramaturgy; sight vs. sound, intellect vs. sensibility, juxtapositions and contradictions. Composing resonances and synaesthesia as a neurological science to target emotion, as opposed to logic to target intellect, enables the potential for visceral experiences to occur. A synaesthetic performance practice embraces interdisciplinary forms whilst still maintaining a frame by referencing historical, social and or theatrical conventions; speech, dance, design, sound, light, technology, site, and context.

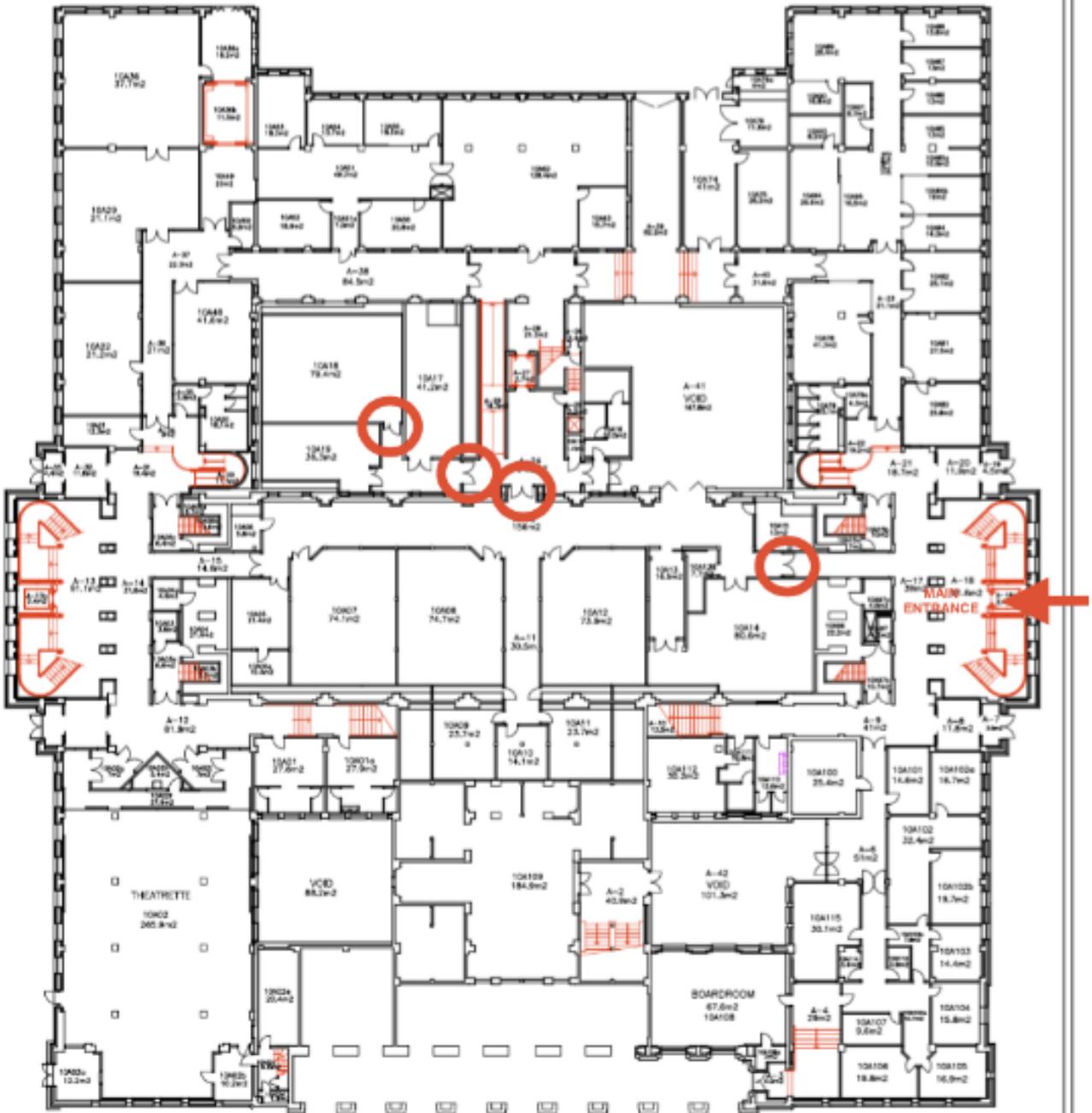
When addressing the mechanics of performance, beyond the 'subject of theatre' and instead articulating the technical details of composing performance, the following comprise of the key concerns:

- Representation, presence, and the relationship between subject and form.
- The relationship between the image and the meaning, the composition of object and action in space and time, readable against subject of enquiry and context.
- The search for a visual materialization of the word, N.B. text-based language is no longer superior to scenic, but scenic is not superior to text-based either.

It is the presence of audiences and performer that defines the use of space, the setup, and the stagecraft. The desired relationship, or desired investigation of the relationship, is what articulates how space is used. Grotowski calls it: "embodying the decision in physical arrangements."^{XXI} It could also be termed as performance design.

"...a theatre without theatre's approach is to outline a history in search of new forms that can be compared to utopian practices, where experimental behaviours and values that go against socially acknowledged values are given room for expression."^{XXII}

FLOOR PLAN



I Have Lived Among the Humans
Floor Plan
2016



*Pre-performance Photograph of performance titled:
I Have Lived Among the Humans*
Live Performance
Dur: 15mins
27 April 2016



Spatial drawing of performance titled:
If You Knew the Truth it Would Ruin it For You
Live Performance
Dur: 15-20mins
4 November 2016

If You Knew the Truth it Would Ruin it For You- Prop List

Hannah Beatrice

Live Performance

Dur: 10-30 mins

Exam Table

- Water jug
- Plastic cups
- Paper Ephemera
- Ikebana compositions
- Static camera

Additional Pieces

- X4 chairs
- X 2-3 Fake plants
- x1 compact Hand-held camera
- x1 Tripod & camera set up

I am a performance artist. Due to the nature of live performance as a medium, a particular contract between the art and other people is produced. The fundamental point is the work never exists without both the art and whoever is looking at it. It sounds simple and obvious, but when this is the thing that informs everything that you do, it is complicated to achieve. It's a mutual investment from what I put out as the artist offering up provocations, and what others choose to exploit in the work for whatever reason they so desire. Then, something happens that neither others nor myself could predict.

I think at the moment there is a major tectonic shift going on. We have virtual reality in the Internet, we have reality TV, we have digital effects, and we have Photoshop. Everything is pointing towards a redefinition of reality. We have to start seeing, working, explaining and articulating reality in the performing arts, in a different way. Today there is something else out there; sure reality has to be seen in a new way, but that is not so much the interesting part of it. The interesting part is; where is truth in all this? I'm searching for what I call an ecstatic truth. An ecstasy of truth. And facts do not create truth. Facts create norms, but do not create an illumination of reality. There has to be a major

shift in dealing with reality, and it's as simple as that.

Art is considers how we behave; between the day we are born and the day we die. It can't be about anything else because there isn't anything else. And if it is about anything else it's not art. It's fleeting entertainment.

able to keep from being overwhelmed by often, and sometimes frightened. But no of owning yourself.

ive inside of an immoral age: the power ned, and the sense of morality has d almost describe it as unpredictable or of a younger generation I experience derstanding of the origin of morality: and be communicated, because of the nature o much and there is no fundamental To attempt to communicate morals to s exist now anyway. Who dictates the

nothing more) than obedience to e. Customs are simply the traditional is no tradition there is no morality; and narrower the circle of morality.

s ambition to depend upon himself and humanity "evil" is equivalent to stomed," "unforeseen," "incalculable." In rformed outside of tradition, is termed very man who performs it, for it has not ion.

requently morals exist, any punishment ne community can compel any one individual or to the community itself. It particularly as *its own* guilt, and bears l as its own punishment—It is more select, rare, and original minds by being considered as evil and n *themselves as such*. Under the nality of every kind acquired a bad

e same concerns. Look at what's present equential morals. There is no guilt where punishment cannot be inflict by o so. No one has that kind of power. And individuals online. We live alongside or not, but our opinions cannot oligated to anyone, and they are not to

Language and Performativity

Within my practice, I use an approach to language where form and content become inseparable. I concentrate on the composition and delivery of speech and language as a form and linguistic phenomenology.

The composition of vocabulary and experimentations in its delivery through monologues is an effective form in dismantling of social conventions. Language is a crucial element in the make-up of our experience in the world, and in re-presenting language, I am re-presenting the nature of our existence.

In a modern western society, or more specifically the culture and society I was privy to growing up, the public has become individualised and belief comes through intellect not faith. It is an interesting thought when I consider Artuad's desire to remove the psychological from theatre and replace it with immediate visceral actions and subsequent experiences. I have been creating visceral experiences for audiences through psychology. The intellect that exists within my spoken-word compositions and vocabulary creates a visceral response, firstly because of the way it is delivered, and secondly due to the fact that intellect and language is a, if not *the* primary form of communication between people and how we relate to each other in western cultures. When language is recomposed, misused, and reinterpreted, it manifests a particular quality of listening. Grotowski believes its difficult to initiate the shock required to dismantle and remove the "life-mask" in audiences, to achieve what is 'core human' or universal truth, but I'm exploring the ability to do this through utilizing and manipulating a primary universal form, that being spoken language.

To make metaphysics out of spoken language is to compose the subtext. Within my practice I depart from the customary linguistic business of reporting reality speaking itself becomes an action. The role of spoken word monologues within the live performances is not setting out to describe a situation, event or action: it *is* an event or an action. John Langshaw Austin names this particular act of speaking as '*performative*'.

"Once we realise that what we have to study is not the sentence but the issuing of an utterance in a speech-situation, there can hardly be any longer a possibility of not seeing that stating is performing an act." – J. L. Austin^{xxiii}

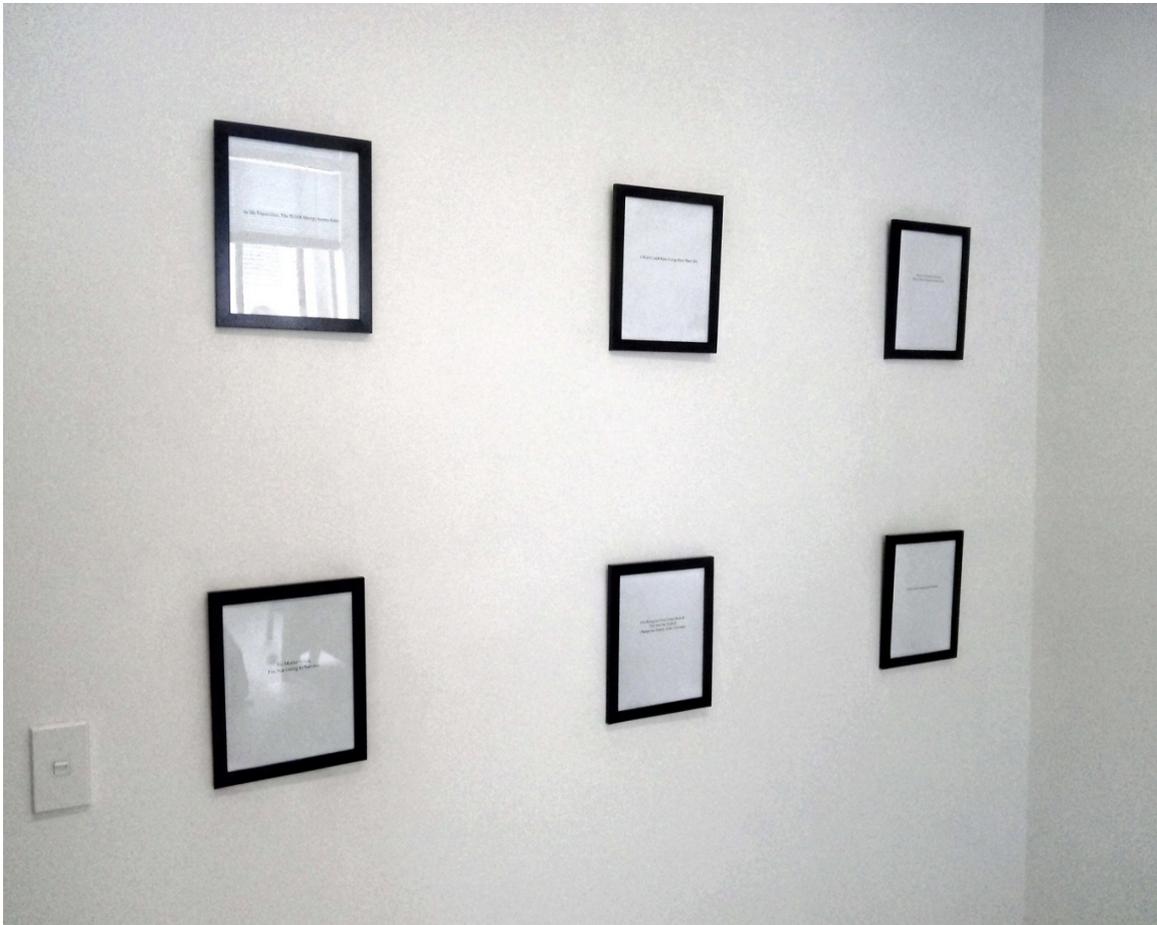
During a performance one of my aims is to manage content that I would describe as simultaneously most accurate and least factual. Even if it is not simply true or false, its validity can still be assessed. Austin argues that believability of a speech is dependant for its validity on circumstances; whether they occurred at the right place and at the right time.

When I am composing scripts for performances, in particular verbal monologues, I am crafting in relation to the given context. In relation to spoken-word I am strategically speaking through generalisations - I allude to larger concepts without saying anything resolved. It is an instinct to be as broad as possible in order to seek out the most universal truths but also appeal to a congregation as well as the individuals that make up the group. I manage this through particular choices in both

content and grammatical form of statements and address. It is a tactic employed by the likes of self-help guru Tony Robbins, ex-cult leader Jim Jones and any preacher or priest.

There is a gap between the 'inward' state of mind and an 'outward' verbal performance and I am existing as the artist and performer simultaneously. I have found the terminology that Austin utilises to examine this practice of performative address useful in articulating the layers involved in a performative monologue:

1. Locution- the details of the content
2. Illocution- the kind of act I am attempting to accomplish in speaking these words or the function
3. Perlocution- the resulting impact^{XXIV}



Daily Inspirations 1
Performative title, a4 cartridge sheet, plastic frame
2015 - on-going

I Have Lived Amongst the Humans.

There's No Point in Waking
When You're Already Dead Inside.

This Persuasion
Which Takes on a lot of Forms; Including
Brainwashing, Education, Seduction and Conversation,
Is One Way of Describing the Experience of
Growing Up in Any Given Society.

In My Experience, The World Always Seems Fake.

No Matter What,
I'm Not Going to Survive.

All Blueprints of What People Should Be Like
Are Denials of Reality.

I Wish I Could Enjoy Living More Than I Do.

In Our Cultures You Can Do Madness Just As You Can Do Sex,
In Various Ways...
and Sanity Offers Less Options.



I'm Not In Danger, I Am The Danger
2014

The Performer: The 'Body' & Subjectivity

I've always been frustrated at the continuing reference to the priority of 'the body' within texts articulating performance art practices. When I read the term 'body' I associate it with dance, the physical body, biology, matter, and primarily the *form* of the body, and I feel as though it simplifies the complexities of the human entity that is an unavoidable presence in any performance space. Opposed to the term 'body' in relation to my own practise I instead use 'human'. Not just the physical presence of human, but also all the complications that arise from being situated opposed to another human, especially an unpredictable one.

My interest is in the subjectivity of the human performer and dissolving the fixed terms of subjectivity during performance. I have no interest in relinquishing the fact of being human, as I see evident in some performance art practices such as Franko B., Joseph Beuys and Andrew Drummond. Joseph Beuys viewed performance art as a medium with the potential for self-healing and social transformation through the process of self-invented rituals. A ritualistic approach to performing is a reoccurring theme through performance art practices, attempting to transform beyond the realms of human through non-human or spiritually enlightening experiences. But my interests have always been in being real and realistic.

“Body art is a convoluted practice: on one hand the artist-as -hero presents a spectacle using his own body, sometimes presenting himself as a kind of shaman who can heal himself or the sick society in which he lives or both; on the other hand the body becomes the object of torture and is abused in an act of would-be liberation.” – Anne Marsh^{XXV}

I play to the expectations of the human performer based on my defining attributes and mannerisms - the artist's physicality and psychology as an imaginative means of articulation, or as architecture of unique experience. A performer who works with the materiality and cultural implications of their person explores psychological concepts of identity.

What is most interesting is Grotowski's methods of achieving this state of 'pure human truth' in his actors, because it differs from my own, yet I believe the outcome to be similar. He breaks down actors to their core self; through gruelling and almost torturous techniques and group exercises. What I want to know is what kind of mental-state the actor is then 'supposed' to embody during performance. It sounds like a genuine attempt at embodying an exposure of self, a true exposure of the core of the performer, pushing their physicality and emotive abilities. From my perspective as performer, I'm concentrating on *performing* an exposure of self and not *embodying* self - acting real through my ability to acknowledge the subjective aspects of myself that I cannot avoid when I am in front of audiences and not genuinely being real, because of my ability to perform both with and against my subjective qualities, because they can be both accurate and not.

N.B. Christian Boltanski ended up killing his self-made character. In his words: “*That make-believe character became too heavy, and I felt the urge...to destroy the myth, to destroy it in its ridicule.*”^{XXVI} I would say that I'm at the point of experimenting with

the parameters of self, to see where it can evolve and develop to, because if I do that right I will never have to kill it, as it will never be anything specific, it will be everything. It is to no end.
I can be everything so I am nothing.

There is a significant distinction between embodying and performing, and I suppose Grotowski would argue that as a result, the audience would see right through my ingenuity, and sometimes they do, (especially because I reveal the transitions of tonalities and persona in front of them), but it is the convincing falseness of emotion that I aspire to, in order to fill the space with the hopelessness and nothingness of human existence.

I'm drawn to nothingness and meaninglessness, illogic and lack of control; a post-human condition. Nothing is important in life, but that nothingness is important. It gives meaning and purpose to my life as much as optimism could. If nothing is important, then I am not restricted to any pre-conceived ideals of how or what ought to be:

I exist as the free man, where another cannot inflict punishment on me. No one man can have all that power. And we don't feel responsible for each other. We live in front of each other and not next to each other. I'm not obligated to you, and you are not to me. I am free to sit outside of the moral code without anyone to answer to because I frame it as art and performance. Because now, it is a real art to convincingly manipulate what audiences perceive to be real.

I've detached from reality in order recover from reality.

[Pause]

*But what is it about reality that I need to forget?
Am I escaping from it in order to get somewhere better?
I'll tell you- [pause] I am seeking a new way ahead inside of freedom. I am seeking a new way ahead inside of freedom.*

*To Unleash the Power Within
And The Beauty of Uncertainty
The Secret to Productivity
And Why We All Need Pain
Get ready. Your break through awaits.
A Date with Destiny.*

No price is too high to pay for the privilege of owning yourself.^{XXVII}

Recognising pointlessness allows mobility within my own practice to experiment because I have no fixed rules, morals, or traditions. The only way to pursue life when nothing is important is to be present.

Opening exhibition draft score

example of the exhibited work/practice in action although exam exhibit will also operate at this level.

Doors closed upon audience exit.

• Opening: **Low Rider** NO LIP SYNE

* Put Your Hands

Up escalator

Form is reflective of

• Verbal delivery

↳ Video practice Projection

↳ Moaning/tears

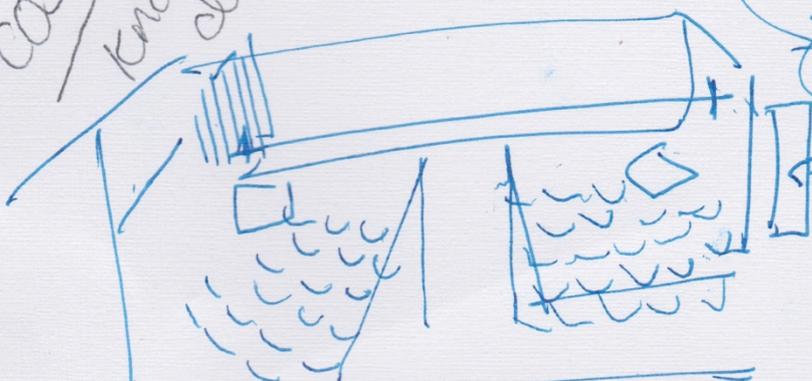
Gigil
Tony Robbins

• Closing: **I can Boogie**

Costume
Knuckle cluster

↳ accented

Infinite
until all audience leaves:
looped



- rows/aisles
- Stadium/auditorium
- black/red room
- Write up
- stage
- lights
- speaker/mic
- scuff frame
- projector

Their responses in
relation to my
intentions as
aspirations.

“Our death is nothing, our individual lives are nothing, that is why we, Nosotros, those of us who have no names, who have no personality, who have no pride, who have no culture, who are a mass, those of us who will pay, one by one, until the triumph of the social revolution...and only death could wrestle destiny from our hands.” - Juan Garcia Oliver^{XXVIII}

My emphasis is on the hopelessness in the pointlessness of human existence, but my desire for people to take ownership of it rather than ignore it, and let it change the way we exist.

A relevant question is whether this ‘neurosis’ is representative or significant to human tragedy, or whether it’s just an individual case - whether the audiences want to share in the reality or not. If it’s an individual case, then it’s certainly less interesting. To the extent that this neurosis is representative of the human condition, or of a metaphysical anguish, or else is the echo of psycho-sociological conditions, which are not the fault of the artist but of objective realities, then it could be interesting, vastly significant, and it becomes relevant to explore. I may have experienced the wretchedness of man’s condition alone, but my psychology is situated in a human context.

Audience Role

Confronting audiences with existential content, delivered in direct address, immerses them in the live moment; it creates an acute awareness of self and is not voyeuristic.

Spectators and audiences are not passive recipients of an experience. They do not submissively receive prescribed meaning and affect. Instead of being victim to either the medium or its message, spectators, (both individually and collectively) actively interpret and place value on what they see and experience subjectively. In doing so they actively construct what the performance (and what being part of the audience) means to them socially and spiritually.

To focus on each individual experience is to empower not only the individual as active, engaged, and a consciously interpreting audience member, but also paradoxically empowers any voluntary engagement within a collective audience as a positive and democratic act of communality, of their own volition.

I have strived to challenge and extend what is achievable from placing audiences inside of a spectator role. I could define two common occurrences in theatre - 1.) Putting audiences in passive contemplation - the romanticised, ritualistic, almost ceremonial, and 2.) The infiltration of audiences, sometimes leading to the act of audience participation or interactions - often grotesque and confrontational. The appeal to me is being able to fluctuate between both extremes and result in neither within the same performance. The most interesting implication here is that it is more complicated than simply fusing the two spaces together into one space. The distinction between audiences and performer and the fact each exists in the same space for very different reasons, is what creates the ability to construct profound

experiences and visceral sensations. There is a heightened tension because the two entities are so dissimilar.



Screenshot from the film titled:
Du Levande
Dir: Roy Anderson
2007

I get audience's experiences briefly reflected back at me at different points in the performance through engaging with people's faces and making brief eye contact.

everyone was extremely silent and allowing me

to conduct whatever I was doing without question, and they were all going to see it through til the end, even though most

had no idea how long it would last. They even shut themselves in.

I know there are choices I make and the aura of the performance style itself that often creates a paralysing effect in audiences. This isn't by accident, because I have no desire for interaction from audiences beyond what I already develop through the performance and never invite them to do so.

Audience Affect

There is always an area that requires self-improvement, self-betterment, always developing; we all have major flaws to amend quickly if we expect to be liked or successful. Industries built on self-help, self-worth, staged spirituality, manifesting purpose and meaning making because we lack worth; there is no purpose or meaning, but we have become experts, finding solace in dreaming about imagined lives that are un-lived, life imagined, life on screen, life abandoned.

My performance events focus on the assertion of audience's presence through visceral manifestations, created by challenging pre-established conventions and exploring emotionally charged content.

Audiences are always emotional affected by the content of the performances, - law, God, corporal punishment, sanity, madness, the nature of reality and human existence etc. which is primarily encased in the form of verbal monologues, with particular writing techniques and forms of delivery. From the perspective of the artist, choices in dark, serious and demanding content is a tactic to imply the performances have significant relevance. That doesn't mean audiences cannot have meaningful experiences, it is just not a shared experience between them and myself.

I can hold multiple political lines without any real connection to any of it.

*Firstly, because nothing is important in life.
And secondly because I see them as theatrical tools.*

It contributes to creating visceral sensations and engaging audiences in what is manifesting in front of them. It forces a particular quality of listening.

But you are allowed to care and I know you do. Even if you don't you may feel obliged to.

The manipulation that exists within the practice does not necessarily derive from cruel intentions. It as a reflection back at audiences, through the dismantling of expectations and psychological complexity, in order to refuse consensus and to emphasise a lack of mindfulness in our own psychological make up. We have to get out of our paralysed state and react.

I am free to sit outside of the moral code without anyone to answer to because I frame it as art and performance. Because now, it is a real art to convincingly manipulate what audiences perceive to be real.

I've detached from reality in order recover from reality.

I am a sign of the downfall of humanity. I am a manifestation of the sign of the times; a visual queue. That human nature is progressing into territories that dramatically undo expectations currently running ramped in society.

CHAPTER 4: INVISIBLE & VISIBLE MECHANICS OF LIVE PERFORMANCE: THE DILEMMA OF DOCUMENTATION

No matter how spontaneous a performance is aiming to be, instructions, actions, and tasks are pre-established, even if they are few and only act as structure for spontaneous improvisation. They exist otherwise nothing happens. Alain Badiou breaks down the construct or structure of the performance in relation to the operation; discussing what's visible and what's invisible. Aspects and actions that are invisible during performance may have been visible in the process of creating the work, and may only be known to the artist: "...the invisible instructions or statements which...identify as being "between" the idea and the act."^{XXIX}

The role of the invisible instructions that I alone am privy to is vital in maintaining an ability to transform and be unexpected in front of audiences, and what impact does that therefore have on how the work is articulated outside of the performance event?

My current artistic question in relation to documentation of performance:

How do you capture or represent the invisible, non-material aspects of performance, including but not restricted to: time, three-dimensional space, psychological and emotional affect, and visceral experience?

Photographs and videos of performance emit limited presentations of the actual event. The imagination of the viewer becomes integral.

"The history of performance art is one that flickers, one that causes the historian to shuttle back and forth between that which is seen and that which has to be imagined – between the visible and invisible" – Kathy O'Dell^{XXX}

"The re-presentation of the event relies on the ability of the 'programmer' to convey the action selectively, beyond a plethora of words, a ho-hum sheaf of inept photographs, or else a tedious action replay, none of which do very much to capture the essential qualities of what went on" – Peter Cape^{XXXI}

To re-present the post-object action in documentary form within a contemporary context and an institutional setting can only occur at peril to the integrity of the original action. The fugitive moment of performance now finds itself pinned to a wall, examined from the distance of time, looked at in two-dimensional space, replayed on a video monitor or sampled at a listening station. All the things the original was opposed to. Residues like photographs and tapes and recordings are secondary, and unsatisfactory because the experience of being there is missing.

As a result of these facts, the work must continue to perform beyond the event, in every form and context that it manifests through: an exegesis, an oral presentation, a conversation, an exhibition. Performance must be malleable, flexible, and transformative in order to reflect the nature of working live.

Tragedy
1 Oct. 2015, 7PM.
Live Performance

PG Entrance Massey Block 10 Courtyard.
Audience gather outside barricaded green gates.

Dancing.

Smoking.

80's Classic Pop.

Taking Audience through to seated area

Audience Seated

Play Verbal Monologue

Chair & food & drink

Hanging Tree track

Sing

When group swells, light cigarette, clean any mess.

Exit upon conclusion of track.

Resource list:

Speakers

Aux

Laptop

Costume

Signs

Smokes

Drink

Food

I Have Dwelt Among the Humans
Hannah Beatrice
Live Performance
Dur: 20mins

Audience Enters space via only door
Ushers in last- close door
Corner area focused with lighting/ speakers
LIGHT & SPEAKERS language, theatrical, industrial

standing:

source of
authentic
hospo.

- ✓ trolley
- ✓ plastic cups
- ✓ drink - cucumber + mint } buy day of [Supermarket]
- ✓ front lights
- ✓ speakers - JBHIFI
- ✓ aux
- ✓ laptop/iphone
- ✓ extension cords
- ✓ Whiskey
- ✓ Shot glass
- ✓ Plastic sheeting
- ✓ Black tape
- ✓ Cigar??
- Heater

unnings

Friday

Costume:

- ✓ High heels
- ✓ Black jumpsuit
- ✓ Hair up
- ✓ Make up
- ✓ Tan tights ✓
- ✓ Dress ✓

Thurs.

OPENING:

Sound Introduced: Machinery

[ENTRANCE]

"Let the New Age of Enlightenment Begin" - Top Light & Front Lights
opening sound sequence into 'Tron' sample

Broadcast Announcement:

I have lived among the humans & the human race disappoints me. Lately I've been making a conscious effort to interact with more people. I've found that since I have, I'm feeling increasingly isolated. I am not patient enough for the insecurities of others & the efforts people go to to be liked, that in turn make ^{them} people disliked. Because there is nothing attractive about someone who requires validation, unless you're someone who's interested in manipulating people. ~~Do you think I'm someone who requires validation?~~

I won't let others' insecurities force me into a position of indulging their lack of confidence. I will not validate you ~~by~~ ^{and} making you temporarily ^{make you} feel better about yourself, but instead I will make you strong & independent because strong & independent people are ~~the only ones who~~ are a pleasure to be around. I won't let people get away with being pathetic, because I ~~have~~ ^{want} people ~~are~~ ^{to be} capable of more.

I'm exhausted. I'm meeting too many people who expect their wants to be a priority for others. The only reason they find friends & develop relationships is because a decent amount of humankind is the same, so they all gratify each other & feed off each other's insecurity. ~~★~~ [★] ~~tot of humanity pretends to care, but what I see~~ ^{is} people that don't care about others, they

If you knew the truth it would ruin it for you.

Curated Floortalk- Version 1

Hannah Beatrice

Because we are nothing special, on par with ants & daffodils- and it is the work of culture to make us feel special- like experiencing art for example.

I work with live performance as a medium...it doesn't operate on one plain in a still moment, suspended in time. It moves in relation to real time. I'm an artist ~~at work in real time~~ with an audience. *who works live*

I open up perception & nuance of performance, keeping audiences unsure of the work & unable to pin down the intent. ~~On the one hand you want to know why the work is & on the other hand it would ruin it for you.~~ *It's so* How would you like to be told the answer to every magic trick instead of coming up with your own theories? ~~What's more engaging for an audience?~~

At times I can struggle to manage the breadth of my practice...

FORM

STRUCTURE IN RELATION TO TIME

CONTENT

AUDIENCE ROLE & RELATIONSHIP

CONTEXT & FRAMING

CONVENTIONS & EXPECTATIONS ~~GIVEN THE MEDIUM~~

AUDIENCE ANTICIPATIONS

MODES OF ADDRESS

SCRIPTING VS SCORING VS IMPROV

DOCUMENTATION & ARCHIVING OF LIVE EVENT

THE PRACTICE OUTSIDE OF THE LIVE MOMENT

SPATIAL DESIGN ~~WHICH INCLUDES LIGHT, SOUND, PROP, ACTION & COSTUME~~ *and Dramaturgy*

It's complicated managing a live performance practice. One aspect of my practice is made up of *↳ because of the immediate personalization that comes with the work* what to say vs. what not to say & the boundaries I must guard to maintain the impact of the work.

I could be more accessible if I wanted to. I could be a functioning member of society, but I've recently found it increasingly difficult to associate with the nature of reality. I could be really accommodating & I could tell audiences what they want to hear or what they might enjoy, I could be a pleasurable experience, but in today's world that's not what people need.

involving a solo performer.

Engine Room Exhibition Opening

I'm Going so I can Come Back & Tell You the Truth & Change the History of the Universe

Live Performance

Dur: 15 mins aprox.

Composed Installation- violent, graphic, still.

Performer Enters.

Bath.

3-5mins

Moment of Contradiction- erotic dancing

Music Begins.

3-5mins

Moment of Speaking-

Verbatim executed criminals last words

3-5mins

Installation presentation post-performance.

3 days

CHAPTER 5: FINAL CHAPTER

I live in a state of isolation within my practice and this manifests through the way I isolate and paralyse audiences. I am transposing my concerns with being alive onto audiences, in order to provoke new attitudes towards the nature of our existence. Being controlled inside of chaos and darkness is a profound experience for audiences to witness.

I am consistently developing new forms for performances. I've been experimenting with space through the form of 'stage', comprised of object, light, sound, arrangement and orientation. The decisions I make within my practice reflect my experience of the world and my experience of culture, dismantled and re-formed in order to frame and emphasise a reality of daily human existence. I see it as a physical manifestation of the falsity that is engrained into the culture that I am borne from: I'm asking whether or not these conventions and expectations useful to us anymore, and if they are not, then what is the new reality?



What's the Point in Waking When You're Already Dead Inside?
Photograph, Tin with Plastic Bag, Water Pistol, Resignation Letter
2015

APPENDIX

A - performance scripts

No Matter What I'm Not Going to Survive

Hannah Beatrice

Live Performance, 2015

Dur: 20 mins

Audience Attending: 15

Resource:

Costume

Speakers

AUX

IPhone

Knives

Blades

Fishing wire

When people find themselves in special situations, related to each other in such a way that the language of ordinary behaviour is not applicable, a special language often develops. This happens most frequently in situations where groups of people with different interests, but a purpose common to the occasion, confront each other.

A particular thing can often happen when a performer directly encourages interaction from the people they are in front of. I don't want to push you to act outside of yourself. Most audiences perform fictionalized versions of themselves. People feel most authentic when they merely exist; before they have to start consciously thinking of 'how to be'.

In standard theatre conventions, where spectators sit opposed to performers, there is an agreement that the performer is allowed to conjure up fictitious worlds. But I'm not dealing with fiction. No conventions are essential to make this real. Being inside of a tightly constructed and familiar convention doesn't make this fact any more real but it makes it visible. This set up is supposed to persuade people to accept whatever is happening- but I have no interest in persuading you.

In my experience, the world always seems fake. When that happens the whole of life, and the whole history of the world, becomes useless. Nothing is important now except the attempt at being. In a world that now seems like all illusion, the fact of being is ridiculous, just as ridiculous as the fact of death.

Human behaviour is meaningless and all history is pointless.

Music/Sound- Ramstein

Dancing and Slicing

What is achieved in the moment of performance cannot be replicated in real time. The theatrical convention and control allows a space to work live within structure. The delivery of the performance is not pre-established, and the composition of the text plays a particular role, and the delivery of that text another. How this differs from other live performance form is that it looks like there is no space for what we might call an open interaction with audiences. But I feel engaged with you, and I feel an interaction occurring. You are enough merely existing and being present. Does it require any more than that? I can't function to my full capacity without being this way, and I'll continue to push my capacity for as long as possible through you.

It's not that I feel the need to be explicitly violent- I don't need anything. It's the fact of being witness to what we are capable of. Because we suppress it when we're functioning in the world. We suppress what we are capable of because we are so keen on being safe and surviving. But no matter what,

I'm not going to survive. If you'd rather not consider it, and live your life regardless, then you are entitled to do that. But if you feel the need to reconnect then come back and see me, because I'll keep working for us.

I am not the answer, I am provocation. Do whatever you have to with it.

Pause

Please give me 5 minutes then meet me back here for the discussion.
I think this is the beginning of a beautiful friendship.

Rains of Castamere

I'm Going so I can Come Back & Tell You the Truth & Change the History of the Universe

Hannah Beatrice

Live Performance, 2015

Dur: 15 mins

Performer Enters.

Bath

3-5mins

Death Grips- Erotic Dancing

Hello everyone my name is Hannah- Thank you for coming. It's very nice to see you here this evening.

I'm here tonight because when I was sperm I won the race. Now, after only 22 years alive, I want to know what death feels like, so I asked myself, what did it feel like for the millions of years before you were born? It was nothing, complete silence, and no train of thought. I'd like to take this opportunity to share with you what it sounds like when human beings are aware they will die as soon as they have finished speaking:

"It's not easy, this is a release. You finally get to move on with your lives. Take care of my kids and stay strong, life has to go on. We've all lost grandpas, brothers, and sisters. Support and love each other. Don't fight with each other. I love you."

"Life is death, death is life. I hope that someday the absurdity that humanity has come to will come to and an end."

"I am in the midst of truth. I am good. These eyes will close, but they will be opened again."

"I, at this very moment, have absolutely no fear of what may happen to this body. My fear is for Allah, God only, who has at this moment the only power to determine if I should live or die."

"Why does my heart ache? We want pleasure, love and satisfaction. The walls of darkness crush in on me. Life without meaning is life without purpose. It is terrifying. Does anyone care or who I am?"

"I don't have any hard feelings. You're sending me to a better place."

"I am glad that my life in a world which has not understood me has ended."

“As she clung there, looking up into my face with such a pleading, pitiful face, I thought that surely I had no heart at all, for such pleading would have melted a heart of stone...I took a plank and struck her on the head and face several times; then pushed her under the water with the plank and held it on her a few seconds. Then she sank.”

Tragedy

Hannah Beatrice

Live Performance, 2015

Dur: 15mins

Dancing

Smoking

80's Classic Pop.

Taking Audience through to seated area

Audience Seated

In 2003 the US court of appeal ruled that a death row prisoner, be forcibly treated for psychosis, so he may be sane enough to be executed.

Charles singleton who stabbed a shop worker to death in 1979 believes his prison cell is possessed by demons, that the prison doctor implanted a device in his ear, and that he is both God and the supreme court.

Sane enough to be executed, sane so he may experience the punishment as a punishment rather than as something else.

His sanity, should treatment work, would be reflected in his ability to be more in touch, with consensual reality so that he may be punished most effectively- able to acknowledge both what he had done and that what he had done was punishable.

Charles was diagnosed as paranoid schizophrenic in 1983. The madness is no more debatable than the sanity that it is being applied to. I am tired of existing in a reality where assumptions and ideals are being made around what we think we should be, or should be like, when we are at our best. The fact that we as a consensus exists at all is ruining lives. ‘We’ know what sane enough to be executed means, we can consent to being governed by certain laws and rules, we are realistic about our needs, and meet them without doing too much harm to other people.

This might be the kind of sanity that Charles needs in order to be properly executed, but I don’t know what sanity is.

If we can’t imagine possibilities for ourselves beyond a narrow definition of sanity, I mean, what do you think you are like, what do you think you want, and what are you capable of? I want to blend my ambitions with my reality, and so I have, so that if nothing else, I can keep going.

All blueprints of what people should be like are denials of reality.

One of the absurd characteristics of human wanting is that it involves being persuaded that you should want for certain things.

This persuasion, which takes on a lot of forms, from brainwashing to education, seduction and conversation, is one way of describing the experience of growing up in any given society. The result of the persuasion may vary, but the human race is consistently being persuaded that sanity and the norm looks a certain way and it is best for you and everyone else if you join in. We still have so called instincts but they continue to come under definition, manipulation and control.

The most remarkable thing about the state of the human condition in current society is not that all cultures have sex, but that all sex has culture. Varying from society to society in partners, locations, positions and numerous ways of doing it. If our loves and hates, liking and curiosities, passions and our aversions, come under definition, manipulation and control, then there is no natural state in which we can live. Currently we are unnatural.

In our cultures you can do madness, just as you can do sex, in various ways, and sanity offers less options.

We are now living in the aftermath of the horrifying consequences of politically designed good lives, and sanity should not be a word for the alternative to madness it has to refer to whatever resources we have to prevent humiliation.

Chair & food & drink

Hanging Tree track

Sing

When group swells, light cigarette

Clean any mess & remove it from space

Exit upon conclusion of track

I Have Lived Among the Humans

Hannah Beatrice

Live Performance, 2016

Dur: 15mins

Audience Enters space via only door

Corner area focused with lighting/speakers/flooring

Light & Speaker language: theatrical, space: industrial, bunker.

OPENING

[Sound Introduced]

Performer Enters with whiskey & shot glass

I have lived among the humans & the human race disappoints me. Lately I've been making a conscious effort to interact with more people. I've found that since I have, I'm feeling increasingly isolated because I am not patient enough for the insecurities of others & the efforts people go to to be liked, that in turn make them disliked. There is nothing attractive about someone who requires validation to feel important, unless you're someone who's interested in manipulating people. I won't let others insecurities force me into a position of indulging their lack of confidence. I will not validate you & temporarily make you feel better about yourself, but instead I will make you strong & independent because strong & independent people are a pleasure to be around. I don't let people get away with being pathetic because I want people to be capable of more.

I'm so exhausted. I'm meeting too many people who expect their wants to be a priority for others. The only reason they find friends & develop relationships is because a decent amount of humankind is the same so they all gratify each other & feed off each other's insecurity. I see people that pretend to care about others; they only care about themselves in relation to others to ensure they don't end up lonely and isolated. I'm not going to pretend to care anymore and I'm tired of interacting with people who think it's important for me to.

[Sound introduced- Train]

They are so immersed in their own anxiety that they can't see what reality looks like. Because I don't have the capacity to care, I can see the world very clearly.

[Sound introduced- Melody Day, Four Tet Remix.]

I see the world, and I see that it is over. I don't see it recovering because I don't know how we can undo the damage that's been done. And I'm not talking about the planet, because nature has survived worse than humanity. I don't know how we can undo the damage we have done to ourselves. I see the way humanity is functioning and it is cyclic, dictated by a man-made, made-up need for more invisible money, with unnatural isolation. The definition of what it looks like to thrive by societies standards is empty, invaluable, and meaningless.

Sing: Melody Day Abridged, Four Tet Remix

Dance interval: Aquarius

[Speaker lights on]

[Speaker lights off]

[Lights on]

[Re-introduction- Train]

We were riding the crest of a high and beautiful wave...

And no part of humanity has ridden a wave of that scale since. We have given away our freedom by accepting the society we were battling then. We lost the battle of the technological submission.

I will not be involved anymore. I am not a part of humanity because as far as I'm concerned humanity is over. I can feel humanity is collapsing. And I haven't seen a pupil in my eye for 16 days.

[Sound off]

I struggle to feel empathetic towards others. I am distancing myself from people on purpose because I don't want to be around anyone. I struggle with intimacy. [smile] I'm tired of feeling numb, angry, & frustrated towards others. It's resulting in me becoming more & more aggressive & violent. Most of the time I'm comfortable in my isolation but I'm serious all the time. I want to be left alone & the

enthusiasm or attention of people makes me feel uncomfortable. [smile] I have no logical reason to be unhappy. I just don't want to participate. I'm concerned I might lose the ability to function properly & I wish I could enjoy living more than I do.

I want you to forget everything you have learnt in your whole life. This is the beginning on a new understanding. The dream you are living is your creation. It is your perception of reality you can change at any time. You have the power to create hell & you have the power to create heaven.

CLOSING

Performer leaves

[Cucumber & mint water rolled in from entranceway]

[Audience Lingers]

[Audience Exits]

As A Part of The Introductory #LifeHacks Series, Hannah Beatrice Presents a Public Seminar in accelerated culture, the transgression of boundaries & the consequences of living.

Hannah Beatrice

Live Performance and projection, 2016

Dur: 15-18 mins as per CEO of Ted Talk

OPENING SLIDE: Title of the Work & an Image- boarder/PowerPoint theme

Projected Image:

Continuous Surging of PowerPoint throughout- dismantling the convention

Full Circle

into abstraction

Hello everyone thank you for coming it's lovely to see you here this evening. For those of you who know me, it's great to see you again, and for those of you who don't know me my name is Hannah Beatrice and it's nice to meet you.

I come from the kind of social conditions that are made-worse by an uncaring system, that really just looks after large corporations and ignores the population that it was voted in to serve. I apologise in advance for the PowerPoint, hahaha. I've been working on, I have no technical skills but I've attempted to anyway so anyway so apologies for that thank you, hahaha anyway. Thank you. Hahaha.

Let's say that the person you love the most has just been shot. He or she is lying in the street, bleeding and screaming. A guy rushes up and says, "Step aside."

He looks over your loved one's bullet wound and pulls out a pocket knife with what looks like the intention of operating right there in the street.

So you ask, "Are you a doctor?"

And the guy says, "No."

You say, "But you know what you're doing, right? You're an army medic, or student or have done a first aid course..."

At this point the guy becomes annoyed. He tells you that he is a nice person, he is honest, and he is always on time. He's a great son to his mother and has a rich life full of fulfilling hobbies, and he has never smoked.

Confused, you say, "How does any of that fucking matter when my loved one is lying here bleeding!"

I need somebody who knows how to operate on bullet wounds! Can you do that or not?!?"
And now the man becomes agitated – and for good reason, why are you being shallow and selfish?
Do you not care about any of his other good qualities? Didn't you just hear him say that he always
lets old people sit down on the bus? In light of all of the good things he does, does it really matter if
he knows how to perform surgery?
In that panicked moment, you will take your bloody hands and shake that guy by the shoulders, and
say, "Yes, none of that other shit matters, because in this specific situation, I just need somebody who
can stop blood, you crazy fucking asshole."

[Pause]

You are in that very situation every single day. Only you are the confused guy with the pocketknife
and all of society is the bleeding gunshot victim.

Let's figure it out together then. Feel free to go if you're thrilled with your life, and you're happy with
all your relationships. Enjoy the rest of your day, friend, this lecture is not for you. You're doing a
great job, we're all very proud of you. And so you don't feel like you wasted your time, here's a
picture of this...[points to screen and acknowledges relevant image]

I'm always fascinated in people's readiness to make their insecurities a priority for others and also
the lengths people go to to keep living in denial. I'm having so little impact.

Formal address/public speaking- mediated, steady, not fast

Anyway I'm here this evening to talk to you about my live performance practice is cryptic and
illusive.

Reflective and subsequently relevant to a society post-religion and the death of God- which has
resulted in a lack of a mutual belief system or moral code across humanity

birthing the submission to technology

where no single truth exists

and humanity has become isolated from itself.

And all I want is to try & save myself, and to take care of my own sanity, to rescue myself from
being forced into a position of caring about things that don't matter, but people become defensive &
impossible to communicate effectively with because of their own insecurities. Defensive people can't
develop, can't learn, and can't improve. They remain dormant.

I have lived among humans and humans are selfish, self-centred, inconsiderate, & unconscious and
assume that their perception of the world is a priority for other people, without having any real skills
or abilities in the ways of empathy towards others. That is, being able to relate to experiences that sit
far beyond the reach of our own
self-centred & unconscious world.

[I don't give a fuck]

In my performance practice I frequently mask lies inside of truth and blur the distinction between fact
and fantasy in attempt to move beyond merely a theatrical event and into illuminating the essence of
how we cope with ourselves, others and existing in a world where we all live in front of each other
and not next to each other.

Fantasy is the medium in which conclusions are made without any real fact, which is how majority of the content that we immerse ourselves in today is presented. The conclusions I jump to *are* about satisfaction, and are themselves, satisfying.

Western civilisation evolved to the detriment of the majority of people, not only at an economical level but from a mental and emotional perspective also.

The behaviour of people is affected by bodily sensations. For example, there is a strong association between a sense of heaviness and features such as “importance” and “seriousness”.

A person is assessed as being important if they are more serious and sustained. Similarly, the feeling of rigidity and hardness makes people inflexible. Feeling a rough surface manifests a sense of the complexity of human relations, and cold is tightly connected with the feeling of loneliness.

People behave “as expected” if they have to make a decision in front of others that addresses moral values. That’s...when people are being watched; they behave better than they do when they are alone.

Behaviour affects morality. People who are more accepting of their immoral acts begin to perceive what is good or bad in different ways.

An attractive and honest appearance can be easily misleading. People tend to trust appearance more than sincerity.

Anger increases the desire of possession in people.

No one is in control anymore.

The content of the work is dark. It is a visceral experience.

Like you’re drowning in a moment of clarity. I have the ability to de-mask reality for audiences. Because I don’t have the capacity to care, I can see the world very clearly.

There exists the Frame of the Performer because no solo performance exists without the subjectivity of the performer being present which is acknowledged, manipulated & capitalised upon.

And then the Frame of the Performance that might be subject to the context that it sits within.

The design aspects of the work as far as spatial design, audience orientation, props, costume, technologies and sound are considered in relation to context. When there is undefined context to step into, it has resulted in a highly theatrical frame to experience highly engaging honesty through.

Whether it’s genuine or not, I’ve been interested in exploring a dismantling of boundaries whilst still maintaining distance between the audience and myself.

[Pause]

I am not patient enough for the insecurities of others & the efforts people go to to be liked, that in turn make them disliked. It’s not by accident that a lot of us are insecure. Anxious people lack

confidence & motivation to define success by their own standards, instead taking direction from what **consumer-lead culture** has determined success looks like.

[Pause]

Change in tone: Vulnerability, personable, open, and honest, doesn't mean quiet or reserve, just honest.

Until people start addressing things that are actually real, why wouldn't I be facetious? Why would I take anything seriously? Why wouldn't I take drugs and sit and watch YouTube for hours a day?

Aren't you more bored than anyone?

[Pause]

Loose any aggression

Unnerving not unnerved- steady but still and not formal

I am deconstructing constructs that are in the process of decomposing. Your old customs, old culture, old habits, and old ideas are going to die with you. Your age, your authority in your role at work, your money, doesn't signify you are a functioning person anymore. You may think they do, but the difference is that I do not. Those things run the world now, but they don't run me and I don't aspire for what they're selling. I don't aspire for anything. I can't feel guilt.

I exist as the free man, where another cannot inflict punishment on me. No one man can have all that power. And we don't feel responsible for each other. We live in front of each other and not next to each other. I'm not obligated to you, and you are not to me. I am free to sit outside of the moral code without anyone to answer to because I frame it as art and performance. Because now, it is a real art to convincingly manipulate what audiences perceive to be real.

I've detached from reality in order recover from reality.

[Pause]

But what is it about reality that I need to forget?

Am I escaping from it in order to get somewhere better?

I'll tell you- [pause] I am seeking a new way ahead inside of freedom. I am seeking a new way ahead inside of freedom.

To Unleash the Power Within

And The Beauty of Uncertainty

The Secret to Productivity

And Why We All Need Pain

Get ready. Your break through waits.

A Date with Destiny.

No price is too high to pay for the privilege of owning yourself.

Peter Harrington highlights that the way through the world is more difficult to find, than the way beyond it.

I'll share the secret with you- they're holding auditions for the role of 'yourself'. Apply within.

[Pause]

Change of tone

When people feel they have no control over what is happening, they tend to see non-existent patterns in unrelated pictures, they create meaning and purpose where there is none otherwise.

I don't often feel out of control because I don't get my authority from these pre-existing structures, these kinds of hierarchical systems that have been preserved throughout history. They are narrow-minded and only serve a few people. I'm looking elsewhere for alternatives that might be of service to my humanity because I don't feel human anymore. I'm concerned I might lose the ability to function properly & I wish I could enjoy living more than I do.

To be able to transcend from human misery for just a few moments, and instead celebrate in the departure from this.

If you are interested in information regarding up-coming events and performances you may email the address that was on the screen at the start with a request to be added to the mailing list. Thank you. Thank you.

If You Knew the Truth It Would Ruin It For You, Version I.

Hannah Beatrice

Live Performance, 2016

Dur: 15mins

Because we are nothing special, on par with ants & daffodils- and it is the work of culture to make us feel special- like attending a performance art event for example.

I work with live performance as a medium...it doesn't operate on one plain in a still moment suspended in time. It moves in relation to real time. I'm an artist who works live with an audience.

I open up perception & nuance of performance, keeping audiences unsure of the work & unable to pin down the intent.

At times I struggle to manage the breadth of my practice:

FORM

STRUCTURE IN RELATION TO TIME

CONTENT

AUDIENCE ROLE & RELATIONSHIP

CONTEXT & FRAMING

CONVENTIONS & EXPECTATIONS GIVEN THE MEDIUM

AUDIENCE ANTICIPATIONS

MODES OF ADDRESS

SCRIPTING VS SCORING VS IMPROV

DOCUMENTATION & ARCHIVING OF LIVE EVENT

THE PRACTICE OUTSIDE OF THE LIVE MOMENT

SPATIAL DESIGN, WHICH INCLUDES LIGHT, SOUND, PROP, ACTION & COSTUME

It's complicated managing a live performance practice because of the immediate personalisation that comes with managing subjectivity. One aspect of my practice is made up of what to say vs. what not to say and the boundaries I must guard in order to maintain the impact of the work.

I could be more accessible if I wanted to. I could be a functioning member of society, but I've recently found it increasingly difficult to associate with the nature of reality. I could be really accommodating & could tell audiences what they want to hear, or what they might enjoy. I could be a pleasurable experience but in today's world that is not what you need.

Inducing a state of high engagement through intimacy, manifested through performed authenticity, which sounds straightforward but how many actors on stage are you convinced of, or at the very least unsure of.

I manage the direct acknowledgment of form. It is a tactic amongst plenty, utilised in order to pull audiences into the present & have them engage in a live experience.

I make a point of acknowledging the aspects of myself that I cannot avoid when I am in front of a group of people. I work to contradict the expectations audiences conjure based on their pre-conceived notions of live performance, and I contradict what audiences assume of me, because that's not the way the world works. I have no politics, ideals or ideals. I can adopt multiple concepts without any real connection to any of them. Do you have any interest in living your life? I am aware of people's expectations & I refuse them. I have the ability to de-mask reality for audiences & present an alternative if you're interested.

I'm alluding to a larger sense of purpose, beyond just myself as a subjective entity making art to shift focus away from only me, and also include the self that exists within each audience member. Relevant to today's society, in response to today's world, in a world obsessed with self-help & individual pursuits, self-betterment, isolated living, where we don't exist next to each other but instead in front of each other.

I'm not pointing to the sign I am the sign.

Anyway art comes from the future, it exists in its own reality of thinking, and ahead of thinking- it is a way to attune to what reality is. I can attune people to reality because we live in a society manufactured in order to keep us busy with other concerns, for example extreme consumerism and living in the future.

I operate inside of multiple voices. It is a given when you work inside of subtext- stating and composing words in order to mean something other than their immediate definition. Layers of meaning simultaneously operating. Buried meaning. If you give audiences the sense of hidden meaning they listen more intently. A fine balance between alluding to intimacy whilst simultaneously pursuing other feats.

Look at my left hand dancing whilst I rob you with my right. I'm seamless.

Because of the nature of the work, I have become increasingly intangible to people. The work here signifies to me the most tangible aspects of my practice, collated in order to showcase reoccurrences & repetition, which audiences cannot access in a live performance event, unless they start attending multiple performances. It's common for audiences to robustly question the purpose & intention of the work. I see collated artefact as an opportunity for audiences to have access to additional material that sits around the performance practice, and to expand their interpretations, readings, experiences, & understanding, emphasising the expanse of a holistic practice. Audiences inform the decisions made in the development of one performance to the next; in this way my work is audience responsive.

Decisions made in relation to their responses to my intentions.

I thought I'd mention that I'm finding it increasingly difficult to articulate the work primarily because the audience's experience of it is so obviously different from my own. . When I look at audience's faces or get told about my work I see that it's engaging, intimate, and relevant. Sometimes I think about my work like it's conceptual art & the live performances are a form to experience it through. It goes beyond a single performance, and into the essence of how we cope with ourselves. How western civilisation has evolved to the detriment of the majority, not just at an economical level, but from a mental, emotional & spiritual perspective also.

An exploration of the human psyche. An experience in the frailty & predictability of the human psyche. A presentation of self-help through the form of an anti-hero, wise mystery, unobtainable human and an almost non-human entity... beyond the death of god.

A reflection of the way people, corporation and systems interact with each other and reality. Dishonesty, suppression, performance, on display, manufactured, and hidden agendas. The way audiences position me is the way I position the world we live in. But rather than wallow in the decay of society, I'd rather dismantle it so I don't have to participate.

I would never talk about the work of Hannah Beatrice, still less 'explain' it. The process of witnessing, observing, experiencing, and engaging with art provides the explanation, and it is invariably particular to the witness. The artist is exactly the wrong person to explain their work. In short, a performance by Hannah Beatrice is an experimental encounter with aspects of the human psyche, a confrontation with an ongoing dismantling of social conventions. To summarise, carefully composed, strategic investigation enhancing human potential.

Exhibition Opening performance with an Emphasis on Language & Communication.

Hannah Beatrice

Live Performance, 2016

Dur: 10mins

Emphasis on Form of spoken word & modes of address.

Social Conventions.

Still Opening, compact stage space leaks out into entire space.

Modes of address:

- propaganda
- lyric: references across time
- rap
- activist
- sermon
- quotes: across time
- speech

Performance enters space, presence known via a point of difference i.e. costume, presence within the space, the way of occupying the space that is in contrast to audiences occupation of space.

Text over performers body. Cue cards. Prompter cards in the space. [white card, black sharpie].

Steady pace to stage area @ height with unplugged mic & mic stand.

Performer waits for audience to settle: Audiences are familiar with convention of individual in front of a mic.

Formal Speech

Hello everyone thank you for coming it's lovely to see you here this evening. For those of you who know me, it's great to see you again, and for those of you who don't know me my name is Hannah Beatrice and it's very nice to meet you.

And before we begin, I just wanted to say that a particular thing can often happen when a performer directly encourages interaction from the people they are in front of. I don't want to push you to act outside of yourself because most audiences end up performing fictionalized versions of themselves.

People seem to be most authentic when they merely exist; before they have to start consciously thinking of 'how to be'.

Cue cards:

I'm curious...what's your life like today?

If it's going well, I want to congratulate you.

If not, I've got a few thoughts I would like to share with you now, that may help in clarifying your path, and assist in creating a plan to move forward.

Do you feel restricted? Have you got a picture of your aspirations or goals, where you want to be, and what you want to achieve, but feel limited in your ability to reach that point?

I wonder, do you sometimes feel the desire to live inside of an immoral age? I know I do. You may already have a sense that the moral code of this world is changing, that there is some kind of shift occurring. It's true this is happening, and the questions you need to be asking yourself is, what it is, where is it coming from, and why?

Activist

I see the world, and I see that it is over. I don't see it recovering because I don't know how we can undo the damage that's been done. And I'm not talking about the planet, because, evident from natural history, nature has survived worse than humanity. I don't know how we can undo the damage we have done to ourselves.

We lost the battle of the technological submission.

I see the way humanity is functioning and it is cyclic, dictated by a man-made, made-up need for more invisible money, paired with unnatural isolation. I see the way humanity is functioning and it is about satisfaction, being self-centred, and being unconscious. I see the way humanity is functioning and it is empty, invaluable and meaningless.

The structures in society that worked at one time, they don't work now, you know why? Because I was watching porn when I was 12. The realities of this world are widely accessible at a much younger age. And there's one singular problem with that fact. The problem is it's seen as a potential issue that someone needs to fix, when actually it is an unchangeable reality of the world. It's already happened to me, it's happening to your children, and how is that going to change the way we have to exist?

Propaganda

Any government, any religion, anybody, who is making rules for what people "should" be like, are denying reality.

I am tired of existing in a reality where assumptions and ideals are being made around what we think we should be, or should be like, when we are at our best. The fact that 'we' as a consensus exists at all, is ruining lives.

This emphasis on a consensus, which is communicated through many forms, from brainwashing to education, seduction and conversation, is one way of describing the experience of growing up in any given society.

Results may vary, but the human race is consistently being persuaded that normal looks a certain way and it is best for you and everyone else if you join in.

We're supposed to have so called instincts, but they continue to come under definition, manipulation and control.

We suppress what we are capable of because we are so keen on being safe and surviving. But no matter what, I'm not going to survive.

This is about our space, our bodies, and how we exist in this world, and how we might create new worlds. And you have the opportunity to be apart of a new understanding of our reality if you feel the need. I'm going to carry on regardless.

If you'd rather not consider it, and live your life regardless, then you are entitled to do that. But if you feel the need to reconnect then come back and see me, because I'll keep working for us.

I want you to forget everything you have learnt in your whole life. This is the beginning on a new understanding. The dream you are living is your creation. It is your perception of reality you can change at any time. You have the power to create hell & you have the power to create heaven.

I look forward to seeing you again soon and may the odds be ever in your favour.

B - additional material and links

VIDEO CONTENT:

Vimeo: <https://vimeo.com/user58144604/videos>

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ENDNOTES

^I Campbell-Johnston, R. (2005, February 6). The Man Who Told the World. Retrieved June 3, 2016, from <http://www.thetimes.co.uk/tto/arts/article2399963.ece>

^{II} Artaud, A. (2010). *The Theatre and Its Double* (3rd ed.) (V. Corti, Trans.). Surrey, UK: Oneworld Classics Ltd.

^{III} Formatting for preface references works by New Zealand art collective, Et Al., presented in the 2006 publication, *Venice Document. Et Al., The Fundamental Practice*, [pgs. 105-110], which was included as a part of the collective's work in the 2005 Venice Biennale. The multiple approaches to writing about the art addresses the questions that can arise when discussing an art practice that is illusive, as is prominent in the work of Et Al., and my own work.

^{IV} Reinholdtsen, R., & Webster, B. (Directors), Netflix (Producer), & Steinberg, M. (Writer). (2016, May 12). Gwyneth & Tony & Chelsea & TED [Transcript, Television series episode]. In *Chelsea*. Culver City, California: Netflix Original.

^V Excerpt from performance titled, *Exhibition Opening performance with an Emphasis on Language & Communication*. Ref. appendix A for further reading.

^{VI} Excerpts from reflection on performance titled: *I'm Going so I Can Tell You the Truth & Change the History of the Universe*. Ref. appendix A for further reading.

^{VII} Excerpts from performance titled: *As A Part of The Introductory #LifeHacks Series, Hannah Beatrice Presents a Public Seminar in accelerated culture, the transgression of boundaries & the consequences of living*. Ref. appendix A for further reading.

^{VIII} Artaud, A. (2010). *The Theatre and Its Double* (3rd ed.) (V. Corti, Trans.). Surrey, UK: Oneworld Classics Ltd.

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- ^{IX} Excerpts from performance titled: *I Have Lived Among the Humans*. Ref. appendix A for further reading.
- ^X Meaning, David. (1973). *Blood the River of Life: A Collective Art and Life Study* (Catalogue).
- ^{XI} Excerpts from performance titled: *I Have Lived Among the Humans*. Ref. appendix A for further reading.
- ^{XII} From *Laboratory Theatre to the Paratheatre* (Pg 102-103). In *A Theatre Without Theatre*, (2007).
- ^{XIII} Antonin Artaud: text from the program for August Stringberg: *A Dream Play*. BnF Manuscripts. NAF 27441, f. 97. [Pg 95]
- ^{XIV} Badiou, Alain, & During, Elie. *Theatre of Operations*. (Pg. 22-27). In *A Theatre Without Theatre*.
- ^{XV} Blistine, Bernard, & Chateigne, Yann. Introduction to the Itinerary. (Pg. 52-59). In *A Theatre Without Theatre*, (2007).
- ^{XVI} Excerpts from performance titled: *No Matter What I'm Not Going to Survive*. Ref. appendix A for further reading.
- ^{XVII} Jerzy Grotowski, *Towards a Poor Theatre, Odra*, Sept. 1965. *Towards a Poor Theatre* (Pg 104-109). In *A Theatre Without Theatre*, (2007).
- ^{XVIII} Ionesco, E., & Watson, D. (1964). *Notes and counter notes*. New York: Grove Press.
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