PART III

Querying Praxis

When dance and moving projected images intersect, what do those intersections create—and why? In this section, two practitioners making dances combined with moving images discuss their own work in mixed media production. These narratives about process, application—and, in a very real sense, making theory visible—provide an opening and a lens(!) for us to view and understand the working and workings of creating a mixed media performance piece. Choreographer-filmmaker Heather Coker draws on Eisenstein’s classic film theory and McLuhan’s 1960s postmodernist parsing of television as the starting point for her discussion about the difference between live dance and video. Choreographer Ruth Barnes looks at promenade performance in the round. What does one see—and why? The focus is on notions of proximity and distance, whether physical or emotional, and creating an environment in which the audience and performers are equally visible to each other. Questions arise about where the spectator’s gaze lands, who is controlling whose gaze, and how the gaze functions in this particular configuration of the environment.