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‘WHERE’S THE AV GUY?’: A CONVERSATION WITH RHIAN HINKLEY, MARGIE MEDLIN AND NICK ROUX

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FIGURE 1: ROS WARBY IN *MONUMENTAL*. IMAGE: JEFF BUSBY, 2006.

Image projection, as Greg Gieskam reminds us, has a long history within live performance. He notes that 'the use of film … extends back a century, to very soon after the invention of cinema'. Writing of the use of video, he states that the past few decades have seen its use become 'common … as diminishing costs, more flexible equipment, and increasingly sophisticated editing and projection' have seen it infiltrate beyond 'experimental' performance into the mainstream. Recent practice, he continues, has also seen authors write the use of video into the original performance text, rather than its inclusion 'resulting from a directorial or design decision'.[1] Implicit in this description are new ways of working in which, as Eckersall et al. state, contemporary performance exhibits increasing 'focus on design and visual effects as the key drivers of the work'.[2] The ways in which projection designers work within creative processes and creative teams are forging new dramaturgies of performance-making are considered in this interview, as three artists describe territories in which things are developing rapidly, offering proliferating opportunities and options to an expanding practice.

The participants in this conversation represent overlapping generations of artists working with the projected image. The work of Margie Medlin (MM) emerges from her early practice as a lighting designer in the late 1980s and has expanded since into film, electronic and new media art in Australia and Europe.[3] Rhian Hinkley (RH) is a theatre-maker and new media artist based in Melbourne who has been working in digital and projection design and film since the early

2000s.[4] Nick Roux (NR), who works with 'composition, instrument creation, computer programming and visual/spatial design',[5] emerged almost a decade later, in projects with companies such as Chunky Move and Chamber Made. In their discussion with me (YP), these artists focused less on *why* they worked than on *how* they worked – on how contemporary processes of making performance are shifting to accommodate the increasing presence and affordances of projections in the dramaturgy. The conversation also addressed certain things that have not changed, despite the extraordinary pace of change and innovation.

This discussion between three notable artists who are 'radically altering the order of things through their work with objects, actants, atmospheres, visuality, sound, machines and systems of various kinds'[6] in Australian performance was recorded on Zoom on 21 July 2021, as parts of Australia re-entered extended periods of lockdown due to the COVID-19 pandemic, and many sites of performance were closed.

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YP: I am aware that you all work across discipline boundaries but am interested in how you name what you do in performance. What do you call yourself? Videographer?

NR: I call myself a 'sound and video artist'. It's just kind of catch-all.

RH: Sometimes I say 'projection designer'. I've been using that more recently but sometimes I just say 'artist'. Generally, my work now is not even that focused on video. Sometimes it might be set elements, but if its projection-based then I say 'projection designer'. There's something about the word 'videographer' that I really don't like. I don't know why. I've just always disliked that word.

NR: The one that really gets to me every time I enter the theatre is when you're constantly referred to as 'AV'. I'm not working with audio.

RH: 'Where's the AV guy?'

MM: For the majority of my work, I wasn't using video. I used film. I use projection as an extension of a lighting practice.[7]

YP: How has the nature of the work changed over the span of your careers in performance? My past experience was that, if there was projection or video, it came in with a technical team at the very end of the process. The sound, the lighting and any projection was made in isolation and came in during production week when the company moved into the theatre. Whereas now it seems that these sorts of things are there from the beginning and they're woven through the making process.

RH: I feel like the whole way theatre is made has changed, not just with video. With the majority of the shows that I work on, all the collaborators are there at the very start. Costume, lighting; everyone. And in the better productions, there's definitely a push towards making everything more integrated. I feel like in the past, I might have been called in later in the process, and it might not be until the last little bit that costume came in or the lighting designer came in, and then we'd reconfigure things to meet them. Or the director would have a very clear idea and it was much more about making that vision. Whereas now, I feel like in the vast amount of the work that I do it's much more collaborative from a very early stage.

NR: I definitely agree with that. And I think there's been some big shifts in technology that have meant that we're able to do more things now and do them quicker and with smaller teams. We can produce a 3D animation or some algorithm that creates video – things that we just didn't have the tools to do until quite recently.

MM: When I was really busy in this space, I was creating the lighting and projection design, using 16-mm film projection. I worked collaboratively with the dancers/choreographers. I was usually engaged from an early stage. In these collaborations, we used the moving image to explore things like the performers' presence in the work – their dynamic and their

multiplicity. We created a scenography, a fluid scenography that shifts ideas of the physical space with the filmic space as light. We developed a multi-staged process that worked with staggered funding steps, such as seed funding, creative development, production and presentation.

NR: I think that that ties in with what Rhian was saying about video coming earlier in the process now, in that it's possible. You can sit in the rehearsal room and throw up options or quickly work on stuff and be much more responsive because the tools that you're using now allow you to do that.

Whereas, if you were working with film, it would be, 'I've got to shoot the film, I've got to develop it, I've got to cut it and then we can start to play with it'. Now you can just be generating things while you're sitting in the rehearsal room, and you can be involved throughout the process much more directly.

MM: I agree with that in a doing, showing kind of way. But in planning, conceptual intention and approach, I used a film-making process – a storyboarding process – to think through our creative intention, to plan how it's going to work, and hence what the shots would be. And even these days, I remember what is important about the integration of specialist skills in a film-making process.

Recently, I did a very early development on a project in Western Australia. I was working with video and throwing things up to look at different kinds of stylisations around environment, archival images and different image genres. Instantly we felt and responded differently using various film, archive or still images and zooming into things.

It is a shifting practice, but I can't just let go of detailed planning and accept this instantaneousness. I'm interested in the comparison between them, and in holding on to what I felt was relevant in my film-making process.

NR: I've never used film. Only video. I've taken photographs on film, but never strung them together.

MM: Before film, I worked a lot with slides, making slideshows for performances and installations. In the 1990s, projection systems developed from a slaved A and B construct to a Dataton [computer-controlled] multi-projector system where we could speak to each projector individually, and we might be speaking to twenty projectors.

It was the potential to spatialise images in tandem with the multiplicity of the images and image sequences that interested me. I've struggled with the word 'video', because it's so commonly used. Now I prefer to think of the digital image. I have been doing a lot of research into experimental

video practices in the 1970s and what people did around perceptual investigations, and, for me, this has made video more interesting.

YP: Do you think new technologies have wrought a significant shift in the relationship between space, objects, light and projection? I'm thinking about projection and the way light sources and bodies limit each other. In the sense that you can't put a body here because it will throw a shadow on the projected image. Or you can't put a projector there because the projected image will spill on to the bodies. That's a very linear perception of what sort of space you can make with light, and where projection could go in between the lights and the bodies.

RH: The boundaries between a light and a projector now are so blurred because some of those lights are now basically projectors and some of them take video feeds or a whole wall can become a projection surface with LED panels.

We often talk in the early stages about how something would be lit and it's a grey area as to who's going to light that in the design. Is it going to be from a wall that then becomes video, or is it going to be from a projector, or is it going to be a light, or is it even a light that takes a video source? I think technology has a huge part to play in that shift.

NR: And it's a really different language too, with this shift from projection to LED display, because with projection, you're casting light on to something, whereas with the LED wall, it's emanating light. So anything standing in front of you becomes a silhouette, as opposed to with projection, where anything standing in front of the projection gets covered in it. I think that they're just all interesting set design and conceptual ideas to play with, really. And you can use them to progress the idea that you're trying to get forward on the stage.

RH: And you're not driven by which projector you've got. It used to be that a theatre had this sort of projector, or you owned this projector, and this is what you could do with it. It would have to go in a particular part of the space, so you worked around that constraint. Whereas now, that's never the starting point. The starting point is what do you want to do and then just working out a solution to that, which was never even a possibility before, especially with film.

You had a lens and you had a certain throw distance, and a better lens for your projector might give you a longer throw, but that was the only variation you had. Even in the early video projection shows we did, we couldn't get the projector too far away from the screen, because it wasn't bright enough. Or we couldn't have any other lights on in the theatre, because the projector wasn't bright enough. And the

image could only be a particular size. And now none of those constraints are viable. Now, you've got the whole world open to what you want to do.

MM: And the other part of that is control. It also used to be that a computer could play a DVD, now there is the real-time connection between the computer and the video projector – and there is software that can control the emission of light in real time, whether it's the LED screen or the projector. There are a number of different kinds of software that can blend projectors together or can speak to multiple projectors or screens at the same time.

Images can be cued or interactively manipulated. Computers can be connected via the internet to something or somewhere remote, like another space.

Software can produce an algorithm or create an intervention into the image stream, and then the image stream can be anything digital. Video or a digital image stream can now, as Rhian says, be thought about as a light.

I think technology has completely opened up the form. There are whole new domains. Now you can map. It's no longer one projection image to one space. This concept of mapping, is really exciting – where will it go? I think that you guys can speak to this more knowledgably than I, about how

images are stretched or replayed or configured in a video space or a digital space.[8] Mapping is something I'd like to understand more – technically. In the work that I'm producing now for Illuminate Adelaide 2021, the event company send me the templates indicating where the image will go, and I make the images to the template. Then they reproduce it to the space using whatever technology is required.

That's really a big shift in the way that I have worked, and I'd like to take out the middle person there. I want to understand how to do that.

YP: So how does that figure then in the process of making? I know that you each have your own individual practices, but I'm interested in your work inside teams creating performance or when you're creating live events yourself.

For example, I remember working as a dramaturg in dance in the early 2000s, and it seemed to have happened incredibly quickly that the sound designer was making work in the room with the team. They were taking sound from the room and feeding it back immediately. It felt like a radical change in the process of making, and it was so exciting. The whole dramaturgy of making shifted for me. I suppose I'm asking how the creation and introduction of projection or images figure in, or intervene in, the process of making.

NR: For me, it's always conceptually driven. It's how you go about it. Whether you bring in images and how that element is brought in and what particular image tools you decide to bring in, these are always conceptual questions about what is the point of this tool? What is it trying to show us?

The questions apply whether there's live camera, whether there's a computer algorithm that's generating things, whether it's a screen, whether it's a projection, whether everything is dark except for one bit that's lit, whether it's tracking their motion, whether it's text layered on all those things, whether it's gathering images from the internet.

There's such a multiplicity of things that can be done now that, for me, it has to be driven by concept. And once that concept and an approach to that concept are worked out, then you can start to plan the room. And however that plays out, that's how it plays out.

RH: It's also a trap. I find that I get trapped into trying to resolve a technical point in the space that perhaps I wouldn't have previously done, and that can hold up the show. I'm notorious for holding things up to try to solve something that perhaps didn't need to be solved in that moment.

Because the tools are there, sometimes you can go, 'Hold on, hold on, hold on. We can try it like this.' And then twenty

minutes later I'm like, 'I'm almost there, I'm almost there'. Then thirty minutes later, I show it and then it's like, 'No, it's not what we want'. 'Right, right. But I solved it for me.' That's perhaps just my working process as much as anything, but there can be a trap in being able to do so much on the spot that you take up time trying to solve things that perhaps don't need to be solved.

NR: But I would argue that that happens with the making process for everybody. Whether they're a choreographer or a script writer, you can always go down a rabbit hole and waste days with an idea that in the end is terrible.

RH: Absolutely. And the days of saying, 'I'm rendering, I'm rendering. Wait, wait. *Now* we'll play it' are certainly going now. The process is definitely much faster and that makes the creative process much faster. So if you were working with someone who came up with an idea like 'What if that image followed me?', not long ago that would be a matter of, 'Well, give me a day. I'll come back tomorrow and we'll try that.'

Now, realistically, you can write something that gives you a whole lot of variables and you can try a whole lot of different variations on that very, very quickly to find out what might work better. And because it's interactive and because it's maybe code-based rather than needing to render, it allows you to change the parameters very, very fast.

NR: That was always the contrast with how a choreographer could work in the room. They can always say, 'Dancers, you move from that side of the room to the other side of the room. Ah, that didn't work. Can you try something like this?'

But if they were asking you, 'Can the video come in and do this?', then you'd have to say, 'Okay, I'll be back tomorrow'. And then there would be dancers sitting around waiting for you. But now it's becoming this place where we can be as responsive as the bodies in the space, which creates a much more exciting interaction.

RH: And that makes the video much more like a character or a participant in the piece in a lot of ways, because it can react much quicker. It's much more like working with another performer than it is working with a piece of technology.

YP: In a way you were ahead, Margie, particularly in your work with dancers over several decades. You moved from lighting design more or less straight into working with film as an equal collaborator in making dance works.

MM: As Nick was saying, it was about a shared concept, and based in a collaboration. I was collaborating with people who were interested in the filmic space, like Sandra Parker who now works with Rhian. That's aesthetically what she is interested in. We would start from the exploration of ideas through working

with film, light and space and now she and Rhian are working with digital technologies and more interactive ideas.

In collaborative processes with Sandra or with Ros Warby, the process was also shaped in multiple creative development phases. With Ros, for example, we developed new processes partly dictated by the little bits of funding we got. In one phase, Ros might work on the sound with the dance and then there might be a stage where she and I were doing conceptual development around the image. And then there would be another stage where those elements would come together and then there would be another stage that was just filming. And then there would be another stage prior to editing that would be working with the work print of the film with the dance. And then I would work with an editor before we brought it all together. So, the process took a couple of years.[9] I think what Nick and Rhian are saying is that new systems mean all that can now be achieved perhaps in a six-week making process, depending on what the aesthetic is.

But it's also about who's looking and who's participating, because in those processes, Ros was the person in the image. It was really important that there was an extended process because she was working with herself on stage. She needed to have time within a process in which she could look at how she integrated her real self and her image self.

FIGURE 2: ROS WARBY IN *TOWER SUITES*. IMAGE: JEFF BUSBY, 2012.

FIGURE 3: ROS WARBY IN *MONUMENTAL*. IMAGE: JEFF BUSBY, 2006.

For example, the process that Ros and I developed is conceptually very different from trying to do a telematic performance or something where it's about setting up a real-time score. In our projects, the images, light and music were tightly predetermined. And Ros improvised inside the choreographed scenography.

In relation to new technologies, I've been quite formalist in my interest in technology, particularly in systems development. From 2003 to 2007, I made a project called *Quartet* which created four real-time interactions: one between a dancer and a robot camera; one between a musician and a virtual dancer; one was software and hardware that enabled a musician's gestures to create her score; then we had the gestural sensing from the dancer and from the musician going into the virtual dancer at the same time. The construction of these interactions required a large creative team.

We were exploring with motion capture and gestural sensing to make systems for a real-time performance. *Quartet* was a very bespoke system, unlike Isadora software by TROIKATRONIX, which came out of Troika Ranch's research into making real-time interactive performances. Isadora has transcended the bespoke and become a well-supported software that people all over the world are using.

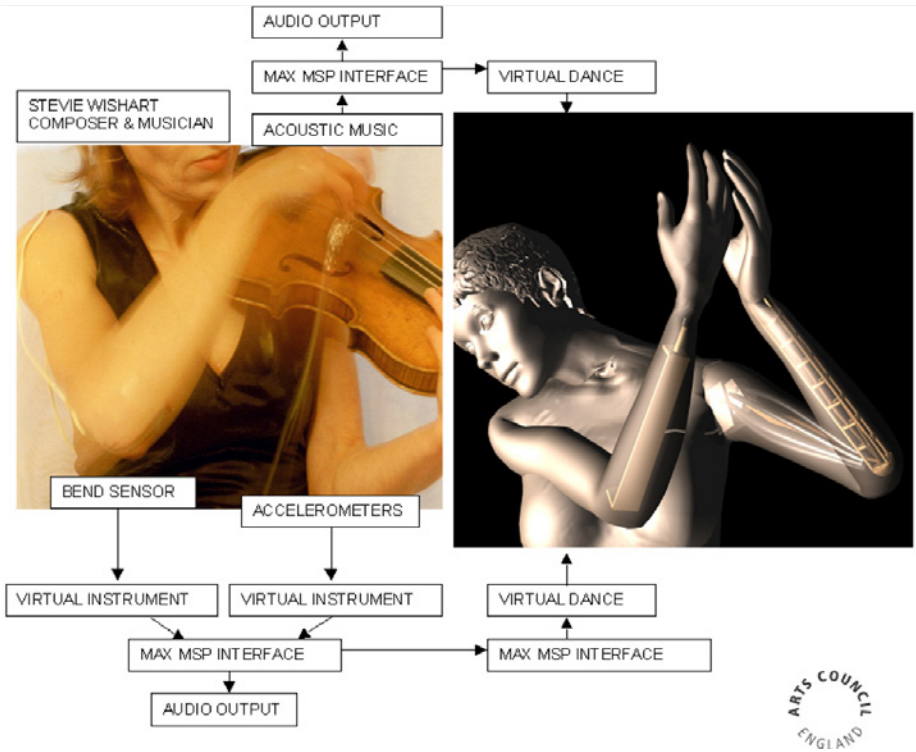

FIGURE 4: SYSTEM DIAGRAM, *QUARTET*. IMAGE: MARGIE MEDLIN, 2003–07.

Within a quite short period of time, there have been huge waves of change towards this tipping point in exploring what's possible to achieve with multimedia software and hardware. And what's happening now is that many people are able to work with all kinds of software. LED screens are cheap. The internet is incredible, computers are not too expensive, but computer operating systems, software and connectivity still needs to be hacked. I think that there's space for all of it, but it comes back to the conceptual intent

and who the audience is, and how you want the audience to interact with the media.

YP: There are still fairly stringent limits though, aren't there? Rhian and I have spoken in the past about how constraints breed innovation and there have been a couple of really brilliant examples in the Back to Back *opus* where encountering a constraint has pushed the company or the production to a dramaturgical leap in stage language or aesthetic. I'm thinking about a moment in *Soft*,[10] where the actor's speech was very indistinct but the text she was speaking was sheer poetry, and Rhian animated it and made it fly through the space as the actor spoke. And Sarah's speech from *The Tempest* at the end of *Food Court*,[11] where Rhian also made that text fly. But whereas the speech in *Soft* was a pre-made animation projected on the walls of the inflatable set, the text of Sarah's[12] speech was actually interactive, wasn't it? And its movement was dictated by the intensity of her voice?

RH: Yes. Her voice drove the letters up. Someone I worked with was doing a plan for a council and they were asked to include 'obstacles and enablers'. But he misheard them and thought it was 'obstacles *as* enablers'. And since then, I've really taken that as a mantra to making work. If you find the hardest thing in the room and you use that as the creative starting point, I find you come to these really interesting places.

One of the big things with Back to Back has always been speech and dialogue, and how you work with subtitles and text in an interesting way. And that's become a large part of my work recently: how to play with text in the space. Particularly with actors like Sarah … the way her voice works is beautiful and powerful, but how would you get that across to someone who can't hear? How do you visually recreate a very distinct speech pattern like that?

FIGURE 5: *SOFT*, BACK TO BACK THEATRE. SCREENSHOT FROM VIDEO RECORDING, 2002.

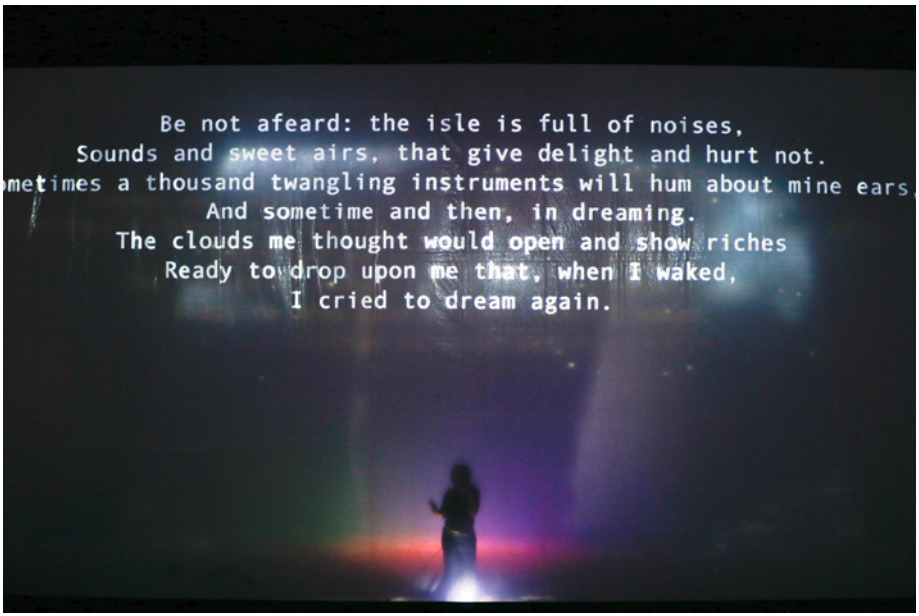

FIGURE 6: *FOOD COURT*, BACK TO BACK THEATRE. IMAGE: JEFF BUSBY, 2008.

NR: Theatre is a constraint, basically – a box stage and a proscenium opening. That's what you have to work with.

MM: What would you two say your constraints are now? We've talked about how accessible the technology is and how instantaneous it is, but technically, what are the constraints?

NR: Money.

RH: Yeah, money. Sunlight. Fighting the sun is still hard. I still deal occasionally with people who say, 'I'd like to do the show outside', and there's a big video screen. You go, 'Oh, man.

That's going to require something very bright.' There are still some things that you can't do. But some of those big LED screens they put in full sun, and even that is achievable to a certain extent.

NR: I had a pretty good constraint in the year before last. *Diaspora*[13] was Chamber Made work with Robin Fox and we were creating a hologram. And that was a hideous process. It was based on Pepper's Ghost,[14] that kind of eighteenth-century technique. But the physical engineering that has to be in place to make that possible on a large scale became really unwieldy and became very real-world very quickly.

We were trying to get a perfectly flat plane of Perspex at 45 degrees that was five metres by two metres. And then working with what that means for the viewing angle of the audience. The sightlines for the work were very narrow, so we had to limit the rows of seats that were available for the audience to about five, and we had to take the width of the seating bank into account as well. And then you need a really powerful projector to get the image to actually read in competition with theatrical lighting. So there were a lot of constraints there, technically. In that work, the screen was in the middle of the stage and the musicians were behind it because it was transparent. And then one of the musicians was actually created as a hologram and she interacted with

herself a little bit as a hologram and herself – flipping between the two. It actually did work quite well in the end. It was a really beautiful show, in many ways.

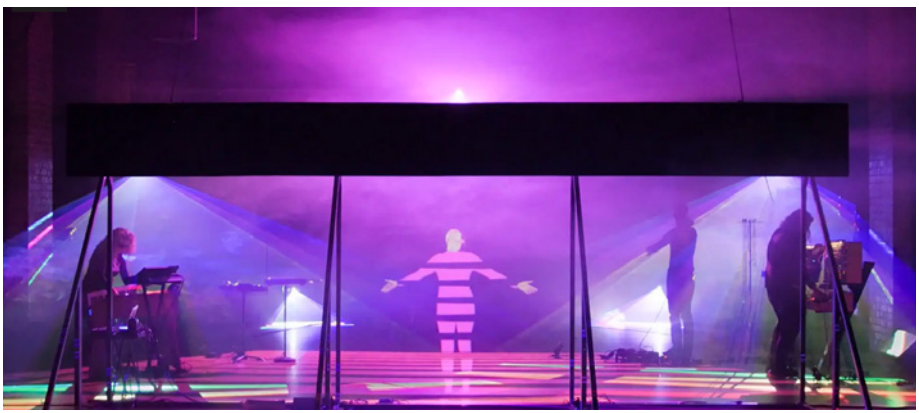

FIGURE 7: *DIASPORA*, CHAMBER MADE. SCREEN SHOT FROM PROMOTIONAL VIDEO, 2019. SEE HTTPS://CHAMBERMADE.ORG/WORKS/DIASPORA/

FIGURE 8: *DIASPORA*, CHAMBER MADE. IMAGE: PIA JOHNSON, 2019.

RH: One of the big constraints still is the fact that you need a surface to project on to – you need a surface to show an image. There's no way to yet put an image in the middle of a space. That doesn't exist yet in that true hologram sense – that idea that I can just put an image there without any form of surface that it has to hit. That's still a large constraint, but I feel like that's something that will be solved at some point. There will be a way, in the future, to have an image without a surface for it to be projected on.

YP: It feels like we were promised holograms a long time ago – with the jetpacks from *The Jetsons*. And actors have been panicking for decades that they're going to be completely replaceable by holograms. And once we're captured as a hologram, we'll never be allowed to die – like Tupac.

MM: The idea of the sightline is a tantalising kind of provocation. I like to think about the viewer's perspective and about how to create a distortion of their perspective. I made a work with Desoxy Theatre in 1992 based on an idea of the audience lying under a clear stage, but we could never achieve this perspective. Ultimately, we filmed the idea by creating matching shots of the dancers/acrobats between the top and the underneath of a large polycarbonate surface. I think it is really exciting taking a sightline, twisting it and recreating it as a perceptual experience. I am also amazed how sightlines help you to learn and have an embodied sense of a space.

YP: I'm interested in a broad sense in how aesthetics transmit, and how we learn from each other. Can I ask whose work has impressed you or informed your work?

MM: I found Michaela French's[15] early work with Lucy Guerin really exciting, not only her ideas but because she was a great animator and had incredibly good mapping and after-effects skills. I think this was before there was a lot of mapping

software. Her animations had a lovely textuality. At this time, I thought she really shifted projection aesthetics. I think that Fausto Brusamolino's[16] real-time work – working with processing and with video as light – has also offered a shift.

And Sean Bacon.[17] These are people who are clearly artists, who are working with image-based technologies in a performance and creating new kinds of aesthetics in a performative context. Company in Space, and the work that they were doing with real-time connections with Japan, is an even earlier example. These artists were all shifting the boundaries of work with the interrelationship between moving image technology and performance.

NR: I got to work with Frieder Weiss,[18] who worked with Chunky Move in the early 2000s, on one work called *Glow*[19] and one called *Mortal Engine*,[20] and then Frieder and I went on to make some other things. It was basically through *Glow* that a lot of things shifted for me in understanding about computers and computer programming. He opened up this whole world to me and encouraged me not to be afraid of that. He gave me an understanding about the logic of systems and how to approach algorithmic and procedural design in programming. But also about real-time projections. He was one of the first to start motion tracking real-time visuals in a theatrical space.

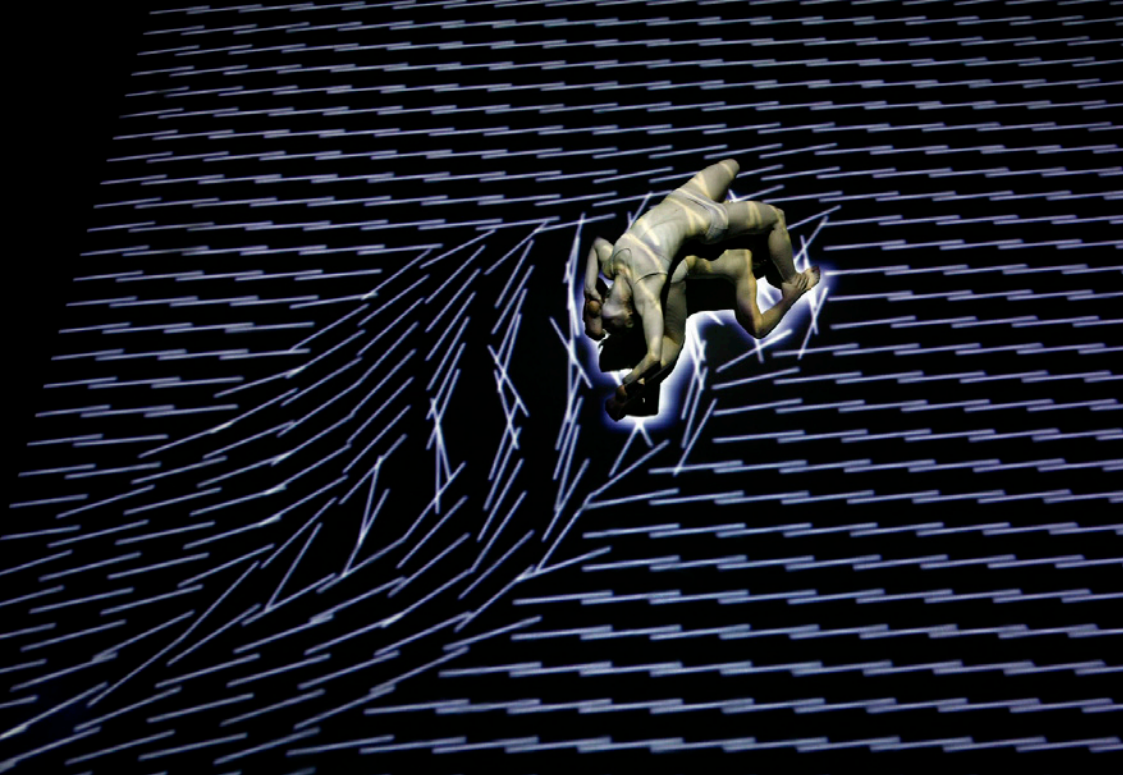

FIGURE 9: *MORTAL ENGINE*, CHUNKY MOVE, 2009. IMAGE: HTTPS://WWW.TAIWANNEWS.COM.TW/EN/NEWS/1423108

For him, it was always about having no pre-rendered video. It always had to be created by the machine in real time. I thought *Glow* was a groundbreaking show and really shifted the ways in which we think about video in this space, even with having the projection straight down to the floor. I remember that was prompted by Gideon Obarzanek[21] saying that he did that because he was frustrated by the standard way that we were used to seeing video, with the performer stuck at the bottom of the screen, when he wanted to be able to have the performer in the middle of the screen. The easiest way to do that was to project on to the floor so that the dancer could be inside the image.

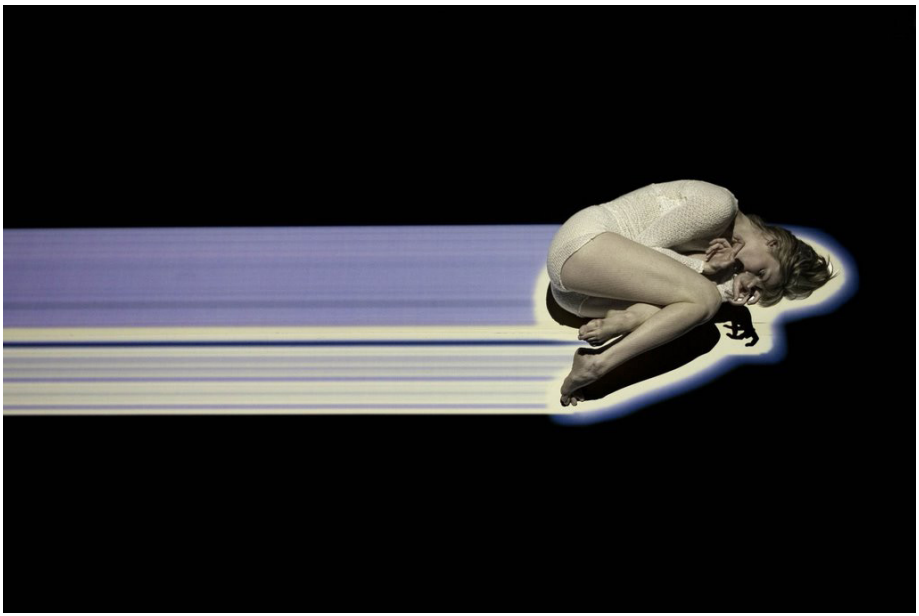

FIGURE 10: *GLOW*, CHUNKY MOVE, 2006. IMAGE: HTTP://CHRISBOYD.BLOGSPOT.COM/2006/09/CHUNKY-MOVE-GLOW-BY-GIDEON-OBARZANEK.HTML

Frieder basically rebuilds the software for every single project he works on, which was very scary and exciting. I'd be working with him on a show and then he'd come in the next day and say, 'It doesn't work anymore because I've rebuilt the software', and we'd have to redo everything we did yesterday. But he was always interested in what new things he could explore and what new facets he could bring to real-time video.

RH: In the early days, there were a couple of people who were really big influences on what could be done. Arena Theatre were doing some really great stuff with video when Dan

Crooks,[22] Pete Brundle and Pete Circuitt[23] were working with them. In the days where they were just controlling video on a screen, when there was no QLab and no playback system, so you had to build your own playback system as well. Peter Brundle was experimenting a lot with things like different projection surfaces when I was just starting out.

I think now, it's things where people change the space that really excite me more than just the projection. The work of James Turrell,[24] where you lose perspective, where you get lost in a space and you don't know quite where things stop and start. I feel like that control of the whole space is what I'm more interested in now than particularly a screen.

NR: I was lucky enough to be at the Venice Biennale in 2018 or 2019 and the most exciting works I found there were all video works. And it was interesting that they wouldn't just be presenting a screen. It would be the screen, but then there was this whole sculptural element of the room in which you view the screen, and it was this holistic kind of approach to video, as opposed to just the dark room, in cinematic space, where you walk into a kind of void.

MM: I was an artist-in-residence at the Institute for Visual Media (ZKM)[25] from 1999 to 2007, and there I saw a lot of different works – for example with dome projections, various interactive

systems and 3D projections. At the ZKM, I was also privy to a really interesting advancement in perceptual quandaries set up through a juxtaposition between the real and the virtual. Being around these works really influenced me. In a way, they were so high-tech that it was not something that I felt I could do in Australia, but a lot of the technologies in those works have now filtered down into something that's more accessible.

For example, Christian Ziegler[26] made a work called *Forest* using fluorescent tubes that people wander around. The installation is light- and sound-responsive. Even earlier he made a work called *Scanned*, where there was a real-time scanning of the performer which was then projected behind the performer. Both these works could be programmed using Isadora. These kinds of media performances are resetting or reprocessing performance time and image. This has always happened in cinema through editing but now, when it is explored in real-time performances and immersive installations, I can feel the boundaries expand – I call it '21st Century Expanded Cinema'.

YP: Nick referred to needing to adapt to new software when working with Frieder Weiss. Are there implications for how rapidly particular affordances become redundant?

MM: In my experience with the *Quartet* project, you make a work

using a particular operating system and then that operating system is defunct. I know that media art institutions are trying to work out how to archive those works.

NR: Though I was thinking about how technology becoming obsolete or inoperable – because computer systems move on – can be really engaging. There's something I like about that, because a live performance is a transient experience. It's performed for this window of time and then it can never be done again in the same way, because the performers stop performing it and they get old, and they move on to other things, and everyone forgets. You can't put all the pieces back together. And I love the idea that the technology's the same. There's this window of 'this is' – what it was at this time and beyond that, we can't do it anymore. The technology no longer works.

RH: It's weird at the moment particularly, because there's no theatre. Theatre's just a memory.

NOTES

1 Greg Gieskam, *Staging the Screen: The Use of Film and Video in Theatre* (Hampshire UK: Palgrave Macmillan, 2007) 2.

2 Peter Eckersall, Helena Grehan and Edward Scheer, *New Media Dramaturgy: Performance, Media and New Materialism* (Hampshire UK: Palgrave Macmillan, 2017) 29.

3 Online: https://unsited.org/2015/08/05/media-art/

4 See Rawcus – Arts House, online: https://www.artshouse.com.au › uploads › 2017/08

5 See website: https://nickroux.com/

6 Eckersall, Grehan and Scheer, *New Media Dramaturgy*, 4.

7 Margie Medlin's website describes her work as 'lighting design … experimental filmmaking and media artist'. See https://unsited.org/2016/01/20/160/

8 'Projection Mapping uses everyday video projectors, but instead of projecting on a flat screen … light is mapped onto any surface, turning common objects of any 3D shape into interactive displays.' See http://projection-mapping.org/what-is-projection-mapping/

9 Margie Medlin collaborated with choreographer and performer Ros Warby on four works with variations:

Solos (2002). Presented: The Adelaide Festival of the Arts; SBC Purcell Room, London; Not Dance, Nottingham, UK; Portland Institute for Contemporary Art, USA.

Swift (2003). Presented: Time Based Arts Festival, Portland, Oregon, USA (2003); Zürcher Theater Spektakel, Zurich (2004); Melbourne International Festival (2004); Dance Theater Workshop, NYC (2005). See https://unsited.org/swift/

Variations: *Swift Reframed*, a variation for a white space, and a 12-minute film for ABC TV.

Monumental (2006). Premiered the Melbourne Festival of Arts (2006); tour in USA (2009); Dance Umbrella, Royal Opera House, Covent Garden, London (2010); Venice Biennale (2010); Spring Dance Festival, Sydney Opera House, Sydney (2011); Dublin Dance Festival (2011).

Tower Suites (2012). Premiered at the North Melbourne Town Hall.

10 *Soft* (2002), Back to Back Theatre. See https://vimeo.com/63130447

11 *Food Court* (2008), Back to Back Theatre. See https://backtobacktheatre.com/project/food-court/

12 Sarah Mainwaring is an actor and performance-maker who has worked as a member of the Back to Back ensemble since 2006.

13 *Diaspora* (2019), Chamber Made. See https://chambermade.org/works/diaspora/

14 Peppers Ghost is a stage illusion in which 'a real or recorded image is

reflected in a transparent screen at a 45° angle' such that 'viewers see a reflected virtual image that seems to have depth and appear out of nowhere'. See https://www.scienceworld.ca/resource/peppers-ghost-hologram-illusion/

15 'Michaela French is a UK-based Australian artist, lecturer and researcher working with light and time-based media across a broad range of artistic and commercial contexts.' See http://michaela-french.com/about

16 Fausto Brusamolino is an Australian lighting and visual artist. See http://www.fausto.design

17 Sean Bacon is an Australian artist working with video in live performance. See http://seanbacon.com.au

18 Frieder Weiss describes himself as an 'engineer in the arts' and 'interactive video designer'. See https://www.frieder-weiss.de/works/all/index.php

19 *Glow* (2006), Chunky Move. See https://www.youtube.com/watch?v=C4He543_a80&t=5s

20 *Mortal Engine* (2009), Chunky Move. See https://www.youtube.com/watch?v=p-S1WALmBqUw

21 Gideon Obarzanek is an Australian choreographer, director and performing arts curator.

22 Daniel Crooks' collaborations with Arena Theatre include: *Mass* (1997), *Panacea* (1998) and *Eat Your Young* (2000).

23 Pete Brundle and Pete Circuitt's collaborations with Arena Theatre include: *Play Dirty* (2002), *Skid 180* (2005), *Criminology* (2007), *Girl Who Cried Wolf* (2008). See https://arenatheatre.com.au/arena-55/#1588036511268-93c7a97d-3128

24 American artist James Turrell. See https://jamesturrell.com/about/introduction/

25 ZKM – Centre for Art and Media, Karlsruhe, Germany.

26 Christian Ziegler creates interactive installations, multimedia performances and performance environments. See https://zkm.de/en/person/christian-ziegler