

SUPPLEMENT TO APPLICATION FOR TSW/SWA AWARD (with videotape)

It must be emphasised that the contents of this tape represent a SAMPLE of the material recorded over a period of three days and assembled in half-a-day to test what is referred to in the substantive application as, 'the element of surprise in the conjoining of apparently disparate disciplines' and more pertinently, ideas constructed with vision and sound.

SUMMARY:

1. Play, the subject of Jane Henriques' thesis will be expressed more completely than the brief voice-over heard at the beginning of the Sample tape. The domestic cat is familiar to most audiences and the subject of casual conversation in many households. The thesis would not only contribute specialist insight concerning this animal but also serve as a point of conjunction with the function of play in humans.
2. John Colvin's zoological and primatological knowledge would develop a greater understanding about movement both physical and anatomical in both animals and humans; besides being useful as a means of expression ranging from the recreational to the symbolic, movement and 'the everyday', in the home, in the street and at the workplace, could raise more fundamental questions about unconscious expression through the 'body language' of posture and gait. Material concerning animal behaviour would be originated with the assistance of organisations such as the Murrayton Sanctuary in Cornwall and other experienced animal observers such as Leonard Williams.
3. The Dance Class is based on muscular relaxation rather than tension and tautness associated with much Contemporary dance; 'standing stillness', 'balance', open and folding motion characterises the preliminary stages of a class, walking, running, rolling, jumping and bonding are some of the complex movement included which are commonly regarded as being so simple.
4. Performance emerges from this internalised work at a much later stage and from the viewers reflexive position involves a choreography structured on dimension rather than scale, duration instead of tempo, anticipation rather than expectation and repetition as opposed to pattern.
5. Recording material into the finite time that transmission dictates risks the obscuring of this long-term working approach and to establish a relationship between that working process and the apparent completion implied by a performance will utilise the extensive range of facilities and effects possible in a modern television studio whilst resisting the temptation to decorate rather than communicate.
6. Mediating the three elements of play, movement and performance will examine aspects specific to the time-based sequential medium of film and television, developing questions raised in earlier projects;
 - i) the relationship between images constructed with pictures, sound images and the image of words;
 - ii) the human presence as part of a document in contrast to that presence as part of re-enactment;
 - iii) the frame and the dimension of the image in relation to the dance space;
 - iv) duration as a concrete element - from one frame to the ten-minute take;
 - v) the material/technical construction of these images: on film, the emulsion on video, the electronic signal and the surface of magnetic tape.