

CURVE_a site-responsive performance/event using elements of ImMortal

Curve launch: Some thoughts on the pre-show/foyer section of the event

The pre-show focuses on the architecture as the main drive and inspiration. The similarities of the building to the feel of last year's ImMortal are striking. The audience will be able to watch the space unfold, image after image, by taking a 360 degrees journey following round the main corridor. One of the greatest assets of the building is its height, which creates a sense of awe-inspiring magnitude when we're looking up. I'd like to highlight this aspect by creating aerial images enhancing, height, space, light, brick-walls, glass-walls, shadows and reflections. What is real and what is a mere reflection on the wall, a form of a form, multiplied to infinity like a bright light shot on a myriad of glass windows. The audience will weave through this magical world to discover and experience an intermediate place between life and eternity. A place where people have a last chance to live to the full or straighten up unfinished business before they can move on to immortality. The time is strictly the present, but the event is a unique and timeless experience where the spectator physically enters the performance world and not simply watches it. A multimedia promenade where the space is inhabited at all levels: around, above, below, inside nooks and crannies. The event is a circus, in the sense of a rotating spectacle of humanity at its naughtiest: human beings at the crossroad of memory, history, sifting through faded pictures, blurred birth certificates, and uncertain mothers. It is a total show, where the music is the time-keeper and the theatre has no numbered seats to map out the allowed and the forbidden spaces. Like large contemporary tapestries, 16 CCTV cameras will capture simultaneous moments, lacing up the real and the virtual, spying across art-forms: in their journey, the audience will find traces of a self, a place, a past, a sound, a pleasure, a memory, an image – always connecting with the building in a magical, breath-taking, thought-provoking and funny experience.

1. the corridor



Audience's entrance.

The corridor is like a vertical *spaccato* of a narrow street in Paris, Lisbon or Naples. It is an interesting way to bring a European feel into the building, which, although brand new, already has a sense of futuristic history.

it is at once familiar and awe-inspiring. I see the whole corridor activated by stark images, remembering that the audience will first of all see the corridor from the perspective of the western or red entrance (as opposed to Eastern or purple entrance).



2. the long black

Towards the end of the corridor, the image of a tall black coat, hanging 10 metres off the ground

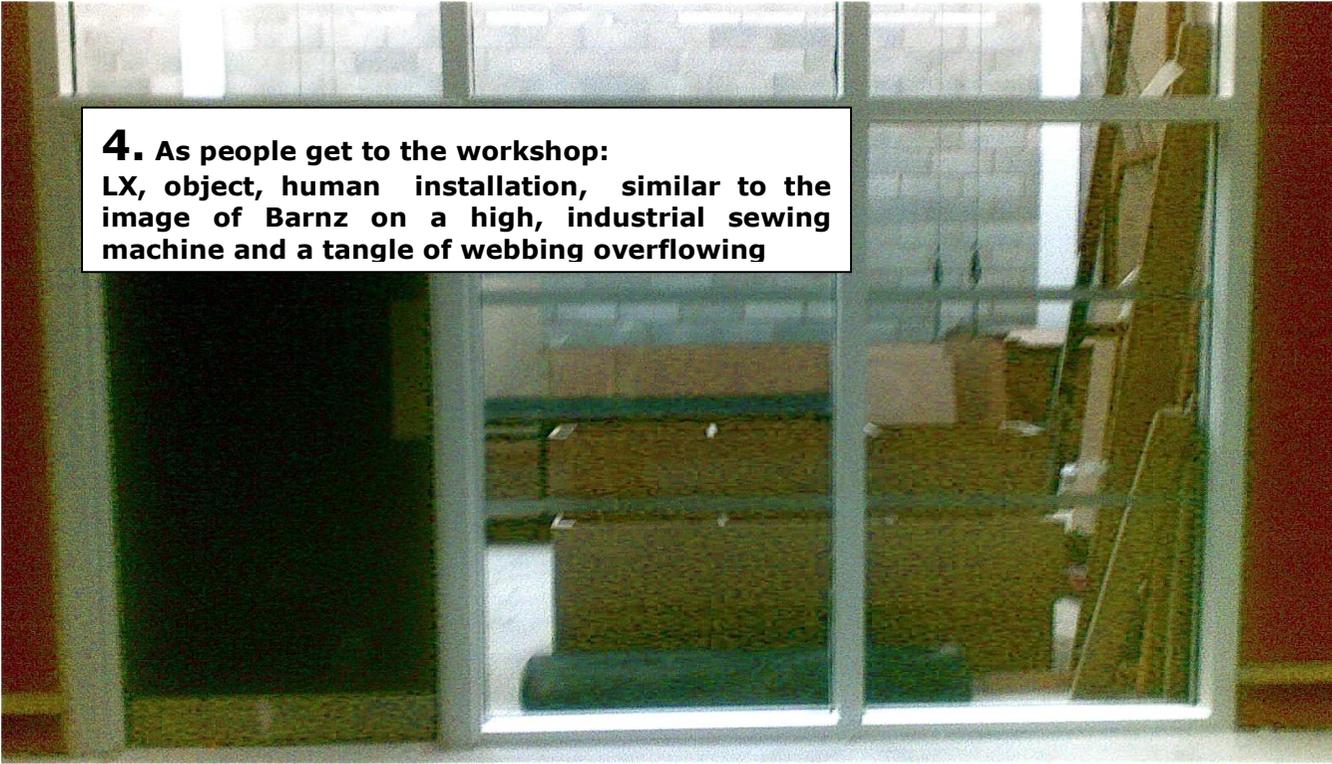
In the foreground, other images at different heights: a man suspended in mid-air in a tin-bath; a woman leaning out of a balcony eating an apple; a bicycle crossing the space; a zip-line where objects can, for an instant, shoot across the sky.



3. On the balcony, positioned on a raised platform where the corner meets the curve, the live band

Peter could be flown from bar to the balcony or vice-versa, in the background glass-wall, visible from the outside, a glass-wall walking and/or suspended image which must work as an image on the outside and inside

**4. As people get to the workshop:
LX, object, human installation, similar to the
image of Barnz on a high, industrial sewing
machine and a tangle of webbing overflowing**





5.
UV LX &
object
installation
Inside the
sliding
stage-door.

A depot of
prams of
different
sizes, from
tiny to very
large are
docked
here.

I asked
one of the
guys to see
the door in
action and
its slow,
relentless
automated
closing
looks
brilliant.

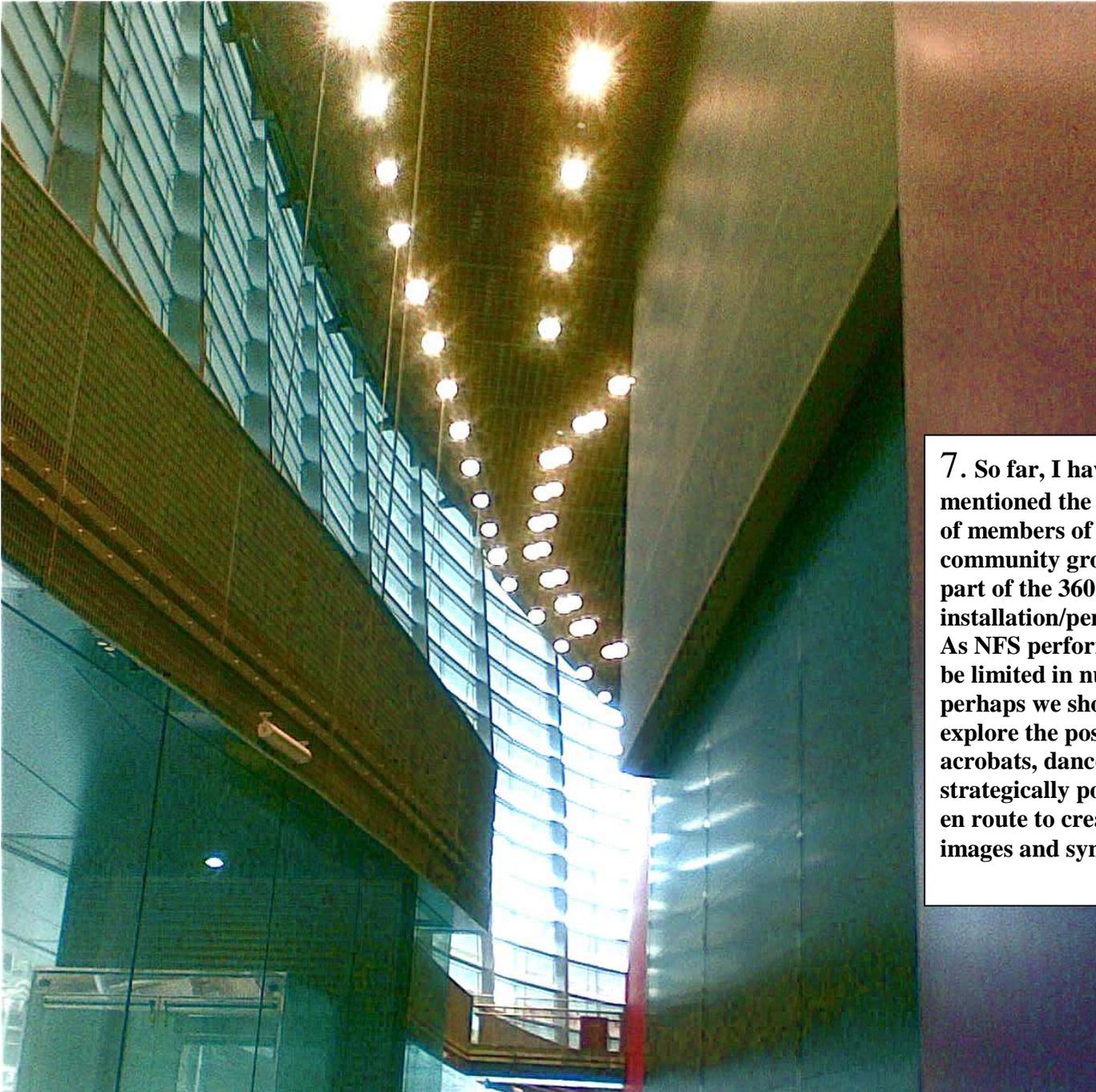


6. the screens

as we go round the corridor, we come to the purple/Eastern entrance. On the left, we will have passed a security desk with 2 TVs showing simultaneous live images on screens from the 16 live CCTV cameras positioned around the corridor.

It would be great to project live material on purple wall and /or red wall at first entrance. No editing required, just the live images, as they are, in their constant changing and flux, in a huge projection straight onto the wall/s (depends on how many projectors we can effectively connect to CCTV in-house system).

The time-based images is an effective way to create yet another layer, still playing around the idea: what is real, what is fictional? What is now and what is past (or pre-recorded)?



7. So far, I have not mentioned the possibility of members of the community groups to be part of the 360 installation/performance As NFS performers will be limited in number, perhaps we should explore the possibility of acrobats, dancers..to be strategically positioned en route to create strong images and synergy.

8. All along the corridor, the space to activate is big, but with strong, selected images and installations it will be easy to create a magical world.



9. Once the audience have turned above corner, and completed a 360 tour, they can enter, if they wish, the studio-theatre, where the space is lit and inhabited to show off its many layers.

10. Thinking of Music/Sound

The live band, possible pre-recorded music, sound, possible acoustic live instruments in transit, sound-scaping, pre-recorded voice/text, etc. The audience could move through different areas of sound or music in their journey. This depends on many factors and is for a later discussion with all parties involved.

Firenza Guidi, Director for No Fit State event; 22 September 2008