

## Annotated Bibliography

A story of encountering and working with others through external sources,  
and a love-affair with practice-based research and creation.

Whittaker, J.H. (2002) *DramaWorks Styletasters 1 (Stanislavski, Artaud, Grotowski)*.  
— (2003) *DramaWorks Styletasters 2 (Brecht, Boal, Brook)*.

I think we can index the beginning with the preparation-phase for the creation process of *Opaque Wild Berries Familiar Ache* (2019). This was my first, proper figuring out of practice-based experimentation, of honing and making sense of the many forms I had encountered so far. Through an exploration of “emotional-states” with a cast of nine, wonderful SEAD students, we were developing the tools for the piece, envisioned as a single scene performed in multiple variations. The *DramaWorks Styletasters* were of significant aid, providing experimental-systems for us to work through and tinker with.

Grotowski, J. and Barba, E. (2002) *Towards a Poor Theatre*. Routledge.  
Barba, E. and Savarese, N. (2015) *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*. Routledge.

From 2020-2023, spanning my living in Tel Aviv and Berlin, I led a “blue sky” performance laboratory. We would pick up a form, try it out, and see what happened – classic stuff. Some of my favorite forms, which I am still playing with, came from *Towards a Poor Theatre* (pp. 133-204). We were very curious about what these forms could do, and what are the concepts or principles they could activate – *A Dictionary of Theatre Anthropology*, along with various sources of philosophy and psychoanalysis such as *Playing and Reality* and *Jung on Active Imagination*, were critical in this regard.

Winnicott, D.W. (1971) *Playing and Reality*. Tavistock.  
Jung, C.G. and Chodorow, J. (1997) *Jung on Active Imagination*. Princeton University Press.

Spatz, B. (2015) *What a Body Can Do*. Routledge.  
— (2019) *Blue Sky Body: Thresholds for Embodied Research*.

Just as I moved to Berlin, Winter of 2020, I encountered *What a Body Can Do* and it rocked my world. It provided models and companions for much of the experimentation I’ve been busy with, allowing it to flourish further. In particular, the model of practice and technique: generally, the relation of the synchronic doing and the diachronic onto-epistemic dimensions of “the work”, as they engage, grapple, make do with reality. More recently, *Blue Sky Body* afforded an increasingly detailed account of the processes enacted and entangled in practice-based research, as well as onto-epistemic toolkits for thinking and doing through these processes.

My encounter with Spatz through *Making a Laboratory* invited a more rigorous engagement with practice-based methodologies. The book's companion, *Songwork Catalogue*, is the advent of my experimentation with research catalogue formats; exploring the ways documentation and dissemination, and the inevitable translation and transfiguration, charge my research and creation.

— (2020) *Making a Laboratory*. punctum books.

Erçin, N.E., Mendel, A. and Spatz, B. (2020). *Songwork Catalogue*. [online] urbanresearchtheater.com. Available at: <https://urbanresearchtheater.com/songwork/>.

Keinan, O. (2022) *Azathoth*. Berlin: DOCKART. [Performance] Available at: <https://www.omerkeinan.de/azathoth-catalogue>

A lot has happened since *Opaque Wild Berries Familiar Ache*. Spanning several creation processes, I felt empowered by the increasingly specific research methodology to lead practice-based creation processes. Most notably, *Azathoth* facilitated a complex and nuanced engagement with practice-based forms – drawing on the archives of my collaborators and I – in creating a dense and vibrant improvisation “under-score”. We were practicing with the audience, and it felt good; the practices we developed, orbiting around cosmicism and mysticism, transcended the studio-space into our daily lives.

I got a similar sense of the power of practice-based creation in the works *Trajectories for a Landscape* and *Terrestrial Transit*. The elation from witnessing good artwork in one's artistic field and discipline, cannot be understated. (Even more so when one spends much time embittered, bitching about bad, or worse, mediocre artwork.)

Stuart, M. and Damaged Goods (2022) *Trajectories for a Landscape*. [Performance] Pleyer, P. and Cranky Bodies (2023) *Terrestrial Transit*. [Performance]

Feddersen, F. (n.d.). *OpenATM*. [online] openatm.org. Available at: <https://openatm.org/> [Accessed 1 Apr. 2024].

Bauer, E., Söderhult, E. and Chauchat, A. (n.d.). *nobody's business*. [online] nobody's business. Available at: <https://nobodysbusiness.wordpress.com/> [Accessed 1 Apr. 2024].

Mills, Peter. (2024) *PETER, dance with...* [Podcast]

This leads us to A Performance Practice Interface, my current study: the ambition to develop methods of analysis and collaboration through forms-of-practice, as thresholds into experimentation and experience. Allied endeavors have been very meaningful in developing this process.

*OpenATM*, a very pleasant and effective way to get into Feldenkrais and brings some somatics into one's life. *Nobody's Business* (along with *Everybody's performance scores*, which would've been hell to cite) offer riveting and impassioned, albeit at times clunky, adventures into the world of written forms and their capacity for collaboration. *PETER, dance with...* is a light and accessible format for interacting and thinking with the practicing of others.