

Analysis Coding: Excuse Me I am Expanding

Paul Michael Henry

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Appendix A: *With Your Eyes Closed*

Selective Code	Axial Code	Open Code	Properties	Time stamp (minutes: seconds)
Gentle, open-ended enquiry <i>Aural guidance into exploring somatic limits, presented reassuringly.</i>	Music <i>Techniques creating a warm, reassuring and evolving sound-bed for the listener.</i>	Drone / phasing	A droning chord phasing in amplitude, and from left to right in the stereo field, like ocean waves or the cycle of inhalation-exhalation. Duration as flowing and cycling rather than punctate / divided.	00:00
		Chiming	bell-like sounds arriving gently but a-metrically, providing a sense of change that is irregular but non-threatening.	00:02
		Chorus	Human voice droning and phasing gently on one note, comfortingly.	00:15
		Warmth	Guitar distortion, bass guitar and digital processing (such as bit-crushing) providing melody and change, but mixed in the 'warm' mid-range of human hearing (around 100 hz - 2 Khz).	03:55
		Blanket	Overall composition mixed evenly and 'reliably' to provide a bed of support for the listener, and an aid to removing distractions from the external environment.	02:00
		Open tonality	Loosely pentatonic scale used throughout: omission of thirds so that the composition does not read as major or minor (happy or sad), but rather, peaceful. Occasional major thirds and dissonant intervals provide variation.	0:00 - 7:12
		Fade out	Slow fading of music allows the external sound environment to return gradually; a soft re-entry to the world outside the piece.	06:30
		Intimate speech	The vocal monologue is recorded close-up and delivered gently and sonorously, suggesting someone murmuring reassuringly in your ear.	00:44
		Evenly paced speech	The vocal monologue is gently rhythmical, almost like a bed-time story.	0:44, 1:04, 1:35, 1:39
	Speech <i>Suggestive, open-ended, enquiring guidance for the listener.</i>	Suggestive language	Use of phrases like 'try to', 'It can help to', 'You can' and 'Allow yourself', rather than instructions or dogma.	0:47,
		Questioning language	Prompts for open enquiry by the listener, without prescribed answers: 'Where are the limits of your body', 'How far does it extend?', 'Is there a definite boundary?'	2:40, 4:55, 5:03
		Introspective language	Language focussed on the nature and extent of 'yourself', the subject listening.	0:00-7:12
		Consciousness of Abstracting	Language highlighting the thinking and conceptual process, and encouraging in its place live phenomenological enquiry.	3:03, 3:43
		Anchoring	Use of the breath as a somatic counterpoint to thinking and conceptualising.	03:31

Appendix B: Practice Journals

Selective Code	Axial Code	Open Code	Properties	Relevant Journal Entries
Essentials of practice	Stance of openness	Emptying	Meditation. Disappearing. Presence and now-here-ness. Resting attention on present space and time, and on the soma. A sense of myself disappearing or dispersing.	1, 2, 5, 8, 9, 10, 11, 16, 18, 19, 20, 21
		Devotion	Tuning of intention. Trust. Falling in love. Leaning into somatic experience; devoting attention to it such that it deepens over time; giving the goal-oriented ego a job to do: pay attention to the object of devotion. Also devoting to images, treating them with respect and care. Devoting to a particular body mode that the body itself has suggested. Mobilising intention, and intentionally falling in love with the object of devotion.	1, 3, 4, 9, 10, 11, 14, 15, 16, 17, 18, 19, 20, 21
	Core phenomena arising	Imaging	Leaning into and following the thread of images that arise spontaneously. Submitting to the images as autonomous, and allowing them to direct the body and feelings. The images arise and then they direct the dancing, not the ego.	1, 2, 3, 5, 9, 10, 17, 19
		Analogising	Spontaneous analogies between 'self' and 'other', worked through the body.	1, 2, 3, 9, 10, 19
		Multiplicity	Holding multiple selves, bodies, and spacetime scales in relationship. These can observe and nurture each other, as well as delegating / submitting to each other. They can be image-based metamorphic selves, or aspects of personality such as the dancer and the researcher / intellectual. These can appear and relate to each other both synchronically and diachronically.	10, 11, 12, 13, 14, 15, 20
	Ways of relating to phenomena	Merging	Entering fully into body / dance experience, and collapsing the distance between the one observing the experience and the actual experience. Becoming in the sense of Butoh metamorphosis and a change in selfhood. Mutually exclusive with the 'researcher's gaze'.	15, 17, 18, 20
		Resonating	Feeling a dialogue between my body and other entities; their shape, colour, texture and behaviour. They must be regarded as imbued with life for this to happen.	19
		Expansion	Consciously enlarging my sense of 'I' and 'body' so that 'external' phenomena are drawn within my sense of my body.	7, 10, 14, 16, 20, 21
		Metamorphosis	Transformation. The core Butoh stance of allowing and nurturing spontaneous metamorphosis of body and self.	2, 4, 5, 13, 15, 16, 17, 18, 19, 21

Enablers of practice	Expertise	Physical and emotional training	My years of training my body and my knowledge of gravity, muscle, fluid, flexibility and balance. Years's experience of transforming emotionally without distress. Dance 'expertise'. Something of a prerequisite for dancing intelligently, safely and flexibly.	15, 16, 19
	Creating a vessel: internal and external markers designating boundaries for which type of phenomena must be kept away from practice	Circumscribing	Ritualising. Creating private space (banishing social pressures); ring-fencing time (setting alarms / using music of a known length). Consciously dropping and / or distancing myself from social norms throughout practice; this means noticing when a social inhibition is arising and pushing past it. Suspending known and suddenly realised habits of body, including dance habits, in favour of the emergence of something new. Banishing concerns around research and doing a PhD.	1, 2, 3, 4, 6, 10, 11, 14, 15
		Aimlessness	Releasing ego goals and productivity; letting spontaneous body emergences grow. Letting blockages and entrenched goal-oriented behaviour play out until it dissipates.	1, 2, 4, 10, 17, 18, 20, 21
		Impartiality	Not judging or condemning; not clamping down on phenomena because I don't like some aspect of them. Not playing up to previous aesthetic preferences or shaping emergences.	1, 2, 3, 4, 11
		Simplicity	Creating a simple anchor to return to when the mind / ego / thought-forms get busy.	1, 5, 14, 16, 17, 20
		Respecting body energies	Giving priority to the body's state and what it needs rather than imposing a prefabricated ideational framework. The body calls the shots. This can mean a sense of carrying an existing body gestalt into the practice studio and giving the practice over to it (rather than sticking with any prefabricated plans). When conflicts arise between ideas / abstractions and body realities, give priority to body realities.	4, 5, 6, 9, 11, 12, 14, 17, 19, 20, 21
	Supporting aids	Stimulus	An ecological image or notion with which to begin practice. Sometimes these are fruitful, and sometimes they are overridden by emerging body energies; something else takes over.	8, 9, 10, 11, 12, 17, 21
		Spirit guides	Quotations and notions from others (leading into devotion). Linguistic notions poured through the body. A sense of kinship and ally-ship with those I have learned from.	1, 2, 3, 4, 5, 7, 12, 13, 14, 19
		Music	The use of a soundtrack to let my body dream into dancing and be subtly influenced in the emergence of images. Facilitates circumscription by presenting a reality other than my given social surroundings.	2, 5, 10, 11, 13, 15, 16
		Physical materials	Material objects brought into the session or included in it, and how my body lands in proximity to them. Interaction between internality and environment, and blurring of 'my' physical materials (body) with 'other' materials.	3, 5, 13, 18, 19
		Synchronicity	Leaning into surprising confluences between dance and music, dance and environment. Something happening in the body suddenly chimes with the objects, situation or music outside it.	3, 4, 9

Inhibitors of practice	Inhibiting factors	Isolation	Lack of connection to others and life in general (typified by COVID lockdown) depletes resources for practice. This is a hindrance, different from intentional / ritualised circumscription.	6
		Capacity	General openness and ability to engage in practice. Some days are harder than others. Sometimes my stimulus doesn't match my energies. Sometimes I am enthusiastic and launch immediately into deep practice. I am not the same every day. Practice is enmeshed with all the other variable factors of my life.	6, 10, 11, 12, 14
Effects of practice	Effects over time (and outside formal practice)	Running themes	Image worlds and notions fruitful enough to carry across multiple sessions. Favourite practices I return to. Basic Butoh notions to fall back on.	8, 9, 13, 14, 18, 19
		Permeation	Finding my practice bleeding into my daily life.	8, 14, 16, 18, 19
		Soft re-entry	Letting practice resonate in the world afterwards. Circumscribing rigorously at the beginning but more porously at the end of practice, when re-entering society. This is where I get to experiment with overlaying my ecological self-discoveries onto my 'normal' world.	1, 2, 3, 4, 5, 10, 11, 12, 13, 14, 15, 18, 19, 20, 21

Appendix C: Master Film Coding

Selective Code	Axial Code	Open Code	Properties	Time stamp (minutes: seconds)
Dance <i>A mode of exhibiting states and relations. Presentational rather than representational.</i>	Revealing <i>Displaying body functionality, showing non-normative sources of agency, betraying normative body etiquette.</i>	Mechanism	Movement isolations that make the function of individual joints and muscles explicit, revealing the functional structure of the body parts.	Shrimp Dance 02:10
		Fluidity	Movements travelling as liquid through the body; contrasts with mechanism and eruption, betraying softness and viscosity of the body.	Shrimp Dance 03:24
		Extrusion	Exposing and highlighting the inner structure of the body, for example the ribcage or spine. Invites analogy between human and objects / nonhuman life.	Shrimp Dance 5:20, 24:10
		Incapacitation	Related to extrusion in highlighting body functions, but by negation; e.g removing the use of the legs so that the dancer must crawl.	Shrimp Dance 14:30
		Multiplicity	Body parts moving independently as different agents with different apparent objectives - the undoing of a body controlled by a unitary self.	Shrimp Dance 04:27
		Displacement	Shifting the focus of intentionality / where the dancer is 'living from' from the face (the locus of social normality) to other body parts (e.g fingers), leaving the face empty.	Shrimp Dance 05:00
		Flattening	Presenting the body as two-dimensional, emphasising the outline shape as in hieroglyphics. Another mode of de-normalising.	Shrimp Dance 05:10, 20:00
		Exposure	Revealing intimacy and vulnerability that is normally kept private; nipples, skin, protruding tongue, sleeping / sleep-walking postures, verbally pleading for intimacy / softness.	Shrimp Dance 1:24, 20:47, 37:35
		Exposure	Showing private scenes of sleeping or vulnerability	My Whole Face 06:04
		Nudity		My Whole Face 02:40, 14:25, 17:35
		Vocalising	Non-linguistic use of the voice. Highlights the vocal apparatus as a producer of vibration and sound morphing (like e.g the ocean), rather than linguistic meaning.	Shrimp Dance 26:40

	Somatic & Affective States <i>The feeling tone of selfhood.</i>	Exhaustion	Physical straining to the point of trembling; highlighting the function and limits of muscles, tendons and joints. Another way to foreground and de-normalise literal embodiment.	Shrimp Dance 16:20, 17:45, 26:26
		Eruption	Sudden body movements with no obvious source or reason. A body that does not obey the predictability of normalcy.	Shrimp Dance 01:52
		Internality	Dance sequences with eyes closed or internally directed postures	My Whole Face 06:11
		Somatic ecstasy	The dancer's attention sunk deep into the body, moving through a somatic dream.	My Whole Face 06:56, 17:00
		Crisis	Spasming, tense choreography	My Whole Face 08:56
		Regression	Foetal dance movements	My Whole Face 02:54
		Crisis	Showing the body at a limit: spasming, overcome by forces beyond it.	Shrimp Dance 21:32
		Fragmentation	A sense of speed, overwhelm or being scattered in too many places.	Excuse Me 2:15, 3:27, 3:39, 4:15, 5:08, 5:19, 7:40, 9:17,
		Unknowing	A mood of dumbfoundment at the mysteriousness of embodiment.	Excuse Me 4:20, 3:19, 5:27-5:37, 9:52-10:25, 11:49, 22:50,
		Lostness	A more depleted state than unknowing; a defeated suspension in the mystery.	Excuse Me 15:40-17:04, 17:32, 18:34, 19:22-20:02, 20:42,
		Astonishment	As though stunned by an apparition or revelation.	Excuse Me 09:03
		Overwhelm	Buckling under too much weight; trembling / shaking, fight / freeze.	Excuse Me 2:15, 3:39, 5:19, 8:25, 9:17, 16:00, 20:10, 20:42, 21:34
		Escape	Flight from too much intensity.	Excuse Me 3:27, 8:34, 21:42, 21:53
		bewilderment	A sense of being lost in a somatic vision.	Excuse Me 2:48, 3:12, 3:19, 5:31, 6:11, 8:27, 8:55, 9:12, 9:38, 10:32, 11:11, 17:04, 18:20, 22:15, 24:21, 25:25, 28:04, 20:06
		Assertion	Confidence, aggression, internal power.	Excuse Me 4:08, 4:15, 5:03, 6:59, 7:19, 7:40, 14:20, 20:57, 21:15, 25:51
		Helplessness / control	Showing conflict between egoic aspirations of control / balance / mastery, and helplessness and defeat by forces (e.g gravity) which subsume individual effort.	Shrimp Dance 10:00, 16:28

	Relations & Immersion <i>Showing the type of world the dancer is experiencing and their orientation towards it.</i>	Encountering	Attempting to meet audience member's in Buber's I-thou mode, without protective ego-barriers and without instrumentalising.	Shrimp Dance 40:00
		Boundary crossing	Bringing the dreamworld / gestalt of the stage into direct contact with the audience., e.g by walking into the seating bank, speaking directly to the audience or holding their gaze whilst remaining in the stage gestalt. Implicating the audience in the stage gestalt and undermining passive spectatorship.	Shrimp Dance 9:00, 23:15, 26:52, 40:34
		Gaze	Use of the face and eyes (primarily) to express immersion in an invisible world, e.g facing the audience but looking through them (or through their social selves) / closing eyes / rolling eyes upwards.	Shrimp Dance 15:16
		Transforming space	Dancing the space as though it is charged, a significant and contoured medium to be navigated (e.g more like water than 'empty space').	Shrimp Dance 06:52
		Collapse	Sudden withdrawal of upright posture, revealing the action of gravity and union with the Earth.	Shrimp Dance 02:28
		Vertical/horizontal	Ascending to the sky / flattening onto the earth.	Excuse Me 0:50, 1:20, 2:23, 2:31, 10:19, 12:30, 16:56, 17:04, 17:57 18:42, 20:34, 22:22, 24:21, 28:51, 30:39,
		Conjuring	Dancer's physicalisation of their interactions with imaginary objects and forces; more ambiguous than conventional mime but charged with the same apparent belief on the dancer's part.	Shrimp Dance 8:50, 15:10
		Dreaming in the womb	Dreaming or sleep states in which the body does not seem individuated from the world yet; a sense of womb-like submersion.	Excuse Me 0:54-2:14, 2:23-3:19, 3:31, 5:13, 6:12, 9:12, 9:38, 12:30-14:16, 17:04, 17:43, 18:20,
		Immersion	A more individuated body but one which is interconnected with visible and invisible surroundings.	Excuse Me 3:43-4:15, 5:03, 5:37, 6:31, 6:51-7:19, 7:26, 7:45-9:03, 10:31-11:49, 12:02-12:30, 14:39, 15:11, 17:57, 18:39, 20:19, 21:01-21:29, 24:21,
		Resistance / separation	A body seeming to fight, resist or bargain with its embodiment.	Excuse Me 6:00, 6:36, 7:19, 9:03, 9:22, 14:21-14:39, 14:55, 17:57, 20:07, 20:49, 21:29, 21:53,
		Acceptance	A voluntary joining with interdependence and impermanence (ecological reality).	Excuse Me 21:44, 22:10,
		Not-Two	A union of ecological immersion with individuation; being and embedded but individual self.	Excuse Me 25:45-33:05, My Whole Face 20:40-26:30, Shrimp Dance 42:40-45:50
		The invisible	Pleading, conversing, being influenced by / sensitive to invisible phenomena.	Excuse Me 9:23, 10:55, 11:11, 13:03, 14:33, 30:08, 31:07
		Exploring	Testing the body against / with the landscape.	Excuse Me 1:59, 11:49, 19:08
		Merging	Incorporating or being absorbed by surroundings.	Excuse Me 05:13, 3:30, 11:33
		Communion	Often with trees; a sense of return / relief / safety / merging the mind with another phenomenon.	Excuse Me 2:23, 2:31, 3:43, 5:37, 7:06, 7:26, 7:54, 8:47, 11:33, 14:39, 18:20, 20:10, 20:34, 21:29, 21:44, 25:51, 30:39,
		Acquiescence	Capitulating to the earth or landscape; submitting to the situation; a giving up of individuality.	Excuse Me 3:31, 9:58, 16:50, 18:37, 19:27, 20:42, 22:22, 24:55, 30:17, 30:39, 31:07
		Emerging / submerging	Wearing and shedding masks, emerging from and submerging into landscapes.	Excuse Me 2:00, 2:39, 2:48, 6:12, 12:03, 15:13, 17:32, 20:00, 20:43, 22:23, 17:24, 32:43
		Diminishing	The body engulfed or made small by the surrounding scene.	Excuse Me 0:50, 2:48, 2:56, 5:22, 12:30, 17:43, 22:06,
		Mimesis	Adopting the stance of the Buddha, losing and regaining it.	Excuse Me 8:42, 24:22, 29:29
		Morphing	The body transforming through diverse postures and apparent emotional states and situations in succession, without external cues or reasons. Flow and metamorphosis as self-manifesting features of reality: more easily discerned when moved through more rapidly or more slowly than normal.	Shrimp Dance 03:53
		Incorporation	Adopting the traits and movements of other species and substances, e.g flopping like a beached fish, moving on all fours like a crab.	Shrimp Dance 22:40, 25:55

Orienting <i>Establishing and transforming audience perspectives on space, time, object-distinctions, and phenomenal intensity.</i>	Perspective & Focussing <i>Proximity and perspective of audience gaze, figure-ground relations, highlighting and blurring of focus.</i>	Warping perspective	Making the audience's vantage point ambiguous in terms of scale, position and medium, e.g trees and sky projected onto fabric transpire to be reflections in a pool of water, or a full-screen pink landscape turns out to be a closeup for the projectionist's nasal cavity. Unseating the certainty of micro and macro scales.	Shrimp Dance 5:05, 10:50, 26:37, 29:10
		first-person point of view	video shot from a first person perspective	My Whole Face 09:04
		Doubling	Use of video to show the same body in multiple contexts, mediums and places, distributed.	Shrimp Dance 36:17
		Micro-Macro	Linking individual life with cosmic scales and earth and chemical / biological processes; linking human events with other species. Juxtaposing cosmic perspective with individual experience.	My Whole Face 00:20, 10:02, 11:07, 12:37, 19:45
		Closeup	Micro perspective; magnification of detail: shrimp, pills, leaves, nasal hair.	Shrimp Dance 0:35, 10:50
		Panning / zooming / moving camera	sweeping over the scene or zooming in / out to locate or follow the body in it, or show a wider territory / context.	Excuse Me 0:59, 1:35, 2:15, 2:56, 3:27, 3:39, 3:43, 4:07, 4:15, 4:34, 5:08, 5:19, 5:27, 5:31, 6:00, 6:36, 7:26, 7:40, 7:57, 9:52, 12:30, 12:58,
		Isolation	The removal of video projections and introduction of harsh lighting to atomise the body, severing interdependent connections.	Shrimp Dance 16:34
		Highlighting	Directing the audience's attention through lighting, movement or sound shifts, most often by subtraction of other elements.	Shrimp Dance 4:25-4:32
		Figure-ground inversion	Minimising the human body and making the landscape (projections / sound) the dominant forces, with the human as a small detail.	Shrimp Dance 32:55
		Embedding	The dancing body set into a landscape; figure and ground minimally distinguished. Human as one part of the landscape.	Shrimp Dance 02:58
		Objects	Highlighting non-human entities (shrimp, pills, vials)	Shrimp Dance 00:35
		Immersion	A more literal tactic than 'transforming space', where projections are used to immerse the dancer's body in other mediums (e.g walking slowly against a river tide).	Shrimp Dance 12:50
		Wooziness	Camera wobbling / shaking / blur effects	Excuse Me 0:19, 2:23, 3:27, 9:17, 18:20, 20:34, 22:26, 25:34, 28:32, 29:41, 30:34
		Light / shadow	Contrasting sunlight, sky and other light sources with hidden / dark areas.	Excuse Me 2:31, 2:48, 4:20, 6:00, 6:36, 10:24, 12:30, 15:13, 30:51
		Recontextualising	Presenting the human form as variously embedded or excised from an environment; dismembering the body itself. Freeze framing.	My Whole Face 14:30, 16:05, 16:50

	Time <i>Establishing pace, metricity, and progression of time (linear / circular / phasing / disrupted).</i>	Time layering	Superimposition of multiple speeds, e.g frenetic text projection co-existing with durationally ambiguous drones and a thoughtful, slow-moving body.	Shrimp Dance 18:45
		Time layering	Presenting multiple times simultaneously by layering video scenes with narrative from another era. Narrative expressions of expanses of time. Contrasting the frozen human form with flowing 'nature' (as a waterfall or dust particles).	My Whole Face 09:10, 11:52, 14:40, 16:30
		Time inversion	Running video backwards to show a waterfall flowing upwards against gravity.	Shrimp Dance 15:02
		Slow detailed walking	Elongates the sense of time.	Shrimp Dance 12:45
		Slow detailed walking	Elongates the sense of time.	My Whole Face 20:50
		Fast Cuts	Sudden jumping between scenes and locations. Suggests that the journey from womb to not-two is not linear or final, but to be constantly renegotiated.	Excuse Me 0:27-9:52
		Drone	Sustained musical tones which undermine the ability to measure time.	Excuse Me 0:10, 10:40-15:39, 22:40
		Sustained tones	Sustained musical tones which undermine the ability to measure time.	Shrimp Dance 14:58
		Pulsing	musical pulses and cycles, often in a relentless, forceful way.	My Whole Face 00:26, 02:15, 05:00, 09:24, 16:52, 20:45
		Fading	Musical and visual endings to scenes that fade out into the distance. References to vanishing and disappearing.	My Whole Face 05:40, 13:30, 19:45, 23:55, 26:20
		Traversal	Climbing and walking between destinations	My Whole Face 06:00, 21:25
	Superimposition <i>Layering, juxtaposition and collage of objects, body, cultures, and discourses.</i>	Layering modalities	Mixing registers and modes or appearance, e.g rational medical / legal discourse co-existing with ambiguous / evocative poetry, sung speech, a transformed dancing body, soundtrack and visuals. Produces uncanniness amidst societally normalised modes, unsettling them.	Shrimp Dance 26:52-31:10
		Juxtaposition	Inviting comparison and relations between entities or facets of entities: shrimp and human form / transforming dancer and more normalised musician & video artist / skeletal structure and muscles & fluid of the dancer.	Shrimp Dance 01:24
		Collage	Superimposition of elements not normally seen together: moon, tree, human-made dance floor, technology, dancing body.	Shrimp Dance 03:40
		Contrast	Juxtaposing a quiet / still body with rich / loud sounds and visuals. Implies an inner human world busier and more complex than can be seen by simply regarding the human as skin-bounded object.	Shrimp Dance 33:30, 43:00
		Multiplying	Superimposition of multiple versions of the dancer.	Excuse Me 7:05, 7:35, 18:39
		Cultural superimpositions	Mixing Japanese sacred and Irish folk music, juxtaposing Japanese, Irish and Scottish backdrops (signified by geology, and cultural markers like European architecture and Japanese bamboo or religious / street culture).	Excuse Me 2:15, 2:31, 2:56, 3:31, 3:39, 3:43, 4:15, 5:08, 5:27, 6:31, 7:05, 7:45, 8:50, 12:58, 15:40, 18:41, 19:49, 24:21, 25:52

Appendix C: Master Film Coding

	Information Density <i>Modulation of phenomenal and informational density.</i>	Chaos	Musical, visual and bodily eruptions that appear unpredictably: sudden punctuations without meter or rational division.	Shrimp Dance 10:00, 16:28
		Information saturation	Text projections producing overwhelm and inability to absorb the volume and speed of news.	Shrimp Dance 18:20
		Sensory overload	Sonic volume and video strobing. Another way to express saturation of human capacities in modern life.	Shrimp Dance 35:42
		Polyphony / Discordance	A busy soundtrack with clashing and competing elements	Excuse Me 0:10, 10:40-15:39, 22:40
		Stillness	Holding a quiet scene for prolonged durations with minimal action, as in tableaux vivants. Inviting contemplation of assembled elements.	Shrimp Dance 24:50
		Silence	The removal of music and sound, revealing an empty space by counterpoint.	Shrimp Dance 26:22
		Void	Removing all information surrounding the body	My Whole Face 1:30
		Human absence	Removal of dancer from the stage to show 'nature' in closeup as another kind of dancer, similarly morphing.	Shrimp Dance 11:21
	Disruption & Surreality <i>Distorting, filtering and interrupting audience transmission, visual and aural hyperreality.</i>	Filtering	masking the human voice and form so they appear through layers of processing, redolent of different technological processes (e.g sonograms). Often these are 'vintage', suggesting nostalgia or time passage.	My Whole Face 00:42, 03:10, 06:33, 06:52, 07:12
		Glitching	Digital disruptions suggestive of binary information processing. Highlighting of the technical illusions of film production.	My Whole Face 01:22, 04:01, 11:07, 13:25, 17:03, 18:35
		Saturation	Colour manipulation of film to give an unreal appearance.	My Whole Face 02:09, 14:30, 17:50, 23:18
		Vignettes	Redolent of sleepiness; eyes opening and closing.	Excuse Me 0:19, 1:43, 2:47,
		(De)saturation / unnatural colouring	Imparts a sense of hyperreality or dream states.	Excuse Me 9:03, 10:13, 11:11, 11:33, 12:02, 12:30, 12:46, 14:39, 14:55, 15:40, 17:04, 17:43, 18:20, 20:19, 21:15,
		The absurd	Dance and video manipulation used to show the atomised body in an absurd, unsettling, silly predicament	My Whole Face 15:00
		Costume	Makeup and material used to de-normalise the human body.	Shrimp Dance 01:24, Excuse me 5:20

Situating <i>Establishing the material and discursive context of the performance.</i>	Contextualising <i>Thematic exposition, introduction of cultural and intertextual contexts.</i>	Exposition	Speaking overtly about tacit content in the choreography: 'We're bits of the ocean wrapped up in skin. Jellyfish on legs'. Used as an aid to seeing what is being presented somatically. Also employed via text projections at the outset which articulate the themes of the piece.	Shrimp Dance 00:04, 39:12
		Childhood	Narratives about the author's childhood.	My Whole Face 08:20, 09:10
		Singing	Narrative delivered through song	My Whole Face 16:19
		Personal testimony	First-person divulgence of feelings about mortality, suicide and ecocide. Expressions of personal resolve to live despite the contemporary situation.	My Whole Face 06:04, 09:50, 13:37
		Autobiography	Archive photography and autobiographical narrative.	My Whole Face 00:14, 26:35
		Frames of reference	Visual and narrative enlarging of the perspective given by phenomenological experience (e.g by leveraging scientific or energetic viewpoints)	My Whole Face 11:16, 12:37, 13:26
		Fantasising	Narratives of imagined death scenes or memories, often surreal. Choreography suggesting the dancer is living out a scene somewhere or somewhen else.	My Whole Face 07:25, 18:17, 24:19
		Poetic compression	Condensed, oblique, dreamlike verbal images used to sum up a complex feeling.	My Whole Face 08:34, 08:49, 09:31, 12:04, 13:19, 13:41, 16:19
		Medical references	sound design suggesting heart monitors, narratives around hospital deaths.	My Whole Face 04:30, 06:18
		Intertextuality	Adapted quotations from poetry in light of the Anthropocene (William Blake, Gerard Manley Hopkins)	My Whole Face 17:07, 20:05
		Death	Horse's skull juxtaposed with the landscape and the living human body.	Excuse Me 15:43, 19:50, 21:29, 21:44, 22:58
		Buddhism	Salvation / the distance between a skin-bound being and Emptiness	Excuse Me 7:45, 9:38, 24:21, 28:51

	Environment <i>The setting of the performance in terms of wildness and human artifacts, and visible materials and geographies.</i>	Wilderness/urban busyness/ruins	Juxtaposition of wild spaces with the hyper-urban, and with the in-between spaces of human ruins collapsing back into wildness.	Excuse Me 0:53, 1:27, 2:15, 2:56, 3:31, 3:39, 4:15, 4:20, 5:09, 5:20, 5:31, 6:00, 6:12, 7:40, 12:03, 13:12
		Decay/crumbling	Human made and natural materials degenerating.	Excuse Me 2:56, 4:58, 10:48, 19:50
		Water	Dilation through water on the lens, waves on the soundtrack, body immersed in water.	Excuse Me 9:17, 16:04, 17:57, 18:11, 18:34, 20:20, 20:34, 21:01, 21:44, 24:45
		Wind	Wind as a predominant element moving the body / ruffling clothes.	Excuse Me 10:30-15:40, 18:02, 18:44, 20:30, 21:15
		Stone	Geological and human-sculpted rock forms	Excuse Me 2:56, 5:13, 5:19, 5:28, 4:39, 6:12, 6:51, 7:45, 10:13, 11:32, 13:02, 15:41, 18:39
		Wood / trees	Wood and trees as surroundings or beings interacting with the dancer.	Excuse Me 1:00, 1:59, 2:08, 2:23, 2:32, 3:27, 3:43, 4:07, 5:28, 5:37, 6:12, 7:06, 7:26, 8:45, 11:32, 12:30, 12:59, 24:21.
		Mud		Excuse Me 20:48
		Pastoral scenes	countryside, grass, trees, sun, water, moon	My Whole Face 09:04, 20:40
		Hard lines	Visual projection of severe geometries, digital straight lines etc. rarely found in 'nature'. Invites contrast with organic projections elsewhere; redolent of techno-capitalism.	Shrimp Dance 17:20
	Subverting Discourses <i>Breaching or inverting etiquettes and normative discourses.</i>	Discourse transgression	Overtly undermining atomised social rules of competitiveness, performatives 'ok-ness' etc through speech: 'Admit something now. Everyone you meet, you plead with them silently: please love me. Please don't judge. It's all mostly an act'.	Shrimp Dance 38:33
		The Devil's part	Revelling in extinction and eco-crisis	My Whole Face 19:31, 19:50
	Witnesses <i>Introducing human and non-human perspectives other than that of the performer.</i>	Reply	Arrival of another perspective than the protagonist's monologue thus far. Female, Japanese, whispering. The arrival of dialogue rather than monologue.	My Whole Face 23:21
		Animal and non-human witnesses	sounds or references to other species, suggesting they are watching over human behaviour. Indictment of human behaviour by the sky, the moon, the birds.	My Whole Face 00:32, 12:21, 17:58
		Birds, tannoy announcements	Reverberating bird calls, sounds of commuting.	Excuse Me 11:10, 14:08, 30:48