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Carol Brown

1.0 Movement | Architecture | Performance

MAP is the collaborative locus for research, experimentation and interdisciplinary practice through performance by choreographer Carol Brown, performance designer Dorita Hannah and sound artist Russell Scoones. Since 2002 we have conceived and developed *dance-architectures* as events that explore what happens when the slow time of the built environment intersects with the varying temporalities of historical, aesthetic and embodied daily events. These *dance-architectures* are understood as spaces of encounter that aim to shift understandings of our disciplinary fields from being object-centred (the making of a dance, a sonic score or a building) to being subject-centred (about relationships and interconnections between people and places). Previous works such as *Touch Tower* (Prague 2003) *Her Topia* (Athens 2005) and *Aarero Stone* (2006), intertwine narratives of memory, mythology and place through the choreography of bodies and environments. In acknowledging that *space has a history* each of our works addresses the production of space through performance and the role of audience as a constitutive element of the event. Our most recent work, *Tongues of Stone*, was made in collaboration with STRUT Dance in Perth, Western Australia and premiered 9y 16 June 2011¹.

2.0 *How not to be imperial*²

*I shall tell everything,
Every stone in this city will become a tongue to tell my story*
Tongues of Stone recorded text

How might narrative and ephemeral acts of performance open spaces for redefining the civic within postcolonial cities, acknowledging without appropriating the deep rivers of story and memory held in

¹ **Project credits**

Location: Perth CBD

Event: Dance-Architecture Event part of the *Dancing Cities Network*

Client: STRUT Dance

Producer: Agnes Michelet

Concept: Carol Brown and Dorita Hannah

Choreographer: Carol Brown

Architect: Dorita Hannah

Sound Design: Russell Scoones

Photography: Christophe Canato

Dancers: Gabrielle van der Este, Emma Fishwick, Nicole Ward, Rebecca Taylor, Serena Chalker, Tarryn Runkel, Ashleigh Berry, Floeur Alder, Hayley Schmidt, Sacha Lee Flanagan, Sally Blatchford, Kathryn Puie, Nina Svraka, Trish Wood.

² 'The only maxim of contemporary art is not to be imperial.' Badiou, A. in *Ten Theses on Contemporary Arts* <http://www.lacan.com/issue22.php> accessed 26 May 2011

indigenous ontologies and perceptions? In acknowledging traumatic histories of place how can we avoid reinforcing binary categories like colonized and colonizer, victim and wrongdoer that tend to perpetuate fixed categories and feed into colonial guilt without offering alternative visions of the lived past and present future? How can we actively remember the past whilst inserting ourselves into the present?

Concerned as we are to create an ethically sustainable future, our collaborative process seeks to make connections between the lived-present and long-buried traumatic pasts and, like Antonin Artaud '*to make space speak*' in the face of the unspeakable (1958: 98). In considering the postcolonial situation where we find ourselves (living in New Zealand and making work in Australia) we acknowledge that histories of *ecological imperialism* underwrite the shapes, textures and infrastructures of the cities we inhabit (Crosby 1986; Park 2006). Although both countries had different histories of colonialism, both have a stake in a dual perspective that acknowledges spatial practices of two very different imaginations, that of European and Indigenous (Aboriginal or Maori) descent. As Rachel Fensham explains, 'how white and black histories co-exist in these different political and cultural imaginaries remains one of the most troubling political projects for Australians,' (Fensham, 2008: 4). Geoff Park, writing about Pakeha New Zealanders relationship to landscape, similarly describes how our history now requires a re-imagining of community, a rethinking of the nation's responsibility to its indigenous people and that the key to that 're-imagining' will be the landscape and environment (2006: 6). In addressing a feminist spatial poetics through dance and design we cannot ignore this troubled ground of postcolonialism.

If the earth frames the unstable and indeterminate body across time, bodies become relational and spatialised in specific ways. Settler based societies, like Australia and New Zealand, came into being through colonial operations that drained, drilled, crushed and silenced indigenous perceptions of place and the body's entwinements with environment. How, as New Zealanders of European and Lebanese descent are we also constituted by the absent presence of indigenous knowledges of place? In addressing *how not to be imperial* we find ourselves struggling to make meaningful connections with indigenous ways of knowing that would allow for not so much performance as *acts of repair or reconciliation* but *re-imaginings*, opening space for an altered sense of place beyond the *ecological imperialism* that has shaped our colonial ancestors' relationships to the environment.³ Rather than site-specific performance that addresses the locational specificity, qualities and features of the city and urban terrain we are

interested in paying attention to absences, listening to the ‘awful silence’ of what is not visible, no longer heard, or palpably present⁴ (Césaire in Meslan 2008:1).

In making *Tongues of Stone* we sought to build a performance dramaturgy that would resonate with the history of Perth as a settler city whilst acknowledging indigenous ontologies of place and the unspoken trauma of *ecological imperialism*. Such an approach can be considered part of a wider movement towards a loosening of Western hegemonic practices of space through the invention of new spatial practices that mark place differently. Attempts to establish a collaborative dialogue with a Noongar choreographer however proved difficult and despite the support of a Noongar elder were ultimately unsuccessful. This failure for the project required an imaginative rethink if we were to continue to work site-responsively and ethically.

3.0 Subterranean Fluids

Was there a river Here
In words and names
In words and names
That
Were not said in English

Was there a river Here
In tongues of this land
In tongues
Of this land
Syllables lying
Bathing gently in the water
Slanting
As if in testimony

Was there a river here
Audrey Fernandes-Satar

In paying attention to the resonances of a history of wetlands, *Tongues of Stone* became a performance meditation on the invisible stories of place, reconceiving Perth through the unpossessable rhythms of nature; the flows, counterflows and currents of the city’s subterranean fluids. Economically, the contemporary city of Perth is associated with the mining industry that taps into its surrounding geology, however it was once composed of wetlands that ran from the river westward to the sea. These wetlands provided fluid gathering grounds for the indigenous Noongar people. However, with the coming of other peoples the land was reclaimed and sedimented into the sand, stone and concrete of a modern

⁴ ‘I desire - passionately - that peoples should exist as peoples, that they should prosper and make their contribution to universal civilization, because the world of colonization and its modern manifestations is a world that crushes, a world of awful silence’

metropolis, covering over diverse and numerous histories⁵. Ecologically wetlands are landscapes of interconnection and interaction, the antithesis of the gridded subdivisions of urban planners. But the traditional Western view of wetlands as wastelands led to their drainage and dessication through the process of colonization. Both New Zealand and Australian colonists shared an aversion for the damp, humid, sodden and swampy preferring as Paul Carter describes it, 'dry thinking' (Carter 2005: 107).

The history of Western civilization is a history of dessication. All civilizations require water, and many are literally built upon it. But modern Western cultures have defined themselves increasingly by setting water apart, as a necessary, but foreign object or resource, rather than as a constituent and accomplice of human life. European culture has grown ever more suspicious of the moist and damp.

Carter 2008: 107.

A primary catalyst for the production of *Tongues of Stone* was the poem *Was There a River Here* by Audrey Fernandes-Satar and cited above. Fernandes-Satar wrote the poem after witnessing the dark black water exposed below the foundations of a colonial schoolhouse being demolished to make way for the new State Theatre Centre of Western Australia. Fernandes-Satar came to Perth as a refugee from Mozambique and has made it her home. As she states, 'I belong here'⁶. This sense of belonging translates in her writing into an acute sense of connection to her adopted land. In recording Audrey speaking her poem and working this recording into the audiowalk of the performance we invited questioning and reflection on the invisible strata of the city. By repeatedly asking *was there a river here*, the dramaturgy re-members the draining of the wetlands and lakes, sources of nourishment and gathering places for the Noongar people.

4.0 Dancing Cities

The idea is to contribute to building a city which is more imaginative, more creative and more *sensible*. Art is an instrument so that people live better together. It must be conducive to freedom, peace and reconciliation

Juan Eduardo Lopez co-founder of Ciudades Que Danzan (Dancing Cities) 2008

Tongues of Stone was developed between 2009 and 2011 through site-sensitive research and indigenous consultation with the local Noongar people. Premiered in April 2011 this work launched Perth as a *Dancing City*, part of the Ciudades que Danzan (CQD) Network⁷.

⁵ The City of Perth sits on an area of reclaimed wetlands. It is thought that between 49% (Riggert, 1966) and 80% (Godfrey, 1989) of the wetlands on the coastal plain have been drained, filled or cleared since 1832.

⁶ Conversation with Fernandes-Satar during workshop process April 2010.

⁷ Ciudades que Danzan (Dancing cities)- Based in Barcelona, CQD is an international network of festivals with a programme of contemporary dance shows in urban landscapes. Currently, the CQD network is composed of more than 35 European and South/Central American members. With Perth Dancing City, STRUT dance is the first member of the Asia-Pacific region to join <http://www.cqd.info/>.

Since 2008, STRUT has dreamt an event to connect the imagination of its home based audience with 32 cities throughout the world that form part of the Dancing Cities Network. Its vision is to investigate places where dance, architecture, public space and social change may connect. At its heart is the exploration of the urban landscape through dance, embedding city landmarks in the visitor's memory through experiences that evoke emotion and reflection.
Agnes Michelet, Director STRUT Dance⁸

The *Dancing Cities* event framed *Tongues of Stone* within an international movement in the arts towards animating civic space through performance. However as an urban dance-architecture event we were intent on not just locating performance in the city but creating a space through performance for contemplation and reflection on the absent and unspoken in other words, the invisible stories and lost memories of the city's terrain. In particular, we were interested in creating intense physical states that allowed the spectator to dwell on the ways in which the body both writes and over-writes the city whilst paying attention to the currents of subterranean fluids that move beneath its surface.

5.0 Where listening is as important as seeing

As a primary motility walking is a manner of physically registering the poetics of a space, of bringing place into being through the bodies that cross it.
Fensham 2008: 10

In *Tongues of Stone*, a mobile audience charts the city and its invisible histories while listening to a soundscape of multiple voices created by composer Russell Scoones. Walking with portable audio in *Tongues of Stone* provides an immersive envelope for an audience customarily subject to the distractions of metropolitan life. Audio technologies, rather than creating an alienating effect can help us to locate ourselves in present time and space. Sound enters the unconscious more directly than other media such as visual images particularly when we wear a headset that cancels out other noises. In walking and listening, the audience's kinesthetic sense, their breathing and awareness of space is shaped by the soundworld played on an mp4 player. This is not a closed experience however as the found sounds of the quotidian city infiltrate and mix with the recorded sounds creating another layer to the soundworld that arrives by chance and serendipity. This blending of sounds creates a potential space for both imagined and real memories to coalesce in the performance journey. Similarly to how the visual research for the performance shifts between fictional and historical sources, sound sources evoke both the materially present and physically palpable harvested sounds of the actual city and constructed sounds evoked from an imagined unconscious of the city, as if it could speak.

⁸ Unpublished *Tongues of Stone* Dossier, 2011.

Driven by sound cues, a guide (the choreographer) directs and subtly shapes the experience of a knowing audience of approximately thirty people through the 62 minute journey of the event. Listening is as important as seeing in *Tongues of Stone* and the relationship between sound and choreographed image in the work suggests a synaesthetic state. We think of the walk as a strange attempt to join separate worlds through a mediated one, to create an inter-corporeal, interstitial relationship between voice and body, tongue and land, flesh and stone. The aim is to heighten the senses so that the audience can experience themselves as a part of the environment and its histories, both real and imagined.

On another level the soundworld makes everything performative. Since it infiltrates one's consciousness it encourages a cinematic perception of my surroundings. This experience of the *city as stage* is heightened by the group walk; in walking en masse, a sense of belonging to a shared community held in a state of attentive listening and seeing makes for a highly visible intervention into the usual flows of urban life. Simon Sheikh describes how performance in public space has the ability to form a 'counter public', a 'reversal of existing spaces into other identities and practices' where everyday experiences are transformed (Sheikh 2004:1). The amassing of audience forming a trail around the performers creates a constellation of focused energy and attention, at the same time it brings a quality of stillness and silence uncommon in the central business district of a metropolis. This quality of stillness in the midst of metropolitan dispersed energies and purposeful actions changes the quality of the urban environment transforming it into a site of potential unknownness and contemplation. In slowing down, I become more aware of my surroundings and my kinesthetic awareness is sharpened. Inserted into the urban environment in this way, I am encouraged to notice things and inhabit places I have previously ignored. This re-shapes the contours of my urban memories and associated emotional landscapes. The experience gives me new memories of a place I had previously ignored or taken for granted.

5.0 A Place of Many Stories

The recorded sound environment for *Tongues of Stone* contains a profusion of voices speaking dismembered texts, fragmented stories and inviting of the listener reflective questioning. Three very different womens' voices are heard speaking: the ancient mythological woman lost in time, the migrant woman musing on Perth's pre-European occupation and the contemporary woman mapping the city onto her skin. These voices intersect with local and universal stories: the Nyoongar myth of the *Wagyl*, Ovid's savage story of *Philomela and Procne* and Carol Ann Duffy's *Mapwoman*. In this way, we turned to mythology and poetry to create rhetorical partial figures as ways of telling the story of Perth's ecological and colonial histories. These stories in their fragmented states resist narrative closure and thematic coherence, yet are suggestive of associative readings that trigger memories and a proliferation of spatio-temporal conditions and dimensions. Urban structures are presumed to be the domain of reason,

emancipated from the magical life of the non-urban and yet, we can think of our survival in the city as contingent upon an ability to read the signs and surfaces of our environments, to listen to the babble of voices and noise of conurbation and perhaps as Jonathan Raban (1974) suggests to translate these sounds and signs into near-magical codes. Dancing the silent city carries the potential to recode the familiar and quotidian into the spectacular, the extraordinary and the magical. The multi-layered dramaturgy of *Tongues of Stone* narrativised the city along a pathway that followed Perth's hidden and buried wetlands. In this way, we reimagined the city as a place of ghosts, unquiet bodies and encounters with lost histories.

6.0 *Entangled Thresholds of Encounter*

As Patrice Parvis has suggested, the different elements at work in performance can link unrelated rhetorical figures with one another (Parvis 2003: 240). Moving inter-textually between stories of different dimensions and perspectives whilst engaged in the ambulatory negotiation of multiple sites, we hoped to encourage the audience of *Tongues of Stone* to shift their perspective, to allow figures from one time-space to translate into the metaphor or image for another. This we have described as the potential space opened through *entangled thresholds of encounter*⁹.

- between mythology and everyday life
- between the distant and the near
- between the material and the virtual
- between personal events and political forces
- between people of the land and people on the land
- between inhabiting architecture and its inhabitation of us...

The choreography for *Tongues of Stone* took shape through a mapping of embodied states suggested by the dramaturgical figures, through the embodied cultural and geopolitical coordinates of the performers who participated. In Carol Ann Duffy's poem, *The Map-Woman*, the geography and topography of place becomes an indelible pattern marked on the body.

A woman's skin was a map of the town
Where she'd grown from a child.
When she went out, she covered it up
With a dress, with a shawl, with a hat,
With mitts or a muff, with leggings, trousers
Or jeans, with an ankle-length cloak, hooded and fingertip-sleeved. But – birthmark, tattoo –
The A-Z street-map grew, a precise second skin, broad if she binged, thin when she slimmed,
A précis of where to end or go back or begin

⁹ See Brown and Hannah (2011 forthcoming)

Duffy 2002: 3

Urban space is a continual reproduction, involving not just material objects and practices, not just codified texts and representations, but also imaginations, embodied memories and experiences of space. *Tongues of Stone* Perth began in 2009 with a workshop for 18 STRUT dancers who were invited to speak of their experiences of the city and to tell how they came to be living there¹⁰. These extended statements were distilled down to short phrases:

*I came for James
Left thunder and fire
Applied and they let me in
Born here, keep returning
Escaped from a bad romance
Flew the distance and found myself
So I can walk in safety (figure)¹¹*

Working closely between performance design and choreography each performer's role emerged through a process that moved between personal narrative and memory of place, historical research, studio based physical tasks, costume research, and site specific interventions. As a group, the dancers represented many of the migratory stories of Perth's patterns of urban habitation, and included migrants from Bosnia and South Africa as well as second and third generation settlers from Germany and the UK as well as dancers of Asian descent. Many of the dancers came to Perth to attend WAAPA (West Australia Academy of Performing Arts) and had either stayed after graduation or returned for the production from the East Coast.

As a co-conceived production between designer and choreographer, the costume-choreography nexus strongly shaped and influenced the movements of these dancers. Working with the locational specificity of each site this costume-choreography nexus took shape within an overarching dramaturgy of the performance journey. Costumes and objects that challenged the physicality of the dancer (through their weight, volume and leakiness) required a negotiation of the sites of the performance through functional gestures - gathering skirt lengths, collecting leaky sacs, carrying buckets – that recalled mythical and historical bodies.

¹⁰ Founded in 2002, by Gabrielle Sullivan and Sue Peacock, STRUT dance is a choreographic development centre and the main support organisation for the contemporary dance sector in Western Australia. STRUT dance connects quality contemporary dance with audiences and aims to promote innovative choreography and excellent practice by engaging with a diverse community of artists, locally, nationally, and internationally.

¹¹ *Tongues of Stone* research and development September 2009 and production April 2011.

The blind bride first witnessed in Perth Underground is both Procne, the sister of Philomel and the early woman settler of Perth whose sole surviving photograph is of her in a wedding dress. The long red dress that Nina Svraka (performing with a choreographic score based on Philomela) wears is both a *tongue* and a *snake*. Thirty metres long and made of red satin the dress snakes through the city as she moves and is carried, hauled, hung and flown throughout the route of the performance (figure 1). Its metamorphic properties allow it to be variously seen as a river of red, a spectacular cut through the city, a banner/flag, a monstrous dress, a snake and a tongue. The 'sloshy woman' staggers under the weight of sacs of water attached to her body with a harness (figure 2). Unable to contain these water vessels, they leak, spill and splash on the paving stones of Munster Lane, she veers uncontrollably down the lane splashing water and leaking as she goes. Her grotesque image is contrasted by the arrival of a chorus of six 'river runners'. Dressed in cobalt blue silk dresses and with headscarves carrying messages in red, these women carry silver buckets of water. Recalling the archetypal woman with water vessel, these women challenge the stereotype by squatting, leaking, spilling and looking their audience directly in the eye .

For the Noongar people, the foundational ground on which Perth is built, was shaped by the Wagyl, a *rainbow serpent* that made a serpentine pathway from land to river. The Noongar maintain that the *Wagyl* created Western Australia's *Derbal Yerrigan* (Swan River), by carving waterways and valleys as he wound his way towards the mouth of the river at Fremantle¹². As he moved, his scales scraped off and become the forests and woodlands of the region. The quick edge of Perth as a contemporary cosmopolitan city, one of the most isolated in the world, is the Swan River, a River that once connected with a chain of wetlands, swamps and lakes now buried over by urban development; a river that marks the destination for the dreamtime snake, the *Wagyl*. Being visitors to Perth, Dorita and I felt it was inappropriate to speak directly to the originary stories of the Swan River and the *Wagyl*. Our strategy was therefore an oblique one. Ted Hughes re-telling of the story of Tereus from Ovid's *Metamorphosis* uses the image of a snake's tail 'freshly cut off' to talk of the mutilation of Philomela's tongue after her brutal rape by Tereus:

He hauled *me* up by *my* hair,
Twisted *my* arms behind *my* back and bound them,
Then drew his *knife*
He caught my tongue
Dragged it out...and cut it off at the root

My tongue squirms now in the dust, babbling on
Writhing like a snake's tail freshly cut off
Based on Hughes: 1997: 236

¹² For Indigenous people of Australia, all water bodies were believed to have been created in the Dreaming by large water snakes known as *Tjila*, *Kunian*, *Wanambi* or *Wagyl*, and groundwater represents the underground tracks and home of these creatures. See *Flannery (1994)*.

In Hughes retelling of this ancient myth of metamorphosis Philomel's mutilated tongue is likened to both a river (babbling) and a snake (writhing). In constructing the text for performance the third person pronoun – she – is replaced by personal pronoun, me. Catherine Piuë dancing the role of *little tongue* performs a solo as part of a final trio with Procne and Philomel in which she performs with a staccato rhythm a series of long limb reaches, turns and sudden falls whilst trying to speak without a tongue. If the stone tongue is the *speaking landscape* it is both flesh and mineral, viscera and strata. The tongue dwells in the mouth but is an organ of the body that moves both inside and outside; fundamental to speaking, tasting, swallowing, sucking and singing it is an integrative organ that connects deep into the corporeal viscera through the tunneling of throat, oesophagus and anus. The rooting reflex of mouth and tongue is a primary instinct from birth, connecting the babies body with the mothers breast. Without a tongue I cannot latch on, I cannot feed, I cannot cry out.

As a form of *critical mythologizing*, the voices in the soundscape intersect with these local and universal stories. The transglobal nature of myths of metamorphosis and their making strange allows us to connect across species (human becoming insect/bird/animal), times (past and present), distances (the proximate and the distant) and ecologies (mineral, animal and vegetal). As embodied states, these myths of transformation make connections between different dimensions, morphologies, and habitations stitching the local into a global cosmology physicalising change and speaking to a potential space of heterogeneity. What is proposed is not so much an 'alternative place' as an altering space.

As a spatial poetics, our embodying of mythology aims to de-stabilise and displace relationships between figure and ground, body and place. As the performers inhabit costumes informed by the story of Procne and Philomel they learn to dance *otherwise* incorporating and metabolizing imagery, negotiating narrative as space as well as time (figure 3). Bringing morphology into play through a costume-location nexus re-frames the body and the situation of the performer. Creating new contextual frames through which repressed, hidden or concealed cultural memories can surface as performance traces.

7.0 Making people look again

*Beauty lies in the process of making the human being appear
from inside the ghost which is always present
Goulsh 2000:84*

The mixture of Ovidian mythological narrative and contemporary poetry encourages the listener to shift between the fictional world of narrative and the historical and physical world of place, mediated through their own associative memories of Perth. The choreography of *Tongues of Stone* as a matrixial enfolding

of corporeality into civic topography encourages an associative rather than literal reading of these sources. In this way it invites the audience and passerby to invent their own stories about what they are experiencing and to evolve a different itinerary of the city to their habitual and familiar ones.

Through the integration of design, choreography and sound, bodies and places are woven together to form intricate webs, described in our collaborative practice as *ephemeral architectures of performance*. Choreography in this context, arises through a mapping of diverse spatial registers - positions, (dis)locations, boundaries and territories – arising through a scenographic dramaturgy that encompasses the mythic, the physical and the architectural.

A cartographic mapping of passage and performance interventions rather than territory is met by an emphasis upon thresholds that allow the dancer to imagine the space of the body, its spatial coordinates and territories, differently to those of its habitual occupation, in particular through reference to myths, stories and memories. Re-framing the body in the city in unexpected ways, the resulting *dance-architectures* acknowledge the fractured narratives of place and the risky ground of representation.

It is because the earth frames and engulfs the body that the body can sing the earth and the stories of its origin

Grosz 2008: 51

Choreographing *Tongues of Stone* in the post-colonial city of Perth required a consideration of the geopolitics of culturally specific bodies and their relationships to the earth and environment. A cartographic mapping of place through the performing body was met by an emphasis upon thresholds which allowed the dancer to (re)imagine the space of the body, its spatial coordinates and territories, differently to those of its habitual occupation and origin in particular through drawing on mythographies.

Supported by the audio dimension of the performance, and the kinesthetic experience of walking, identity of place is reimagined through partial narratives of absent, lost and imagined figures of history and myth. Multiple narrative perspectives re-tell the story of the city of Perth through the polyvocality of three different voices, the voice of the immigrant poet Audrey Fernandez-Satar, reflecting on the disappearance of a lake, the voice of Procne from Ovid's *Metamorphosis*, and the voice of Carol Ann Duffy's 'mapwoman' whose skin is inscribed with absent places. Poetic narrative and mythology is thus invoked to (per)form a postcolonial critique of the geopolitical relationships between body, land and the civic within the settler city of Perth (figure 4).

Mobile storytelling becomes a performance archaeology, unearthing forgotten stories and local histories and linking these to global mythologies. The quotidian city is transformed into a place of discovery, enchantment and spectacle making people look again at familiar signs, sights/sites and neglected spaces whilst encouraging a re-membering of what is erased or written over by colonialism and settler society.

Against forgetting, *Tongues of Stone* attempts to resist mythology as meta narrative by enfolding marginal stories, memories, invisible histories and fugitive knowledges of the city into mythographies that narrate and animate community as a relationship field of encounters.

Perth is understood as a city of overlapping, multiple temporalities energized by currents, undercurrents and counter-currents in which trajectories form a broken flow in a fractured terrain.

Perth is conceived as a 'dancing city', revealing (and reveling in) (in)visible strata through a series of riffs, where ruptured flows respond to the multiple identities of the city-as-place.

In making dynamic exchanges between bodies and places the emphasis is on an encounter between the material reality of the lived world and 'other' worlds, which are invoked to both access and destabilise the familiar.

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¹³ Stradda October 2008.