

**A PARTICIPATORY VISUAL ART WORK
PERFORMED WITHIN AN ENCLOSED KINETIC ARCHITECTURE
‘LOCOMOTION’**

LOCOMOTION was designed and fabricated by visual artists – ANNE E. HAYES, GLENN DAVIDSON & HUGH THOMAS – (A,G & H) whilst Artists-in-Residence (at LLanover Hall Arts Centre, Cardiff) in 1984.

The performance was evolved with the participation of an estimated total of 25,000 people, between 1984–1987.

Locomotion was a performance created by the motion and perception of a participating group. It was not about these things, it dealt with them directly, in a nonvicarious manner, so that the experience became *more* about your own seeing, your own perceiving than it was about the artists' personal vision.

The performance techniques were drawn directly from the workshop practices we began in 1984. It was our aim in LOCOMOTION to invest groups with this same spirit of exploration, interactive involvement (doing), and to fore go the convention of a seated, **objective** 'audience'.

NOTE :-

HAYES, DAVIDSON, THOMAS worked together as LIVE SUPPORT from 1981–1987, touring performances and workshops to museums, public spaces, art centres & schools throughout Britain, in France and The Netherlands.

1976–79 CARDIFF COLLEGE OF ART

1981–83 'LIVE SUPPORT SYSTEM'

1984–85 ARTISTS RESIDENCY

1985–87 'LOCOMOTION'

1988 O.O.C. RESIDENCY – UNIVERSITY OF AMSTERDAM

This notation of LOCOMOTION by Anne E. Hayes & Glenn Davidson, was created whilst 'Artists in Residence' at the Faculty of Andragology, University of Amsterdam February to October 1988. Many thanks to Gerard De Zeeuw for the time and space, to Nicholas Tresilian for the structural support and Joachim Mowitz for his stimulating feed back and questions.



'LOCOMOTION'

With the participants gathered on the outside of the drum, the lights are lowered to show several projected images - We (A, G & H) lead investigation of these - as a starting point. The slides (a variety of classical/contemporary paintings) were intended as a 'warm-up', to initiate the idea of participation and contribution.

- * STIMULATING CONSCIOUS USE OF EYES
- * TO ANCHOR LOCOMOTION IN A VISUAL ART TRADITION.

Emphasis was placed on what could be seen in, not what was known of, the paintings/images.

About fifteen minutes were spent in discussion, then participants were asked to take off their shoes and enter LOCOMOTION through a single door.

- * PARTICIPANTS ENTER
- * DOOR SHUTS

The participants are now installed. Aware that they are now populating a previously empty space. Early phases of the performance were designed to relax and integrate the group

- * PEOPLE GRAVITATE SPONTANEOUSLY TO WALL, AND THEN ASKED TO FORM AN EQUALLY SPACED CIRCLE
- * PROMPT: A "IF I LOOK TO PERSON NEXT TO ME ...& THEY DO SAME" TO START INFORMAL CHAIN REACTION OF GLANCES FROM PERSON TO PERSON

➤ EFFECT: HEADS TURN IN A WAVE AROUND THE CIRCLE. MOVEMENT OF WAVE APPEARS FAST IN VICINITY OF EACH PERSON, (especially at own interception point) · SLOW WHEN OBSERVED ACROSS CIRCLE.

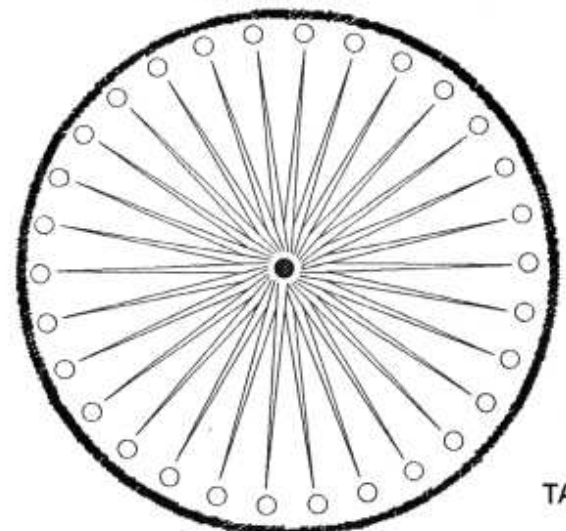
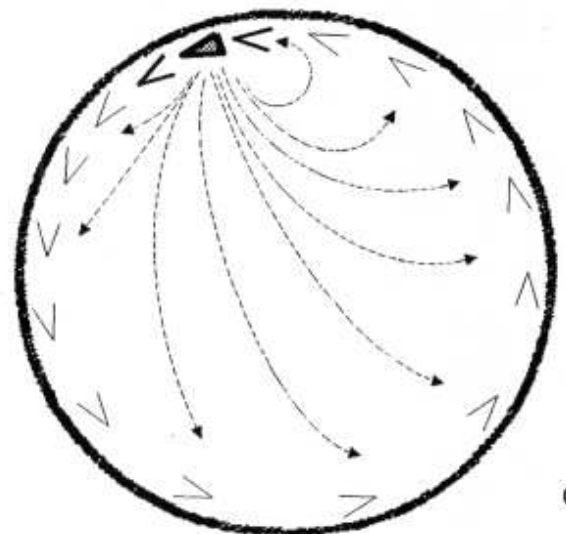
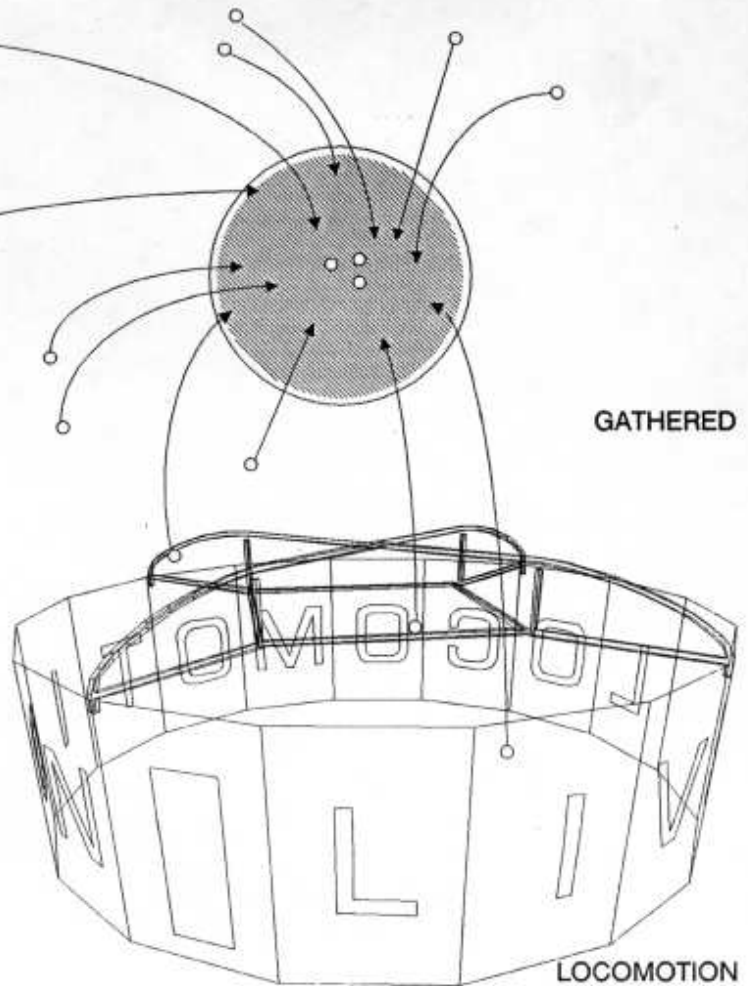
Already the action began to generate perceptual challenges! Straight away the 'audience' find themselves both observers & participants

- * A 5FT POLE IS ADDED TO THE CENTRE OF FLOOR AND LABELLED AS A 'TARGET'
- * PROMPT: "STARE AT TARGET - ARMS BY SIDES - FLUTTER HANDS"

➤ EFFECT: AWARENESS OF PERIPHERAL VISION

Next, a new target is indicated in a sequence which explores the relationship between the observers' stability / instability and a relative sudden movement of the environment

- * PROMPT: "SPREAD OUT TO USE ALL THE AVAILABLE SPACE...FEEL GRAVITY IN BOTH LEGS...THROW HEAD BACK & LOOK AT ROOF" "SHIFT WEIGHT OVER TO BALANCE ON ONE LEG"



Locomotion by Live Support

- * SUDDEN & PARTIAL ROTATION (I.E. TARGET AREA MOVES)

⇒ EFFECT: UNIVERSAL LOSS OF BALANCE & MUCH LAUGHTER

People often asked if the floor had moved, assuming a physical disruption had caused their loss of balance

⇒ PROMPT: "TRY TO STAY IN BALANCE"

- * LONGER ROTATION OF DRUM

⇒ EFFECT: PARTICIPANTS 'LEARN' TO MAINTAIN A **WOBBLY** BALANCE IN THE VISUALLY UNSTABLE ENVIRONMENT BY STARTING TO HOP ON ONE LEG

Then, for the first time the group is impelled into circular motion

- * PROMPT: "MOVE ANTICLOCKWISE ROUND FLOOR RAISE HANDS IN AIR"

The group moves faster round the floor, 'pushing' the air with their hands and gradually accelerating it

- * PROMPT: "ONE..TWO..THREE..**ABOUT TURN**"

Then moving against the breeze its own motion has generated, the group feels the atmosphere whistling around faces and hands

A FIRST CHANCE, FOR A, G & H TO OBSERVE THE GROUP' IN MOTION, & FOR INDIVIDUALS TO BECOME ACUSTOMED TO THE COMBINATION OF WALKING, LOOKING & PHYSICAL CO-OPERATION.

Audience continue travelling in circular route with A, whilst G & H gravitate to centre.

- * PROMPT: "KEEP WALKING, LOOK INTO CENTRE"

- * H & G INCREASE ATTENTION ON THEMSELVES BY CHANGING DIRECTION & **TRIANGULATING** THEIR CIRCULAR ROUTE

⇒ EFFECT: TENDENCY TO BE DISTRACTED AND SLOW DOWN

First sign of visual information having continuous physical repercussions as ease of walking is interrupted.

- * H & G INCREASE THEIR SPEED & MAKE RANDOM DIRECTION CHANGES

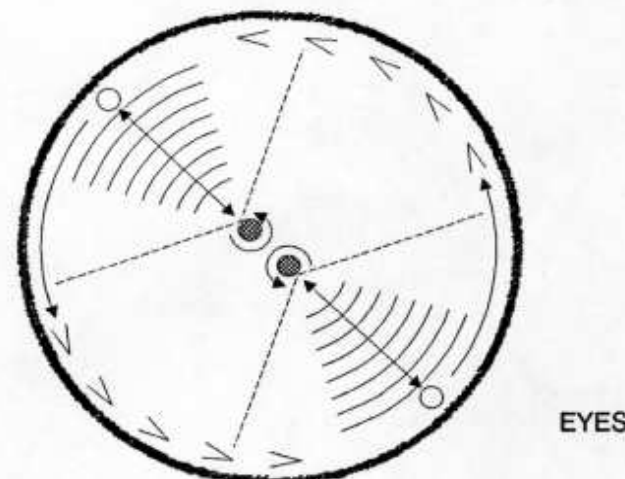
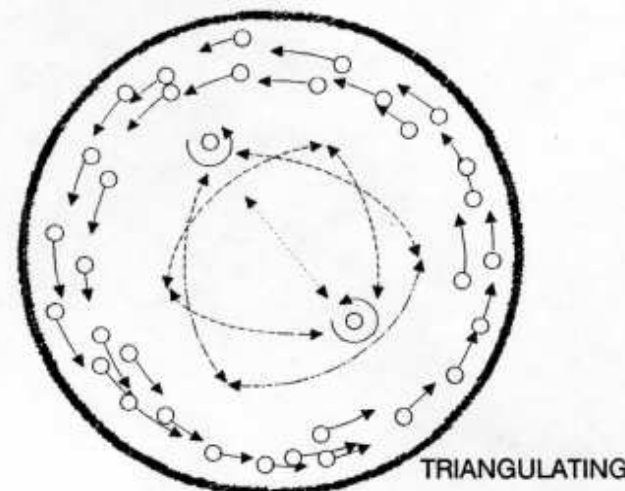
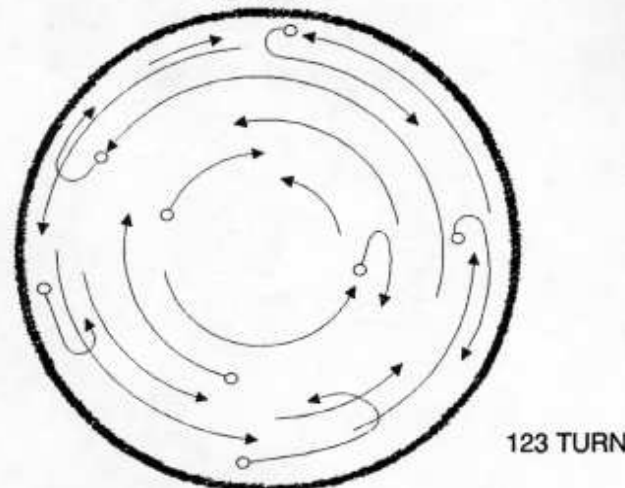
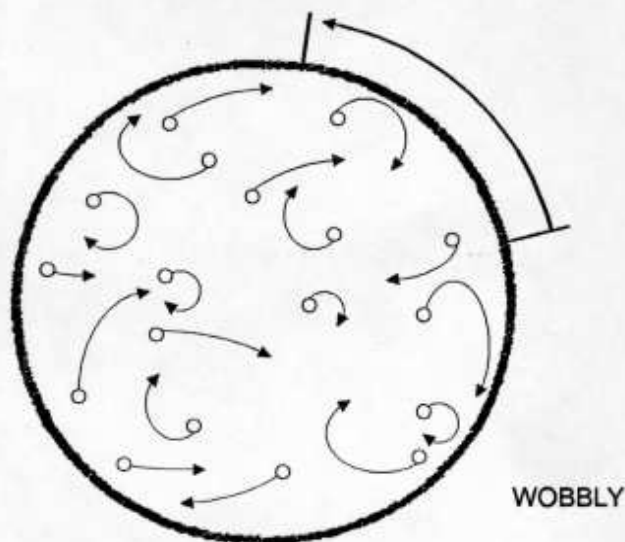
- * PROMPT: "FOCUS ON ONE (G or H), LET YOUR EYES FOLLOW WHEREVER HE GOES"

- * INTRODUCTION OF FOCUS & COMPARISON

Audience continue, G & H come to rest becoming axis around which the group revolve.

- * PROMPT: "KEEP EYES ON STATIONARY TARGETS (G & H) WATCH THEIR EYES"

G & H begin a sequence of movements – 180 swivels first with eyes, then head, arm, torso, ending with 360 turning



of whole body.

⇒ EFFECT: MAINTENANCE OF EYE CONTACT CAUSES A RANGE OF RESPONSE FROM EMBARRASSMENT TO CONCENTRATION.

* A PAIR OF EYES (NEXT THE HEAD) FOLLOW THE PATH OF AN INDIVIDUAL OR 'SECTION' OF AUDIENCE.

The viewers see shoulders of (G & H) appear to twist in opposite direction; their torsos follow on, in same way

⇒ EFFECT: A 360° ROTATION, G & H ARE SEEN ORBITING ON MOVING BACKGROUND.

First seeds of real doubt are sown and audience often 'checked up' looking at target's feet. Here was a critical point where the 'game' structure was accepted or rejected.

* BACKGROUND IS NOTED AS MOVING (IN OPPOSITE DIRECTION)

* PROMPT: "COMPARE TARGETS' FEET AND HEADS"

The feet are seen to be turning, relative to the floor. The heads are seen as stationary relative to travelling background of audience.

* THE PARADOX CAN BE 'FIXED' LOCALLY (TEMPORARILY), BUT REMAINS IN A GLOBAL VIEW.

* PROMPT: "FOCUS ON TARGETS' HEADS"

INSTALLATION: V.SLOW START OF REVOLVE IN DIRECTION OF AUDIENCE TRAVEL WITH GRADUAL ACCELERATION.

At first this went unnoticed (insufficient change) – until a *quality* of change was felt

* QUESTIONS: "WHAT'S HAPPENING ?"

* ASSUMPTIONS: "IT'S THE FLOOR"

A point of realisation came when there was sufficient change to detect movement. Almost universal feeling that floor is rotating. Participants may 'know' that it is not, but feel and see the effect of rotation.

At this point, it was sometimes quite difficult for the event to proceed because some participants became fixed in pursuit of an 'answer', to solve the paradox.

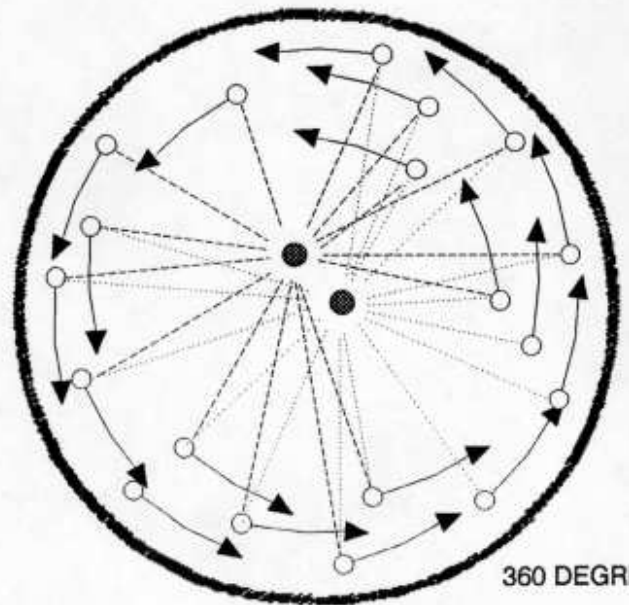
INSTALLATION: REVOLVE SPEED SYNCHRONISED TO AUDIENCE AND TARGETS' ROTATION.

⇒ EFFECT: FOREGROUND(TARGET) AND BACKGROUND SEEN AS STATIONARY.

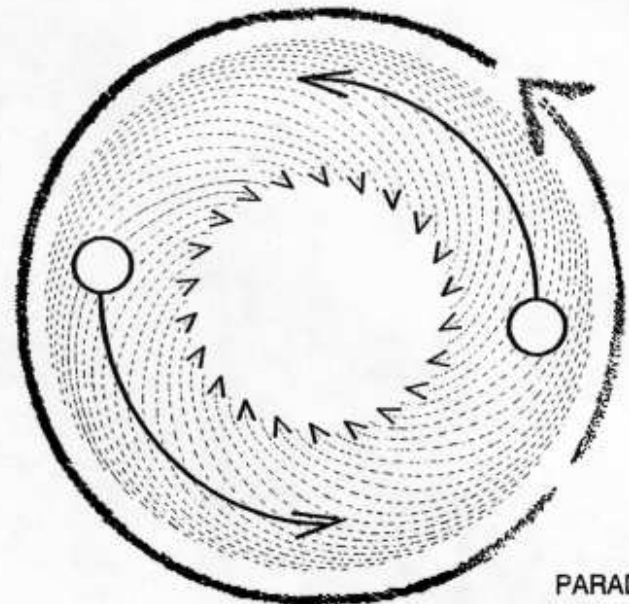
* VISUAL INFORMATION CONTRADICTS AUDIENCES' ACTION (OF WALKING)

Vigorous questioning, information swapping and laughter with a degree of 'wrong-footing' and loss of coordinated walking, on the physical side.

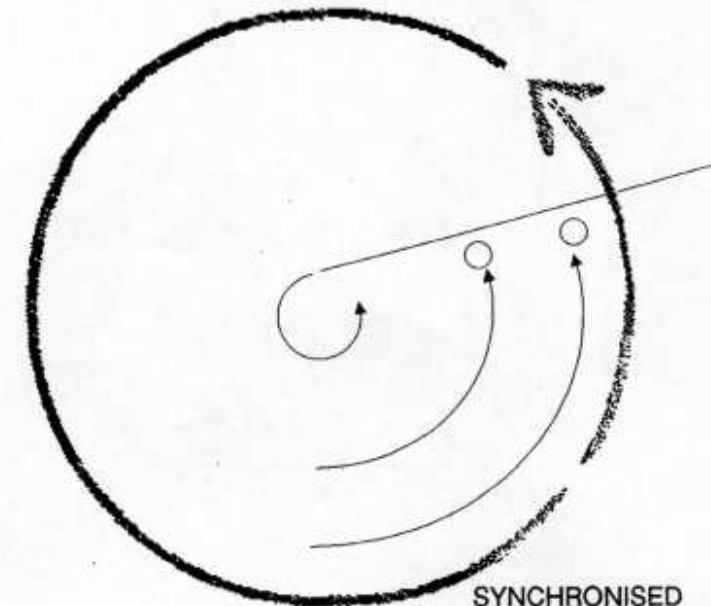
* OBSERVE TARGETS' ORBIT AS THEY APPEAR TO FLOAT ROUND BACKWARDS



360 DEGREES



PARADOX



SYNCHRONISED

- * PROMPT: "TRY A SUDDEN STOP & FEEL YOURSELF GLIDE ROUND" (ON THE BUS)

People often made this comparison for themselves, quite naturally. Especially toddlers and young children.

- * REVOLVING OF INSTALLATION CONTINUES
- * G & H TARGETS REABSORB INTO GROUP
- * PROMPT: "KEEP LOOKING ACROSS CENTRE TO NEW TARGET – THE INDIVIDUAL OPPOSITE"
- ⇒ EFFECT: WALKING BUT GETTING NOWHERE A VISUALLY **STATIC** WORLD

Humour spreads at the realisation of being caught in an (insignificant) but hopeless task.

INSTALLATION IS HALTED SUDDENLY, FOR A SHORT TIME, THEN RESTARTED.

- ⇒ EFFECT: BACKGROUND IS *SEEN* TO CHANGE FROM **STATIC** > **TRAVELLING (APPARENT)** & RETURN TO **STATIC**

This highlights the 'normal' contra motion of background produced by our own locomotion–(moving place)

INSTALLATION IS HALTED AGAIN, AND SENT IN **CONTRARY** ROTATION

- ⇒ EFFECT: A GREAT SENSATION OF SPEED IS SEEN & FELT – IN A SWITCH FROM **STATIC** > **ACCELERATED TRAVEL**

INSTALLATION HALTED – TO RESUME ORIGINAL ANTI-CLOCKWISE DIRECTION & **STATIC** FIELD OF REFERENCE

- * PROMPT: "KEEP EYES ON PERSON OPPOSITE AS YOU TURN, AFTER 3 SWIVEL TURN AND WALK IN OPPOSITE DIRECTION"

At the turning point, this 'partner' was a relative constant as everything changed direction. On first attempt, it was usual for the ensuing upheaval to overwhelm this objective comparison.

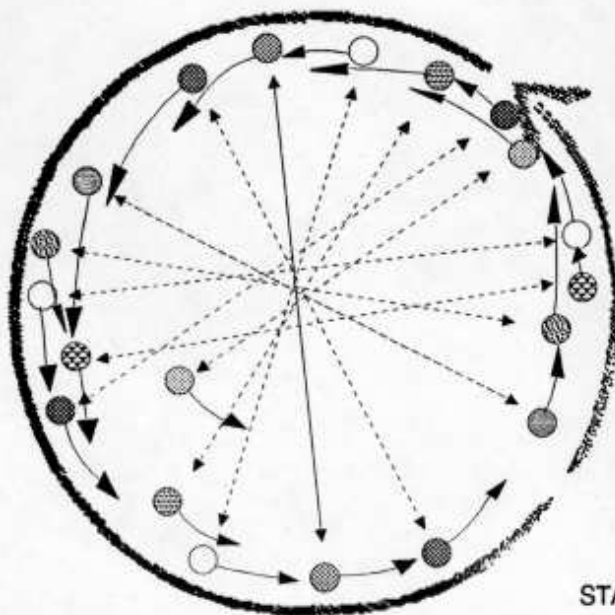
- * PROMPT: "KEEP WATCHING THEY ARE YOUR ANCHOR"..... 1..2...3 TURN..."
- ⇒ EFFECT: DYNAMIC ACCELERATION IS *SEEN*, DOUBLE SPEED MOTION & 'DOWNHILL' FEELING
- ⇒ **PROFOUND LOSS OF BALANCE & ORIENTATION IN GROUP**

This action was reversed & repeated 2 or 3 times, with a final one speeded up to a jog.

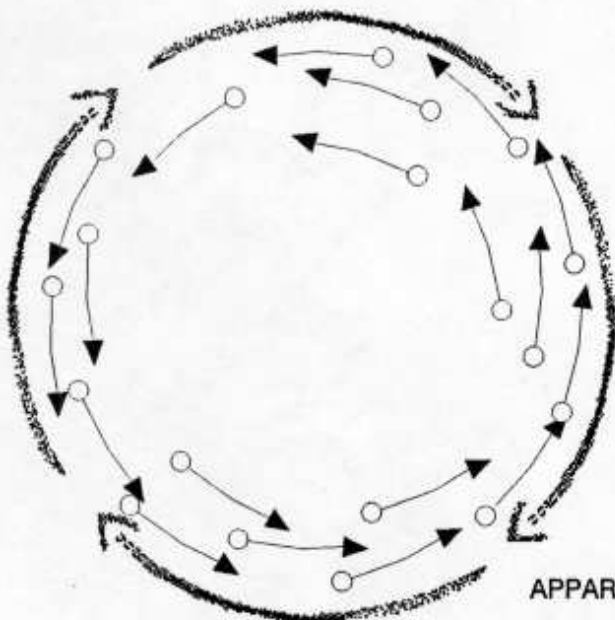
- ⇒ EFFECT: RETURN TO GETTING NOWHERE, 'UPHILL' EFFORT
- * AUDIENCE ACCLIMATISE TO SENSATION

Return to original direction, synchronised to installation, which is by now accepted as stable and 'the norm'

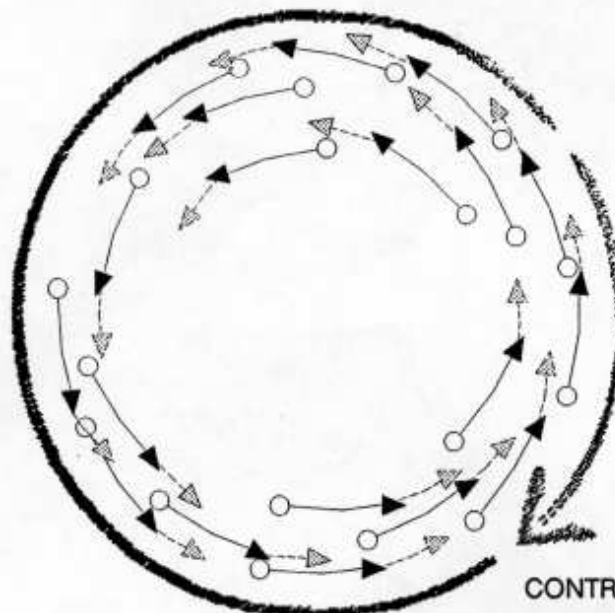
- * PROMPT: "OBSERVE 'PARTNER' ON OPPOSITE"



STATIC



APPARENT



CONTRARY

Locomotion by Live Support

SIDE OF ROOM.....PARTNER IS WALKING IN OPPOSING DIRECTION"

- * PROMPT: "ONE OF PAIR TURN & WALK BACKWARD FACING"

⇒ EFFECT: BOTH APPEAR TO TRAVEL FORWARD

This produces a curious mirror-image of one's own directional motion, heading for the same destination. Reversal of procedure then all return to forward facing travel direction.

REFOCUS ON BLACK VERTICAL WALL BARS (NEW TARGET BEHIND PARTNER)

- * PROMPT: "FIX EYES AND WALK STRAIGHT TOWARDS THE BAR"

⇒ EFFECT: AUDIENCE CROSS, MAKING A CURVED PATH - TO MEET THE BAR & TURNING TO TRAVEL 'WITH IT'

They experience the speeding up and 'pulling' of the background, as it is approached. Audiences paths intersect one another, keeping a consistent flow of direction.

- * PROMPT: "CONTINUE - NOW ALTERNATING YOUR TURNS -TO TRAVEL WITH AND AGAINST BACKGROUND - (EACH TIME YOU REACH IT)"

⇒ EFFECT: A CONTINUOUS 'FIGURE OF EIGHT' FLOWING INTO A TREFOIL

For the first time, individuals find themselves passing by others (travelling indendently in opposing direction flows) at speed

- * LOSS OF COHERENT SENSE OF GROUP 'DIRECTION' - TO INDIVIDUAL PATHS
- * INCREASE IN VELOCITY & COMPLEXITY

NO LONGER A DELINEATION OF FIGURE & BACKGROUND

- * MULTI-DIRECTIONAL VISION FIELD

Whole audience weave in and out of each other, no longer synchronised, ending in chaos with a call from A, G & H for everyone to fall back in with the direction of installation.

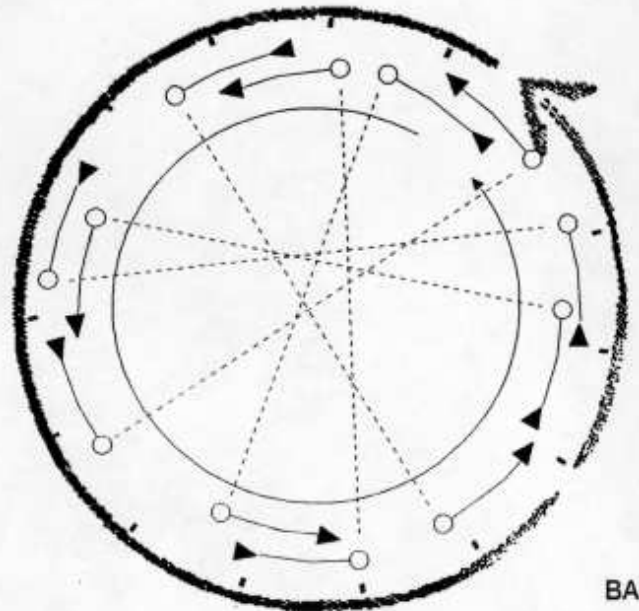
- * REORGANISATION
- * PROMPT: "KEEP WALKING - THROW BACK HEAD & STAY WITH SECTION OF ROOF IN YOUR VIEW"

⇒ EFFECT: FEELING OF FLOATING DISASSOCIATION FROM FEET

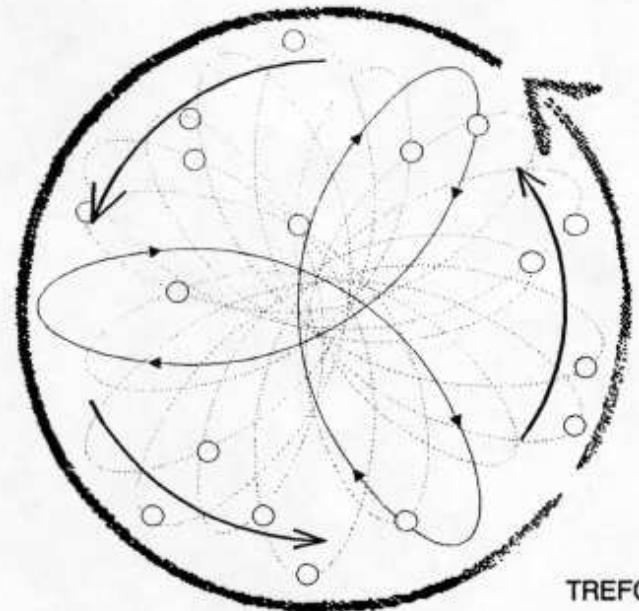
Again returning to a visually static world, with each successive occassion came a reduction of dependence on physical, reafferent information. A gaining of confidence perhaps, a 'survival' technique.

- * PROMPT: "NEXT LOOK DOWN - COMPARE FEET WITH FLOOR TO WALK ON THE SPOT"

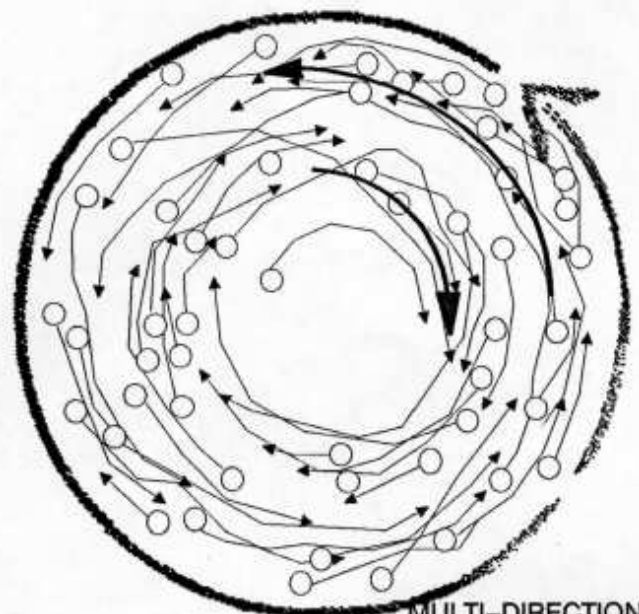
The view was maintained for a short time followed by a quick switch to look at the ceiling.



BARS



TREFOIL



MULTI-DIRECTIONAL

Locomotion by Live Support

* PROMPT: "LOOK BACK AT CEILING"

☞ EFFECT: FELT THE 'PULLING' OR 'PUSHING' EXERTED BY BACKGROUND.

The effect was an undeniable 'physical' force upon each person (one which dragged some people along with it). This was tried out in both directions, hence the pulling & pushing. *People could hardly believe the effect this had on their bodies.*

* A TURN TO TRAVEL WITH BACKGROUND MOTION – LOOKING UP

* PROMPT: "FIX ON ONE POINT ABOVE YOU STAY WITH IT – WHATEVER HAPPENS"

All lights were switched off, to reveal a night sky of 'stars' – (external light shining through thousands of small holes.)

* PROMPT: "STAY WITH A STAR – KEEP POSITION".

☞ EFFECT: USE OF NIGHTTIME NAVIGATION TO MAINTAIN POSITION & ORDER

* PROMPT: " A QUICK LOOK DOWN TO THE GROUND".

☞ EFFECT: VISUAL MAYHEM AS LIGHT SPOTS CHASED ABOUT.

This state could be held, without incident for several minutes, comparing a static pattern to one that slithered over everyone, often referred to as maggots. Eyes became accustomed, everyone could vaguely 'see' again and partial sight was experienced and enjoyed as a contrast to all that had gone before.

* BLACKOUT IS PROLONGED.

* PROMPT: "ESTABLISH CONTACT WITH WALL OR A PERSON"... "LOOK OVER AT A. IN (NOW) LIT-UP AREA".

Everyone moved to a position from which they could view this area

* FILM SEQUENCE CUTS IN

(a view from a travelling train window), projected from & onto the installation wall. All motion is synchronised.

* AUDIENCE / INSTALLATION / FILM ARRIVE AT STATION TOGETHER.

☞ EFFECT: VISUAL AND PHYSICAL HALT.

* FILM SEQUENCE ENDS

This briefly restored the connection between motion and seeing the world go by.

* INSTALLATION STOPPED.

* FULL LIGHTING RESTORED.

THIS POINT MARKED A NATURAL BREAK. WE HAD BEEN WALKING FOR 30 MINS! – NEXT, A CHANCE TO SIT & OBSERVE SOME OF THE SENSATIONS THEY HAD EXPERIENCED.

* AUDIENCE SIT IN ONE HALF, LOOKING ACROSS TO OTHER.

* PROMPT: "LOOK AT THIS POINT".

A. indicates a focus of attention on opposite wall (G & H)

PROMPT: "KEEP EYES FIXED ON THIS POINT".... "DON'T BE DIVERTED BY WAVING & JUMPING RED FIGURES".

* G & H MOVE IN & OUT FROM CENTRE TO PERIPHERAL VISION OF AUDIENCE.

This is initially random and erratic working to a symmetrical concertina type movement; each figure as an edge of a negative space which is contracted and expanded, as both figures converge at the focus point and out again.

* INSTALLATION (BACKGROUND) REVOLVING

☞ EFFECT: INTRODUCES TRAVEL TO ONE WHILST OTHER IS STATIC & VICA VERSA

One 'carries' the background and exchanges it for visual motion when they meet and reverse direction. This develops to a pendulum motion, when positions remain relative.

* WHILST AT PERIPHERY ONE FIGURE CEASES – & DOES NOT RETURN TO CENTER

* PROMPT: "MAKE FIST TELESCOPE – FIX FIGURE IN VIEW & FOLLOW

This isolates figure and full effect of the background can be seen in operation

* COMPARISON OF FIXED FRAME AND MOVING FRAME

* LINK TO TV & FILMIC MOTION

A second sequence of film watched this time from a fixed (seated) viewpoint

* #FILM ROTATES WITH INSTALLATION AROUND AUDIENCE

* #DIRECTIONAL OBJECTS FIXED ON MOVING BACKGROUNDS

* #ROOTED OBJECTS (TREE) ARE SEEN TO ROTATE

* #SUBJECT & CAMERA BOTH IN MOTION SWITCH SIDES, CREATING A VIRTUAL DIRECTION CHANGE

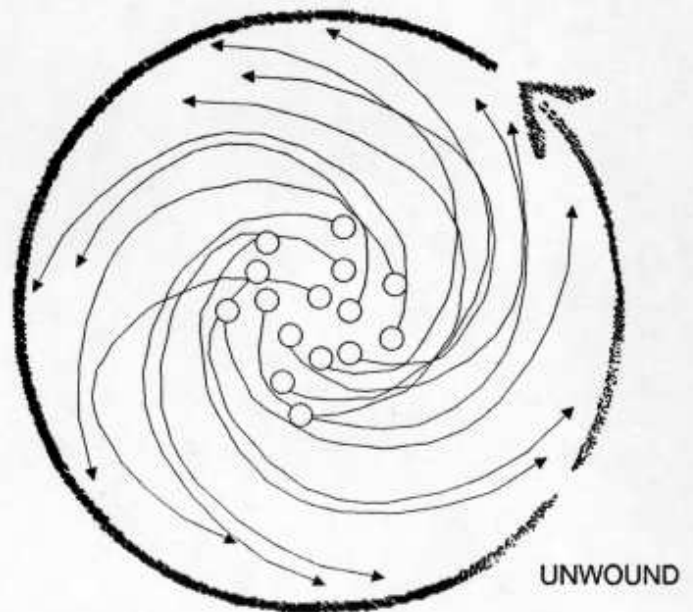
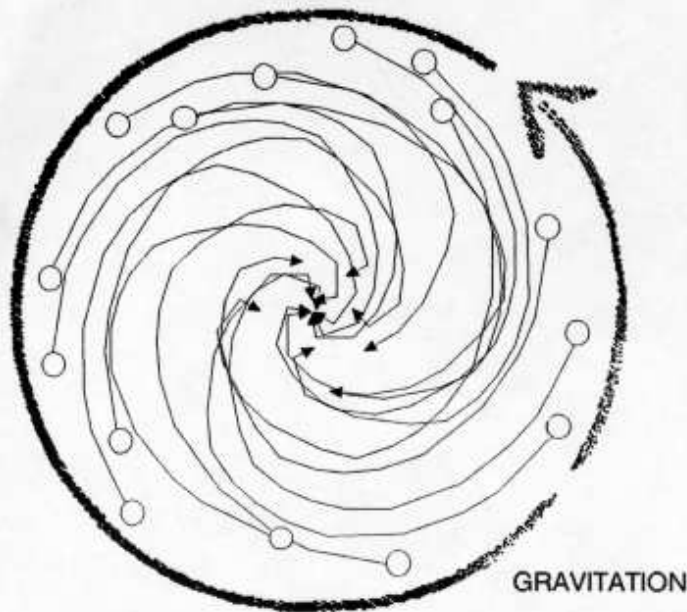
All sequences described # were constructed to echo and augment the comparative and relative looking in the Locomotion installation itself.

After a short break (being a conventional passive audience)– on the move once more. This activity is resumed, with ease.

* AUDIENCE ROTATION ALONGSIDE INSTALLATION

* PROMPT: "LOOK UP TO THE OFF-CENTRE LIGHT".... "AFTER..3 ABOUT TURN & WALK IN

Locomotion by Live Support



OTHER DIRECTION"...."KEEP EYES ON LIGHT THROUGHOUT"....."1..2..3...TURN"

⇒ EFFECT: FIRST CHANGE, TO OPPOSE DIRECTION, CAUSED A GRAVITATION INWARD

* PROMPT: "NOW TURN AND REVERSE 1..2..3.."

⇒ EFFECT: RETURNING TO PREVIOUS DIRECTION UNWOUND EVERYONE TO THE EDGES

This was repeated several times to establish a pattern before drawing peoples attention to it.

⇒ EFFECT: GROUP CATCH SIGHT OF THEMSELVES – AS A CHANGING PATTERN, IN THE CONVEX CEILING MIRROR

INSTALLATION CONTINUES TO REVOLVE. ATTENTION DRAWN TO TAPE RECORDER (FIXED TO WALL) AS A MOVING TARGET.

* AUDIENCE REVOLVE ON THE SPOT FOLLOWING TARGET

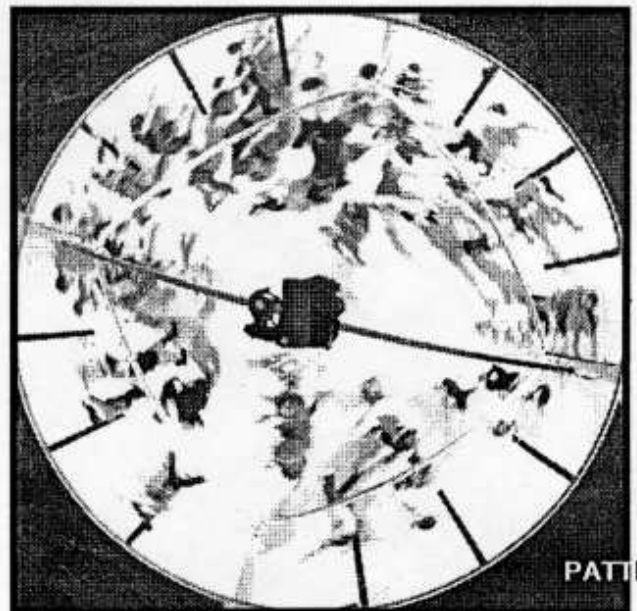
* FACING TARGET CONTINUOUSLY AUDIENCE NEXT MOVE OFF IN OPPOSITE DIRECTION.

This entailed taking a few steps backwards, then twisting the body round to continue forward facing and so repeated. The pace was stepped up to create an exhilarating atmosphere

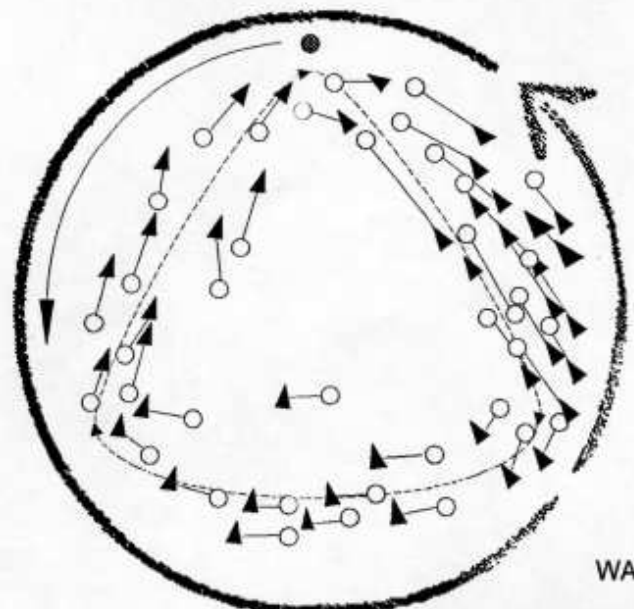
WE WERE VIRTUALLY IN THE BALLROOM ! THE TAPE RECORDING WAS SWITCHED ON TO THE RISING STRAINS OF A WALTZ.

⇒ EFFECT: MUSIC ENHANCED EXPERIENCE OF MOTION AUDIAL EXPRESSION OF MOVEMENT

Individuals next had the opportunity to walk below the tape recorder, alongside the installation, looking out onto the effortless motion of the audience



PATTERN



WALTZ

Locomotion by Live Support

⇒ EFFECT: AUDIENCE SEEN AS IF ON SKATES SWISHING BY THEN OFF INTO DISTANCE AND ROUND AGAIN

⇒ EFFECT: AS PEOPLE RUSHED TO OUTSIDES TOGETHER TO SEE, THE EFFECT WAS DIMINISHED

* EXCHANGE OF POSITIONS WAS PROPOSED—SOMETIMES IT WAS SELF-ORGANISED

Then for those remaining, by now one revolving mass, in the central area – another target

* PROMPT: "GATHER INTO MIDDLE – POINT AT RECORDER"

⇒ EFFECT: SEE THEMSELVES AS ONE HIGHLY DIRECTIONAL PATTERN IN MIRROR

For watchers, (who are also targets) moving beside the walls

⇒ EFFECT: A BEAUTIFUL 'PLANETARY' MOTION OF GROUP PASSING BEHIND AND INFRONT OF ONE ANOTHER.

Who is who in this event, the roles of actor and observer are by now thoroughly enmeshed.

EVERYONE IS ASKED TO SPREAD OUT & RETURN TO ANTI-CLOCKWISE DIRECTION OF INSTALLATION.

Whilst this happens, a covered & rotating (anticlockwise) object is mounted at eyeheight on a central pole. Audience are asked to say if they see it rotating, or not.

⇒ EFFECT: REPLIES OF YES & NO

* OBJECT IS REVEALED – A GLOBE ON A STRIPED BASE

* PROMPT: "COMPARE GLOBE TO BASE FOREGROUND TO BACKGROUND"

⇒ EFFECT: PEOPLE PAUSE FOR MOMENTS TO DISCOVER WHAT IS REALLY MOVING.

The globe and background look to be still whilst the base of the globe is *seen* as rotating

* A SHORT PAUSE REVEALED THE OPPOSITE

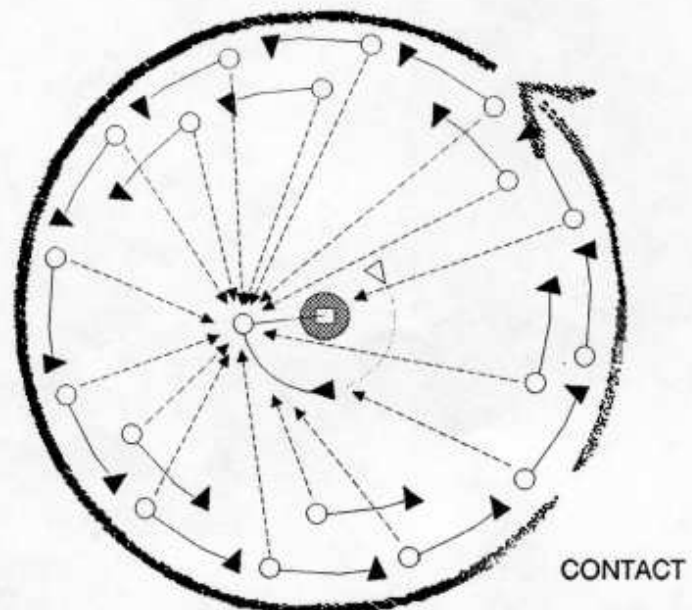
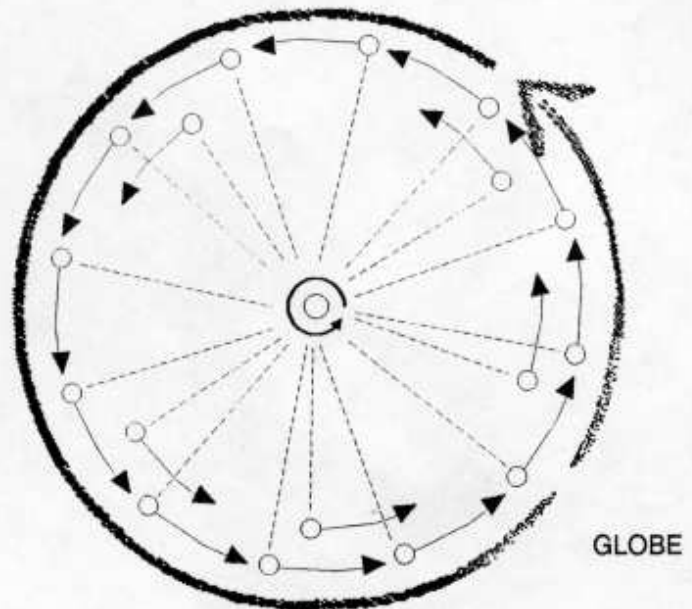
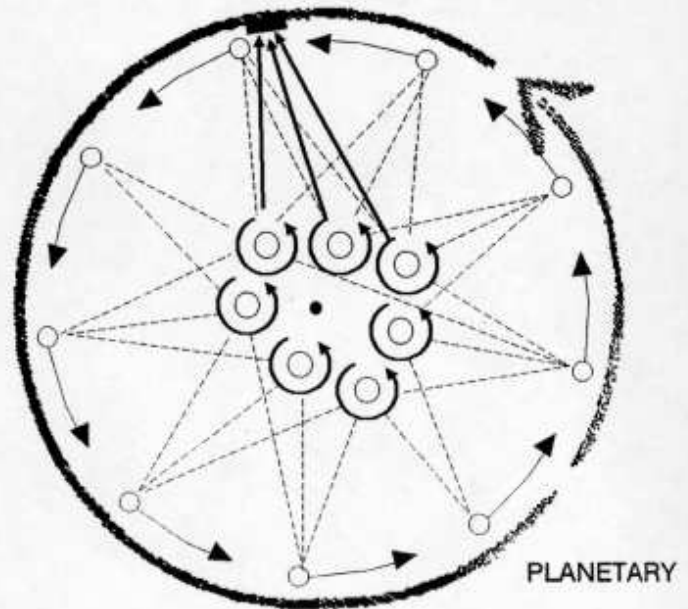
* PROMPT: "NOW THE GLOBE WILL BE SWITCHED 'OFF'"

⇒ EFFECT: GLOBE INSTANTLY SPINS INTO OPPOSITE MOTION WITH THE BASE FOLLOWING SUIT

BROADLY, IT IS REALISED HERE THAT THE RELATIONSHIP OF NEIGHBOURHOOD & BACKGROUND AFFECT THE PERCEPTION OF A TARGET OBJECT

At this point **A.** moves into centre reaching towards the base of globe. With contact established **A.** is *seen*, by everyone else to be conveyed around backwards in the direction of the globe.

* INDIVIDUALS TRY THIS CONTACT WITH THE GLOBE



- ⇒ EFFECT: PARTICIPANT FEELS PROPELLED IN BACKWARD TRAVEL, AS THEY ARE STANDING 'STILL'

INSTALLATION, AUDIENCE AND GLOBE ALL BROUGHT TO A HALT TO END THIS SEQUENCE.

- * PROMPT: "HAVE ANOTHER LOOK AT THE GLOBE - AGAINST A DIFFERENT BACKGROUND - FROM A NEW VIEWPOINT"

To achieve this the audience are asked to space out equally, turn to face the wall, sit and finally lie down with heads to the centre, face up.

- * AUDIENCE TAKE UP PRONE POSITION
- * PROMPT: "GAZE UP AT THE GLOBE"

- ⇒ EFFECT: CEILING BECOMES THE BACKGROUND

People also notice and comment upon the symmetrical 'kaleidoscope' pattern of the group, reflected in the mirror

- * PROMPT: "MAKE FIST TELESCOPES AGAIN ... BIG ENOUGH TO SEE ONLY THE GLOBE".

As everyone observes the target (minus a background) through a tiny aperture, the installation is started on a slow revolve.

- * PROMPT: "NOW GRADUALLY...OPEN UP FIST".
- ⇒ EFFECT: A SMALL AMOUNT OF BACKGROUND IS VISIBLE - GLOBE REMAINS THE SAME
- * PROMPT: "KEEP GOING...UNTIL HAND IS MOVED AWAY & LOOKING WITH BOTH EYES"
- ⇒ EFFECT: BY NOW THE GLOBE IS SEEN ROTATING A BRIEF RETURN TO FIST TELESCOPE 'STOPS' THIS.

Perception of a small stationary object is changed by the visual force of a large expanse of background in motion.

WITH NO PRIOR PERCEPTUAL KNOWLEDGE WITH WHICH TO CONTRADICT THIS SIGHT- THERE IS WIDESPREAD DISBELIEF OF OWN EYES

People rationalise, that the sea or continents of the globe stay in view... it is moving... and still at the same time

- ⇒ EFFECT: VIEW OF IMPOSSIBILITY & VISUAL PARADOX

By now people begin to explore the idea and feeling that once again the whole floor must be rotating.

- * PROMPT: "A NEW POSTURE- BEND AT THE NECK, WITH CHIN IN THE AIR - LOOK OUT OVER THE TOP OF EYEBROWS"...."RAISE ARMS AND LEGS UP IN THE AIR"

Audience are now viewing everyone else upside down across the floor, which has turned into their ceiling.

- * PROMPT: "LOOK AT EVERYONE DANGLING

FROM THE CEILING"

- ⇒ EFFECT: SHRIEKS AND GREAT HILARITY

Not only do they feel that they are rotating, but hanging upside down too.

H. TAKES THIS IDEA FURTHER BY WALKING ON HIS HANDS IN THE SPACE BETWEEN THE RING OF AUDIENCE AND THE GLOBE.

- ⇒ EFFECT: A FIGURE IS SEEN THE 'RIGHT' WAY UP - HANGING FROM THE CEILING

In the same space G, face up & supported back to back on A, is floated into the audiences' view as A walks (unseen from the floor viewpoint)

- ⇒ EFFECT: G IS SEEN TO SWIM OR FLY (SUPERMAN-STYLE) ROUND THE GLOBE !
- * MUCH LAUGHTER & WONDERMENT

A, G & H return to audience circle leaving the space clear to direct attention back to the mirror image of group

- * PROMPT: "NOW FIND YOURSELF IN THE MIRROR"

- ⇒ EFFECT: TIME TO JUST LOOK - RELAX - REFLECT.

- * PROMPT: "..... TURN ONTO YOUR RIGHT SIDE"...."AND TRY BICYCLING MOVEMENTS WITH LEGS"

- ⇒ EFFECT: SIGHT OF ONE MULTI-LEGGED MASS PROPELLING ITSELF ROUND THE GLOBE

It looks to be here, that the traction of all the feet are turning the walls (delineated in the mirror as 16 black radial lines which end where the feet begin) in opposite direction

During this the installations four doors are opened to reveal glimpses of the outside world, initially via the mirror.

- * PROMPT: "NOTICE THE WORLD OUTSIDE ... TURNING"...."AFTER .3 - STAND UP & WALK IN DIRECTION OF THE INSTALLATION"

- ⇒ EFFECT: A TENDENCY IS TO SET OFF THE OPPOSITE WAY

This is possibly due to being accustomed to the mirror image. Whilst people rise the globe is switched on to rotate in the same direction as the installation

THE GLOBE, A METAPHOR FOR THE WHOLE EVENT, REMAINS IN THE CENTRE AS THE FOCUS POINT

- * PROMPT: "KEEP GLOBE IN THE FOREGROUND - THROUGH DOORS NOTICE THE OUTSIDE"

- ⇒ EFFECT: INTERIOR VIEW IS COMPARED WITH EXTERNAL ENVIRONMENT INTERIOR WORLD IS STATIC WINDOW- FRAME AROUND AN OUTSIDE WORLD SEEN PASSING BY.

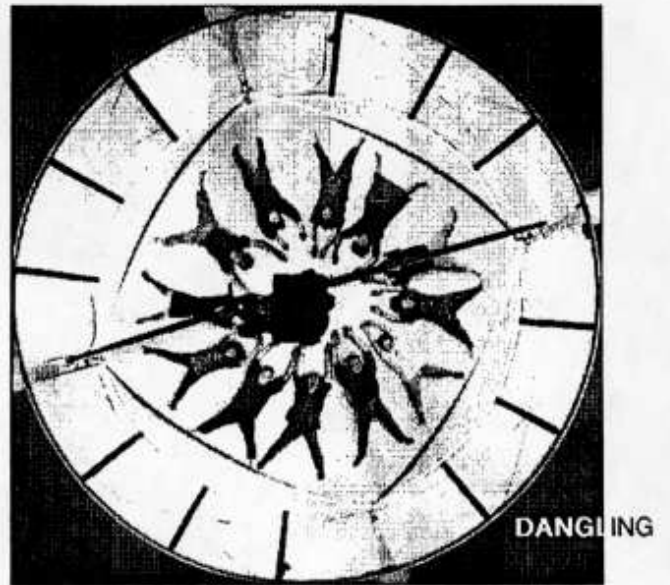
The effect is almost identical to sitting in a train. At this

Locomotion by Live Support

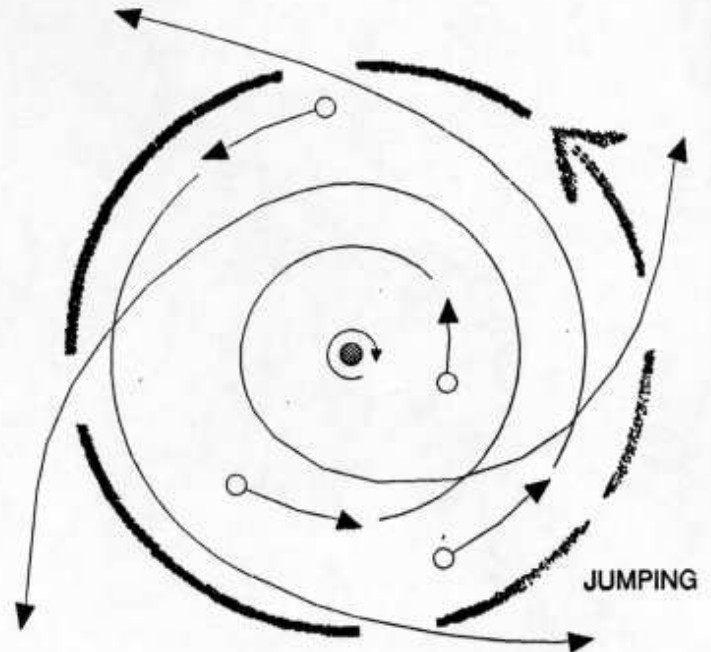
point the performance was virtually over, it simply remained to return people to the outer world from which they had ventured forth.

- * **INSTALLATION IS STILL REVOLVING**
- * **PROMPT: "TRY TO LEAVE BY JUMPING OUT...."**
- **EFFECT: INSTANT INVERSION OF CONDITIONS**
- AS YOU ENTER IT - THE MOVING WORLD STOPS - LEAVING A STATIC ONE - SPINNING ON BEHIND YOU

FINISHING THIS WAY MADE AN ABRUPT, CRYPTIC AND FINAL COMPARISON BETWEEN THINGS KNOWN, IN THIS CONTEXT, (DISINFORMATION) AND THINGS SEEN (INFORMATION).



Outside, the audience talk, ask us questions, compare notes and cool down. Generally people found it difficult to coherently describe the experience, or explain why they had enjoyed it.



LOCOMOTION was an environment which stimulated the global, visual, perceptual 'right' mode of the human brain. A challenge to cultural bias towards the sequential, verbal, analytic 'left' mode of the thinking process.

" At the still point of the turning world - that's where the dance is."

from 'FOUR QUARTETS'; T.S.ELIOT