

The Ballad of Isosceles: 300 Word Statement

The aims of this PaR enquiry were to explore how a one-to-one performance dynamic might become more than what Dominic Johnson calls an 'untroubled situation of pleasant interpersonal relations' (2012, p. 89) by casting two audience members as 'one-to-one' spectators *within the same event and temporal frame*. I situate my work in a field of artistic practices that mobilise the one-to-one encounter within larger performance events. These include Ontroerend Goed (BE), Dries Verhoeven (NL), Hannah Hurtzig (DE), Rosana Cade (UK) and Brian Lobel (UK). The 1st stage of research focused on creating the initial piece's conceptual frame (a piece designed and performed for two people at a time) and written score, then performing this at Contact Theatre in June 2015 (as well as several other venues, detailed in the timeline). This phase culminated in the annotated score and photo documentation being published in peer-reviewed journal *Performance Research*. During the project's 2nd phase, I worked with a lighting designer to heighten and extend the original piece's exploration of distance, intimacy, desire and alienation, culminating in both a comprehensive scenographic design and video documentation of this design in action at SLAP Festival in February 2019. This 2nd phase also involved adding a secondary tier of audience who witness the two primary audience members' positions while remaining free from the performer's direct gaze. The 3rd phase of research explored how a small-audience performance of this nature might be documented using new digital technologies, culminating in *Ballad of Isosceles in VR*, a 360/VR immersive film document that expands on the 2nd phase's live design. Discoveries include the significance of applying heightened scenographic attention to the normally humble one-to-one encounter, and the radical potential of using VR/360 technologies when documenting small-scale performance from a single audience member's perspective.