

AHRC ICT Methods Network Event

INTIMACY: ACROSS DIGITAL AND VISCERAL PERFORMANCE

GOLDSMITHS COLLEGE, LABAN, THE ALBANY, HOME LONDON AND ONLINE, 7, 8, 9 DECEMBER 2007

Evaluation of Intimacy Event by the Co-directors, including conceptual strategy, other support, discussions, questions, findings and research significance/potential of the constituent parts and of the event as a whole, audience/participants response.

By Maria Chatzichristodolou and Rachel Zerihan

Intimacy: Across Digital and Visceral Performance took place on **7, 8 and 9 December 2007** across **Goldsmiths, Laban, The Albany, Home London** and **online**. The event was a success, attracting large numbers of audiences from diverse disciplines and intersecting interests in a programme that boasted enthusiastic participants and well-attended activities.

Intimacy was organised by **Goldsmiths Digital Studios** and funded by the **AHRC ICT Methods Network, Knowledge East, Goldsmiths University of London** (Graduate School, Departments of Drama, Computing, Music, Media & Communications, Visual Cultures and the Centre for Cultural Studies), and Canada Council. The event was also supported in kind by Goldsmiths, Trinity Laban, The Albany, Home London, DosTias Caffee & Tapas Bar as well as many volunteers who kindly offered their time and expertise.

Intimacy featured a digital and live art programme consisting of six workshops, four seminars, 36 performances/happenings, an eight-hour marathon of 'show & tell' presentations and screenings, and a day-long symposium. The programme was designed to address a diverse set of responses to the notion of 'being intimate' in contemporary performance -and, as such, in life. Practice-led examinations and seminar discussions explored the diverse environments that play host to digital and visceral art works, converging to produce dialogue that sought to grapple with this inherently conceptual framework and to play in the seam where the two states meet.

Highlights of the Intimacy event included the launch which featured digital, live art and sound performances, the Show and Tell presentations, nine One to One performances, an urban workshop and a keynote address by Amelia Jones leading a sold-out Symposium. An international collection of artists from USA, Canada, Iraq, Poland, Switzerland, New Zealand, the Netherlands and the UK attracted audiences of over 400 people. Seminars led by esteemed scholars Dr. Tracey Warr, Prof. Paul Sermon (University of Salford), Dr. Dominic Johnson (Queen Mary University of London) and Mine Kaylan (Sussex University) and workshops facilitated by experts Kelli Dipple (Tate), Prof. Johannes Birringer (Brunel University), Kira O'Reilly, Prof. Charles Baldwin (University of West Virginia) and Alan Sondheim, provided rare opportunities for discursive and hands-on inquiries into all things intimate in contemporary performance practice.

Intimacy was co-directed by **Maria Chatzichristodoulou [aka Maria X]**, PhD Candidate Goldsmiths, Curator, sessional Lecturer (Goldsmiths, Birkbeck) and **Rachel Zerihan**, PhD Candidate Roehampton, sessional Lecturer (Brunel, Queen Mary). On the Board were *Prof. Janis Jefferies* and *Gerald Lidstone* (Goldsmiths), *Prof. Johannes Birringer* (Brunel), *Prof. Adrian Heathfield* (Roehampton) and *Hazel Gardiner* (Methods Network).

Intimacy Advisory Panel: *Daisy Abbot* (AHDS Performing Arts Glasgow); *Sylvette Babin* (Artist, Editor, Canada); *Gavin Barlow* (CEO The Albany); *Dr. Alice Bayliss* (School of Performance and Cultural Industries, University of Leeds); *Prof. Lauren Berlant* (Department of English, University of Chicago, USA);

Ghislaine Boddington (Performer, Co-director *Body>Data>Space*); *Dr. Susan Broadhurst* (School of Arts, Brunel University); *Brian Brady* (Head of Programme LABAN); *Teresa Dillon* (Polar Produce); *Simon Donger* (Central School of Speech and Drama); *Anna Furse* (Drama Department, Goldsmiths University of London); *Marc Garrett* (Artist, Co-director *Furtherfield*); *Prof. Gabriella Giannachi* (Centre for Intermedia, University of Exeter); *Prof. Joe Kelleher* (School of Arts, Roehampton University); *Dr. Roberta Mock* (Faculty of Arts, University of Plymouth); *Morrigan Mullen* (*Re-Write*); *Dr. Chris Salter* (Artist, *Hexagram*; Department of Design and Computational Arts, Concordia University, Canada); *Prof. Thecla Schiphorst* (School of Interactive Arts and Technology, Simon Fraser University, Canada); *Jennifer Sheridan* (Director *BigDog Interactive*); *Igor Stromajer* (Artist, Slovenia); *Dr. Bojana Kunst* (University of Ljubljana, Slovenia); *Tony Thatcher* (Choreographer, LABAN); *Helen Varley Jamieson* (Performer, New Zealand).

Intimacy Volunteers include: Owen Parry, Judy Li, Adnan Hadzi, Ben Muller, Richard Osborne, Jennifer Spiegel, Rory McSwiggan, Sophia Kosmaoglou, Ryan Jordan, Rachel Steward, Ben Craggs, Nicole Tattersall, Clare Goodridge, Nanda Khaorapapong, Bridget Atkinson, Dr. Ricarda Vidal.

For the full programme of events please visit: <http://www.intimateperformance.org>.

Conceptual Strategy

Intimacy emerged from a dialogue between the co-directors that mused over the notion that digital performance and live artists appear to be making work which addresses the disparity and isolation that breeds throughout communities facing direct and indirect conflict. Maria and Rachel considered how current digital and live art practice could be responding to the cultural climate of acute (in)security by explicitly addressing our relationship to one another in environments of extreme closeness and heightened connectivity. As such, Intimacy was designed to provide a platform for the discussion of sub-cultural practices concerned with displaying intuitive and intimate relationships between artist and other.

Intimacy explored performance practices that engage in intimate encounters, raising issues around bodies of data and flesh; presence as aura and representation; desire as embodied condition and disembodied fantasy; the posthuman self. At the same time, it endeavoured to explore technologies that can enhance 'closeness': networking technologies such as the Internet, wireless networks, telecommunications and Web 2.0; sensor technologies; virtual reality and other digital multi-user environments. Intimacy encouraged a hands-on exploration of such technologies as a means for intimate inter-actions in digital and hybrid performance practices. The event aimed to elicit connectivity, induce interaction and provoke debate between cutting-edge artists, performers, scholars, researchers, students, creative thinkers and local communities, in order to enable the interrogation and exploration of formal, aesthetic and affective modes of *performing intimacy now*.

The co-directors were concerned with issues of methodology: how to create bridges across disciplines that are not just different, but are often considered oppositional within the performance spectrum? How to initiate encounters and debates amongst diverse communities, e.g. live artists, digital artists, other performers /artists, technologists, scientists, theorists, academics, students and local communities? How to link and create space for exchange between theory and practice? How to curate an event (i.e. undertake research, exercise some degree of control) while at the same time opening it up to unexpected inputs and interactions?

Following these concerns, Intimacy was designed as a three-day event which featured a number of diverse activities: workshops, seminars, show & tell presentations, screenings, a one-day symposium, performances and happenings.

Workshops

- Six workshops were designed to involve audiences as active participants in a practice-based research process.
- Four of the workshops aimed to explore and research specific technologies as platforms, instigators or integral elements of live performance practice. These workshops researched:
 - a) sensor, motion capture and wearable technologies used in movement and dance performance
 - b) performance taking place in 3D virtual environments such as Second Life;
 - c) performance that employs audiovisual and cinematic technologies;
 - d) performance and biotechnologies.
- Another two workshops focused on methodologies for the production of intimacy /affect in performance through:
 - a) the use of the urban context and the theatre of everyday life;
 - b) the disturbance of the body's 'normal' rhythms to produce extreme slowness and, through that, affect.
- Four seminars were designed to involve audiences as active participants in a theoretical and discursive process of exploration and exchange.
- Two seminars explored the effect of specific technologies in performance practice in relation to notions and experiences of intimacy, focusing on:
 - a) telematic and virtual environments;
 - b) the effect of technologies on temporal structures (issues of speed and slowness) within performance and everyday life.
- Another two seminars explored seminal issues of live art and digital performance practice, namely:
 - a) bodies at risk in both digital and physical performance contexts;
 - b) the relationship between (digital, live art) performance and pornography.

Show and Tell

A Show & Tell Marathon with presentations and screenings was designed to provide a platform for exchange primarily amongst practitioners, for the presentation of work-in-progress. All speakers submitted work through an Open Call for Projects and Proposals, and were peer-reviewed by a 23-strong international Advisory Panel of experts, the Intimacy Board and the Curators.

Performance Programme

A programme of 36 performances taking place over three days was curated with an aim to platform cutting edge performance work that explores notions of intimacy in live art and digital performance. The curatorial approach focused on creating bridges by highlighting overlaps and recurring subjects, concerns and strategies across visceral and digital performances. The majority of performance work showcased had been submitted through the Open Call for Projects and Proposals, and was peer-reviewed by our Panel and Board. A small number of the works were commissioned to specifically address issues raised by Intimacy through their format or subject-matter.

Symposium

A one-day Symposium was curated with an aim to provide a platform for the presentation of the findings /outcomes of the workshops and seminars and generate discourse across disciplines. The Symposium was comprised by a keynote presentation, two panels and an open forum discussion, whereas a number of one-to-one performances and happenings were programmed in parallel or during the breaks.

Findings

Over 1,500 participants are estimated to have taken part in Intimacy: Across Visceral and Digital Performance. Workshops, seminars, proposed/accepted performances and pre/post event online discussions developed communities across which dialogues emerged and the use of digital technologies in performance was re-examined. What follows are conceptual, aesthetic and practical developments, observations and discoveries that emerged from Intimacy:

- The inter-disciplinary, international cross-section of artists, scholars and diverse audiences who physically or virtually took part in Intimacy demonstrates the **significance of the subject matter** in contemporary culture;
- Live and digital performances proposed, seen, talked about and devised took on a **range of responses** to the notion of Intimacy, either explicitly addressing intimate encounters or displaying a more subtle use of its potency and affect;
- **ICTs are being broadly employed by contemporary artists** to use, showcase and examine the efficacy and affect of their potential in making interdisciplinary performance works; equally, **digital and networked performance is strongly emerging**, and it is being articulated and critically examined as a major contemporary field of practice and research not in opposition, but in relation to visceral performance practices;
- The diverse range of artworks opened up dialogues across and between visceral and digital performance, sometimes **exceeding the aims and objectives** as detailed in our original proposal;
- **Conceptual findings emerged** in relation to notions of Intimacy that were also tangential (but significant) to our original proposal – such as, for example, Intimacy as banal, exclusive and obscene...;
- **Sound technologies** are being integrated in the work of digital and live arts for the creation/maintenance/disruption/problematisation of Intimate environments;
- **Dance/movement relational aesthetics** are being practically adopted, manipulated and interrogated by movement and live artists;
- **Wearable technologies** are being experimented with to enhance phenomenological analysis in audience reception;
- Issues of **affect in technological performance** is a particularly engaging and lively area of debate discovered both in the symposium and in post-performance discussions;
- Intimacy made time and a space for the **fertilization of relationships between participants**, audience members, artists, theorists, as well as across and between these groups of individuals providing ground for the generation of cross-fertilizations, alliances, collaborations and also (productive) conflict;
- Two £500 **bursaries were offered** to proposals from workshop participants who submitted project ideas emerging from their workshop experience in Intimacy. These show clear formal working relationships that have already emerged from Intimacy;
- See individual **reports for a more detailed analysis** of seminar/workshop findings together with breakdowns of symposium attendees.

Research Significance and Potential: of the Constituent Parts and of the Event as a Whole

1. Intimacy as a Research Project

Intimacy was a research-driven project as it formed part of Maria X's PhD research into networked and digital performance practices. Specifically, Intimacy will be analysed and evaluated as a curatorial project (action-led research) aiming to generate discourse about issues surrounding the curation of digital performance. Digital/networked performance being an emergent field of practice, there is currently very little investigation into the curatorial approaches and strategies required in order to articulate, communicate, support, showcase, contextualise and further develop the field. The analysis, which will form part of Maria X's PhD thesis (and will be published in some form) will explore a niche of curatorial practice located on the borderlines between media/digital arts, performance and live art practices.

2. Intimacy Performance Programme

Intimacy put together an exciting programme of innovative performance works across genres, inviting both established and emergent practitioners. These performances were innovative in different ways through exploring a) new formats in performance practice – for example, one-to-one performance, performance in virtual environments, telematic performance using both new and old technologies (web-conferencing, purpose-built software, telephone); b) the integration of ICT and other state-of-the-art technologies in performance – for example, wearable technologies, sensors, motion capture technologies, sound manipulation technologies, virtual environments, online communities, web-conferencing, audiovisual technologies, VJing, Web 2.0 technologies such as social networking sites and YouTube, micro-cameras attached to the body etc.; and c) the use of ICT as means of heightened connectivity, intimate interaction and affect.

Through programming 36 performance works, each innovative in its own right, Intimacy aimed to a) question assumptions about rigid disciplinary boundaries; b) generate dialogues concerning issues of presence, intimacy and affect in and across physical, digital and hybrid environments; c) expand our understanding of *what constitutes performance practice today*; d) provide inspiration, cross-disciplinary dialogue and cross-fertilization for the development of new works that push boundaries in performance practice and research; and e) initiate collaborations among practitioners working in different disciplines, as well as among theory and practice through a strong focus on practice/action-led research.

3. Intimacy Workshops

The workshops programmed in Intimacy provided the possibility for hands-on exploration and research into:

a) Wearables and close-to-the-skin interfaces. *The Bodies of Colour* workshop invited the participants to: '(...) explore the contemporary (technologically augmented and supported) wearable sensorial interface for performance, by playing with fabrics and cameras, self-portraits and animations of others, wearing cloth and special garments with sensors, touching upon the erotics of materials and feedbacks, interacting in a tactile sensorial manner within the mediated environment (images, sounds, colours).' (Johannes Birringer);

b) Dispersed, elaborated and localised intimacies. The *Intimate Details Only* workshop invited participants to explore 'how to occupy some of the pauses, lapses and moments within this conflicting and confusing concept of intimacy.' (Kira O'Reilly);

c) Intimacy and presence within the context of the recorded image. The *Intimacy and Recorded Presence* workshop invited participants to use cameras 'as a basis for form, instruction-based

action and one-to-one performance.’ (Kelli Dipple) The workshop approached the camera as an ‘interface between performer, action and technology’, as ‘a key element in the relationships between kinaesthetic forms and digital outputs.’ (K. Dipple) Participants were encouraged to ‘explore the power of cinematography in the creation of intimacy and presence.’ (K. Dipple);

d) Analog and digital bodies. The *Avatar Paste and Code Soup in First and Second Life* workshop used ‘a range of technologies to remap the solid and obdurate real of bodies into the dispersions and virtualities of the digital, and then back again into real physical spaces.’ (C. Baldwin & A. Sondheim) The participants were encouraged to explore ‘the pasting of viewpoints together, the suturing of the subject into the avatar’, ‘the body matrix that is less a framework than a smearing of paste’ and ‘projection and dreaming through the avatar, the inhabitation of avatar bodies and the emptying of real bodies into the avatar.’ (C. Baldwin & A. Sondheim) The workshop attempted to unpack issues of sexuality, power, emotion, and other projections in the avatar body that ‘tends towards collapse and abjection’, through ‘a choreography of exposure and rupture, modelling and presenting inconceivable and untenable data, within which tensions and relationships are immediate and intimate.’ (C. Baldwin & A. Sondheim);

e) Intimacy within urban life. *The Do Not Move - Urban Workshop* that run over two days and resulted in a collaborative performance invited the participants to commit to experiencing the urban environment of New Cross and Deptford through their senses, raw emotions, risky interactions and live, unexpected encounters. The workshop posed all-important questions about our cities, lives, loves and the world we live in through initiating urban happenings and involving passers-by as involuntary audiences;

f) Durational participatory performance as instigator of intimacy. The *Intimacy as Event* workshops invited the participants to take part in a choreographed exercise of slowness in public space (Goldsmiths campus corridors). The ‘movement-device’ was designed to activate a meditative proximity between the participants through a montage of movement durations. ‘The usual movements along a corridor will be disrupted and register their intimacy into a co-appearance that is striking against the participants imposition of intimate realms. It is intended to realise a rendering visible of co-simultaneous intimacy in public space. Also other layers of reading will be generated that suggest questions of the possibility and impossibility of subjective shared intimacy relating to representation and identity.’ (Lauren Goode)

4. Intimacy Seminars

The seminars programmed in Intimacy provided the participants with an opportunity to actively participate in discussions around issues of:

a) The poetics of live interaction with particular attention to time as a significant vector in ‘meaningful’ exchange. *The Time it Takes to True* seminar asked ‘Within the context of proximal and of telematic /virtual environments, how does the play of time work in what we might identify as poetic exchange? What is ‘intimacy’ within these terms? What can we learn from cinema makers about structures of time and visual rhythm in interactions through tele-motion?’ (Mine Kaylan);

b) Being human and being humane, specifically as these are formally and conceptually addressed through Body Art. The seminar *At Risk* invited participants to examine their own ‘responses, responsibilities and complicities in relation to a range of historical and contemporary artists’ work’, as well as consider their ‘responses in relation to differing modes of proximity – as viewers of live performances, photographic documents and on screen images.’ (Tracey Warr) The participants were encouraged to explore and discuss ‘a range of theoretical positions on the issues of empathy and responsibility’ and consider digital technologies as ‘a key influence in bringing the embodied consciousness and a metaphysics of the body back into focus.’ (T. Warr) The seminar asked ‘What

qualities of human interaction are enabled or disabled by digital technologies? If our contemporary co-existence in both real and digital habitats is increasingly removing the distinction between real and fictional or simulated, fantasy and fact, how is that affecting our values? The computer or TV screen turns the live human into a digital object, an avatar. The digital tends to the specular, the solitary, the pornographic, the onanistic, the commodity. Can we play responsibly with each other in the digital domain?' (T. Warr);

c) Representations of erotic and sexual intimacy in performance, exploring performance 'as a staging of forbidden or otherwise troubled intimacies' (Dominic Johnson). The *Intimacy and Pornography* seminar attempted to approach diverse performances of 'difficult intimacies' setting up critical frameworks through 'deploying Emmanuel Levinas's idea of the infinite intimacy that is the epiphany of the face-to-face encounter; William Haver's imagining of 'the pornographic life' lived within the proximate horror of intimate risk; and Georges Bataille's writings on the threat of intimate interiors as a 'scandalous eruption'.' (D. Johnson);

d) Embodiment and disembodiment in relation to the interacting performer in telematic and telepresent art installations. The *(Dis)Embodiment* seminar asked 'At what point is performer embodying the virtual performer in front of them? And have they therefore become disembodied by doing so?', looking at a number of interactive telematic artworks and establishing case-study examples to address 'fundamental existential questions concerning identity, the self, the ego and the (dis)embodied avatar.' (Paul Sermon);

5. Intimacy Symposium

The Intimacy Symposium provided a platform for the discussion of the findings and outcomes of both workshops and seminars, as well as the cross-fertilisation of ideas among participants from different disciplines. It featured a keynote presentation by Prof. Amelia Jones entitled 'Screen Eroticism: Contrasting Intimacies in the work of Carolee Schneemann and Pipilotti Rist', which addressed 'a profound technological and ideological shift in the visualization and conceptualization of eroticism (as a mode of intimacy) from the 1960s to the 1990s through a comparative analysis of two major feminist screen-based projects: Carolee Schneemann's *Fuses* (1964-7) and Pipilotti Rist's *Pickelporno* (1992).' (A. Jones)

Jones's essay sought to 'cast light on three major and interrelated shifts in the following areas: feminist and broader social conceptions of eroticism and sexual agency; the articulation of a vital female erotic power through screen-based media (16mm film and video, respectively), each having its own potential to render the human subject differently; and artistic strategies for exploring the relationships among the body, the camera, the resultant screen image and space', pointing 'to broad transformations in beliefs about identity and embodiment in the contemporary period.' (A. Jones).

Other speakers at the Symposium were Prof. Paul Sermon, Dr. Tracey Warr, Dr. Dominic Johnson and Mine Kaylan – each contextualising the seminars they led the previous days and presenting the findings of these discussions; Kira O'Reilly and Kelli Dipple, each contextualising the workshops they led the previous days and discussing their outcomes. Ang Bartram also presented a paper entitled 'Meeting Grounds and Collisions: boundaries, objects, actions, and spaces in-between'. Bartram's paper discussed the 'imposition of boundaries' as a means of 'providing clarity for making decisions based on what can be considered culturally right or wrong.' (A. Bartram) She went on to argue that:

'Inhabiting the spaces in-between by transgressing the boundaries that divide and legislate creates a vibration to occur in how the work is mediated. This vibration is liminal and potent: it creates an intimate meeting space where meaning is understood without rules. The 'art/life gap' (as Gunther Brus called it) is the driving force behind an artistic practice involved with abjection, intimate exchange, and the liminal.' (A. Bartram) Bartram's paper offered 'an explanation of the complexities, anxieties and interests of a practice that relies on boundaries being violated.' (A. Bartram)

Dr. Anita Ponton presenting a paper entitled 'Eye to I' in which she offered 'a philosophical consideration of the impact of digital technologies on the intersubjective and interobjective dynamic generated by body and performance art.' (A. Ponton) Ponton argued that 'the issue of proximity needs reassessment, through an analysis of absence and presence. (...) The creation of avatars, alternate and often multiple personae in cyberspace is (...) an articulation of the desire to extend our finite physical boundaries.' (A. Ponton)

Ponton, in a quest to understand the way we experience mediated representations and virtual presence, addressed the issue of visibility, thinking of 'the look as a touch, a gaze as palpation'. (A. Ponton) Drawing on A. Jones' concept of 'technophenomenology', Ponton further argued that 'technologised body/performance art demands a new understanding of how selfhood is shaped and a reassessment of how we comprehend the limits of the 21st century body. (...) Digital and virtual technologies change our understanding of the limits of body and of consciousness and uncover the intersecting desires that underpin the performance of 'self' as an art action.' (A. Ponton).

Dr. Simon Jones presenting a paper entitled 'De-Second-Naturing: Performance's Intimate Work in a World of Terror'. Jones' paper explored 'the current, often indirectly expressed anxiety in experimental performance over the re-emergence of geo-politics as a central issue in everyday life in western societies by positing a model of performance's unique contribution to the contemporary debate – *de-second-naturing*.' (S. Jones) Jones described performance 'as a unique site within which personhood can be set against and alongside citizenship, in a potentially radical face-to-face encounter' and argued that 'This model is predicated on performance as an interstices of in-betweens exposing the aporia between our senses, particularly hearing and seeing, and between our embodied and discursive practices and their relation to the everyday and its ongoing politicization.' (S. Jones).

Finally, Jess Dobkin presented and theorised her project 'The Lactation Station Breast Milk Bar', a performance art work which she created inviting audiences to sample small quantities of human breast milk donated by six new mothers. The performance came out of Dobkin's own experience as a new mother, and 'an interest in cultural issues and taboos surrounding breast feeding.' and aimed to 'invite a dialogue about this challenging and most intimate of motherhood rites.' (J. Dobkin) Dobkin suggested that her performance 'challenges a wide range of issues around intimacy, curiosity, social discomfort, and women's bodies', taking the very intimate act of drinking someone's bodily fluid and 'disrupting the experience, challenging and transgressing our knowledge and comfort in relationship to bodies, biology and social practices.' (J. Dobkin).

Audiences/Participants

Intimacy attracted approximately 1500 people as audiences and participants, mainly from the UK (London, Exeter, Manchester, Brighton, Bristol, Glasgow, Edinburgh and more) and internationally with participants from: Canada, USA, Japan, France, Switzerland, Spain, Finland, Belgium, Germany, Slovenia, New Zealand and more.

Our original Call for Projects and Proposals, which was launched in June 2007, attracted 156 submissions from around the world. We invited a Committee of 21 international experts to peer-review the proposals together with our 5-strong Board of UK-based scholars and a Methods Network representative. We were also part of the peer-review process.

During the three days of the event Intimacy attracted estimated audiences of 400 for the Launch (7/12/07), 250 for performances and the Show & Tell Marathon (8/12/07) and 200 for the Symposium (9/12/07), as well as the people who took part in workshops and seminars. International audiences and participants also took part in an online discussion forum (at Digital Arts and Humanities community site: http://www.arts-humanities.net/intimacy_across_digital_visceral_performance), a workshop in Second Life, two online performances using the UpStage software platform, a phone piece and a distributed performance that used

web-conferencing software. Some of the participants who took part in the online events were based in the UK (outside London), Spain, Finland, Netherlands, USA and New Zealand.

The audiences and participants involved were a mixture of scholars, artists, performers, researchers, students and local residents. Intimacy made a conscious effort to engage with diverse communities such as the Goldsmiths, Trinity Laban and Knowledge East communities of students and scholars, communities of cultural practitioners, live artists and digital artists (through the Home London mailing list and other outlets), local South London communities (through the Albany membership), the academic communities on the Arts Humanities online platform and virtual communities through Second Life and UpStage.

Many of the events programmed for Intimacy were fully booked or sold out. For example, the workshops led by Kira O'Reilly and Kelli Dipple, the seminars led by Tracey Warr and Dominic Johnson, the Symposium and Suna No Onna's performance at the Laban were all sold out.

We are happy to report that the feedback we received from audiences and participants was overwhelmingly positive.

The following are some of comments made by audience and participants:

'I really appreciated being involved with intimacy and definitely learned a lot. I especially liked the one-to-one performances as I had never experienced that before.'

Jennifer Spiegel, PhD Candidate Goldsmiths; Intimacy: seminar rapporteur and volunteer (UK)

'Thanks for your comments. It is really helpful to get feedback on unsuccessful submissions -a lot of places don't give any feedback.'

Owen Parry, MA student Queen Mary; Intimacy: volunteer. Comment in relation to his application for an Intimacy /Knowledge East bursary (UK)

'Thank you all very much for the opportunity you gave us to develop our projects by providing the finances.'
Artemis Papageorgiou, MA student Goldsmiths; Intimacy: workshop participant, holder of Intimacy/Knowledge East bursary (UK/Greece)

'I had such a great time taking part in Intimacy and the piece has moved forward considerably having taken on board the feedback I received.'

Samantha Rose, Artist; Intimacy: performer (UK)

'Thank you for running such a great initiative.'

Martin Davies, Director Knowledge East (UK)

'Thanks so much for a really valuable and enjoyable event. I got a lot from it. '

Dr. Tracey Warr, Scholar; Intimacy: seminar leader, symposium speaker (UK/France)

'Great conference, congratulations!'

Andy Wood, Artist; Intimacy: workshop participant (UK)

'I really appreciate your generosity and your engagement in this work. I had a great time and a big creative energy. I learned about myself and about my own capacities to work. I feel nourished and I want to thank you for your ambition and your internal fires...'

Camille Renarhd, Artist; Intimacy: workshop leader (France)

'I was very happy to take part in Intimacy. I was impressed by the programme, old contacts I rekindled, and new people I met. I had some nice reactions to my performance.'

Atau Tanaka, Artist, Chair of Digital Media, Culture Lab - Newcastle University; Intimacy: performer (UK/France/Japan)

'Thank you so much for inviting me to take part in the 'Intimacy - Show and Tell' session. My presentation got a great response with lots of people coming up after saying how interesting they'd found it and asking to come to future events, which was really nice. I also enjoyed the other presentations very much.'

Anna Dimitriu, Resident Artist, Centre for Computational Neuroscience and Robotics, Sussex University; Intimacy: show & tell speaker (UK/Romania)

'Intimacy was successful and important on so many levels and registered significantly and marvellously. Congratulations on your vision, huge efforts and those successes.'

Kira O'Reilly, Artist; Intimacy: workshop leader, symposium speaker (UK)

'Thank you for a very impressive event...and very well done. It was a great opportunity to focus my mind on a set of questions which is what I hope for in such gatherings.'

Mine Kaylan, Artist, Lecturer Sussex University; Intimacy: seminar leader, symposium speaker (UK/Turkey)

'Thanks again for such a great event. I enjoyed it to excess.'

Dominic Johnson, Artist, Lecturer Queen Mary University of London; Intimacy: seminar leader, symposium speaker (UK)

'I just wanted to send a note to thank you again for organizing such a wonderful event. I've been thinking and chatting about it a lot since returning to Toronto. It was great to meet up with you and have the opportunity to participate.'

Jess Dobkin, Artist, Lecturer University of Toronto; Intimacy: performer, symposium speaker (Canada)

'Thank you for such a fantastic event - I really enjoyed it and got a lot from it.'

Vickie Wood, PhD candidate; Intimacy: workshop participant (UK)

'I want to say a HUGE thanks again for your work on the conference and for inviting me. It was a really impressive event and I was glad to be part of it.'

Prof. Lizbeth Goodman, Director SmartLab Digital Media Institute & MAGICGamelab, University of East London; Intimacy: symposium moderator (UK)

'Congratulations on the conference, everyone I spoke to said it was a great event and they enjoyed it very much!'

Sophia Kosmaoglou, Artist, PhD candidate Goldsmiths; Intimacy: volunteer (UK/Greece)

'I loved the code soup and avatar paste workshop!!!!!!'

Marischka, Artist; Intimacy: workshop participant (Netherlands)

'The AvatarBodyCollision performance was an amazing experience. This networked theatre provides the possibility of participation to audiences all around the world which really expands the notion of theatre. We, the audiences, were like a chorus commenting on the action. (...) It was a fantastic interactive experience!!!'

Stefanos Mondelos, Student; Intimacy: audience (UK/Greece)

'I thought it was a great event. Well done to you both.'

Ang Bartram, Artist; Intimacy: symposium speaker (UK)

'So much work... So many diverse, pertinent and interesting performances, events and engagements... Well done, this was a huge undertaking and we were very very pleased to play a part in it.'

Avatar Body Collision, Artists; Intimacy: performers (UK/Finland/Netherlands/NZ)

'It was great working with you on such an interesting project.'
Cis O'Boyle, Lecturer Goldsmiths University of London; Intimacy: staff (UK)

'I wanted to thank you both for giving me the opportunity to perform Spank within the Intimacy programme. The whole event was stimulating and exciting and the feedback about the Sunday conference was great. It's some feat to pull off three days of an ambitious and timely symposium and performance series, so hats off.'
Ann Smith, Artist, Senior Lecturer Greenwich University; Intimacy: performer (UK)

'I wanted to say that attending the INTIMACY conference was a great experience and it seemed very well organised!! I would be highly interested in future projects/events/discussion groups about performance and digital-media.'
Krystallia Grigori, Artist; Intimacy: audience (UK/Greece)

'I just wanted to congratulate you both on a very coherent, stimulating and successful event, it was great. I enjoyed performing at Intimacy and the symposium was super!'
Helena Walsh, Artist; Intimacy: performer (UK)

'I'm just writing to congratulate you on a wonderful event. You should be incredibly pleased and proud of the outcome. I enjoyed myself immensely.'
Dr. Roberta Mock, Lecturer University of Plymouth; Intimacy: advisory panel, show & tell moderator (UK)

'I just want to congratulate you... I think you've tackled a mammoth and delicate area with sensitivity and allowed further debates to unfold! Thank you so much for having the insight and determination to allow this event to happen (I can only imagine how hard you've worked)!'
Sarah-Louise Spies, Lecturer University of Chester; Intimacy: audience (UK)

'The symposium was great and thought provoking.'
Lauren Goode, Artist; Intimacy: workshop leader (UK)

'Thanks again for all your hard work to make the Festival happen, I enjoyed performing for Intimacy a lot and the Sunday conference was an interesting gaze into what other participants and performers had to contribute.'
Martina von Holn, Artist; Intimacy: performer (UK/Germany)

'Thank you for the Intimacy weekend – it was a great event and obviously a mammoth task of organising.'
Rachel Gomme, Artist; Intimacy: performer (UK)

'I just wanted to say thanks for inviting me to do my paper at intimacy this weekend. it was a fabulous group of artists and academics and well done for putting it all together and, of course, many thanks!'
Dr. Anita Ponton, Artist; Intimacy: symposium speaker (UK)

'Thank you and bravo for putting up such a high-profile event on so little money and for all the work you have put in it!'
Branislava Kuburovic, PhD candidate Roehampton University of London; Intimacy: show & tell speaker (UK/Czech Republic)

'Well done, congratulations. It looks like you succeeded in organising a wonderful event you should be proud of.'
Prof. Johannes Birringer, Artist, Chair of Performance and Digital Technologies, Brunel University; Intimacy: member of Board, workshop leader, symposium moderator (UK/USA/Germany)

Outcomes

Several outcomes emerged that practically demonstrate the impact of Intimacy across fields of academic research and artist-led practice.

Before the event, the co-directors were invited to the Central School of Speech and Drama to speak about the relationship between digital and live art practices and chose to address the various notions, questions and dilemmas that were emerging from our study into Intimacy. The students were engaged, receptive and inquisitive and the talk stirred provocative debate in thinking about making work that spans across visceral and digital performance.

The practice of digital and live art performance was brought to the foreground in mainstream and specialist arts press during and following the live event. For example, Lyn Gardner, Arts Correspondent for *The Guardian* recommended Intimacy through her blog; Daphne Dragona wrote an article about the event which was published in the magazine *Velvet*; and Goldsmiths invited Maria X to write an article that was published in magazine *Hallmark*. Such postings serve to publicise the relationship between the fields, encouraging readers to examine, explore, experience and experiment in this terrain.

The Live Art Development Agency have requested AV documentation and texts to include in their specialist library on contemporary cross-disciplinary arts practice. Inclusion of such material in this artist-led resource centre means makers, scholars and researchers of live and digital arts practices will have open access to the diverse range of conceptual, theoretical and practical examinations that were part of Intimacy. The archive frames Intimacy in performance, cultural and historical terms that invite readings by international members of the cultural community. In addition, an online publication including abstracts, reports and AV documentation will be posted on the Methods Network website and Arts Humanities platform, with links to the Goldsmiths website, several blogs and other outlets. Information will also be distributed to all Intimacy participants and audiences, as well as through broadly, through mailing lists.

As well as the on-line publications, Intimacy co-directors received interest from specialist performance publishers regarding a proposal to co-edit a collection of writings and reflections about the event. The book will contain essays from workshop and seminar leaders together with key texts from the symposium. It will also contain photographs from the performances together with artists' reflections on their experiences and use of Intimacy: Across Visceral and Digital Performance. This suggested volume will serve to document the impact of the event, critically framing and artistically reflecting the significance of the subject matter across performance environments.