

***moves*09**

INTERNATIONAL FESTIVAL
OF MOVEMENT ON SCREEN

Beyond movement, what's your story?



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Narrative, What Narrative? Becky Edmunds

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When does a narrative reveal itself in the artistic process? Does an artist set out to construct a pre-determined narrative, or do they recognise the narrative content of a work only after that work is completed?

I am a screen dance artist with a research-led practice. As such, I do not know what the final product will be until after I have finished making it. I do not pre-plan what shape the work will be, how long it will be, what scenarios, or movement, or narrative it will contain. Instead, I begin to work with a series of clear compositional propositions, and physical explorations that I engage in as camera person. These starting points are informed by my past practice as a dancer and choreographer of live work, and the physical explorations are often concerned with the exploration of the perceptual and sensorial development of myself as a maker of visual recorded media.

Location is also a vital starting point in my creation process. I seek out environments that challenge my habitual patterns of making - locations that are unfamiliar to me in scale, climate, colour or culture. I cannot imagine what work I will create in such environments, and so my process explores not-knowing as the most creative space, where anything can happen.

The meaning of the work reveals itself to me at a later date.

In this paper, I will look at a series of my own works that have arisen through this research-led practice and explore the making processes that led to their creation. I will consider the initial compositional and physical questions that were investigated, how those questions affected my behaviour as camera person, and how they serve to expand the choices that I make. I will then consider how the works reveal to me, through a process of recognition, a narrative.

I will also focus on my most recent making process. Between the 16th March and the 4th April, I will be travelling to Northern Sweden, as a guest of the SHOOT Dance for Camera festival in Stockholm. In this project, entitled *Cold - vision/perception/production*, I will journey through Swedish Lapland, Europe's last remaining wilderness, and explore placing the moving body within the ice and snow, in order to discover the dances that arise from such harsh conditions. Working from a starting point of how our senses are affected by being in an extreme environment, I will be exploring the making of a series of screendance works that investigates the frailty of the human body in relation to a cold, vast and unforgiving landscape.

The work will arise from the exploration of a series of specific questions, relating to the nature of looking and seeing, and how a heightened awareness of my sense of vision can have a direct affect on my choices of how I frame what I see. How long can I look before I look for something? By paying attention to my looking, will I see more? Will I see differently?

This work will still be very new at the point of the *moves* Festival, and this will be an opportunity for me to reflect on the process and to invite an audience to consider the narrative possibilities contained within the work.