Disappeariences: Disappearances was an assemblage of writings from Gaston Bachelard, Carmel Bird, Judith Butler, Angela Carter, Marguerite Duras, Janet Frame, Elizabeth Grosz, Martin Heidegger, Ted Hughes, Luce Irigaray, Drusilla Modjeska, Peggy Phelan and Gisele Prassinos, by Serge Tampalini, Andrew Robinson and Sarah Cullity. Blue Room Theatre, May/June 1996. Direction and design: Serge Tampalini.

The second formal work of P[R] was Disappeariences. Disappeariences was the first work in a trilogy (loosely framed by the title Experiences of Identity) that explored elements of human experience and the ways in which they are translated or communicated through acts of performance, particularly focussing on those elements of experience that resist being reproduced or mediated. It explored emotional, physical, and sensual absences and disappearances -through subtle motifs as well as extremes of experience, in a journey aimed at extending the range of what is communicable between performer and audience.

Disappeariences focussed on the moments of performing; moments, as discussed above, that only ever exist in a continually disappearing present, and perhaps only ever perceivable in and through the ways we attempt to make their disappearance visible. P[R] was committed to experimenting with the ways we make visible these moments. Disappeariences began with investigations into the concept of “speed” that was opened-up, but not fully developed, in Living is a Horizontal Fall. It grew out of the insight that all things, both material and immaterial, are subject to constant change -that nothing is ever still. The “speed” of something was seen as the measure of the rate of this change and as such, was a measure of the nature of both its life...and mortality. Anger, love and desire too, all have their own “speed”. That “speed” was thought of as the starting point is only significant in so far as it highlights P[R]’s commitment to developing work that builds upon previous research.

“Everything is a question of speed. Beyond plants, whose speed is different from our own, revealing only a relative immobility, and the speed of metals, which show us an even greater relative immobility, lie other realms, whose speed is too slow or too fast for us even to see them or be seen by them.”


Our bodies have their own “speed”; the “speed” of fingernails, hair, skin and of course mortality. The concept of “speed” was recognised as an energetic - once again characterised by a heightened state of corporeal awareness triggered by the intensification of sensory input and processing.

Establishing an energetic required the performer to negotiate two distinctively different tasks:

1] RECEPTION: receiving energy from the performance space.
2) **PROJECTION:** giving the energy shape and form (visibility) by way of the performer's corporeal reception of it.

P[R] asserted that an energetic was to be found in the relationship between the performer's physical body and its double [*the performed body*]. How these energetics were motivated, and from where, became a primary concern of P[R]'s work. Specific attention was given to investigating the sites in the body from which the energetics originated. Two methodological models emerged.

1. The performers first worked through a pre-established physical routine or actions, until they reached a corporeally recognisable and constant energetic. This energetic was then allowed to slowly, carefully, dissipate as the individual performer followed the traces of its disappearance back to its possible corporeal site of origin. The performers then used this corporeal site as their point of departure, to see if it was possible to re-find the same energetic.

2. A specific corporeal site was chosen in order to explore it as a possible origin for an as yet unknown energetic. Having arrived at a recognisable and constant energetic it was, as before, allowed to slowly dissipate as the performers followed the traces of its disappearance in an attempt to return to the site in the body of its origin.
Both methodological models were subjected to the same three questions. Once having established an energetic was it possible: (a) to speak from the energetic?, (b) to speak about the experience of the energetic while being corporeally present? and (c) to speak a text that had been, prior to commencing the work, embedded in the energetic?

All three were found to be possible -furthermore P[R] found, within each energetic, that the performers experienced an ineluctable desire to be seen, to have a voice, to speak and finally to communicate. What was significant was that within the first moments of the performer's experience of desire, there also appeared the first traces of its disappearance.

Disappearances was a presentation in three movements. Each movement was assembled from physical, emotional and social intensities, discovered during the rehearsal process. The 1st movement or assemblage investigated a structured pattern of performance sites, the 2nd reassembled these sites through the lens of each performer's subjectivity, and the 3rd took these sites and used them as the agency into the multiplicity of performative modalities released by the journey through the first two movements.

"In Disappearances, Sarah Cullity, Andrew Robinson and Serge Tampalini pushed the boundaries, taking the audience in promenade beyond banality and into an exciting world of fragmented sound, movement and emotion. Suspensions from the window frame of the high first floor and the manic movement sometimes seeming dangerously close to audience members made this 'edge-of-the-seat' theatre, with a design element that was at times breathtaking. I want more of this."

[Tony Osborne: Theatre Critic for Real Time, May 1996]
<table>
<thead>
<tr>
<th>LIVING IS A HORIZONTAL FALL</th>
<th>DISAPPEARIENCES</th>
<th>SILENT MOVES</th>
<th>CROSSING BODY SHADOW</th>
</tr>
</thead>
</table>

Disappear