



## **SLOW THINKING**

### **SESSION #4A: Horizon Scanning**

**Wednesday 17<sup>th</sup> June 2020**

#### **Host: Angeliki Meli, aerial artist and maker**

Angeliki Meli, an aerial artist and maker, facilitated this Slow Thinking breakout session. In April 2020, Angeliki was due to run an Aerial Lab and Improvisation group. This was no longer able to happen in a studio, and the five-day event shifted online. Angeliki drew on this experience to lead the session in considering the strategies of creating work at a distance or online, focusing on process rather than product.

Angeliki's practice aims to combine both architecture and circus. She graduated from architecture school in Volos city and directly she moved to Stockholm where she completed the master circus program at D.O.C.H (uniarts).

In Angelika's online workshop some people had access to equipment, whilst others didn't. It was important that to acknowledge that having access to equipment was not necessary. The workshop was about the artistic body itself and common practices start from different places. Participants shared images of everyday life. This included creative writing and Angeliki found it positive to share and create common language in experience. Space and time was given to the sharing of tools and resources - leading to constructive and inspiring conversations during the workshop.

#### **During this Slow Thinking Session, the following provocations and themes offered:**

- How can we go to digital space and play with it or break it? What is the lens for?
- Exploring the artistry of digital equipment - how can we use it differently?
- How can people have access to core skills whilst in lockdown?
- How do we bridge between digital and in person performance? Not being able to read the room -is this a barrier to showing and teaching work online.

### **Discussions on Performance:**

- Circus artists are not only bodies, but also personalities, characters. What else emerges when physical body not there?
- Not having access to equipment led to a focussing on the artist on the ground, which leads to more focussed thinking on character development.
- How do you work differently in isolation - is there less risk? Or is there a timid relationship with equipment, or less safety?
- The process has enabled choreography that reflects the real world - that tells stories and maybe makes you think differently.
- In lieu of physical spaces to create, there are possibilities in digital residencies, such as Neverthere Festival, that offer that space digitally.

### **Discussions on Artistic Development:**

- Whilst the digital space offers an exploration of what the individual is bringing in their work, there is a risk that artists are working in bubble of private space and they may be vulnerable when that work is shared.
- What happens when there is a lack of interest in making personal work? There was a feeling that if you cannot touch, climb or collaborate in a skin-to-skin way - then it's not artistically interesting or inspiring.
- Being part of conversations gives renewed vigour and a feeling that artists can collaborate.

### **Discussions on Audiences (live & digital):**

- There is a need to be aware of relationship performer has to audience.
- Integrating access for deaf and visually impaired artists / audiences is important and there is a want and need to explore what the possibilities are online.

- Should artists be thinking about creating performance specifically for smaller audiences as they imagine new work? When do larger live audiences become irresponsible?
- It is difficult to manage 200 digital audience members on Zoom. Perhaps smaller audience numbers are better and allows for different levels of interaction.
- Performance in parks, public space and with local councils - how can artists access this? What time and energy will it require?