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Elizabeth Swift Abstract

SOUNDING SPACES: Aurality, Atmospheres and Attention

To start with there is a problem: the audience is at the centre of the participatory intermedial performance work   that my company, Void, creates – but is usually absent from the rehearsal process.

As Void explores how to further involve the audience as a creative partner in interactive aural work (not just in the moment of performance, but throughout the process) the importance of sounding the possibilities of participation, and understanding how atmospheres are charged through the actions of the spectator, becomes pressing.

This presentation focuses on aurality, space and atmosphere in relation to audience attention, and, with the help of some semi-orchestrated practical experiments, which will be available to delegates throughout the conference, explores some of the complex issues that emerge when the audience is invited into the time and space of the participatory performance.

Void is currently working on a digital opera called *The Two-Sided Boy*. This project has so far involved a performance   presented to audiences in different countries who were able to interact via video links, an online game, and an event held simultaneously in a virtual word and a real theatre, with singers performing and interacting in both spaces.

 I will discuss how Void goes about crafting works that are designed to be influenced and shaped by the audience and some of the key concepts that inspire the process of making interactive opera and distributed immersive performance.