

The Ballad of Isosceles: 300 Word Statement

This PaR enquiry explores the ways in which the one-to-one performance encounter can be more than an 'untroubled situation of pleasant interpersonal relations' (Johnson 2012: 89), and instead become something more disruptive and 'agonistic' (*qua* Mouffe 2013). It inserts itself into the field of practices that mobilise the one-to-one encounter within larger performance events including Ontroerend Goed (BE), Dries Verhoeven (NL), Hannah Hurtzig (DE), Rosana Cade (UK) and Brian Lobel (UK). Its specific contribution is towards establishing the ways in which small-scale participatory performance encounters 'make visible' certain agonistic relations present within economies of performance spectatorship, especially when said spectatorial access is compromised and triangulated.

The project began as a participatory performance installation wherein two spectators were cast as 'one-to-one' spectators *within the same event and temporal frame*. By trying out different formulations of audience across the project's lifespan (2015-present), I have established that the presence of a *shadow audience* can act as witnesses to the original performance's intersubjective dynamics and by extension heighten them. I am creating iterative versions of the performance for different venues and audience configurations while engaging with critical scholarship around one-to-one performance as a form including Zerihan (2009) and Heddon, Iball & Zerihan (2012) as well as French philosopher René Girard's theorization of 'triangular desire' (1996). Through post-performance discussions, interviews, video documentation and restaged photos, I aim to illustrate the ways in which these scenographic and spectatorial choices can shape affective dynamics in the piece, specifically positing 'envy' as a productive affect in the small-scale participatory performance encounter.

This project's outputs include a touring performance installation; a video; a portfolio of photographic documentation 'restaging' certain key moments in the performance in collaboration with photographer Jason Kenny (Mercurial Creative); and a publication in peer-reviewed publication *Performance Research* 22(3) (live and available as a separate USIR repository item).