Introduction:
Attenuating Light and the Choreographic is a strand of my practice research PhD that explores the choreographic potential in the perceptual disturbances that are available in the intensification and attenuation of different light-scape environments.

The artistic and affective relationships of light and the performing body have gained recent scholarly attention in the fields of scenography (Abulafia, Moran, Palmer) and digital technologies (Salter, Sutil). Similarly significant critical analysis through both feminist (Abulafia) and Modernist lenses (Gentilucci) has been given to the revolutionary light dance performances of Loie Fuller (1862-1928). Distinctly, my interdisciplinary research examines from the perspective of performer and dancer, the choreographic opportunities available in the embodied experiences of coalescing energies of light and the dancing body. The conceptual developments underpinning my work recognize that we live in a world of ever-increasing luminescence, argued by philosopher Paul Virilio as “an artificial condition of paradoxical wakefulness” (2009:52), which alters the ways in which we think about and respond to light. Within this context, my research investigates the qualitative differences found in Tungsten and Light Emitting Diode (LED) materials, and how choreographies created through sensitized approaches to lighting allow for a re-attunement of our relationship with light.

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