In this chapter, I will discuss my practice-based project, ‘Intelligence, Interaction, Reaction and Performance’, which consists of a series of performances that utilise new technologies. The first was *Blue Bloodshot Flowers* performed at Brunel University, West London, and the 291 Gallery, London, in 2001, and the second is *Dead East, Dead West*, which was performed at the Institute of Contemporary Arts, London, in August 2003. The performances which I directed consist of various physical/virtual interactions using a diverse range of technologies including motion capture, artificial intelligence, and/or 3D animation.

As a result of these technological advancements, I believe that new liminal spaces exist where there is a potential for a diverse creativity and experimentation. These spaces are located on the ‘threshold’ of the physical and virtual, and as a result tensions exist. Since no body, not even a naked body, escapes representation altogether (Broadhurst, 1999: 103), the virtual body (as any other body) inscribes its presence and absence in the very act of its performance leaving gaps and spaces within its wake. I suggest it is within these tension-filled spaces that opportunities arise for new experimental forms and practices.

*Blue Bloodshot Flowers* was a collaboration with a computer scientist, Richard Bowden. It is a movement-scripted piece. It was written by a colleague, Philip Stanier, and involves the remembrance of a love affair. It is fairly ambiguous whether between an adult and child or between two adults, and even whether the characters are alive or dead. It is left to the audience to make their own meaning of who of what is what. The performance consisted of the real-time interaction between a human performer, Elodie Berland, and Jeremiah, an avatar (computer-generated image), and also between Jeremiah and the audience. Berland was French and we used a French voiceover as a memory device with...
good effect. There was also some music used intermittently throughout, provided by David Bessell from the London College of Music.

Jeremiah is a head model based upon Geoface technology (DECFace).\(^6\) One of the most interesting aspects of this performance is how much the performer/spectator projects onto the avatar. This is not so surprising since a substantial area of the human brain is devoted to face recognition and the right non-dominant hemisphere of the brain takes a leading role in this (Zeman, 2002: 216). The ability of humans to recognise facial expressions is so sophisticated that even very slight differences are noticed and made meaningful. In this performance, it was remarkable just how much information could be gleaned by the spectators from Jeremiah’s facial expressions on very little evidence, leading to a variety of emotions being projected by them onto the avatar.