

Window Slip Performance Plan

Window Slip, *Body Cell Slip* (both live) and *Skin and Slip* (video) are part of a related sequence of performances. The two live performances explore captivity and constraint. The video performance, with Cally Trench, explored the effect of gravity on the clay slip and the interaction between surface tension of the clay and skin's surface.

For *Skin and Slip*, we expected the clay to slide down my skin, drifting randomly in rivulets and missing some patches of skin. An unexpected outcome was the bouncing of the clay off the top of my head. The clay was poured from less than a metre above my head and travelled a considerable distance through the air (at least 2 metres at times).

Body Cell Slip was a durational live body performance, part of my research into clay and body in performance. I planned to explore how the clay on my body would dry out and this occurred in small areas over my body, especially my face. There were other unforeseen outcomes, which are relevant to my project, particularly the effect on me and the spectators of my pacing around the cell throughout the performance.

For *Window Slip*, I will be exploring the effect on my body of slow pouring liquid clay from above. We will attempt to keep the bouncing and splashing to a minimum so that the focus can be on the movement of the clay down my naked body rather than the pattern of splashes as the clay bounces off my body or other surfaces such as walls and floor. There is an element of unpredictability as to how the clay will behave. Our experience from filming *Skin and Slip* suggests that the clay will need to be poured on to the skin from close up. Cally will be standing on the stairway landing just behind me

The performance space will comprise the area around the window, as far as is practical every surface will be covered in black cloth. The main cloth, 6m by 6m, will be draped and fixed to the side of the stair way forming the backdrop to the performance

For *Window Slip*, Cally will hide in the coalhole beyond the backdoor, 5 minutes before I enter from the preparation area naked. I will walk through the house: down the stairs through the kitchen and out through the kitchen outside door into the stairwell and stand on the black cloth draped block in front of the barred kitchen window. I will stick the eye patches to my eyes. Then Sophie will open the window. Cally may make me wait! Cally throws clay from my right side - works round and up stairs applying clay differently and with various containers. At the top of the stairs she empties the bucket over my head. Cally then piles the iron oxide onto my head so that it drifts downwards. Cally withdraws once she is satisfied she has done all she wants to do.

I allow the clay and oxide to drift downwards until I am either too cold to continue or the noise from the spectators suggests they are losing interest. I then remove the clay from myself with the patches on. I then remove patches and dismount the block and retreat to the shower wearing the grey flipflops.

Philip Lee - July 2012