



Credits

Based on my participatory experience from the conference *Renewing Opera* —hosted by [Kristin Norderval](#) on behalf of the Opera Academy at KHIO—I am devoting a flyer series #01-#06 to the exploration of a *ground zero* of *reception* within an *arms-length* distance of the performer's sounding body.

Focussing on this particular/mediate proxemic zone is to explore the production and reception of signs (*semiosis*) as a bed from which language will/not rise. And the artistic choices located precisely in this zone, relating e.g. to musical vs. dramatic directions of sonic contents, or materials.

Arguably, the embodied and instrumented voice eventually folds unto this proxemic zone during performance. Likewise the work of production and reception when combined. The flyers are conceptually anchored in Mediaeval *neumes* in the 4-line structure. Seeking closeness to the [song-line](#).



VOXlab Franciscan Baumann

Semiosis is the generative process of sign-production—from *semeion* in Greek, which is sign/symptom—which here is studied under the angle of [proxemics](#). The background for this choice is to distinguish and select a substratum of *signs* that readily links to [phenomenology](#) and action.

As participant in a conference at KHIO's Opera Academy—called Renewing Opera—I was unexpectedly included in workshop situations including *body* and *voice*-deliveries, and derived from this a long sought *example* of how a participatory approach might be a key to *reception* in AR-conferences.

It is a chance for [agentic](#) signs to transpose and *prompt* more “standard” presentations with recorded elements (usually slides, video and some sound). That is, using *workshop elements* to pitch, prime and prompt presentations, lectures performances lectures with pedagogical examples.

That is, that first/last bit of *staging* required for conference contents to be delivered in a certain way, with certain benefits to the audience, moving from the milestone of the 4th wall (the audience is there), to the 5th wall (the articulation of digital/analog stage contents), and the 6th wall (reception).

My participatory presence at an opera workshop-conference as an anthropologist targets reception: since *participant* observation is the standard method of *that* practice (to which I personally prefer participatory *interception*). The conference itself included the 4th and 5th wall materials in/of itself.

For instance, 4th wall: *alternating* between being *onstage* and *audience* in the workshop—and alternating between *workshops* and conference *presentations*. And 5th wall: combining the body-voice with instrumental voice in deliveries with combined/enfolded/selected *analog* ⊕ *digital* delivery.

The latter featuring what in other contemporary elaborations is called the *phygital* (*physical* ⊕ *digital* = [phygital](#)). Then *joining* production to reception—why we do what we do performed—featured in the conference by [Alex Nowitz](#)'s performance lecture, featuring a Deleuzian take on *schizophonia*.

That is, one take on the 6th wall that might not only be of interest in the present discussions of renewing opera—which took place in various articulated *phases* during the conference—on account of a turn to reception as *work* on par with production, which in AR may parts of a *single* whole.

The question that will be tentatively queried in the present flyer series #01-#06 in terms of *proxemics*: that is, relative distances to the body. Featuring 3 vertical axes: **1)** running *through* the human body [top of the head through the feet]; **2)** *frontally* within an arms-length distance; **3)** *remote* from body.

These three parameters of proxemics featured in **1)** [Kari Anne Bjerkestrand](#)'s warm-up [extending from *T'ai Chi*]; **2)** [Franzisca Baumann](#)'s warm-up to voice improvisation; **3)** [Kristin Norderval](#)'s warmup explaining the workings of digital instrumented voice in agentic terms in 'stage-space'.