

Charged Objects of Performance project.

TAPRA, Scenography Working Group, Northumbria University– September 2024

Donatella Barbieri and Ben Turnbull

London College of Fashion - University of the Arts London

Egungun
Photograph by
Massimo Rumi,
Benin 2019

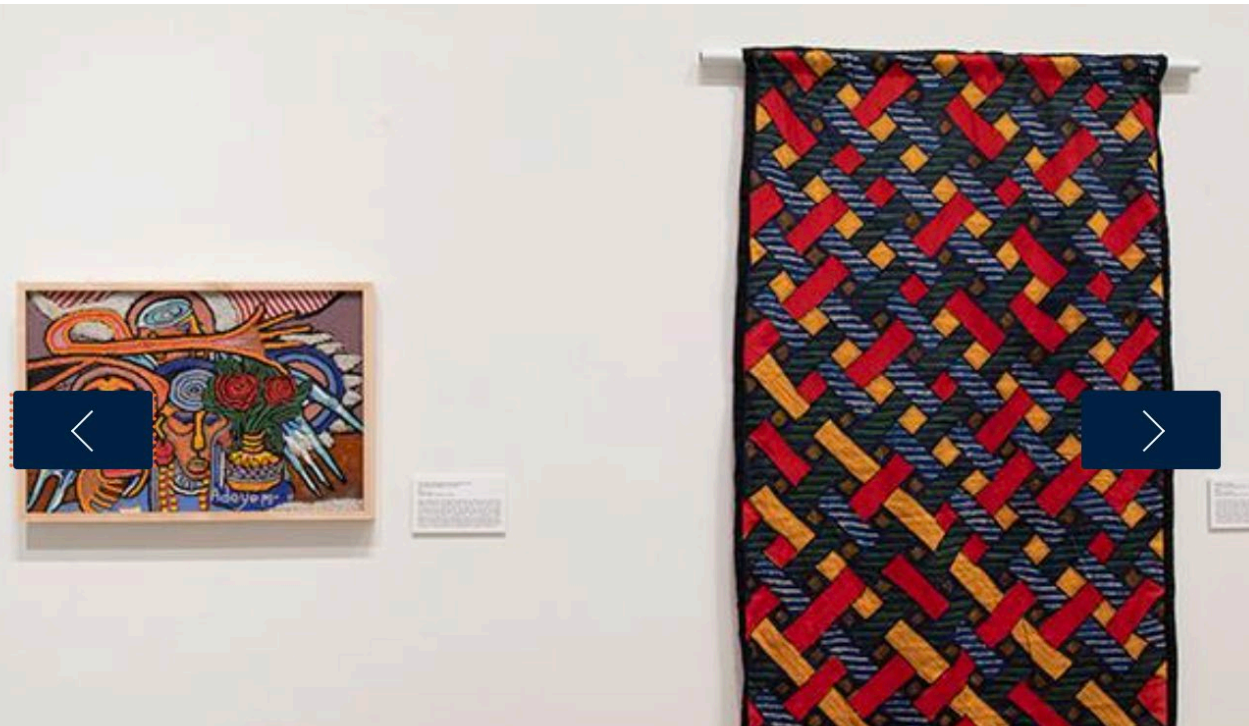
<https://massimorumi.com/culture#/egungun/>





Artworks from left to right: "Sacred Twin Figure (ere ibeji)"; "Agricultural Ritual Staff and Sheath (opa orisa Oko)"; Egungun Dance Costume

2/14



Artworks from left to right: "The Hand of Fellowship and the Spirit of Love" by Yinka Adeyemi; "Patterns of Hope" by Tunde Odunlade

14/14

RESILIENCE, RESISTANCE AND REVIVAL IN 20TH-CENTURY YORUBA ART, HOPE UNIVERSITY, USA, MICHINGHAM

<https://hope.edu/arts/kam/exhibitions/past/resilience-resistance-and-revival.html>

Relationship between performance and the social:

Yoruba playwright Wole Soyinka's understanding theatre is 'a microcosm of the cosmic ontology' (Okafor, 1991: 43) between past, present and future.

Soyinka defines African theatre as space to understand how to be human, the interconnectedness to others, ancestors, the environment and the gods whose proximity is never in question,

'testified to by the form of worship, which is marked by camaraderie and irreverence, just as departure to ancestor-hood is marked by bawdiness in the midst of grief' ([1978] 2005: 145)
'Drama and the African World-view' in *Myth, Literature and the African World-View* (Soyinka [1978] 2005)

Okafor and Soyinka as cited in Bakare & Barbieri (2023)



Sonia E Barrett - Dreading the Map, created as a map-lective (map-collective). The Royal Geographical Society London. March 2021



Moving/Drumming/Drawing workshop: Richard Olatunde Baker, Fumy Opeyemi, Helen Epega and the Yoruba and Pan-African diaspora at UAL - Call for Workshop

Fumy in Nigerian Singer Songwriter Kcee's Masquerade Costume 2023



19.02.2024 - 17.15 to 19.45

Conceived with the London College of Fashion and UAL-wide Pan-African community in mind.

At London College of Fashion,
105 Carpenters Road, E20 ARD.

Book your space by emailing
d.barbieri@fashion.arts.ac.uk

Image by Yufei Meng



**Charged Objects of Performance:
Amplifying Materiality, Movement, and
Interaction through XR**



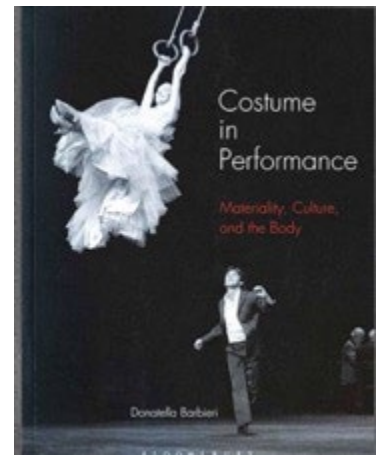
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BABATUNDE ALLEN BAKARE
Obafemi Awolowo University
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Sociocultural significance of costumes in performances of traditional Yoruba Alarinjo theatre and their relationship to Egungun ritual

"Dialectical Importance of Costumes in Performance of Traditional Alarinjo Theatre" Critical Costume 2020 by Dr Babatunde Allen Bakare.

<https://costumeagency.com/project/tunde-bakare/>



Costume in Performance
Donatella Barbieri, 2017





No. 45: The Baboon: The mask is an example of the ingenuity of the masquerade-dramaturg. (Agbégijó, Oshogbo).




No. 65: League of the Whiteman: This is a sketch on the new conception of the whiteman. (Photo by courtesy of Chief Ulli Neier).

Joel Adeyinka Adedeji's Ph.D. thesis 'The Alárinjọ theatre: The study of a Yoruba theatrical art' from its earliest beginnings to the present times' (1969) from its earliest beginnings to the present times' (1969). (A) is of deftly constructed Baboon character and (b) represents a White couple. Adadeji is cited in Bakare & Barbieri (2023)



Bolaji Alonge
Eye of a Lagos Boy
Photo of the Week: Egungun of the Yoruba people



Masquerade and weaving the social
together

Dr Babatunde Allen Bakare, Obafemi Awolowo University, Osun State, Nigeria

Dr Donatella Barbieri, London College of Fashion, University of the Arts London

15.03.2024

Part of the Charged Objects of Performance, XRNetwork

Helen Epega

The EMCA Presents
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Tues 14th - Weds 15th May 19.30, Weds Mat 14.30



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Richard Olatunde Baker



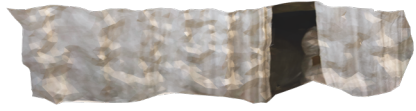
Fumy Opayemi





Moving/Drumming/Drawing workshop led by Richard Olatunde Bakare, Fumy Opeyemi, Helen Epega and Donatella Barbieri





Masquerade costume, made of 31 pieces
Peabody Essex Museum, many hands involved



Masquerade in the
archive and in
contemporary
Performance art



Nick Cave Sounding Suit, at Hayward Gallery 2022.
The Black Fantastic, curated by Ekow Eshun.

Egungun performance.

Responsive to context:

“dynamic artistic process is constantly inventive, revitalizing, and modern.”

Connection between, past, present and future:

“several layers of both old and new materials, including empowering amuletic pouches, gourds, and leather as well as metal adornments”

Socially intertwined:

“our friends, acquaintances, and relatives are the metaphoric cloth or clothing we use in covering, protecting, beautifying, and honoring our bodies”

“Cloth as Metaphor in Egungun Costumes”, 2016.

Bolaji Campbell, 2016



Oyo-Yoruba Egungun ensemble.
Assorted fabrics. 20 th Century.
Photo: Bolaji Campbell

“Cloth as Metaphor in Egungun
Costumes”, 2016.

https://risdmuseum.org/manual/445_cloth_as_metaphor_in_egungun_costumes

Further thoughts:

<https://globalhistorydialogues.org/projects/historicising-the-development-of-textile-industry-as-oke-and-colonial-impact-in-iseyin-town-southwestern-nigeria/#:~:text=Yoruba%20stocks%20in%20part%20of,and%20cloths%20made%20from%20it.>





<https://massimorumi.com/culture#/egungun/>

Above: Egungun in Benin
©Massimo Rumi

Drumming is critical to any form of Yoruba Masquerade, in particular the Shekere drums. In our process Richard's drums provided not only the rhythm of the mark making channeled through Fumy's movement. The shape of the drums themselves and the beautiful cowrie work stayed as constant reference for the macrame knotting that decorated the costume.



Above: Sekereowoeyo
@Richard Olatunde Baker
<https://www.richardolatundebaker.com/>

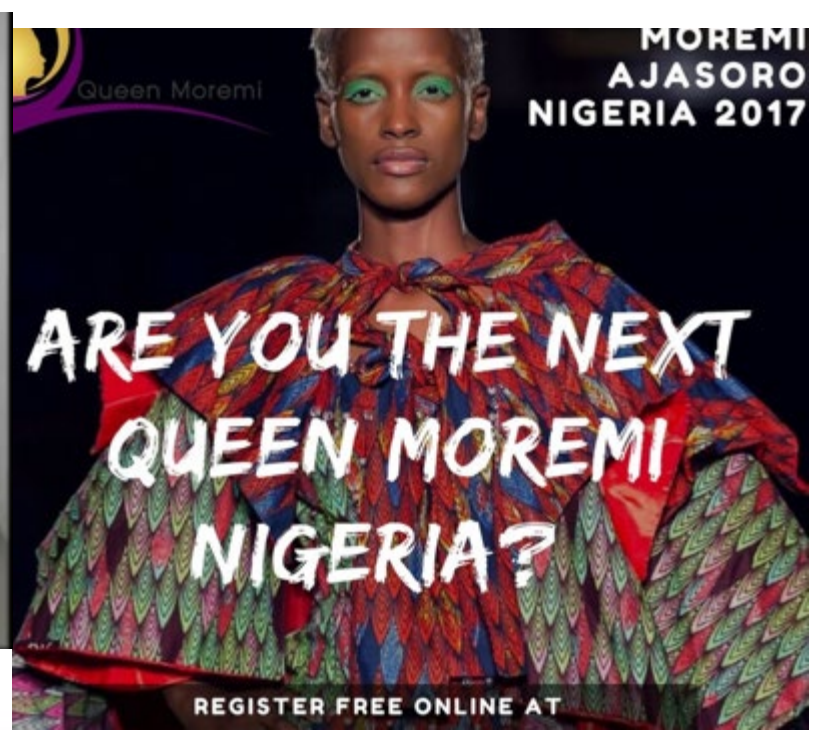
Left: Shekere ki n ba won rode ibanuje. Yoruba mo juba. "Ile Iwadi Asa Ati Isenbaye Yoruba", https://www.facebook.com/profile.php?id=100068129107437&locale=ms_MY



Making
Together
Collective
workshops



With Caz Nelson, Onari Rufus, Maya Brown,
Rosalba Mensah, Trudy Ali-Balogun, facilitated by
Alice Richardson, Donatella Barbieri and Laura Moran
Morris



S VANGUARD AWARDS POLITICS METRO BUSINESS SPORTS EDITORIAL COLUMNS AU

Reflections on the legend of Moremi Ajasoro, By Bisi Adeleye-Fayemi

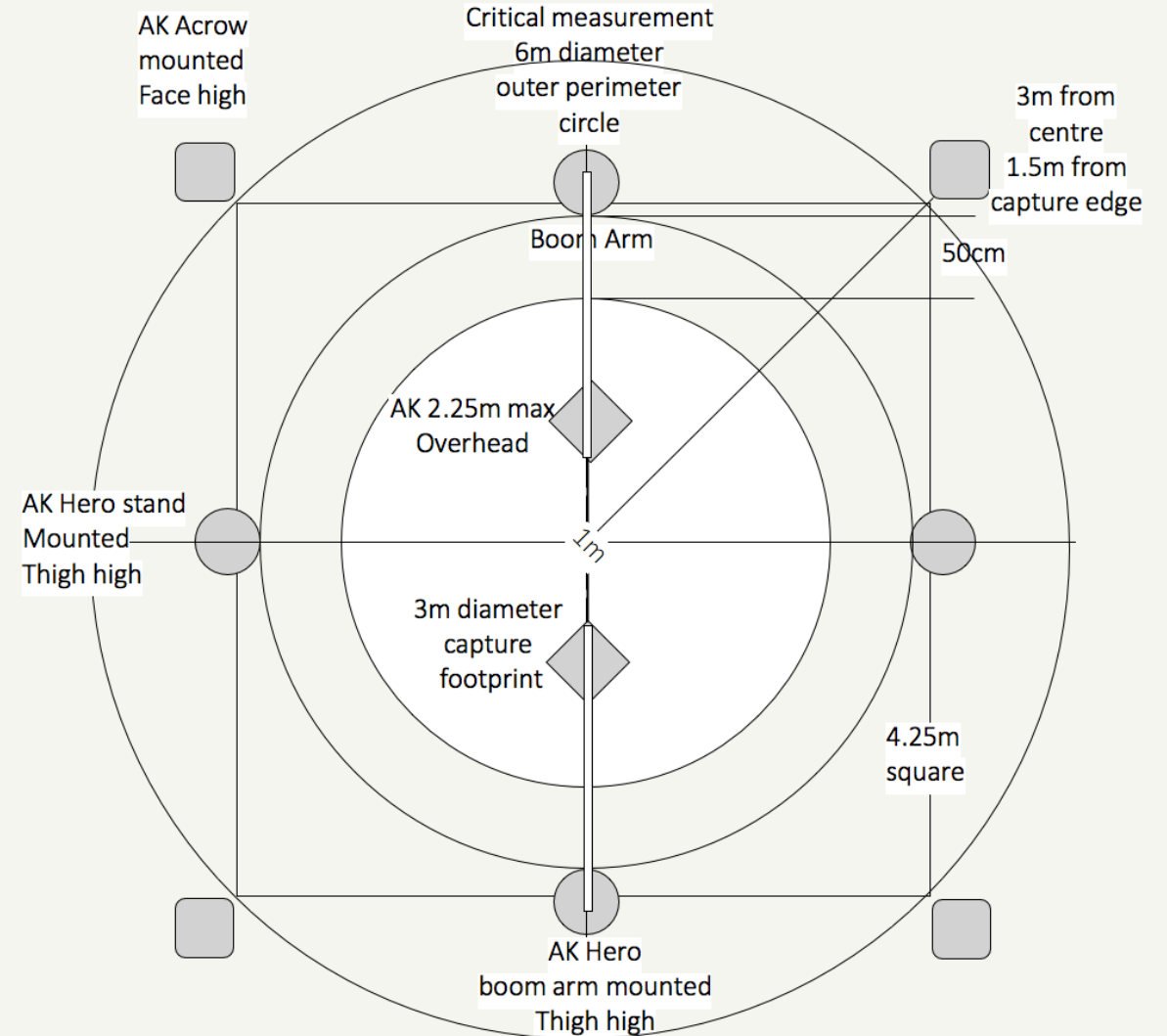




Millbank Tower Podium LCF Project Sensor Layout

The Setup

- 8 x Kinect Azure spatial cameras (RGB video + depth sensor)
- High Performance PC + Depthkit Software to calibrate cameras and capture performance video and geometry
- Ambient lighting + stage lighting captured
- Live audio and percussion captured and edited into the video stream.
- We use Topaz Video AI to improve visual fidelity and smooth digital artefacts.
- The end product is uploaded to AWS (Content Delivery Network) and streamed into the 8th Wall (now Niantic Studio) platform.

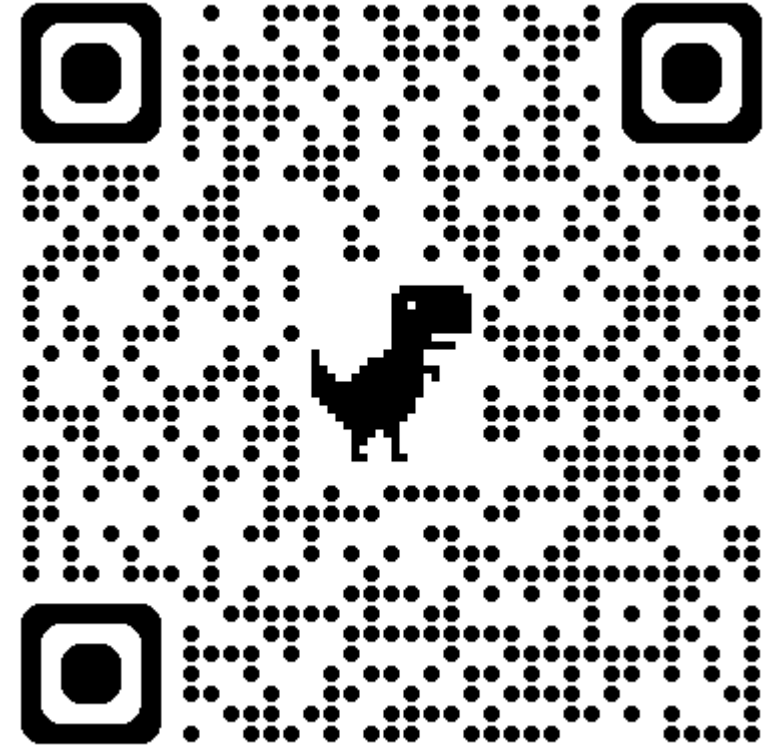


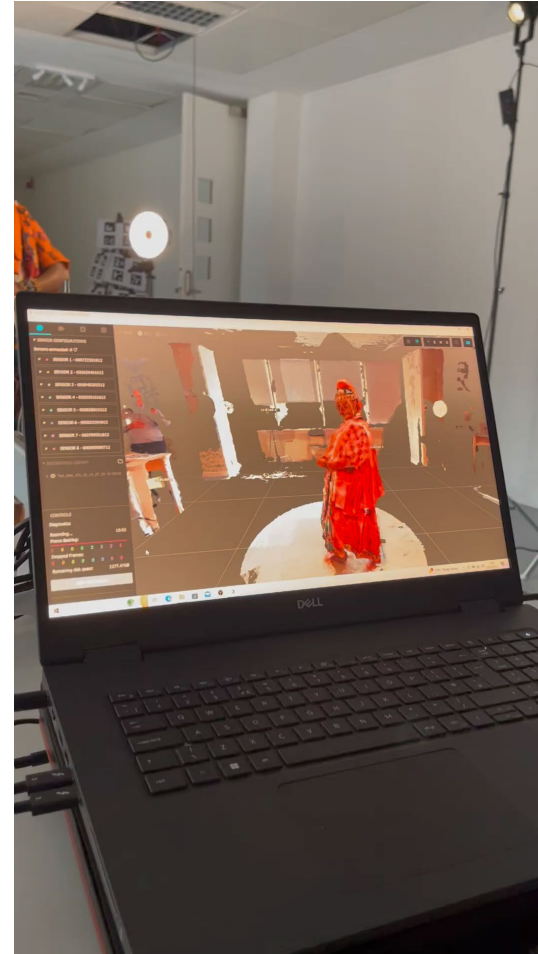
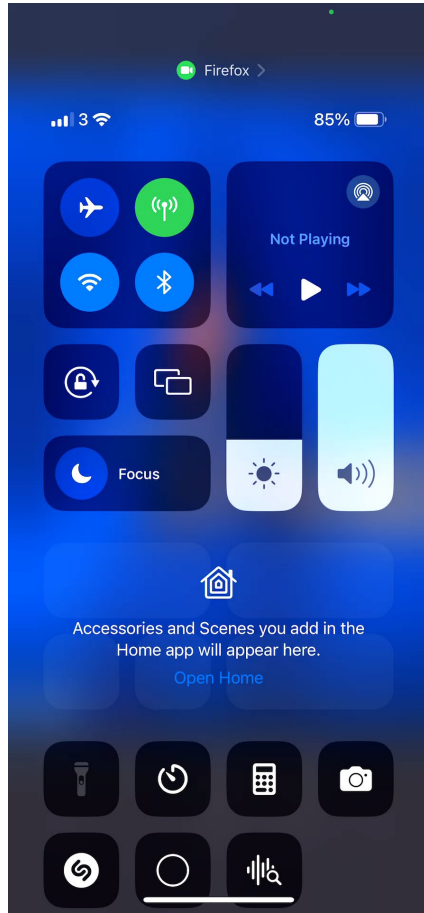
The maximum distance possible between two Acrow mounted AK (front lens) dictates the maximum diameter of the capture footprint in the available space

3m capture stage = 4.25m perimeter square

Queen Moremi Ajasoro

- Use your camera app to scan this QR code.
- The password is 'Moremi'
- Enable all the permissions you are asked to enable.
- 'TAP TO PLACE HOLOGRAM' in an area of this room where you wish to experience the performance.
- Make sure the volume is turned up.
- Use one figure to move Moremi around the space. However, remember that you can walk towards her! This is not necessarily a passive seated experience.
- Pinch with two fingers to make Moremi bigger or smaller (carefully).
- Be respectful.





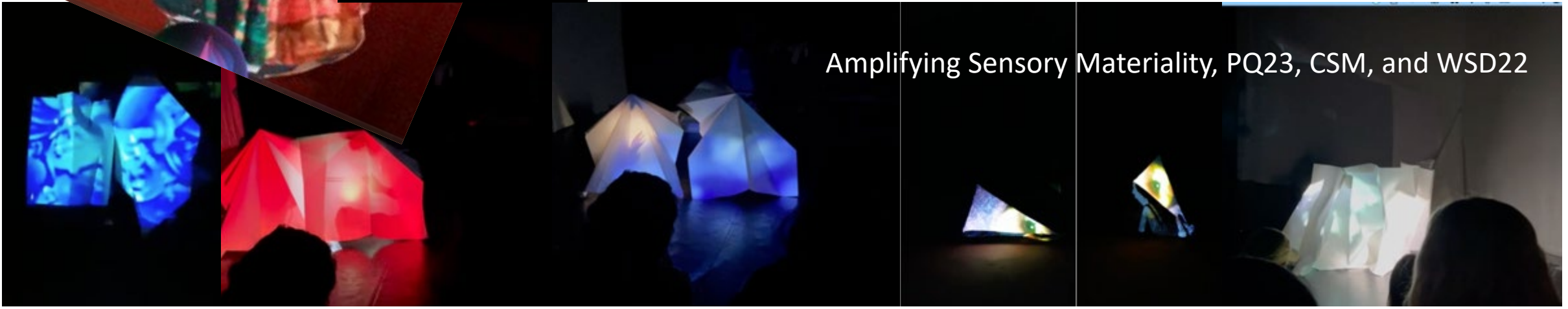


Fumiy Opeyemi
as mythical character
Moremi
Ajasoro.
Volumetrically
captured prototype
performance for an
intergenerational
audience at the
Horniman Museum

Precede/in
form/
(per)form
Moving/Dr
awing
(2008),
Wearing
Space
(2015)
Material
Interaction
(2019).



Amplifying Sensory Materiality, PQ23, CSM, and WSD22



Thank you!