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Body Mapping in Jasmin Vardimon Company's *Yesterday*

Jasmin Vardimon Company, founded in 1997 by the Israeli choreographer Jasmin Vardimon, is an exponent of British dance-theatre. *Yesterday*, a meditation on memory is the company's recent ten year retrospective performance. The piece forges a collage of new texts through its intelligently crafted homage to the company's past repertoire. This paper will reference a specific instance from *Yesterday* where a performer marks her body with a black pen, as a live camera projection amplifies her actions on the back wall. As lines develop into maps and eventually create the image of a home, the projected mapped body becomes a unique site where other live bodies play out intentions of domesticity and thereby bring the home alive.

I shall examine this image of home and its subsequent decimation and erasure in *Yesterday*, through three independent theoretical frameworks that will intertwine to create a multilayered lens. They are the medical practice of 'body-mapping', Marianne Hirsch's (2008) concept of second generation 'postmemory' and Susan Sontag's construct of 'illness as the other' (1978). My intention is to shift the term 'body-mapping' from its medical context and situate it within the sociological context of migration and its impact upon corporeality (Foster; 1996) as evoked in the performance of *Yesterday*.

Biographical Statement:

Royona Mitra works as an academic and a practitioner. She is a trained classical and contemporary Indian dancer and a physical theatre practitioner. Royona teaches physical theatre and performance theory at the University of Wolverhampton, UK. She has an MA in Physical Theatre from Royal Holloway, University of London and a BA (Hons) in Theatre & Performance from the University of Plymouth. She is also currently undertaking a PhD at the Drama Department at Royal Holloway on the choreographic trajectory of the British-Bangladeshi choreographer and artist, Akram Khan. Royona's research interests include South Asian performance practices, the interventionist body in diasporic choreography and postcolonial studies. She has published in peer reviewed journals like *Feminist Review* and *Women and Performance: A Journal of Feminist Theory* and has been invited to contribute to edited book projects.

Technical Requirements:

PPT projector and DVD player