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Near Lifetimes

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UNIVERSITY OF CALIFORNIA, SAN DIEGO

*Near Lifetimes*

A thesis submitted in partial satisfaction of the requirements  
for the degree Master of Fine Arts

in

Theatre and Dance (Dance Theatre)

by

Dina Academia Apple

Committee in charge:

Liam Clancy, Chair  
Eric Geiger  
Manuel Rotenberg  
Yolande Snaith

2016

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The thesis of Dina Academia Apple is approved and it is acceptable in quality and form for publication on microfilm and electronically:

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Chair

University of California, San Diego

2016



## DEDICATION

To Buddy, my everyday collaborator.

To my parents who have been a loving constant my entire life, and who continue to encourage me in my endeavors.

To Emily, my dear friend. I'm so happy we got to have this adventure together.

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Thanks to Odd & Even and LIVE collaborative dance theatre. Our work and play together taught me that so much more is possible than only I can fathom.

I am eternally grateful to my fellow graduate dance makers Emily Aust, Erin Tracy, Anne Gehman, and Veronica Santiago Moniello for your friendships. Your reliable willingness to perhaps with me and challenge me in playfulness and rigor sustains and inspires me.

To my Yonderers, Angel Acuña + Will Detlefsen, Jaime Nixon + Ryan Welsh, and Angelica Bell + Heather Ramey, as well as to the brilliant Un-Strangering Duo of Mary Reich + Michael Turner: your time and generosity to this process have been the lifeblood of this research and some of the most fulfilling moments I've had the honor of witnessing. With all of my heart, thank you.

ABSTRACT OF THE THESIS

*Near Lifetimes*

by

Dina Academia Apple

Master of Fine Arts in Theatre and Dance (Dance Theatre)

University of California, San Diego, 2016

Professor Liam Clancy, Chair

*Near Lifetimes* exists as a choreography for audience, the performance of that choreography by the audience\*, the particular place that this confluence creates, and concurrently as this document. It emerges from questions of perception and sense making, a desire to cultivate meaningful human relationships (for myself and for others), and my personal constant grapple with words and language; all of which are catalyzed through embodied and movement practices (through my being and with[in] the being[s] of others), choreographic experiments, performance research, conversations with friends, and encounters with strangers. In all its forms *Near Lifetimes* explores and enacts

concepts of COSMOLOGY, ECOLOGY, and CONSTELLATIONS, and is a part of my ongoing inquiry of the self in relation to others, in and as the world. What if everything is in everything?

\*Performances of *Near Lifetimes* took place at the University of California, San Diego, January 21-23, 2016 in the Theodore and Adele Shank Theatre. As a choreography for audience, it encourages all in attendance to ambulate, navigate, straight up move and merrily-to-round, tune in or out, or see and (possibly) be seen. Conglomerate, follow, find comfort or be still. Stand, sit, lie, float, fly. This place isn't without you and you and it.

# Near Lifetimes

## AN INVITATION

*In a moment you will go inside.  
Stand, sit, or lie down anywhere you'd like.  
You may wander wherever you'd like at any time.  
You can also join in on anything anyone else is doing.*

These are the words of invitation I spoke to the attendees of the performance event, *Near Lifetimes*, just before they entered the Theodore and Adele Shank Theatre. In the moment these instructions (as I have also referred to them) were given, the attentive listeners (as I had also found them to be) had thought of themselves as “audience” or “viewers”—if they happened to consider their role in this performance event context at all. In the moment these instructions were given, the attentive were made aware that they were response-able, and when they responded in action, the aware became the performers. And each attendee was the audience and the viewer and the attentive and the aware and the response-able and the performer all at once.

*Near Lifetimes* exists as a choreography for audience, the performance of that choreography by the audience<sup>1</sup>, the particular place that this confluence creates, and concurrently as this document and the reading of it. It emerges from questions of perception and sense making, a desire to cultivate meaningful human relationships, and my personal constant grapple with words and language; all of which are catalyzed through embodied and movement practices (through my being and with[in] the being[s])

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<sup>1</sup> Performances of *Near Lifetimes* took place at the University of California, San Diego, January 21-23, 2016 in the Theodore and Adele Shank Theatre.

<sup>2</sup> This instruction is from the script for the voice guided audio recordings TRIOS A, B, & C.

<sup>3</sup> One simple, beneficial result to considering this possibility while in process is that it kept me from



of others), choreographic experiments, performance research, conversations with friends, and encounters with strangers. In all its forms *Near Lifetimes* explores and enacts concepts of COSMOLOGY, ECOLOGY, and CONSTELLATIONS, and is a part of ongoing inquiry of the self in relation to others, in and as the world.

*What if everything is in everything?*

As you enact the choreographic reading of this document, I again offer these instructions to you in curiosity of what might become:

*In a moment you will go inside.*

*Stand, sit, or lie down anywhere you'd like while reading this document. Shift your orientation whenever you want.<sup>2</sup>*

*Wander wherever you'd like.*

Allow your own constellations of sense to emerge from the intermingled fragments offered here in the forms of words, descriptions, photographic and metaphoric images, inquiries, memories, perhapsings, references, and reflections; from supplemental file materials a bit further away, more proximally from your sense memory of the performance (if you happened to attend), and from your imagination.

*Or join in on what the Table of Contents is doing.*

The nature of a list evokes a linearly ordered sensibility. Present in this paper are details regarding research, processes, performance events, and reflections, but these are not necessarily presented in order of chronological or rhetorical development. There is purposeful flow and intentional fragmentation. Feel free to follow.

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<sup>2</sup> This instruction is from the script for the voice guided audio recordings TRIOS A, B, & C.

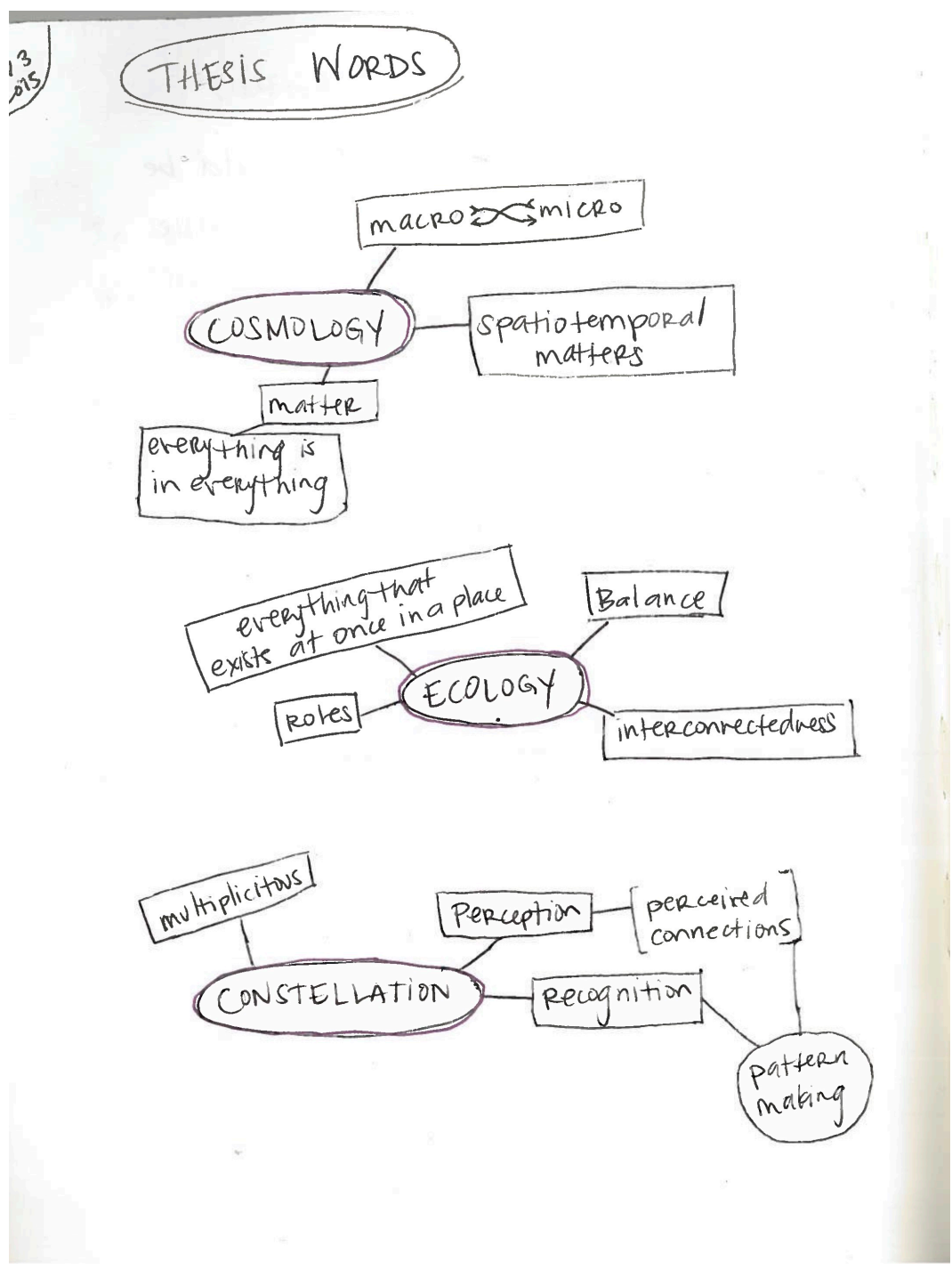


Image1. From journal: COSMOLOGY, ECOLOGY, and CONSTELLATION

## BEGINNINGS

Beginning is not always the easiest part. Luckily, I can begin with COSMOLOGY as it is both appropriate conceptually and, along with the words ECOLOGY and CONSTELLATION, became a guiding notion during my process toward the performance event, *Near Lifetimes*.

In the scientific sense, cosmology is concerned with tracing the origin and mapping the order of the universe, and as I approached the task of writing this document, I too found myself searching for when and where every element that composed *Near Lifetimes* entered my field of consideration. Amidst this logical impulse, I paused, because I was reminded of a question I have been asking for some years: *What happens if I consider the performance moment or production NOT as the final culmination of preconceived notions and prepared motions, the most important manifestation, or the prioritized event, but instead as another context through which to continue researching, processing, and gaining new perspectives?*<sup>3</sup>

Somehow endings are brought about by beginnings.

In my first weekly thesis-advising meeting with Professor Liam Clancy at the beginning of the Fall 2015 quarter, I expressed this desire to reconsider the assumption that the thesis production, scheduled for January 21-23, 2016, is the prioritized event.. It may not have been a surprise to Liam that I would bring this up. I have often expressed this as a question or proposition in previous class discussions around performance. In the

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<sup>3</sup> One simple, beneficial result to considering this possibility while in process is that it kept me from imploding from the sheer pressures of producing.

months following the first meeting, he reminded me often of this self-imposed proposition and encouraged me to keep asking this question,

What is a beginning when the research is ongoing? How do I determine the container of “my thesis”? In my movement and embodied practices, I am in play with the dynamics of my attention. Where and when and how it moves, steadies, grows, or fluctuates. Time factors in to the possibilities. I think I can delineate with soft airbrush lines that *Near Lifetimes* began for me when my attention to the research was corroborated by another’s attention to it...likely in that first meeting with Liam.<sup>4</sup>

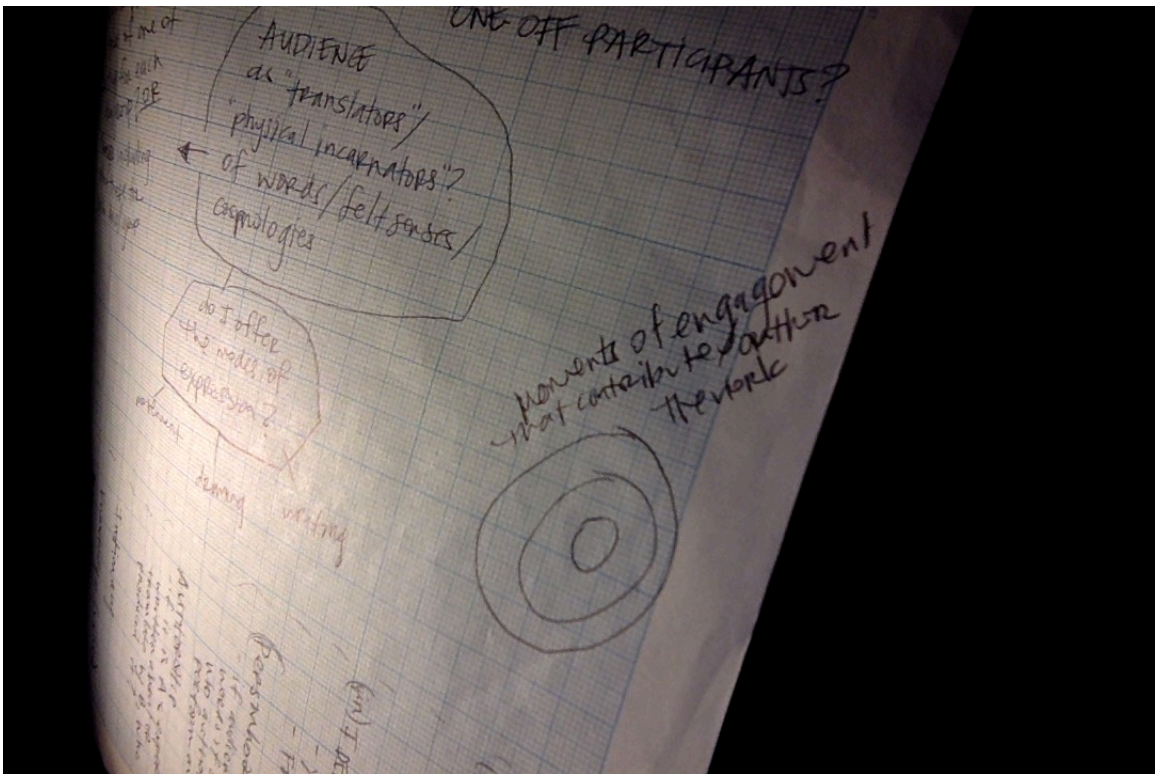


Image 2. “moments of engagement that contribute/author the work”

<sup>4</sup> Beginning by attending to the research this way is different than the attention given to production by setting the production date. Maybe this is a differentiation is one of quality of attention?

## PROCESS of RESEARCH

In her book, *Dramaturgy in Motion: at work on dance and movement performance*, Katherine Profeta describes “research” as both an act of compilation and an act of creation. Within an academic context, the value of research tends to be placed on the quantifiable knowledge being produced. But as Profeta describes,

The common thread of the research model for artistic practice is that the artist or artists depart from a founding question or questions and develop the performance, if not as an answer, then as an articulation of provisional findings that might make those questions contagious. (65-66)

I appreciate Profeta’s description of research. It acknowledges that research is not solely the information, facts, or inspirations from which performances or art are made—“research” as a noun. Nor is it only the act of gathering that information (from the past), but also an active, generative process (present) of making something, even if it is just the possibility for something else to be made that is made (future)—“research” as the interaction of both the verb and noun roles.

Since currently for me, “research” and “process” are quite entangled, I will continue on with both simultaneously.

Could it be:

PROCESS as RESEARCH

and

RESEARCH as PROCESS

## CHOREOGRAPHY

In my first quarter at UCSD (Fall 2013) in Choreography Seminar with Professor Yolande Snaith, we were assigned to write our own current definition of “choreography” knowing that this “definition” would shift as we continued our work. I understood this seemingly simple task as a way to shed light on my hidden-to-me values about my chosen field and to possibly challenge what I thought I knew. What I felt quite sure of at the time was that to me, “choreography” was a way of viewing movement. The vocabulary of my answer at the time sounded very scientific, as I described choreography as an act of measuring, consciously and subconsciously. Clumsy as my definition was, the key for me was that it had to do with perception and the perceptible.

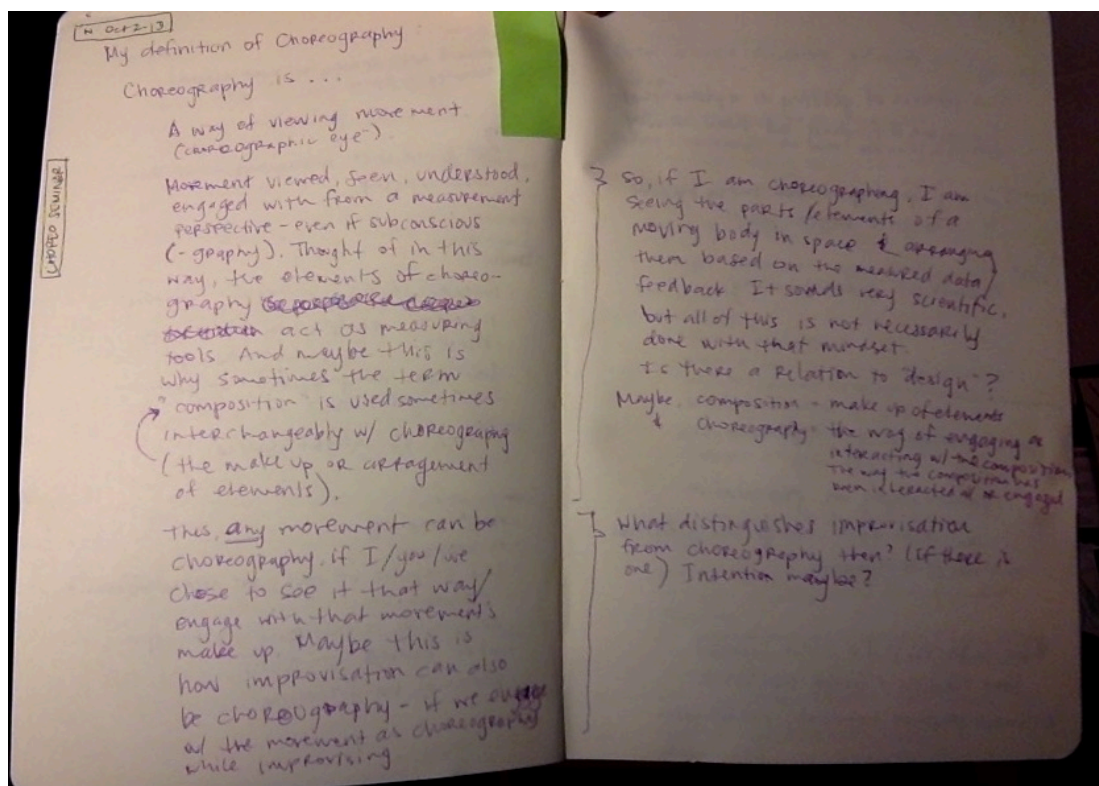


Image 3. An attempt at defining “choreography”, October 2013



*Choreograph (v.): to arrange relations between bodies in time and space*

*Choreography (v.): act of framing relations between bodies; “a way of seeing the world”*

*Choreography (n.): result of any of these actions*

*Choreography (n.): a dynamic constellation of any kind, consciously created or not, self-organising or super-imposed*

*Choreography (n.): order observed . . . , exchange of forces; a process that has an observable or observed embodied order*

*Choreograph (v.): to recognize such an order*

*Choreography (v.): act of interfering with or negotiating such an order*

From *Choreography as an Aesthetics of Change*, Michael Kliën, 2008

A perhaps:  
If *Near Lifetimes* is choreography,  
and choreography is a way of perceiving,  
then is *Near Lifetimes* a way of perceiving?



Image 4: *Near Lifetimes* Performance. Photo by Manuel Rotenberg

## From Yonder

When beginning the process of my 2<sup>nd</sup> year GradWorks performance, I told myself that I would think of this work, which I eventually titled *Yonder*, as a chance to do research toward my thesis performance. At the time I did not know what of *Yonder* would continue with me to thesis. Here's a list of some things I was working with in *Yonder*:

- Simultaneous differing worlds
- A slow reveal—this happened through a costume that I constructed to unravel as the dancer slowly made their way along a linear pathway (50 feet in 28 minutes)
- A duet of performers who had never spoken to each other, but who I had guided through “rehearsals” together. In performance, these duets had the chance to speak to their duo partner for the first time. If they didn't speak in performance, we went out after the performance for their first talking encounter. These duos were Angel Acuña with Will Detlefsen (2 performances), and Jaime Nixon with Ryan Welsh (opening night).

The idea to pair up strangers who would interact with out speaking came from my questions about how people might be able to relate differently, with out the burdens of identifying ourselves through language *before* having had an encounter with the person. How does labeling identity by what someone does (occupation, job title, etc.) or by where they are from (cultural heritage, hometown, etc.) actually keep people from having empathy for each other? I wanted to subvert the normal way we build or continue relationships, which I find to be predicated on language. Thus the “unstrangering” began.



## To Un-Strangering

An email:

*Hi Mary and Michael,*

*First, thank you both for agreeing to be a part of this experimental process in "unstrangering". Your responses will be so helpful to my research leading up to my thesis and beyond as I plan to continue and develop these kinds of duos for a while.*

*We're on for **tomorrow & Wednesday, 5-7pm.** (Let me know if for any reason something has changed). Let's meet tomorrow at the stonehenge looking monument across the street from the Wagner Dance Building at 5pm.*

*A reminder that this practice will not include any speaking by you or your partner. Since the initial introduction will also exclude your use of words (including saying your own names), decide ahead of time or find for yourself in the moment how you might greet your duo partner in another way (smile, handshake, hug, etc.)*

*Then I'll guide you through some activities & give you time apart to write or record yourself speaking from the experience.*

*Wear clothing you are comfortable moving around in and whatever you need to stay warm as we'll start outside just after sunset.*

*Bring a recording device (smartphone voice recorder works great) or a pen and paper for your reflective responses.*

*If you have any questions or concerns, email, text, or call.*

*Thanks!*

*Dina*

It was the research of working with these Yonder Duos of strangers that I continued into the *Near Lifetimes* process, this time with Mary Reich (a friend and colleague) and Michael Turner (a classmate), and this process proved necessary to my considerations of the audience—a make up of possible strangers and possible familiars.

The conditions for how I worked with all 3 “unstrangering” duos was this:

- I had conversations about my interests and research with the participants individually in the weeks before our first practice

- I paired up two people based on what I knew or sensed about them, and scheduled practices over email at times that worked for everyone
- Every time we met for a 2 hour practice, neither of them would speak. I would verbally guide them through interactions and activities. These activities varied depending on the particular duo and the way their relationship evolved, but the first rehearsal always consisted of a “Blind Walk”, seeing eyes-to-eyes for at least 5 minutes, which lead into continuing eyes-to-eyes while modulating the distances between them, then ending with creating a “secret handshake”. The secret handshake was meant to be a familiar greeting, a ritual perhaps, that opened and closed every rehearsal<sup>5</sup> In some practices, these handshakes became movement material for other activities.
- At the end of every rehearsal, each duo would use their smartphone to record a verbal response to their experience and email it to me. I was clear with them that I would be the only one listening to their recordings. Functionally, these responses gave them a venue to use language to speak any concerns or sense they were making from the activities we had done, as well as provided me a sense of how to proceed for our next practice. Personally, their responses made me scream for joy. Their vulnerability and openness, the experiences they so eloquently described, gave me hope.

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<sup>5</sup> With the exception of the rehearsal titled “Walk on the Beach” where Michael was directed to take a walk from Blacks Beach to La Jolla Shores, informed that Mary would be following behind him at varying distances, and instructed to never look back. This activity was inspired by the story of Orpheus and Eurydice.

*There was so much care here. And I want that—with far more people, I mean. Hmm. Funny, the thing that keeps us from having that are often times the labels that we put on, you know. I can't care for that person, they're my fellow student. I can't care for that person, they're my teacher. I can't see that person in their pain, because they're in a relationship or they're over there, or they're over here. And at the end of the day it's as simple as looking at someone, and having permission to be seen. And that's it.*

Michael Turner, from response to first Un-Strangering practice

***What something(s) do I want to have happen, in reality and in my work?***

- Experiences that I wish to have...
- Meaningful (even if fleeting) interactions between people, including between “strangers”.
- Gifting or offering to people
  - Time, to simply look, to discover, to see (possibly differently than usual)
  - Permission
  - something needed
  - sensory experiences
  - space to be (other, to reconsider, to rearrange)
- Unexpected or surprising serendipitous moments
- Laughter—an exhale of joy
- Synchronous moments with other and the environment
- Agency & response-ability
- A letting go place
- Visual beauty to behold and be held by
- A recognition of interconnectivity
- Expansion of understanding of self, of the world, of others, of what dance might be and who can do it
- Provide a means to see and be seen, especially without judgment



Image 5. *Near Lifetimes* audience-performers. Photo by Manuel Rotenberg

### Why performance?

#### *Origin of perform:*

*Middle English: from Anglo-Norman French parfourmer, alteration (by association with forme 'form') of Old French parfournir, from par 'through, to completion' + fournir 'furnish, provide.'*<sup>6</sup>

How am I performed (furnished or provided through to completion)? How does performing actually “bring about”, “carry out”, “fulfill” [I think manifest, not satisfaction of desire] ME?

How do I form performance, so that I can be formed by performing it?

*How am I formed through performing, is different from how can I be a better performer?*

---

<sup>6</sup> <http://www.merriam-webster.com/dictionary/perform>

*A remembered paraphrase of a recent conversation:*

M: Why performance? Why do we perform? What is performance anyway, what bounds or rules make it so? Thinking about it from both performers perspective (Why do I perform? Why do I keep performing?), and the audience's perspective (Why do I attend performances? What is in it for me? Why do I think performing is important?).

M: To "make special".<sup>7</sup> The why is too ...[she says some word that I've forgotten that I think is something like "complex"]

A: Why *do* you perform?

M: I think I have always been more comfortable performing than speaking. I also find it an opportunity to reveal or be revealed/seen (And I think I often want to really be seen—in its actual and metaphorical sense. I've recently realized that about myself and my values). And I don't know...

A: It's funny you say you're comfortable performing, because recently I've been terrified to perform (which I've been doing a lot of in the last year and half or so). Right before I'm like "ahhh, I can't do this." So...

M: When I was in school, this one time I was about to perform and I felt like "If I go out there, I'm gonna—die. I'm gonna die." That's what performance is, it's death.

V: Yes, this happens to me, but it has also changed the meaning of death for me. Like, if this is how death is, what more is death then?

---

<sup>7</sup> "The Core of Art: Making Special" from *Homo Aestheticus*, by Ellen Dissanayake. (p.39-63). University of Washington Press

M: Ah, yeah. We go out there and we die and then what? I've had many of these death dreams where I experience my own death. Like one of them I drowned and I'm like "okay, this is gonna happen, so this is what it's like to die" and then I die and everything is like OKAY. And in this other one I'm falling off the Twin Towers and I go "okay, this is happening, I'm gonna die," but I have to deal with it quickly because, you know, it's a fast one. And then I hit the ground and I die and I immediately [sound and hands gesture] turn into light. And like, OH, it's not that we go toward the light when we die—we become light! Oh. I can see how if performance is the experience of death, then what else is death like?

Me: I know I said "comfortable," but what I think I mean is not that I'm completely at ease. But, that I'm willing to commit to performing, even if it is death. Like, I'm willing to be in the possibility of death or dying in performance.

V: Say again?

Me: I will, in a snap, with out needing to think about it, commit to performing, even if it means dying in the process of performing. This is a bad analogy, but almost like a knight of the king who would die in an instant if the king said so.

V: Oh, well, this is something then.

Me: But, it's not like performing is my god.

E: [eyebrows raise] But maybe [shrugs her shoulders]...maybe it is.





Image 6. *Near Lifetimes* audience-performers. Photo by Manuel Rotenberg

## CONSIDERING CONDITIONS

In my roles as a choreographer and a teacher I am continually aware of the many elements that can, literally and figuratively, affect the climate of the studio or classroom. It is important to me that I prepare the space and time, as well as stay aware of what is happening in the present moment<sup>8</sup>, because I have found that even the smallest shift or imbalance can affect a person's ability to engage, be with, and learn. Something as simple as the temperature, the number of people, how they enter our meeting place, or who else is there can affect the dynamic in a positive or negative way. I have found some

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<sup>8</sup> Depending on what is happening in the moment, I often realize that I am not necessarily aware of a person or people's wider current life condition, or of what may have happened to them just before I have encountered them, here and now. In those moments of realization, I must include compassion into the mix of conditions.

empowerment in practicing this kind of awareness, and taking on this responsibility. It also feels necessary on many scales, from global to personal, as a small way of caring for people and environment. Through my graduate school experiences, I have become more interested in practicing “the setting of conditions”.

I also realize that there is a connotation to the word “conditions” that can seem restricting. Like a contract or agreement that prohibits certain actions from taking place. This exists, too, but in *Near Lifetimes* and beyond I am more concerned with the kind of conditions that provide the potential for something to happen—and oddly enough, I realize that, as happens with improvisation, sometimes it is restrictions that allow for something *else* to happen.

Since the research and making of this work has happened in the context of my graduate school education, there were institutional conditions that had a direct effect on my thesis, both positive and negative. It seems important and appropriate to note, since it is both the interest of my research and a context for it. While I will not detail all of them here, I do want to expand on the two conditions that made my thesis what it has become.

1. Within the Theatre & Dance Department programming there does not exist a dedicated pool of dancers or performers from which to cast work. When initially gathering performers for my thesis, many were interested in the process. Ultimately, no one (of 12 people or so) was available to perform on the set performance dates. There were, however, 2 people available and willing to participate in the practices from which my social interactions research was enriched. This has become the Un-strangering Duo. The process I tried out with this duo, and the previous Yonder Duos, gave me the feedback I needed to learn



- how I might be able to choreograph the *Near Lifetimes* audience. They gave me a sense of what conditions to consider and how to go about setting them up.
2. There is currently a general lack of unity or cooperation (at the least) of the Theatre & Dance department as a whole. From the students' perspective, this seems to exist mostly at the faculty and administration level, and I would not mention it at all except that the experience of the students and our educational opportunities are contingent on the vitality of the faculty. I am hesitant to put this here. However, this was important to what *Near Lifetimes* has become, because my desire to explore the possibilities of more harmonious human-to-human interaction and to create spaces where people willingly reconsider their freedom and power is a direct response to this kind of unrest. In some tiny way, *Near Lifetimes* is my gentle protest. In these unfavorable conditions, I needed to use all that I did have available—which was not excessive, but definitely enough—to provide a place of possibility where the seemed to be little, for my department and myself through our familiar art form.

In light of all of this, I am proud of how my collaborators and I were able to work and of what has become the choreography and performance of this research. The responses I have received from both the Un-Strangering Duos process participants, and the *Near Lifetimes* audience-performers give me hope that I am in a relevant and much needed exploration.

*I think of many performance experiences as being “artist-centered,” instead of “audience-centered.” The artist is making all of the decisions about how we are to see something, what we are to see, what they think is relevant to see. I thought your work challenged this. This performance was “audience-centered.” The space was created for the audience to have their experience. They were the center of this performance and could make decisions about their experience.*

Jennifer Oliver, *Near Lifetimes* audience-performer January 22, 2016

*Your piece was delightful, playful, soothing, freeing. I came in frazzled, stressed, cold, and tense. I left feeling the exact opposite.*

Fellow Classmate, *Near Lifetimes* audience-performer, January 23, 2016

From an email from a stranger who audience-performed *Near Lifetimes* on January 22, 2016:

*I did not want to leave. I did not want to get out of it. It was raw but not forceful. It was bold but not aggressive. It was quiet but not without meaning.*

*It felt like I was listening to myself after a very long time. Like I tuned into some radio station which was simple, unadulterated me.*

*"What would I do if I was not supposed to do anything?" I haven't put this question to myself in a long time. Today I had to encounter that, as I saw the empty darkness that has covered portions of my mind. "What would I do if I am.." Heck, why don't I do it instead.*

*As I sat there looking into her eyes, I realized I was comfortable. It made me uncomfortable. A smile escaped my lips but it was lost soon, and it never returned. I could see myself looking at her. Did she see me seeing myself looking at her? Did she know I wanted her to be comfortable but not comfortable?*

*We made our secret handshake, an awkward signal of a restrained touch and a "I'm-here" caress. She smiled too often, but she was uncomfortable.*

*We stood up and I realized I was much taller than her. We played, we walked, we parted, we got together again. The sun and moon can't be separated. In theater and in cosmic reality.*

*What was on the box went in the box. What was in the box went under the box. The box had been unboxed but it was still a box.*

*I arranged the pebbles and here's where I found myself. I wanted to cry. I didn't know it was me.*

*This urge to write - I had lost it. And I did not realize I had lost it. I have stories but I forget the pen. I miss the pen. I miss you pen.*

*She walked me around. Me, walking around with eyes closed, being tapped to take photos, realizing later that what I saw did not exist anymore. The malleability of reality is obvious only to the ones you look back. The ones who look back to see nothing? Something else?. What doesn't exist anymore? I don't know. Did "that which probably never even existed" ever exist? Am I lying to myself now?*

*The urge to just leave. Not know anyone. Not talk. Just leave and keep everything how it was. Not return to this real world. But we did. There were the talks, and laughter and hugs and sharing names. It is expected of us.*

*The door closed leaving some behind; while we sat, having taken the chance and here we are, left in the cold with no shoes on. Where were we? Where am I? Why am I? What can I do about it.*

*I did not create myself but can I?*

*It was art all right. It required solving no problems, thinking no nothings, it was feeling, moving, seeing or not seeing, lying down and appreciating the chance to do all that and more. With no answers to give. With just one life to live.*

*With just one life to live.*

*<cries>*

APPENDIX A

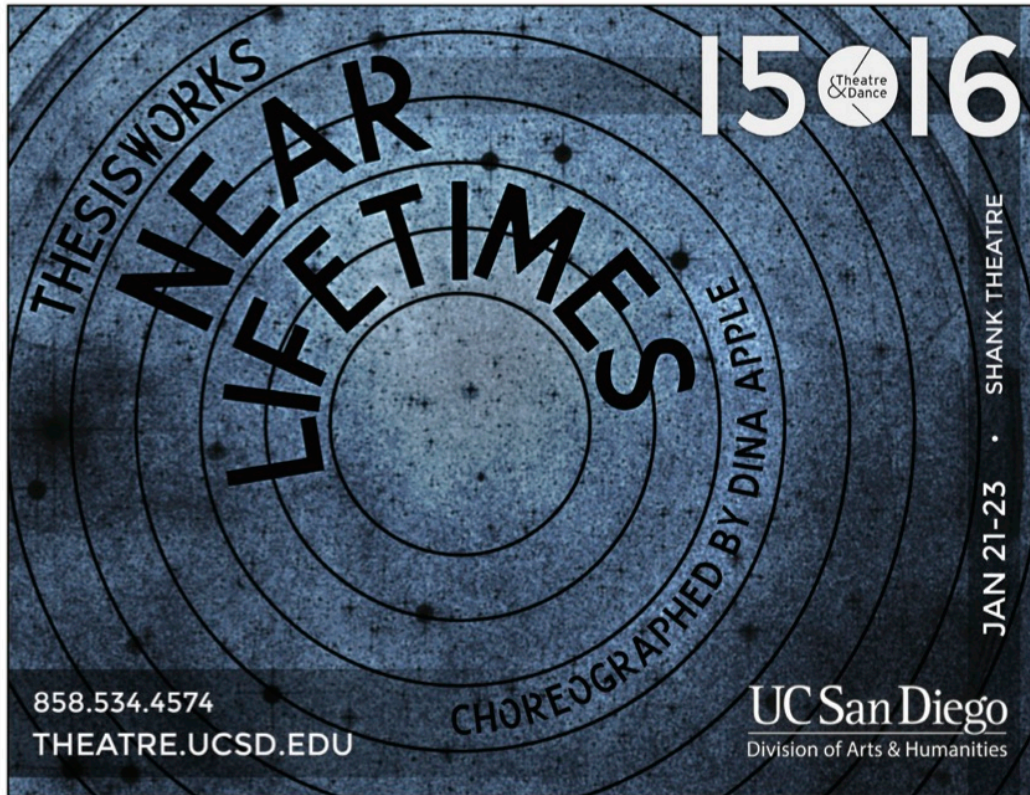


Image 7. Promotional postcard, side 1

When I was talking to the promotions department in describing the work and my desire to have this graphic of concentric circles, I was thinking solar system and Doppler effect..

When I first showed this to Liam Clancy, he said it looked like tree rings.

When I showed it to my cohort Emily Aust, she said it looked like a vinyl record.

THESISWORKS  
**NEAR LIFETIMES**  
 CHOREOGRAPHED BY DINA APPLE

January 21 - 23, 2016  
 Theodore & Adele Shank Theatre

2 shows each night: 7:30 pm & 8:45 pm

Near Lifetimes, a choreography for audience, encourages all in attendance to ambulate, navigate, straight-up move and merrily-go-round, tune in or out, or see and (possibly) be seen. Conglomerate, follow, find comfort, or be still. Stand, sit, lie, float, fly. This place isn't without you and you and it.

Scenic Designer	Samantha Rojas
Lighting Designer	Gwikyoung Ko
Projection Designer	Jaymee Ngermwichit
Composer/ Sound Designer	Kristopher Apple
Production Stage Manager	Hsiu-I Lu

\$20 General Admission  
 \$15 UCSD Affiliate/Senior  
 \$10 Student Admission

15  16

Image created by: Danae McQueen

University of California, San Diego  
 Department of Theatre and Dance  
 9500 Gilman Drive MC0344  
 La Jolla, CA 92093

**UC San Diego**  
 Division of Arts & Humanities

Image 8. Promotional postcard, side 2

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