

Summary of Findings - The Evolution Project

	Key Movement Patterns	Performer Experience	Observer notes (Audience observations)	Audience Dynamic
Eusthenopteron	There are 2 main types of undulation in this tube-like form. Forward undulation which is present in dolphins, & sideways undulations present in fish.	Accessing the sideways movement brought states of stillness, “no time” and a meditative quality.	The mask worked best in stillness, or small movements. An alert suspended stillness.	General quality: Distanced. There was a spacious and still quality.
	We discovered the mask can identify movement in the sagittal plane & shows we pure sideways undulation is present.	There was a skin breathing and sensing of the space.	Imagining the origin of movement from the feet created the smoothest sideways undulation through the spine.	Observer state: Calm watching and moments of stillness.
	Sense of skin listening	Logistically it was hard to move on the floor as not suspended in water. If supported from the pelvis, sideways undulation is exhausting.	A vertical spin was possible.	Spatial: No spatial change of audience members.
Titaalik	Like Eusthenopteron, it was also a postural tool for sideways undulation.	Imaging eyes on the top of the head and perceiving above, through the back of the body.	The mask was triangular and had an arrow-like moving forward dynamic.	Quality: Distanced.
	There was a relationship between the jaw & pelvis.	In mask state, it was hard to make sharp turns or move backwards. Physically it was possible, but it did not fit the form/creature's movement.	It was important for the head to be in line with the body.	Observer state: Curious, some head tilting.
	Movement was low to the ground and alignment with the spine was key.	Unlike Eusthenopteron, there was neck movement.	The flatness of mask meant it worked best low to the floor.	Spatial: No spatial change of audience.
	Exploration of floor contact & sense of touch.	Enquiry - into how it might move on land. Experimentation into ground contact & level of movement through spine.	There was a 60 degree helical spin.	
Thrinaxodon	It was not a postural tool for sideways undulation.	There was a nuzzling/sniffing/inquisitve quality.	In the larval, when played slow, it appeared as a predator and when played fast it was prey.	Quality: Light, faster tempo. More interactive.
	Quadrupedal movement was slightly higher off the floor.	Awareness of nose and increase neck movement. Performers found it required more use of the neck muscles.	Audience members related to it like it was a pet.	Observer state: Curiosity. engagement & some shifts in body language.
	C-curve present through the spine, with a connection between the nose and lumbar vertebrae.	Experimentation in the degree of sideways or forward undulation or a mix of both present in the spine for locomotion.	There was a 45 degree swooping motion of the mask up from the floor.	Spatial: No spatial change of audience.
Morganucodon	The larval mask is a sharp pointed cone.	High alertness in the space.	In the larval, when played low to the ground, it was a predator, and when played higher	Quality: Intense, high frequency.
	Strong c-curve through the spine, with connection between tips of the nose and the sacrum.	High frequency states were physically challenging to explore.	Articulation with the hands and feet was important.	Observer state: Nurturing, wanting to care.
	Nose-led. Sensory exploration of smell important.	Back body awareness & jumpy movement qualities.	Sharp staccato articulation of movement.	Spatial: Drawn in. Physical shift in position to get closer.
Proconsul	The mask could be worn on the top of the head, or front of the face with head tilted up to maintain alignment with the spine.	There was a seeking contact, this was through eye contact, by coming close to the audience, or through physical touch. There was an underlying curiosity behind these actions.	The shape of the relatively flat face with nose/ muzzle, gave a directionality to the mask. This allows clear head articulation, to occur independently to the torso or lower body.	Quality: Playful, light, coming-together quality.
	Eye-led, with an ability to freely articulate the head without body movement.	Performers felt alert with a high sensory experience of the environment and audience.	Shy, timid, cheeky qualities.	Observer state: Coming down to eye-line with the mask, coming into close proximity or physical contact.
		It felt “animal”, like the “base instincts of a human”.	Low hierachy character.	Spatial: All drawn in. The audience grouped together.
Lucy	In this mask, the performer could do any movement but it always looked like human was doing it.	In the larval mask, the shape projected an upward space, sometimes giving a sense of wonder.	The mask showed shifts in emotions, and differences across performer. It could be likened to the practice of the Sartori Neutral Mask.	Quality: Fragmented, a little “on-edge”.
	There was an immediate reaction on seeing the “real” mask to go into parody of a monkey or King Kong. If people went into this stereotype of a loud monkey, there was a mismatch as the intensity was not provoked or supported by the theatrical space.	Beneath the mask, some performers said it felt vulnerable, more revealing.	Sitting and standing Chimp sideways movement and squat worked.	Observer state: There was a hierachical response. Some alpha males of the audience became energised into conflict, where as other members responded differently. The effect also varied with the mask wearer.
	Natural presence worked best, sometimes simply sitting or standing was most effective in the mask.		“It feels more vulnerable behind the mask, more revealing, but it appears more powerful”.	Spatial: Fragmented, Some people drawn in, some backing away in conflict.