



PRESENT TENSE

Carriageworks
Technical Residency



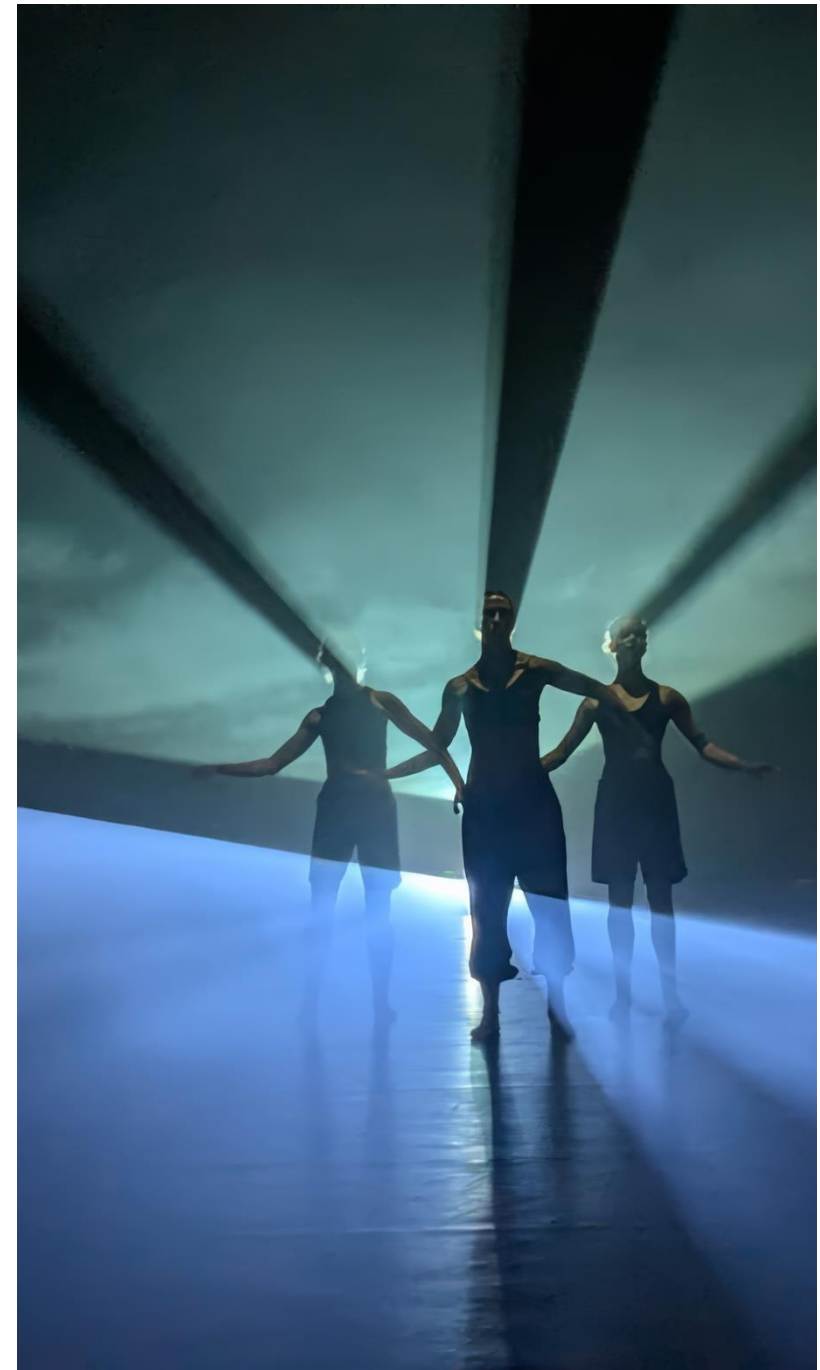
VIDEO

LINK

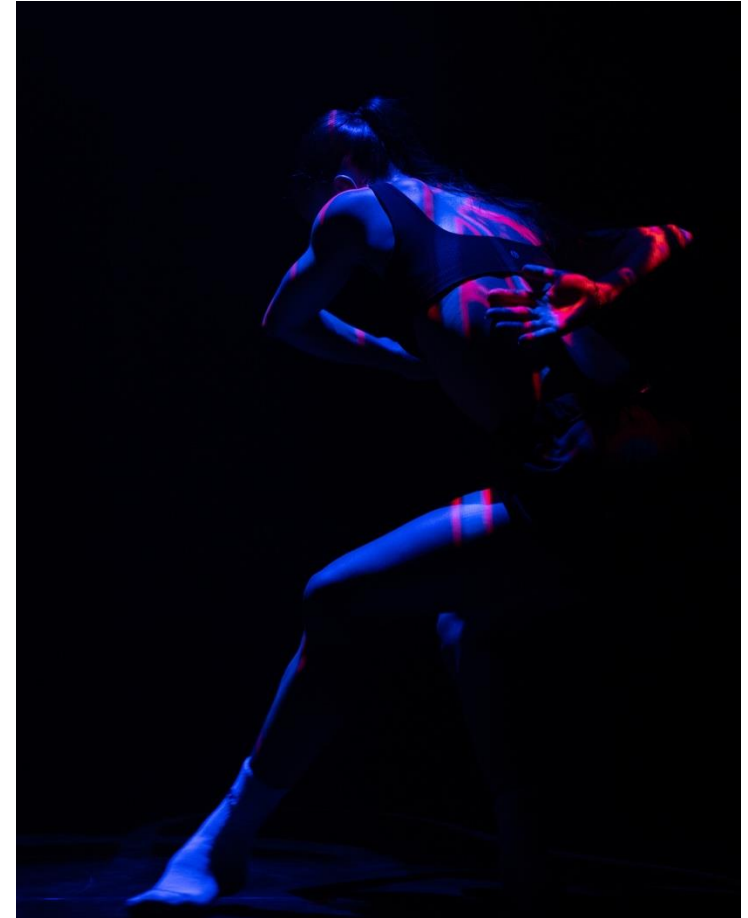
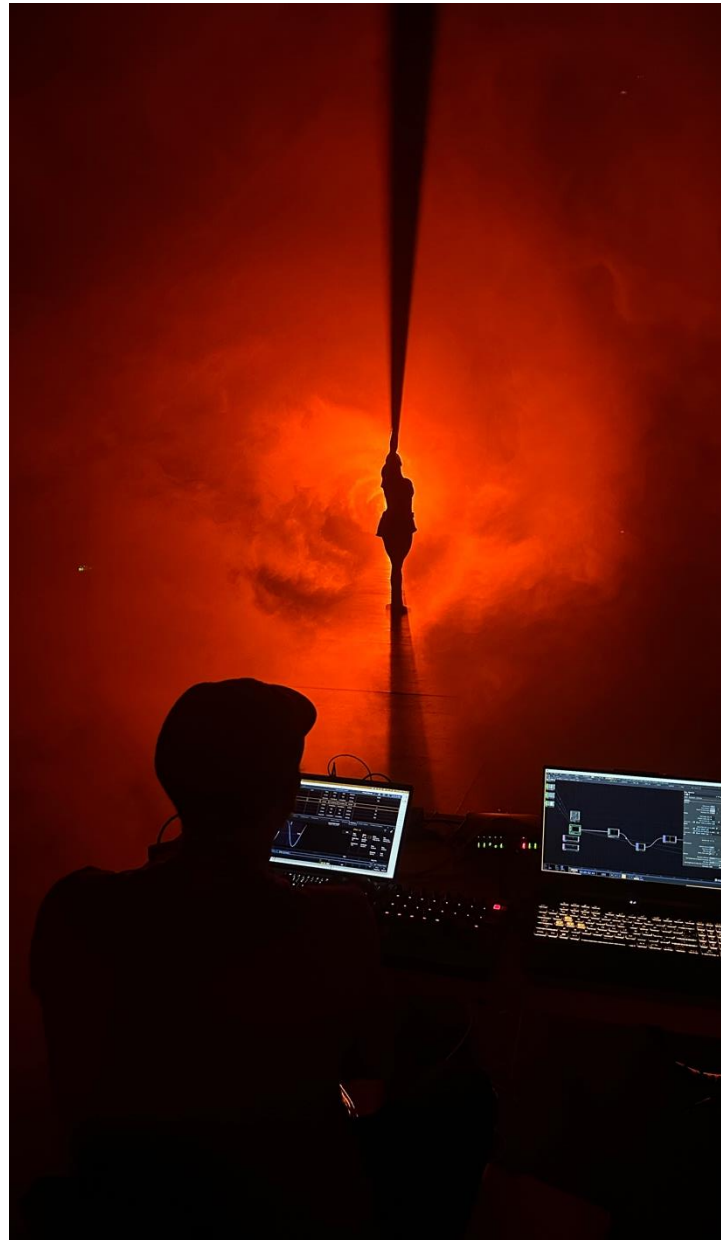
Technical Development Trailer

If everything in the universe is spiral, what is at the centre?

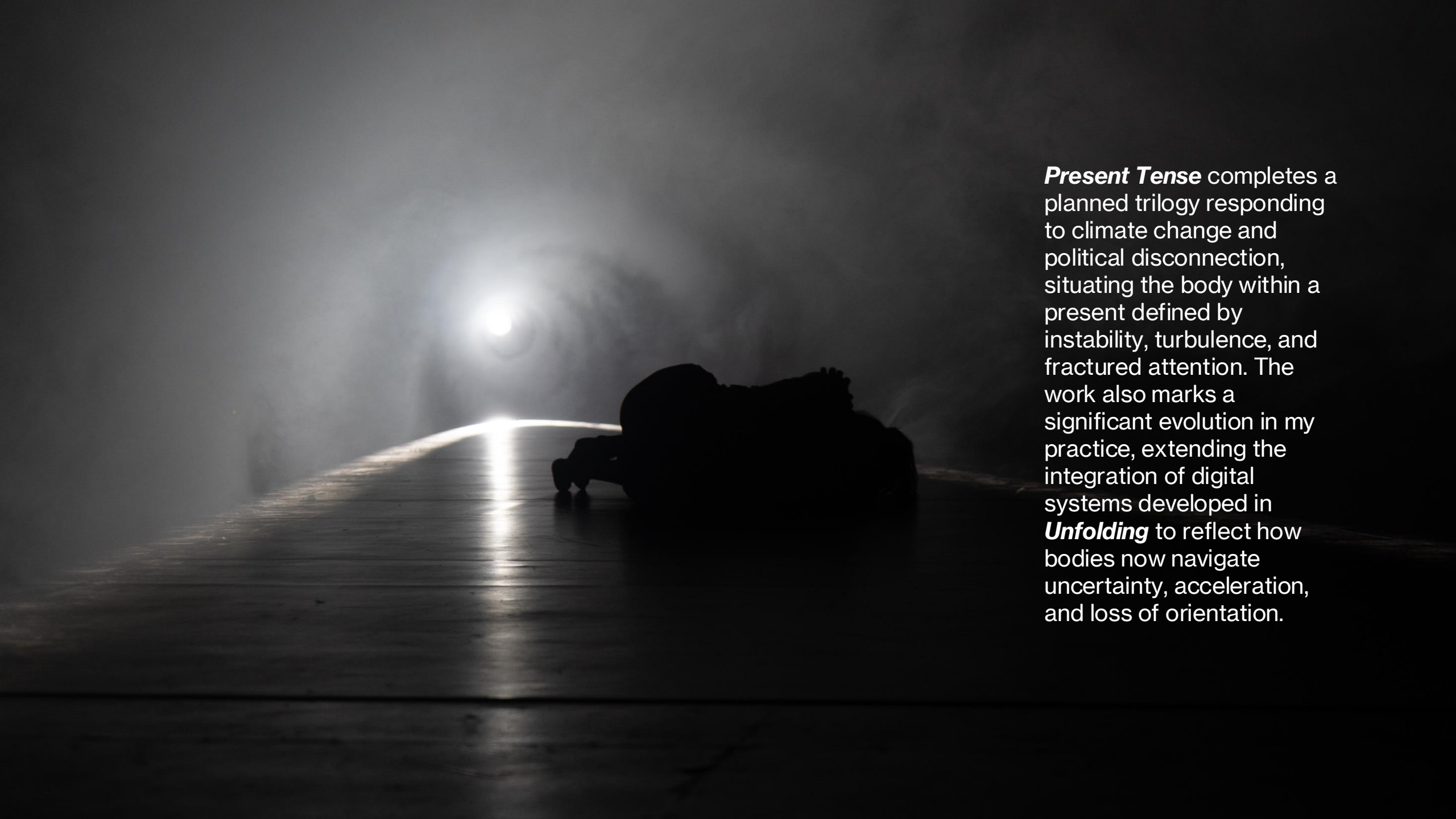
Present Tense, is a new multidisciplinary choreographic work that continues a long-term investigation into how the body can register, process, and translate the pressures of our present moment.



Driven by deeply embodied movement and a strong visual language, the work unfolds through surreal and atmospheric imagery that evokes visceral states of instability, suspension, and quiet existential threat. Present Tense invites audiences into an intimate, vicarious experience of physical performance, living within an uncertain future, where momentum, resistance, and fragility coexist in the body.





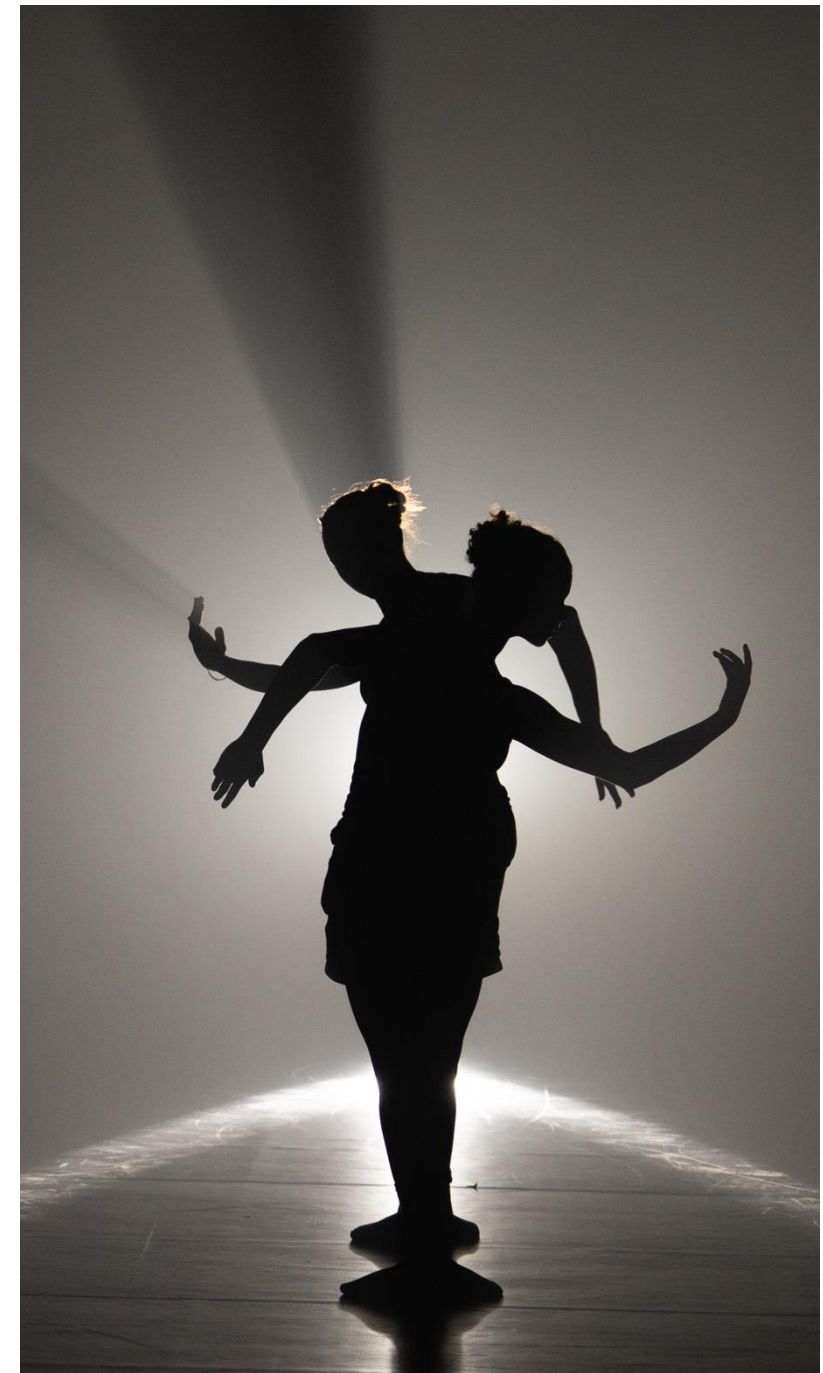


Present Tense completes a planned trilogy responding to climate change and political disconnection, situating the body within a present defined by instability, turbulence, and fractured attention. The work also marks a significant evolution in my practice, extending the integration of digital systems developed in ***Unfolding*** to reflect how bodies now navigate uncertainty, acceleration, and loss of orientation.





Central to this way of working is the idea of sensory translation: movement as light, heard as sound, and felt as atmosphere. Building on over a decade of research into how choreography can embody sound, light, and visual design, the body becomes both performer and generator, activating an environment that responds in real time. Using motion capture and generative systems, the dancers' movement feeds directly into an evolving sound score and visual landscape, creating a feedback loop between body, data, and design.

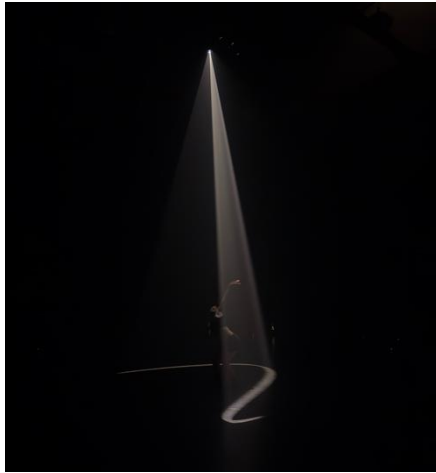




**Collaboration is
fundamental to
this process.**

I continue my decade-long creative partnership with composer James Peter Brown and lighting designer and creative coder Fausto Brusamolino, whose practices are deeply aligned with my own. Together, we construct environments that are not decorative but integral; spaces that the body must physically and emotionally negotiate.

The resulting performance is sensorially rich and intentionally non-didactic, offering audiences an immediate, human, and accessible experience. While shaped by the urgency of the current zeitgeist, fluctuation, and rupture, the work resists prescription, instead creating space for reflection, connection, and agency.



Ultimately, *Present Tense* positions choreography as a site of translation between the organic and the algorithmic, the personal and the planetary. It proposes performance as a way of re-sensitising audiences to their bodies, their environments, and their capacity for attention and care. This first development represents an early but confident articulation of this proposed language: one that will develop into a striking, immersive performance work suited to a festival that is seeking ambitious, interdisciplinary, and emotionally resonant new work.

- Lewis Major

