

Timestamp	Email Address	Where did you experience Quicktime?	How would you best describe this experience? (You can choose more than one)	What was the most important element in your experience to you? (Please feel free to choose more than one)	How long did you stay in the space?	What was the strongest aspect of Asbestos/Quicktime for you?	What was the weakest aspect of Asbestos/Quicktime for you?	Was there something you particularly liked in Asbestos/Quicktime?	Was there something you particularly disliked in Asbestos/Quicktime?	Did you interact with any of the performers or other members of the audience? If yes, how did that contribute to your experience?	Do you feel your presence and actions had any sort of influence in the development of Asbestos/Quicktime?	Did your agency in the development of Asbestos/Quicktime make you feel like an author of it?	Please choose three words to describe Asbestos/Quicktime	Please share any thoughts or feelings this experience generated in you, if any
12/16/2016 16:35:25			• Live art • Music theatre • Installation • Human installation • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	1 hour	The soundscape	The nylon	The sound composition and how it produced	A lot of texts and subjects	Yes	Yes		Powerful, dismember, choice	
12/16/2016 17:08:53			• Live art • Durational performance • Generative performance • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	enough to feel part of you and universe	Space		The wedding dress between performers and sound	No	Yes	Yes		Feel free between	
12/16/2016 17:15:52			• Live art	• The generative text • The interaction with the performers/audience	think was 10 minutes	The world that it was created, very strong and free	don't remember the music but it does not have to be something bad	I love like I was traveling to another world	no	yes, I really like it	no, mine and the ones of the rest of the audience		Free, strange, messy	felt that the surrealism of it was great
12/16/2016 20:13:16			• Live art • Music theatre • Installation • Durational performance • Human installation • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	About 15 minutes, but only because I really really had to go to work. I would have happily stayed much longer and/or returned repeatedly.	See above (other)	Unfortunately, I did not stay long enough to have any valid critique.	The chaotic and free space the piece creates, and the relationship between people in it.	No	Yes, I interacted with several performers, and was a great experience!	I think so. By producing sound during my presence, but also by leaving back objects as traces of actions that I guess must have contributed to the chaos of the space		Immersive, experiential, organic	I love the way the work challenges the 4th wall in a very inviting and low-risk manner to the audience. Even knowing who the performers were, I felt completely free to interact with them and become part of the work.
12/17/2016 13:50:00			• Live art • Installation • Durational performance • Generative performance • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	1 hour on and off	Its immersive aspect of music / environment	the descriptive aspects of set design	music interaction/immersion environment	no	yes, it enhanced my experience	yes		Beautiful, powerful, disturbing	SRCCU to rely on images
12/17/2016 23:28:32		Modern Body Festival, The Hague	• Generative performance • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	one hour	Complete sensory experience	The interactive nature of the performance didn't seem clear to all the visitors	Performer's engagement to the tasks	no	It contributed decisively to the generative/immersive nature of the performance	Just enough to make me to feel included in the sequence		Surprising, immersive, hypnotic	The performers were invited to play the double role of audience and performer. I knew how to create a connection between both. When the audience needed to stop playing they would just become invisible when they felt like playing again, they just have to get close to participate in the performer's task. One could stay there forever.
12/19/2016 0:05:53		Modern Body Festival, The Hague	• Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	30 min	The use of the space	some of the actions could have been more unique and more convincingly performed	There was a strong sense of a system in the space - the behaviour of the performers was governed by an external or internal algorithm.	Theatrical screaming	yes - I liked the fact that got me out of being just an observer	At the time of interacting with the fact that I could zone out and in again		Disturbing, mechanistic, polyphonic	
12/19/2016 1:41:47		Senah Museum, Athens	• Live art • Installation • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	1 hour	The music and the movement of plastic curtains with the wind	lights were not adequate during my time in there	The live performance	no	don't think so	?		music, people wandering in between curtains and listening, solitude	felt alone in a sort of affective way, meeting how and then other "background"
12/19/2016 1:59:17		Senah Museum, Athens	• Interactive performance • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	4 hours	collapsing in the sound and first moving around in the space, trying to make sense of the sounds, objects, and lighting.	the lighting, which changed during my time in there	The genuinity of the whole which was at the same time pervaded by insecurity	no	yes, and it felt forced	I can't say. Maybe the mere presence had been enough.		Spiral, insecurity, discovery	A sense of insecurity that could be solved with the simple dialogue of gestures and the "background" of the bystanders.
12/20/2016 15:53:07		Modern Body Festival, The Hague	• Durational performance • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	not sure, about half hour	the one to one relation with the performer while at the same time having space to integrate myself on my own playing instruments, painting, ... I had fun!	didn't really get the political message it stands for (if any) with the texts, I had feelings I had to be familiar with them	the fact of discovering a lot of different details, the explorative attitude it generated in me	yes, it made me integrate in what was happening, made me feel part of it	not much			Intimacy, surrealism, freedom	The option is there, I take what I want. I just have to go for it.
12/21/2016 13:52:41		Modern Body Festival, The Hague	• Durational performance • Generative performance • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The immersive aspect of Asbestos/Quicktime • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	00:45 minutes	The mysterious feeling when entering the space and first moving around in the space, trying to make sense of the sounds, performers, other visitors, objects, and lighting.	Perhaps somehow the same as the strongest point: I never really understood what was going on in there.	It was interactive and difficult to tell the difference between performance and audience.	One man from the audience asked me to dance with him but then he didn't want to go and I got a bit bored leaving the table with him.	One girl asked me to brush her hair while telling her a story of love and death. I wonder if people who recently died felt very close and secure talking to a complete stranger while caressing her hair.	Certainly, but I couldn't say exactly how. Also, I was taking photographs, so I wonder if people who had died felt very close and secure talking to a complete stranger when they saw the camera.		Mysterious, booms, intimate	felt a bit like I was floating in the room. Almost like being underwater at times. I also felt like I would do things that might not normally just because of the strange surroundings.
12/23/2016 13:39:59		Modern Body Festival, The Hague	• Durational performance • Audience participatory performance, another dimension	• The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience • The combination of sound from performers and audience	two times ~ 25 minutes	the playfulness - felt one is invited to participate and not only to repeat stuff but to invent something, the immersiveness, the way in which all the elements add up into a Gesamtkunstwerk	if I think about it.	the performer, their interaction with me as an audience-participant	sometimes there would be audience other than myself - documentation (video/photography) kind of kill the other dimension you've stepped into.	this contributed a great deal to the experience, being invited to join this main bodies makes one feel like a new zone. I had the idea this was more planned/improvvised between the performers.	I did feel like contributing to the work, but not so much in the sense that the whole pattern would spin and let me have any kind of significant influence on the performance, but I imagine that could change with a longer stay in the space.		Otherworldly, dreamlike, intriguing	think it is valuable to put people into a different world, where different rules apply, and logic is hard to grasp. It puts things in perspective, makes one look differently at other ideas, options, etc.
12/26/2016 23:36:11		Modern Body Festival, The Hague	• Live art • Installation • Durational performance • Generative performance • Human installation • Interactive music theatre • Audience participatory performance • An improvisation environment/systems game • A theatrical landscape	• The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	<10 min	The space for possibility	It's seriousness?	The way in which the performers integrated audience members into the environment - how the public was incorporated	felt the heaviness of the dystopian/madhouse atmosphere created an extra barrier for more resistant audience members	Yes, it brought me into a direct relation to the space and the performers, as opposed to hiding and observing	Yes and no, I feel you were welcome to contribute but not necessarily that it would have any kind of significant influence on the performance, but I imagine that could change with a longer stay in the space.		Space hiding madhouse	Slightly unsafe from an audience perspective
12/29/2016 22:01:47		Senah Museum, Athens	• Live art • Installation • Audience participatory performance	• The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	15 minutes	The curtains that gave the space.	Narrow space	The surrounding	Not really	did and it had more meaning, instead of just observing.	I believe it goes with the energy of the audience.		Transparent, white, crazy	interesting, wish I could stay and observe for hours.
1/8/2017 13:44:33		Senah Museum, Athens	• Live art • Durational performance • Generative performance • Human installation • Audience participatory performance • An improvisation environment/systems game	• The sound (music made by the performers) • The generative text • The interaction with the performers/audience • The theatrical aspect of Asbestos/Quicktime • The interaction with the performers/audience	3-5 specs	Η κατάσταση της επιβίωσης του θεατή/ακούστη και του performer.	Η δύσκολη και να κερδίσει την ηχογράμηση του performer.	Is rhizomatic space	Η εθελούσια της απόδοσης	Yes	Από εθελούσια, γιατί να.		Rhizomatic, intense, Disorienting	Η απόδοση, οπτική, ακατάλληλη

If you were given the possibility would you have preferred to witness this experience from a certain distance or rather be immersed in it?	Have you realized how structured/ how did it work? If yes, how? Did this influence your experience?	Did Adsetso/Quicktime remind you of anything else you have attended in the past? If yes, could you please mention at least one and what were the similarities between the two.	Was there anything unique and specific about Adsetso/Quicktime you would like to mention?
in it	Yes needs for me to make the montage and choose	Yes... interactively	The sound and the experience
Yes	Yes , in many ways		
immersed	could feel it was some kind of structure yes	no	
immersed, for sure	I probably know more about the piece's inner workings than most audience members from before, but I don't think that influenced my experience much during my time in the piece.		Yes, you should keep up the good work. I actually like the fact that it was very low tech as opposed to better experiments, as it helps focus on the relationships between people more, without allowing the audience to hide behind tech or novelty. It would still be very interesting to find a way to add that back, but the challenge would be to find the way to keep the feeling of the environment as well. Perhaps the tech's addition could help enforce the "non-human" agency layer (which is present but more in the background) by the synthesized voice commanding the performers, to create more complex relationships between performers, audience, and system.
immersed in it	yes / yes	yes, I do not remember the name but it was the generative aspect and the audience participation	absolutely SITE SPECIFICITY I the interaction with the architecture of the Benaki Museum
immersed. Only looking at it wouldn't make sense.	heard about the project beforehand and this helped me to be at ease. If this wouldn't be the case, I would have probably spent some time trying to decipher the sequence of events.		
liked both perspectives	I snoped around the performance and found a list of actions - then I realized it corresponded to the numbers being called by the computer - randomly I suppose. I did influence my experience because there was clearly an external structure - I would have	It falls in the area of certain experimental music: theatre Cage's Variations III-VIII - European - or Robert Ashley's In Memoriam... Kai Carson	I thought the way the space was shaped and evolving during the performance was very interesting and unique
Obviously to be immersed in it	No.	Yes, a scenography I saw 40 years ago in a theater play in Rome.	No
Even more immersed, as I have the feeling I did not participate as much as I could.	No, but it's ok this way. I find that the spontaneity of performance and the unrepeatable quality of their actions was part of a whole, which should not be understood but rather enjoyed in its essence.	No	The Cohen song resonating in the courtyard happened in a perfect moment.
be immersed in it	no	yes, in more contexts and happenings, the fact of encountering performers busy doing actions that I could take part, the space setting, but the participatory aspect was better achieved in Adsetso, I felt more integrated.	
Full immersion is best	Yes, but only after so it did not influence my experience.	the visual aspect reminded me a bit of a haunted house from my childhood.	
immerse all the way -	partially, not much, the soundtrack felt kind of steering.	no.	I am really curious as to how people, especially people that do not consume and breathe art much would respond: would it enable them as well? would they only observe? would they be disgusted?
at a short distance	No		I think an interesting contrast in the work could be the heavy macho/dystopian environment against very banal actions of the performers and their presence. I had a limited interaction with 3 actors, and I think what worked for me was how ordinary they were.
Both differently every time.	I did but did not affect my witness.	No.	
Be immersed in it was actually the best for such an experience.	I think so, by understanding the existence of different generative points that were overlapping and intertwined but separated at the same time.	Aly pouk Bgates km dMo.	H p[us]metm you d[er]t.