

HOW TO BECOME A GONER was an experiment for choreographic research, where I was interested in gathering any interested person to consider both the fantastical and the formal tools for making horror with the body. I appreciated the open prompt of the Performance Situation Room because it allowed me to meet public engagement on the terms of where I was with my research. At the beginning of the process of making a new touring solo work around horror and this concept of the 'Goner,' I designed a situation where people could gather to both watch and emulate movement practices, looking at *All Of Us Are Dead* by Chun Sung-il, Lee Jae-kyoo, and Kim Nam-su and our singular histories and intuitions around horror as it may be seen on the body.

During the first-half of our situation room, we made sequences of movement collectively that considered how we might 'turn,' go from human to non-human. Breaking this down into a series of steps, contortions, and psycho-geographic state-making, we experimented together on generating movement vocabulary that considers our collective comprehension of horror; what it may look like.

The second-half of our situation room, considered what it would be like to watch horror films with each-other, with an eye towards the formal and physicalised aspects of the genre. We watched *Nope* by Jordan Peele, *#Alive* by Il Cho, *No One Gets Out Alive* by Santiago Menghini, and *Climax* by Gaspar Noe. I was intrigued to hear and discuss with participants around what we experience, what we see, when we watch horror--and to consider together why we, as a species, engage with it in the way that we do.

It was a fantastic experience and was well-attended with participants ranging occupations, ages, nationalities, and backgrounds. I was particularly inspired by the marked difference within the room regarding participants' practices, jobs, backgrounds, and experiences with horror--and believe that the Performance Situation Room is an integral space where a public can gather in a completely different way that is so little appreciated--we all show up to consider horror itself, why we engage with it, and to what utility for humanity to watch things that make us recoil, cringe, and shut our eyes, but also be simultaneously so drawn to it.