

PROGRAM ORDER

Transparency and Process

ACTG

Live dance and performance work that overlaps creatively with media/ electronic technologies frequently encounters the issue of **transparency** for the viewers/ audience. This is often phrased something like this: “How much does the audience need to understand about the weaving of invisible electronic or computer processes into the viewed manifestation of the work?”

TWINS

Today’s showings are presented as research outcomes from the Cellbytes project as different from finished performances even though certain conventions of the performing arts are used to facilitate and frame these presentations. In the interest of transparency, we have given you the option of reading some minimal information beforehand regarding the electronic processes and connectivity that will be at play in fabric of these Cellbytes pieces. You will also get some insight into some of the choreographic starting points and processes behind the work. In all of this work, the choreographers had to constantly remind themselves that they were choreographing for three spaces (the two spaces here at ASU and the web) at the same time. The observation that this was akin to playing *3-D Tic Tac Toe*. For further discussion and feedback, there will be a question and answer session after the presentation.

VIRTUAL
PARTNERING

MEMORY

OUTSIDE

-Intermission-

STETHOSCOPE

FEEDBACK

CONTACT

The group **process** model that was used during this project is inter-authorship, which has a very strong emphasis on the pooling of skills/ ideas and the constant interweaving and crossover between the creative processes of dance/ choreographers and media/ technician artists. For more details on these creative and group processes that have led up to today’s showings as well as critical reflections and links to several related sites and relevant material, please visit the [Real Time Documentation](#) web pages that you can link to via the Cellbytes Homepage.

1)

ACTG: An interactive multimedia authoring program (Director) is used to extract the letters ACTG [representing the basic four chemicals within DNA: adenine (A), thymine (T), guanine (G), cytosine (C)] from a random ordered list of keywords associated with some of the thematic starting points of this project -- in particular the human genome. This extraction occurs at 8 second intervals (corresponding with the lag time of the video stream between the two spaces). Choreographic material has been devised that can be performed in 8 second phrases to correspond with the order of the letters. There is a video stream between both spaces and a data link that will synchronize the extraction intervals.

2)

Twins: The choreographic movement material for this duet was created in a very small space -- from the thematic starting points of "touch and intimacy". A projected pre-recorded video is played alongside a moving camera projection of this duet, and this imagery is video streamed between the two spaces. Both live and pre-recorded choreography is corresponding.

3)

Virtual Partnering: This piece began as a choreographed duet that has been expanded to a quartet where one of the dancers is located on the Intelligent Stage and the other three on the Dance Stage. The two spaces are linked via the video stream and the timing of the movement is cued so as to give the impression that the dancing is taking place simultaneously. In fact, the two spaces experience an 8 second lag time using the video stream. No data is being sent between the spaces during this Cellbyte.

4)

Memory: During this Cellbyte, a trio on the Intelligent Stage space improvises using movement derived from still images of body parts. These images are triggered by the dancers' movements using the Very Nervous System (a video based motion analysis system) and played back using a real time video editing software called Image/ine. On the Dance Stage, a single dancer also improvises with movements and floor patterns that correspond to animated projections (e.g. a spiral, a series of tubes, etc). These animations are built and played in Director. There is a video stream between the Dance Studio and the Intelligent Stage, and not vice versa. Movement data is being sent between the two spaces to trigger sound.

5)

Outside: The two spaces are approximately a 10 minute walk/ 3 minute bike ride across campus. Outside explores notions of remote presence and the space between by utilising an electronic transmitter to send a video image as a dancer, on bike carrying a camera, leaves one of the spaces to travel to the other space. At the same time, another dancer leaves from the other space also biking with a camera and image transmitter. As one dancer moves out of transmission range in one space, the other dancer begins to move into range.

6)

Stethoscope: A stethoscope is connected to a transmitter and receiver in order to pick up and amplify body sounds such as the heartbeat as well as the sounds of someone striking the body or "drumming" variously in different places. Video streaming and possibly data (generated by a heart rate monitor and the motion of the body drummer picked up via the VNS system -- see triggers and sensors) are connecting the two spaces. This piece emerged from debates about the physical body map – inside us all – and the emerging digital body surrounded by media.

7)

Feedback: A camera set up to transmit its image in real-time is positioned in order to receive its own image. The effect over time is of receding iterations into the background -- a growing depth in the image. In this particular feedback loop -- the loop is actually established to include both spaces. This also utilizes the 8 second delay. The choreographic material is devised to repeat and to take advantage of the flat screen – movement across and in and out of the frame.

8)

Contact: Touch, intimacy, presence and play are all explored in a closing contact improvisation with moving camera. Video is streamed between both spaces and movement data is sent from one to the other triggering sound and possibly lighting changes in the spaces.

PARTICIPANTS

Ghislaine Boddington (Britain) – process direction

Gene Cooper (US) – image/video

Scott deLaHunta (US/Britain) – documentation/research

Deirdre Egan (US) – project assistant/dancer

Joseph Hyde (Britain) - sound

John Mitchell (US) – sound/project coordinator (US)

Estelle Neveux (France/Britain) – project coordinator (Europe)

Jayachandran Palazy (India/Britain) – choreography

Melissa Rex (US) – production

Kristi Topham Petty (US) – project coordination/dancer

Jennifer Tsukayama (US) - choreography

Sonia Valle (Mexico/US) – project coordination/dancer/video

Christian Ziegler (Germany) – web/IT

Support team from IT/IS at ASU

Jim Casey - video conferencing/web streaming

Sam DiGangi -IT support

Angel Jannasch-Pennell - IT/resources

Guy Mullins – video

Andy Wasklewszi – IT support

ISA Support

Patricia Clark – video

Anna Vida – video

Assegid Kidane – network support

ASU Dance Department Support

Mark Ammerman – production

Jennifer Armstrong – administration / production

Jacqueline Benard - costume support

Gemma Garcia - computer support

Dancers

Debbie Adamides, Kenneth Balint,

Pippa Frame, Dawn Lonowski

Plus online from Europe – research input

Andrew Ward (shinkansen London) – media/web

Debbi Lander (shinkansen London) – eMarketing

Observation / Feedback

Richard Povall (Britain) – ResCen

Naomi Jackson (US) – Arizona State University

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<http://future-physical.mediasite.de/>

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ResCen is a new initiative at Middlesex University, London, with a mission to investigate the processes of creation in the performing arts. As a center for advanced research it is committed to furthering the relationship between practice and theory, between artists and academics, between the professional and academic sectors.

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