

INTRODUCTION TO THE SUMMARIES:

These summaries are from the group sessions and have been written by volunteering participants in the keđjaOslo – Dance and New Media encounter, thus they will differ somewhat in regards to tone and depth. The plenary sessions can be downloaded as Mp-3's on the keđja.net website.

Sunday 11.10 Morning sessions 11.00 - 12.30

SESSION 1: *Virtual Physical bodies*, by Ghislaine Boddington

Notes by Helle Siljeholm

Ghislaine Boddington is research associated artist at ResCen, Middelsex university.

She has a background from newdance/collective background

She has worked with dance and technology since mid 80's.

She also heads the company: **Body/data/space** - based in East London.

The company involves disciplines of: Performance/ Architecture/new media/virtual space.

One of the main aims of importance for the company structure as well as its external image is:

To debate skills exchange, increase knowledge of how to transfer traditions of culture, creative industries and the digital sector.

They see technique as tools – as a result of a natural need. Interaction is about 1 to 1 (meaning talking as something necessary internally in company structures as well as the use of technology).

Question:

As lots of technology/media/business vocabulary is taken from dance; how can dance develop as an art in order to enter the centre of the development of new technology? Examples from own practice:

- Robots and Avatars – a project that gets work out beyond art sector (commercial industries etc...)
- By projecting live data/Vj for gallery, theatre festival, club nights
- Context: skin/touch/feel
- Through inter-authorship - the incredible valuable collective connectivity processes: inter-authored
- By acknowledging the specialist
- By public authoring

Company structure may help the dance medium working with new technology:

Metaphor: the weave (for describing the way of working/ethics/ownership)

Following rules for interauthorship group process

Respecting experience, important in the education of all artists.

Integrate documentation reflecting the process as it happens

(slides from butterfly effect) “shinkansen” - evolved with partners/participants from Butterfly Effect Network. 92-1996- an implemented process

Re-learning the way we are working with each other - keep the network “sponge like” - allow actors to be as active as they can. Create safe and creative environments. Structure to make it fluid - not plan an end conclusion or end result. I.e.: structure fluidity in order to plan continuity!

Group process: “How do we deal with I in a We situation”?:

Problems are streamed through the dance medium – which is a traditional system of hailing the choreographer (“star system”) not to consider the showing of a work as result of a collective process.



This tradition can be read in the critics and is also backed up by funding system (note: Boddington believes this is more apparent in the English funding system, as the Norwegian arts council actually push forward collective processes within the arts) but in generally the dance medium is on a personal and public level struggling with the "I" of the star system.

The "I/we" syndrom:

Confused and schizophrenic, the double speak of I and we doesn't show the responsibilities, accurately reflecting the reality of the 21st century working situation. Choreographers don't acknowledge the process of the improvised work of dancers.

Floor exercise:

The representation of "I" in 3 min in group of 6, picking 3 personal objects from your own bag; How to put "I" into a "we" context?

In personal and work life - how put yourself forward/how to represent yourself?

Virtual space and identity: how we deal with others and ourselves in virtual space:

Telematics creates a question of what is live? Through connectivity, tele presence etc. Threat by what is live.

Why engage in virtual/physical networking? For bridging distance, dissolving boundaries, extending cultural understanding and trust.

Reassess your identity - through global interaction and local to local interaction.

Examples.: Skin-touch-feel-project, Media facade projects.

Quick diagram input - output - two different rooms.

Putting the body into the virtual environment - putting the human into the technology.

Representation of your self - making we

Post me - new id - a forum, and a book

Cyborg - humanoid - avatar! Replica of yourself

Real time performance with an avatar performer , "Orla Ray"

Public authoring:

The degree of sophistication in interactivity is often higher in the general public, more so than artists

There are certain expectations of interaction: So counter that by asking how will a child play with virtuality? Examples:

- Streaming, fish on school wall, VJ in Paris

- x-box - workshops at school

- VJs

What will be the Future: "I am another yourself" - (old inka saying)

"Everyone is somebody's "other"

Key statements in dealing with the virtual space - one must find a way to put the dancer in it!

Examples:

- Live manipulation in use of second life - Ghislaine working as dramaturge.
- Susanne Berkenheger www.berkenheger.de (second life - prevent the End!) wants to give the Lyndon labs a place to go for the avatars that are not used anymore in second life.
- Freeze - interactivity...more and more info by response - why don't you come 10 min early, crowd sourced context - (advert/commercial), public authoring/crowd sourcing.
- Milo - the virtual child (xbox 360- virtual child of future)

www.connectivity.org.uk

www.rescen.net

Festival in London: Urban gaming, performance in the everyday - shift in the way of thinking community dance. Interactivity online - activity of the masses; flash mob...



How do you collaborate in second life? The collaboration process is harder – but you can use text/voice skype voice/video as tools. In London and France we collaborated in second life to open exhibitions.

SESSION 2: *Now dancing with the past in the future*, with Haraldur Karlsson

Notes by Liv Bjørgum

Report from a creative session in present time, written in the supposed future.

The exciting title of the artwork we were about to experience, *now dancing with the past in the future*, could be a play with time and words without relevance to the work itself. But it turned out to be a most relevant title, although it could have gone really bad. For after a while, when Haraldur had explained to us what kind of tools he had used when creating the work, we were faced with a dilemma.

The artwork was to be an installation projected to a screen, but the light in the room was so bright that we could not see the projection. When we turned down the lights, the camera did not work, and the camera was the first component in the installation. So the dilemma was: The camera needs light and the projection cannot be seen in the light. After some minutes of frustration one of us suggested to try daylight. The curtains were drawn, and we waited anxiously. It worked! The camera functioned and we could see the projection. Now we could experience and be part of this wonderful art piece.

Haraldur called it an installation inspired by how planets interact with each other. Slowly all his previous remarks got meaning, and the title also. The installation is like a mirror, and we are the participants. When we move, we activate the objects, which are like planets moving through the picture. The objects become bigger and smaller according to the movement. This of course is programmed, and this is where the tools are relevant. Haraldur told us about forms that are the source of it all, how moving images and sounds are related, and of the time element in recording and playing, which is very flexible. From seconds, to a whole day. And how these and other parameters effect the installation and how it works. The movements are recorded and played, and the result is layers of moving images with the objects moving through. At the bottom we see colours and light like a liquid stream of waves. The sound and colours are selected from a vast amount of possibilities provided by the software.

Haraldur told us that he had been studying sonology, the source of sound, and how he was working with sensors. But he considers himself primarily as a visual artist, and has an impressive background for that. He has a major interest in the correlation between image and sound. He would say things like: “How does my favourite mountain sound.”

Haraldur also showed us some works that had inspired him, some of them as early as from the 1970s. He said: “So nothing is new, it is just easier to use and less expensive.” We did not dance much, but we were there in present time, being recorded for the future, and we always carry our past with us. Now dancing with the past in the future.

SESSION 3: DAMA - interdisciplinary education across borders, Tomi Knuutila

The summary is based on a pdf presentation by Tomi Knuutila, the speaker in the session

Dama network – dance and (new) media arts

The DAMA project is Coordinated by Tomi Knuutila, lecturer in Digital Media at the University of Lapland

A noteworthy book: Kaisu Koski: Augmenting Theatre

At the moment 6 Institutions take part as partners in the project which is supported by Nordplus:

- Turku Arts Academy
- University of Lapland
- Gotland University
- Danish National School of Theatre (Contemporary Dance),
- Tallinn Art University
- The Icelandic Academy of Arts

The first round of the DAMA project, Dama 1: was a 6 month collaboration with a final dance performance.

Dama rounds 2-5 have been 1-2 week workshops with final presentations of various forms.

The workshops have included:

Morning warm-up for everyone, even media teachers. There were also lectures on various topics. Groups were created by distributing knowledge, background, skills, languages, institutions. In Dama 4 workshop tutors were also assigned.

The groups started out with an exercise with restrictions, for instance working together for one hour with a given set of rules. Furthermore the groups work together by brainstorming, exploring different ways to work, for example finding out that programming, managing systems, and technology is often not very physical, although the groups also found that it could be.

Knuutila showed examples of the groups using / creating a space they found inspiring, visiting and commenting demo versions of the groups, and some examples of results from final presentations which included:

- A dance performance with interactive elements
- Performers collaborating inside Linda (???)
- A dance performance with a reactive projection
- A more evolved dance(tech) performance
- A very analog human interface
- An audiovisual / music performance
- An interactive experience for the participants
- A collaborative / participatory performance
- An interactive (media)installation
- A performance by dancers and media artists
- A combination of dance, performance, interactive installation / participation, live music, reactive graphics, and sound, and a subwoofer-massage-chair

Problems, difficulties, differences, situations:



People's backgrounds; (educational, professional etc.) culture, language & attitudes matter.

The institution where you come from affects the way you work - dance is thought and taught differently in different places, same with media

The way in which you work (are you ready to take risks?) affects the end result

Your personal life affects your output

We (students and teachers too) are doing things that no-one has done before – at least in previous studies

– but also often in the context of contemporary dance, new media, theatre, performance...

The whole network needs time to learn

But these are the reasons we do it! Learning occurs when you have to overcome problems and borders.

Find out more at www.meidalappi.net/dama

SESSION 4: Inside Movement Knowledge Research Project, by Bertha Bermudez

Notes by Anette Therese Pettersen

Bertha Bermudez is a former dancer (or dancer who doesn't perform anymore) in such dance companies as FraCompañía Nacional de Danza in Madrid, as well as Emio Greco | PC.

As a dancer she was interested in the orality as well as the kinetics in dance, partly because of her background in linguistics and literature. A question that arose within her work was "How do the dancers prepare the language?" She then turned from performing in dance to work with documentation and research.

The first project, *Capturing Intention*, then turned into the ongoing project: *Inside Movement Knowledge* – and it is the content of these projects that are the theme for the session.

What are we doing in the process of dance?

When documenting dance one connects the linguistic side with dance. *Capturing Intention* is the oral material in the creative process etc. Bermudez' experience was that most of the orality of the dancers was to be found in the intentions and ideas – and not in kinetics. Kinetic information is what she has been mainly looking at. Bermudez' knowledge of dance needed something from other disciplines to be expressed orally. So the project has been an interdisciplinary project, with new media, dance and linguistics.

The first challenge was to find a common language. The second challenge was in the object. Instead of using a finished project, the object was a workshop. They were not dealing with very complicated movements – but rather with questions such as what is each part? What is essential for each part? What is important for the video artist to focus on? So the project dealt with qualities and intentions when documenting dance.

Part of the project was to develop DVD-ROMs. This was not intended to teach people, but rather kept on a communicative level. In the DVD-ROMs one gets explanations via talking heads and a demonstration area, as well as a text area that summarises what's being said and shown.

Why dance and new media?

By making it work, the information the dancers have is being made available to design (how to make categories, subcategories etc). It also makes one think about dance in a different way. It forces one to dig in – to make a language of one's work to make it available.

This is not the only project in the field of exploring movement and choreography through digital media; there are many ongoing similar projects – because we now have the possibility to do it. The choreographers have a need to reflect on their work, and these are tools to do it with.

The dvd-rom also has a notation area. Bermudez' project developed a system of notation that captures a workshop, which is not finished work. How does one deal with notation when it comes to intentions? New ways of thinking of time etc. makes it a challenge for the notation makers. Motion tracking: how to deal with gestures and sound? Maybe by finding qualitative aspects of the quantitative? Abstractions of the movements, like breathing, jumping, expanding, reducing. By playing, watching, learning, creating, the program shows how to deal with motion tracking.

The project created questions about the relevance of new media for the dance field, and showed how many different needs exist.

What is the use of the technology?

This was the main question/feedback from the dance field. They now also see the limitations of the system, and in the ongoing project they are trying to develop it further. For instance, the use of sound is more relevant in qualities. It relates to the physical action. They are trying to use metaphors, sound etc – to go as far as possible with the technology. The participants have high expectations – higher than the technology can live up to. The ongoing project is therefore not developing tools anymore – rather reflecting on the results and needs.

Q & A

-The kinetics - are they about perceiving the body?

B.B: Not really. It has a strong resonance – we didn't have time.

-When people are learning with the tools – how does one see the difference?

B.B: We are testing different types right now: workshop – DVD-ROMs, etc. We see both cognitive and physical results. But on the question on what is being added? We don't have the results yet. It clarifies challenges within dance education. It's more about *how* you get the information than *what* it does with the body. We're trying to find the differences in the process of learning. But it gives a different experience – we're trying to find out what it does to dancers.

-Would you change anything on the face/movement-site?

B.B: Not really. All these tools, the aesthetics, relates to the work. All the results comes from the artistic work and aesthetics. I think it still resonates with the work. It would change the entire project to change small bits/faces.

-Does it give one a second look on oneself?



B.B: Yes, how much will the dancer see of the computers work? The workshop is to increase the awareness. It's more up to the dancer how to relate to the comparison – it doesn't say that the dancer is doing something wrong, just different.

-How does this project relate to the Forsythe DVD?

B.B: We are using a system to improvise, and then gain knowledge through looking at it. It provides information for you as a dancer/practitioner. One learns to make precise definitions etc. Most of the time the definitions are not done by the choreographer. It's the dancer that often has the distance to do this, not the choreographer.

-Is the tool also useful for non-dance purpose?

B.B: Yes. The idea was non-dance and more installation. When we used it with professional dancers – there was a need to develop it. It's going to be a research project in Sydney, if it gets funded, that will look at the installation further.

All these tools are making some of the knowledge visible and have a potential further.

More information about the project: <http://insidemovementknowledge.net/>

SUNDAY 11.10 afternoon sessions 13:45 – 15.15

SESSION 1: *Dance on the small screen* Moderator, Arild Fetveit, film and media department, Copenhagen

Panel: Johannes Birringer, Mario Alfonso and Stanley Witt

Notes by Sara Christoffersen

Dance is increasingly presented online – what are the aesthetics of online and distribution of dance?

First we had a presentation by:

Side by side arts center – international Internet dance festival

Company and centre

Became an association

Side by side-net – core goals:

- Support talented freelance choreographers
- Provide a cross-cultural platform for dance
- Promote dance as an art style in people's minds
- Inspire international exchange of dance cultures
- Show artists how to present themselves via 'virtual business cards'

Festival:

- Professional jury selects the work that is presented at the festival
- Many different criteria: want to present a broad variety, how transformed to film etc
- Online – watch & vote – audience favourite (s) receive a prize
- Live opening and closing event.

Positive aspects (?):

- Anyone taken part in the festival has a virtual business card they can use for as long as they like
- Can tell people you want to view your work to look at the website, instead of sending DVDs by post
- Reaching a broad audience– everywhere – now reaching 100 000 viewers

They want to:

- Do more live shows during the course of the festival – not just to show work online, looking for new venues

Dance and the Internet – challenges & potentials:

- International promotion!
- Research, exchange, networking – through the net
- Virtual stage instead of the real one?
- Can you earn money with your art online?

Is this dance made for the Internet – do we have to consider changing the style?

Dance film vs. documentation?

www.side-by-side-org



Johannes Birringer, stepping in for Marlon Barrios Solano – presentation:

www.dance-tech.net

- Interdisciplinary explorations on the performance of motion
- Functions as a kind of CV
- Members all over the world
- A community where you can have groups, forum discussions, post events, videos etc
- Sharing information and driving the discourse of new public communication/spreading of information
- Can start a discussion, post questions etc – becomes a dialogue/seminar (thread)

- Video commons – an ongoing live archive of dance work – anyone can post
- Constantly going bank

- TV-broadcast of lectures etc...

- Getting connected to people who share the same interests/are interested in your work

- Great resource – but we are getting huge amounts of work posted on YouTube

Important: How is this work received/perceived?

How do we think about the notion of the clip – often very short clips shown – like a commercial?

Hesitant about posting videos – do they represent you/your work?

Collaborative editing – putting your source material on the Internet

Re-mixing, Re-edit, post-producing in a new way

How is this materialised? Aesthetics? Intriguing, but raises a lot of questions on authorship, etc

POINTS OF DISCUSSION:

Is the physical/face to face work still crucial?

How we present work on the Internet?

Issue of aesthetics – in relation to remixing

Free licence software – produced by collaborative processes

Collective intelligence

Collaborative/co- authorship: copyright – artists having a right to be paid

Are there/should there be, criteria for Internet posting?

Sidebyside – what is coming in: stage work, dance film etc – what are the aesthetics?

Choreographers finding a professional way to present themselves

What instructions are the jury getting – quality of the film, quality of the dance??

Sidebyside says: Don't choose one or the other – but the presentation aspect is important

- Watching the quality of the film – not the dance/choreography
- Filmed dance or dance film???
- What aesthetics are we watching/judging? The Lighting/filming etc or the dancing/choreography?

When you put something on the Internet it becomes 2-dimensional – that is the criteria of the internet.

How do we: reduce the information available? /navigate in this landscape?

Timeframe – 2 min because of attention span – what will this do with work in the future?

How can we get a bigger audience for live dance through using the internet – here work presented will be 50mins – huge difference from a small clip.

We also need full-length productions on the net? Yes or no?

Is it replacing the live performance or is it just for PR?

The function of the website. What is the goal?

Is it the choreographer with the most friends/spends most time lobbying who wins?? (question to sidebyside competition)

What are the benefits of making dance for a small screen? What distinguishes this small format – how can we work with this new media and new size of watching?

How does the future look/aspirations?

In general no conclusions were drawn, rather a huge set of questions (notated above) and different opinions on the good and bad of dance on Internet. The conclusion would be that this is a very interesting and important topic – we relate to this media everyday many times a day. Important to keep the discussion going, building reflection and awareness on how the Internet is used and how we can continue using / not using it. There are no obvious rights or wrongs, but maybe endless possibilities and new questions in how we relate our artwork to this media.

SESSION 2: Ctrl + S: Digital archiving of dance, introduced and moderated by Niklas Rydén

Niklas Rydén was the moderator for the discussion that aimed to share experiences of digital archiving in the dance field. He started off introducing scenarkivet.se. This is a web archive for Swedish independent dance. They collaborate with Dansens Hus in Copenhagen. Niklas Rydén has been the project leader and he talked about this archive, and how it was developed, and thereby raise some questions started a group discussion. The discussion was an informal one, thus these are not notes of concrete results, but instead we bring the issues that were brought up and will be continued in future meetings:

Background.

There exist big amounts of film, photo, posters, music, sketches and other material all around in the dance world. Much of this is kept without any special order in stores at the big theatres or in the attics of independent choreographers.

Today there are efforts made on some places to organize archives, digitize material and, in some way, make them accessible on the web.

Why shall we make archives and for who?

Documentation

Documentation of performances is the first and necessary condition for archiving, as well as saving all kind of materials, like photos, sketches, posters and music.

In which ways has the dance world so far been working with documentation and archiving? What is

there to put in future archives and where is it kept today?

Archiving

How do we want dance archives to be organized? Shall we digitize everything? What is the relation between physical archives and digital ones? What are the roles in terms of how we preserve material and in terms of accessibility?

Digitizing and digital archives

Today some projects aim to digitize dance historical material. For video material and some photo this is necessary to preserve it for the future. But it takes very much time and it raises big questions about format, storage media and future migration.

What formats are reasonable for digital video archiving, or photo, or music?

What digital storage media shall we use?

How do we look at the migration problems in the future?

Accessibility

Today it is possible to make digital archives easily accessible via the internet. But this raises difficult questions about permission, immaterial rights, format and quality, full length or extracts, login for extra material and payment for the artists. While is important to provide accessibility, is it important to make dance material public? What format and qualities shall we provide? Can this also help the artists to be more visible on the web?

Immaterial rights.

Discussions about immaterial rights are very acute today. There are two main standing points. The defenders of the immaterial rights claims the artists right to get paid for their work, but also the right for anyone to sell artistic works on a market, and to make a profit on it. The opponents mean that art is made to communicate, and that it always is positive and important when it can reach as many as possible, for example via the internet. Artists should get their payment in other ways.

How do we look at these issues in the dance world? A five-year-old dance performance will not generate any money for anyone. Can't we just make the video, photos and music accessible? What quality shall we provide in this case? Should we in some way pay the right owners? Who gives the permission for web publishing? Is it the choreographer, or everyone in a production?

Databases

It's very complex to build a database. And it is very delicate to create a functional dialogue between editors and programmers. The discussions about categories, tables, linking and how it all will be presented for public tend to never end.

How can we create meaningful and effective dialogues between artists, editors, programmers and media handlers? With what can the artists contribute?

Collaboration.

Many projects of this kind are developed today. How can they collaborate and be able to take part in each other's material, databases and ways of presentation? Can we link different sites together? Can we use the same programming?

Future

In the future it will be possible to present dance performances not only on the stage but also on the web. Today Metropolitan Opera in New York and public service television is leading the development of distribution through film or web. What about independent art and dance?

How can the relation be between the in advance web-publishing we always do today, and future availability and archives on the web? How do we archive our ordinary web pages today?

SESSION 3: HORIZONTAL PLANES, by Heine Avdal

Notes by Tone Gellein, edited by Ine Therese Berg and Heine Avdal

"Dance and New Media": "How do I fit into this category? I am a total beginner in New Media. My approach starts from where dance starts to touch other technology. "

"What is new media? Heine goes through different definitions of media and multimedia: Most technologies described as "new media" are digital, often having characteristics of being manipulatable, networkable, dense, compressible, and impartial

"Networked/networkable information is my door into it. Since my work is inspired by the study of networks and their behaviours."

"The goal of this lecture is to share knowledge and experience"

"The Mexican philosopher Manuel de Landa inspires me. His words functions as a door for me to say: that the best way for me to share my knowledge is to share the experiences I have had in what I have been 'doing'. Meaning to talk about the projects that I have been 'doing' in the past."

Manuel De Landa says:

Knowledge - 2 types:

1. Knowing what → related to linguistic, being able to tell the truth through words & sentences
2. Knowing how → about experience, by doing, by practise, learning from experience

- One can not learn to ride a bike from reading a book. One have to learn by doing, by practising: **the experience of doing**

What kind of experience, and what kind of knowledge? Heine introduces his own development:

- Crazy Rockers 1985
- Statens Balletthøgkole 1991-94 (today KHiO – Oslo National Academy of the Arts)
- P.A.R.T.S 1995-96
- Meg Stuart 1997-2001
- Own work 1999 up to present

"When I first started to make my own work, I noticed that it looked very similar to the kind of work I had been doing when I worked as dancer. This I found problematic. But in 2001 I took a workshop with Neil Greenberg in New York. He said something that made me calm (still does). He compared starting to make your own work with the history of car production.

Neil Greenberg states: "Starting to create your own work is parallel to the history of creating cars.

1. The first produced cars- looked like horse wagons
2. Today- by keeping to produce / by 'doing' - they look very different from horse wagons

This example serves to show that you can only develop by continuing to create. Gradually you become 'becoming' (Deleuze). You become closer to who you are. By keep doing and producing you create your own identity."

Heine has been working with/inspired by the horizontal power structures and applied them into different spaces, like:

- Theatre spaces
- Power structures in society

He has looked at these horizontal power structures as opposed to vertical ones.

His approach has been to evaluate everything, meaning for example audience, behaviour, codes, and objects.

The work can be seen as notes taken within a network, the study of network behaviour becomes very important in his work.

Example: An action of an audience member entering the space has equal value as any other action performed on stage by the performer.

Heine is also interested is HOW and by WHOM information is passed on.

Introduction to Heine's works

1. CAST OFF SKIN, 1999-2000. It was a personal history of creative/life- partner Yukiko Shinozakis father having a brain bleeding, his body lying there, in a way as half-dead, kept alive by machines. His body was left there slowly drifting away. This made us see the body as a *container* that contains *presence*. A presence that passes through the body.
2. TERMINAL 2001-02. This project is when I started to work with video. I wanted to learn how to edit video, and I made my first video of an outside elevator. The video was maybe not as good as if someone professional video person would craft it (filming/camera man / editing man). But this was for me not the most important thing. The idea behind was more important. The work is more about the idea behind, than the technical quality skill in itself. Another important aspect was the importance of me learning how to handle a new media (for me). Touching it with my own hands gave me a great deal of new knowledge, inspiration and ideas that affected the way I would create new dance vocabulary. This would not have happened if I had left the video work to some other professional video person.
3. SAUNA IN EXILE 2002-03. The project was in collaboration with Mette Edvardsen, Liv Hanne Haugen and Lawrence Malstaf. Except from Lawrence they are all Nordic artists "in exile" in Brussels. They built a sauna, and the audience is invited to take a sauna. Some people got angry, and left. The project was first performed in "Le bain", an abandoned swimming pool, now an art centre. Food, "fenalår" (Norwegian smoked ham) was served, sponsored by a butcher from Tromsø, as well as aquavit. People sat on soft mattresses, and a video screen showed pictures of the forest in Tromsø. There was also a performance going on for 3 hrs. The audience was meant to relax within the environment, they could shower, sleep- and also perceive something of the lots of things that were going on: Video, a small concert, a performance. "We worked on how we could change the perception. The project worked well in this old abandoned swimming pool, and we later moved it to a black box in Tromsø. We invited people to give lectures about global warming inside the sauna (which was positioned in the middle of the Black Box theatre space). These lectures were broadcasted into the whole space of the building: the bar, showers, relaxing space, campfire outside (-20c)."

4. CLOSER 2003-2004 established the **deepblue** collective, which includes Yukiko Shinozaki and Christoph de Boeck. They all worked as equal "art directors", sometimes working solo, sometimes together. The audience took their shoes off entering the black box, and put on wireless headphones. In the space white painted bamboo sticks hung from the ceiling in a kind of a maze, they could in a sense remind you of human bones. Audience could move around or sit wherever they wanted on the floor, while sound was transmitted through the headphones only. This created a separation between the "internal sounds" and the "external" choreographic movement. There was a play between distance and closeness. Moving very close to the audience, but never touching. They avoided touch because this would somehow break the necessary tension, or distance between an audience member and performer.
5. BOX WITH HOLES 2005 further explores the idea of "How can I touch you without touching concretely/physically?" With the use of video, Heine could touch the audience member, who entered the space one at a time. Being able to touch/not touch, kept the tension needed for the performance. It was an anonymous meeting as the audience and the performer cannot see each other. It ends, however, with hands really touching in the end.
6. SOME NOTES ARE 2006 - The question behind the performance was: "How can you as an audience get access to my world and how can exchange of information be transmitted?"
7. DROP A LINE 2007 – The performance has an open starting point- "How will nature take over if we stop blocking it out". We worked with making miniature models, miniature landscapes with moss collected from the mountains, creating small surreal situations within them. They were small installations inspired by the Japanese tea gardens. The main scenography material was moss. The idea of using the moss was that it would be a material the audience would experience in many different sensorial ways. Not only as something to look at, but also we created moss smell in the space. This gave a very special forest smell in the whole space where the performance took place. Further a cream was produced from using extract from moss. The audience would get into direct contact with this cream in the "Box with holes" installation, which was integrated as a part of the performance. The audience had to walk through a moss landscape in order to get to the "Box with holes". They would see the moss used as scenography, they would smell it very strongly in the while space and they would get a 'homemade' during the show moss lotion cream on their hands. This meant they would also bring the scent of the scenography with as they left the theatre and bring it with them on their journey back home. The performance had ongoing chemical lab equipment in the space; producing smell and cream. Later when the performance moved to a beach, the moss was exchanged for sand.
8. YOU ARE HERE 2008 – Theme "Archiving". Heine is performing an excerpts of an action from the performance before starting to talk: he is going through a white A4 paper pile with red string, dots, and buttons, last page has a zipper. He opens it, takes out another A4 paper, which has his notes to continue the talk: In "drop a line" he used white paper confetti along side with the green moss. The floor was covered with white and green. In "you are here" he moved from white paper confetti – to A4 paper sheets, creating a white grid of paper on the floor. The thought of working with A4 paper grid on the floor came from his experience of having to move so many times to new places. Each time he moved he had to reorganize his personal papers. Best way was by making paper piles grid into the floor. Like this he could move papers from one pile to another according to were it would belong. He thought it was very strange to see all the

papers like official documents that would define him as an individual placed into such a grid on the floor. It was as if all his life was lying there. They had small wooden archive boxes and wondered if it would be possible to present the performances through these old boxes. There was a live performance, while the boxes were passed around to the audience and small personal messages were written to the audience on small led screens inside each box.

9. FIELD WORKS 2010 – Ongoing work

SESSION 4: FIGURE AND LANDSCAPE 3, by IGLOO; Ruth Gibson & Bruno Martelli

Notes by Pernille Nonås Mogensen

Bruno Martelli: Graduated from Central Saint Martins with a first class degree in graphic art before setting up a multimedia platform for interactive design. He is a recipient of a Wingate Scholarship through which he continues his research into technologies to abstract the human body, it's movement, and it's senses.

Ruth Gibson: Has her background as a dancer. Graduated from University of Kent Canterbury with a BA (Hons) in Performing Arts.

About Igloo:

Igloo has a multifaceted practice ranging through installation, intervention, virtualisation, film and performance drawing on the multiple layers of reality and unreality. In this session they talk about their work with recreating environments and systems where coding joins hands with choreographies of the body. They use traditional figures and landscapes and put it in to a 3D world – an intersection between technology and real life.

The company also works for motions capture- and game companies with developing and testing projects.

"The difference between games and play":

In games the player get awards, have different task to accomplish and often have enemies – things that makes the experiment stressful. In play the user is processing through the landscapes to experience. "You are the camera". In new projects Igloo is experimenting with moving into a third person projector, using multiplayer's, allow players to fly etc.

Projects presented:

Summerbranch

Summerbranch explores movement and stillness in nature - using camouflage a person or a computer character can blend into a 'natural' environment. The

Summerbranch exhibition is a series of works including: *Ghillie*, *NewForest*,

NeverSummerNights, *Silent Spring* & *Summerbranch*: a video installation, two virtual environments, a series of Lenticular prints and site-specific Wall prints.

SwanQuake: House was presented in Dansens Hus during Kedja and is a series of seven 3D environments. SwanQuake is a computer installation, placed in a dressing table, where the audience use a game controller to navigate freely through different environments. Here the audience can see single dancers in many different motion-captured movements. The dance is improvised – but the dancer has a restricted area to dance. This is redefining the work with dancers where you don't need to be a great dancer or have the best body. "In the environment the dancer makes a meaning to the space." Igloo has also started to make environments from "photos", not real life, that makes the environment different. Do the audience notice the difference? The exhibition is accompanied by a publication - *SwanQuake: the user manual*.



Q&A:

Q: The problem with art is to make it simple? Is it the artistic input or the technical work that makes it difficult?

A: Not use the word game – but virtual environment. Try to make it easy for the audience: The audience don't need instruction to use SwanQuake. Interactive installations make expectations. "Less is more" – Igloo don't want to force people to have an interaction when they don't want to. This makes it easier to understand?

Q: How do you get the gravity of the dancing in the virtual world?

A: Want the organic in this world –but technically its difficult to catch every movement of the dancer.

Q: Would Igloo make more venues for dance in their projects?

A: Good idea. Igloo wants to make environments, but not like Second Life. Their environment is focusing on beautiful graphics, originality, humour and intellect.

Website for more information: <http://www.igloo.org.uk/>

MONDAY 12.10, SESSIONS 12:00 – 14:00

SESSION 1: *Software tools for visualisation of movement in time and space*, by Alexander Refsum Jensenius

Notes by Jon Olav Eikenes

Movements unfold in time and space, but how can we create visual displays that effectively present both the kinetics and dynamics of movement?

Alexander Refsum Jensenius is a music researcher working in the fields of embodied music cognition and new interfaces for musical expression (NIME) at the University of Oslo and at the Norwegian Academy of Music. In this session he presented some of the software tools he has been developing for research on music related movements, and give examples of how motion history images and 'motiongrams' can bridge the gap between physical presence and mental imagery of movement and sound. Participants got a chance to test the software in the second half of the session.

Why is music research interested in movement?

Music is first and foremost about movement, and embodied music cognition is about the way we experience music as based and processed in our body, not only in the mind. There are different kinds of movement that connect to music performances, such as movement to music (such as free dance, air instruments, sound drawing), but also ways of creating music through movement. To study these connections, there is a need to capture the motion. There are a range of techniques for doing this, for example using digital video, and video analysis (qualitative or quantitative).

Visualising movement

Music and dance happen in time. The temporal dimension may be divided in different levels or segments:

- *Sub-chunks*: very short time – such as a sample or a frame
- *Chunks*: a phrase – within short time memory, what is meaningful
- *Supra-chunks*: structural, long-scale. Most research focus on this level.

How may movement be visualized for each of these levels? Jensenius proposes three digital video-based techniques:

- *Motion image* for sub chunks: the software tool reveals the difference between two images located after another in time, based on the frame difference.
- *Motion history image* for chunks: the software reveals movement trajectories of the dancer over shorter periods of time, usually up to around 10 seconds.
- *Motiongram* for supra-chunks: the software creates displays of "collapsed" video frames, horizontally or vertically, so that horizontal or vertical movement over time may be mapped as a diagram.

Toolbox and software applications

During his PhD, Jensenius developed a "Musical Gestures Toolbox" - both for analytical purposes and for creative and performance purposes. The toolbox includes a set of software applications, which is available for free at www.fourms.uio.no/software:

- *AudioVideoRecorder*: to record video and sound.
- *AudioVideoAnalysis*: to see motiongram and spectrogram together.



- *SoundAnalysis*: for analysing sound
- *VideoAnalysis*: for analyzing video, including motiongrams
- *AudioVideoSynthesis*: for visualizing sound, responds to incoming audio

More information:

Jensenius, A. R. (2007). "Action – Sound: Developing Methods and Tools to Study Music-related Body Movement". PhD thesis. Department of Musicology. University of Oslo, Norway. Available at <http://www.duo.uio.no/publ/IMV/2007/69475/jensenius-phd.pdf>

A. R. Jensenius, R. I. Godøy, and M. M. Wanderley. Developing tools for studying musical gestures within the Max/MSP/Jitter environment. In *Proceedings of the International Computer Music Conference*, 4-10 September, 2005, pages 282–285, Barcelona, Spain, 2005. San Francisco: ICMA.

<http://www.arj.no/>

SESSION 2: *The spectacular and the meaningful: challenges of projection, Introduction and Moderation by Niklas Rydén and Eva Ingemarsson*

NOTES TO COME

SESSION 3: *When recession strikes, how can art strike back? by Asa Richardsdóttir and Atle Barclay. Moderators: Dragan Klaïc and Ghislaine Boddington*

Notes by Ursula Dorte Bendtzon

keðja task force leader, theatre scholar and cultural analyst Dragan Klaïc (DK) opened the session: According to DK the recession is creating a slow down in Globalization. Especially the Eastern Europe is suffering a lot. As a cultural impact of the recession, sponsors disappear and even though people attend cultural events, they buy cheaper tickets. Subsidy cuts have not shown yet, but will come in 2010. Are the artistic organizations starting to focus strategically on surviving?

Asa Richardsdóttir (AR), executive director of Iceland Dance Company and member of the board of directors in the National bank of Iceland, gave a personal tale of the economic meltdown in Iceland, which lead to the country going bankrupt October 6, 2008. The bankrupt was a result of an investment and loaning craze, which the Arts were also engaged in. After the bankrupt, people are now turning to culture. There is a 300% to 600% increase in people attending Opera, Theatre and Dance.

DK commented that culture faces some interesting challenges in the recession: On one hand Societies will embrace culture to strengthen the country. On the other hand Societies will make culture part of the problem, and funding for culture can be cut.

Atle Barclay (AB) presented "Rom3", which is a new Norwegian initiative for Arts & Business collaborations related to technology in artistic productions. Partnerships with private enterprises are an alternative source of arts funding, and Rom3 is setting up collaborations between artist and companies. In these collaborations, specialist from the company is helping artist produce work by



giving them their time and expertise. In exchange, the collaboration with artist gives the companies public attention. In AB's experience, these collaborations give Art:

- Better economical conditions
- An artistic language that communicate to broader groups
- A more realistic view on the artistic "outside position" in society

Other ways of surviving as artist were given by Ghislaine Boddington (GB), creative director of *body>data>space*. A key point is to use the content of a performance – the stage performance is only part of what you can do with your work. As an example you can film the performance and make DVDs to sell in museum shops. Artist need to think of themselves as a business and develop relationships to the market. If you set up your art as a small business instead of an art business, you can apply for development and innovation money.

The following discussion between the participants and the audience had as subject collaborations between Arts & Business:

Several from the audience have had bad experiences collaborating with companies. The collaborations did not give them opportunity to work as artist, but instead they were used as for example team builders in the organization. Therefore the negotiation with the companies is crucial – what do they expect and what is the artist willing to give? According to AB the companies usually benefits from collaborations with artist. Artists need to be better at valuing themselves, and negotiate money and deals. AR thinks that the key question is: "How do we make the market our servant and not our master?"

An answer to the question was to use middlemen, matchmakers and facilitators is a way to set up collaborations that has value for both the artist and companies.

SESSION 4: *Where is contemporary dance film headed? Speakers: Helena Jonsdottir, John Ashford and David Hinton. Moderated by Hélene Lesterlin*

Notes by Sissel Merete Bjørkli

1. Hélene Lesterlin, dance curator and founder of EMPAC DANCE MOVIES Commission, introduces the panel participants and the plan for the session.
2. Helena Jonsdottir – Dancer/Choreographer, film and video-maker, talks about her experience: "Outside the dance stage using the media as your travel agency".
Dance film gives the opportunity to distribute and spread dance without being physically present. Without buying an airplane ticket and move a whole dance company, you can show your work and participate in different festivals etc. across the world. It also creates the possibility to spread dance through other channels such as television and the Internet, and to reach and provide new audiences. She asks the question if working with film makes you a Visual artist?
It is important to learn the skills for making film, to try to create a dance film language, - to make it easier to communicate with the cameramen, and then be able to make better dance films. The goal is creating and awakening opinions and curiosity about and around dance among people.
3. John Ashford – Former director of The Place in London: "Dance? On screen? Really? ".
John Ashford started "Dance on Screen"- dance film festival 1993-2003. There are 3 kinds of dance film: Dance performance documentation, Dance-production for camera and Dance film. He asks the question: Why dance film does not work? While watching live dance you

will have a physical reaction/kinaesthetic empathy. A kinaesthetic experience of watching dance will not happen when you watch it on a screen. You can represent dance on screen, but you cannot experience it. Therefore you cannot have dance on screen.

4. David Hinton – Filmmaker. “Dance film- reasons to be cheerful.”
Dance is still going through the process of how to exist on film. Film and dance are two art forms based on the principle of movement. They are meant to be together. The important part is how to get the two languages to understand each other. Tools. Our first films, the silent movies, were based on movement to communicate. All films are based on physical performance. Therefore dance film is the purest kind of film. With dance film you have the possibility of making the most powerful film you can make. It is all about time, rhythm and pace. It is important to ask what you are trying to communicate, and how to find the way to express that, through cinematic terms. Theatrical dance does not work on film, because film and dance are two different languages. You cannot expect to get the authentic experience of live theatre through film. Film is not theatre.
5. Hélele Lesterlin asks if a live event is necessary for watching a dance film? Is dance film becoming a solitary spectator experience? If bringing the beauty of dance through film to a general audience, and making a statement that any kind of movement is dance, can make people dance. If you can feel dance, even though you are not a dancer. Dance film has the possibility to communicate to different audiences, and to communicate something else. Audiences are sophisticated in watching visual media, and dance film can educate people in their awareness around what dance can be.
Languages - Dance film falls pray to the problem of collaborative art forms, where each of the collaborators does not speak the language of the other. Are we using the presence of a body in dance film to inspire kinaesthetic empathy? What works? - We just know it when it works. Does the different medias like the Internet, mobile phones, cinemas etc. affect how we make films?
6. David Hinton: Think of dance film as its own art form. Get to know the language, how to make a storyboard, a manuscript, how to apply for money and making a realistic budget, and how to make the project fit to the budget.