Moving Bodies in Space(s).
Intersections of embodied materiality in digital cultures

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The Other “D”: locating ’D’ance in Drama, Theatre and Performance Studies in Canada
Jan.23, 2016 Centre for Drama, Theatre and Performance Studies, University of Toronto
Material movement patterns/ Choreographies/Dynamics

1. 4 h slow movement, dripping blue paint, movement calligraphy
2. Space
3. Stage
4. KARAOKE

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The DDL is interested in material, moving collisions/collaborations between physical and virtual bodies. Analogue and digital technology in space and time offers and mediates participatory modes of materiality whereby audiences/spectators as performers contribute to the creation of political aesthetics in performance. Likewise, DDL collaborators, no matter what their specific contributions, are all considered creative performers. Presence of material traces in performance are of importance across binaries of labour devisions (i.e. audience-performers; artists-technicians, self-other). Great tendency to use garbage/recycled material found in the streets and second hand stores.

Case studies:
1. Artaud’s Cage. – Imagining John Cage through Antonin Artaud.
2. Stare. Print. Blue. – Voyeuring the Apparatus
3. From my (global) village I see as much. – Walking inside a poem. Pessoa.
4. Jing@Ju Karaoke. – Interactive queering of Beijing Opera.
DDL Nomadic networking, inter-disciplinary collective

- Roaming about from place to space
- Inherently on the move
- Evolving, liminal, transitory, ephemeral, rhizomatic, in-between
- Hierarchical fluidity – knowledge-based leaderships
- Institutional, economic uncertainty
- Constantly changing configurations of collaboration
- Divers local and international collaborators across cultures, ethnicities, sexualities/gender, professional backgrounds

DDL is also short for “Data Definition Language” or “Data Description Language”. It allows for commands like CREATE, ALTER, DROP

About: http://digitaldramaturgy.wix.com/main#!about/c207u

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Digital Dramaturgy

- contested, evolving (nomadic, rhizomatic) critical term, methodology and creative practice – critical making
- helps shaping, conceptualizing and creating performative discourse across/in-between media/performing arts/sciences/humanities
- organizing method/philosophy for structures, patterns, themes, movements, sounds, images, texts, relations, intersections, dynamics, soft/hard/ware bodies, human/artificial/virtual/cyborg bodies in (creative, academic, daily life) performance

Related to conceptual practices of creative organization (ideas, material) and creation

- choreography
- composition
- design

Choreography

1789, from French choréographie, coined from Latinized form of Greek khoreia "dance" (see chorus) + graphe "to write" (see -graphy)

Merriam Webster Dictionary

Derived from the Greek for dance and writing. Although the term originally referred to the actual writing down of the steps of a dance (which today is called dance notation), ever since the late 18th century it has meant the art of composing dance.

The Oxford Dictionary of Dance
Dance/ Etymology 1

c. 1300, from Old French dancier (12c., Modern French danser), which is of unknown origin, perhaps from Low Frankish *dintjan and akin to Old Frisian dintje "tremble, quiver." A word of uncertain origin but which, through French influence in arts and society, has become the primary word for this activity from Spain to Russia (Italian danzare, Spanish danzar, Rumanian dansa, Swedish dansa, German tanzen).

In part the loanword from French is used mainly with reference to fashionable dancing while the older native word persists in use with reference to folk-dancing, as definitively Russ. pljasat' vs. tancovat' [Buck].

Replaced Old English sealtian, itself a borrowing from Latin saltare "to dance," frequentative of salire "to leap" (see salient (adj.); "dance" words frequently are derived from words meaning "jump, leap").

Online Etymology Dictionary
The Chinese term for dance (wu, 舞) is related to concepts of female and male shamans (wu, 巫; 觐) or performance initiation “in certain techniques, knowledges and practices which can change a situation of disease or disaster into a better one” (Riley, The Chinese Actor in Performance), the number five (wu, 五) and fight (wu, 武). The latter is also related to the word for martial arts (wushu, 武术).

Dance (wu, 舞) consists of a lower part that etymologically goes back to a dancing performer waving animal tails in addition with the upper part, a character meaning nothing (wu, 無).

Raghs (رقص) from Arabic used in Farsi, Azeri, and Turkish: movement with music, capering, wandering, hying in speech, wagging, tunable movement, stomping, Sema (سما), celebration.

online sources:

Dance/ Etymology 4

Hebrew

ריקוד Rikud

A masculine noun from the etymological root: רקד (Raquad): to skip about

similar to the
Assyrian ra‡âdu, to skip about, to dance
Arabic: رقص ( raqus) to run with leaps and bounds
Merce Cunningham
“In 1991 he helped develop the choreographic computer software Life Forms. His 1999 work BIPED was his first digital dance, in which computer-generated images, including dancing figures, were projected onto the stage to create a perspective-altering interaction with the live performers.” Oxford Dictionary for Dance

Palindrome Dance Company/ Motioncomposer
1994 Robert Wechsler (Choreographer) and Frieder Weiss (software designer)

Isadora software (named after the famous dancer Isadora Duncan)
2002 “Created by composer and media-artist, Mark Coniglio, Isadora was initially developed to realize the performances of Troika Ranch (Dawn Stoppielo), the pioneering media intensive dance company he co-founded. Isadora reflects over 20 years of practical experience with real-time live performance and media interactivity.” Troikatronix. About. Jan.15, 2016 Web
Movement pattern 1 (using Kinect)

Artaud’s Cage. 
Imagining John Cage through Antonin Artaud
2012 Toronto
Luella Massey Studio Theatre
Artaud’s Cage.
*Imagining John Cage through Antonin Artaud*

2012 Toronto
Luella Massey Studio Theatre

See more here:
[https://vimeo.com/67771638](https://vimeo.com/67771638)
Movement pattern 2 (using stationary and web cam)

Stare. Print. Blue. Voyeuring the Apparatus
2013 Toronto, Videofag
2014 Berlin, Soma Gallery

4 h slow movement, dripping blue paint – movement calligraphy

blue paint accumulating on the wall, projection surface

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Plan for Berlin: William Mackwood

2013 Toronto, Videofag
2014 Berlin, Soma Gallery

Stare. Print. Blue.
Voyeuring the Apparatus

Digital Dramaturgy Lab
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<table>
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See more here: [https://docs.google.com/file/d/0B2IE8szeLgepampETmpmVnRxFVU/edit](https://docs.google.com/file/d/0B2IE8szeLgepampETmpmVnRxFVU/edit)
And here (Berlin): [https://www.youtube.com/watch?v=4PMQwYK2MbA](https://www.youtube.com/watch?v=4PMQwYK2MbA)
Timelapse 4.5 hr compressed in 5 min.: [https://www.youtube.com/watch?v=pUIQJUcNwFk](https://www.youtube.com/watch?v=pUIQJUcNwFk)

Stare. Print. Blue. Voyeuring the Apparatus

<table>
<thead>
<tr>
<th>Nazli Akhtari 2015</th>
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<td>Myrto Koumarianos 2013-14</td>
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Voyeurig the Apparatus

Stare. Print. Blue. Voyeuring the Apparatus

2013 Toronto, Videofag
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Movement pattern 3 (using kinect)

From my (global) village I see as much. Walking inside a poem. Pessoa.

2014 Toronto, DC rehearsal room
Movement pattern 3 (using kinect)
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Movement pattern 4 (using kinect and web cams)

Jing@Ju Karaoke
Interactive Queering of Beijing Opera

2015 Toronto, LCR rehearsal space

2015 Simultaneous
Toronto, York U.
Digital Media Lab
Buffalo, Hallwalls
Gallery Cinema
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Materiality/Movement

- Stationary conference audience; original idea to have them move on mobile chairs had to be abandoned due to economic restraints
- Performers move in front, in the back, around and above audience (including technicians and other collaborators who do not identify primarily as theatre/dance performers)
- Performers use dance repetition, choral surround sound singing, vaudeville clowning, Kinect motion interactivity
- analog animated material interactivity employing overhead-projector performance, vertical turntable interacting with physical mic, podium performance and sound performance with things (coins, old film projector, table, water, etc.)
- Confusing sound directionality with live and amplified sound (unidirectional speakers)
- Choreographed movements, individual with collective
Materiality/Movement

- Strict spatial separation between performance space (*storefront theatre, galley*) and audience space (*street*) – radical exploration of the 4th wall concept, the window serving as 4th wall and metaphor for monitors, window inside a machine
- Audience (freely roaming) in the street and city create sound through presence, conversations, traffic noise etc.
- Dancer-performer, stylized woman-machine-sculpture using four hourly looping/repetitive movement patterns - choreographed
- Camera-woman stationary, provides live and dynamic video dance projection - choreographed
- Live timelapse surveillance records performance movements
- Interfaces: window, outside monitor for accumulating live time-lapse documentation, two projections on different walls
- Projected, invading and moving blue lines and virtual window (based on real window in the space)
- Movement calligraphy/recording using real blue paint by the dancer-performer on the floor and back wall

Stare. Print. Blue.
Voyeuring the Apparatus
2013 Toronto, Videofag
2014 Berlin, Soma Gallery
Materiality/Movement

• Installation-performance where space-time is understood as poem
• Collaborative, participatory writing includes interactive interfaces
  • participant’s voices (recording of their poem readings become part of the evolving soundscape)
  • typewriter as musical and writing instrument interfaced with contact mic that contributes to soundscape;
  • Participant’s moving body shapes integrated in projection via kinect motion camera
  • Participants use physical walkman, contributing to soundscape
• Presence is physical, including bodies and voices of participatory performers
• Irregular personal movement patterns integrating performance-installation with individual bodies

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2014 Toronto, DC rehearsal room

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Materiality/Movement

- 4 stations provide interfaces for physical interaction
- Participants use make-up, mic, chopsticks as swords
- Everybody moves
- Kinect camera and digital network (Skype) provide interactive interface for performers/participatory audiences to interact with the digitized, archival body of Mei Lanfang, digitized interactively animated puppet, interactive Beijing Opera live performer
- Presence is physical, including bodies and voices of participatory performers
- Several overlapping movement patterns integrating physical and digital movement
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