

Interfacing as Performance

Workshop led by Marloeke van der Vlugt, Amsterdam

Goal:

To stimulate and challenge dancers and makers to integrate new technologies in their processes of creation or practices of presentation in such a manner that the technical interfaces are experienced as 'co-performers': physical agencies that react to touch or movement and ask for a physical answer, technical bodies that initiate new questions, and like this co-create the (dance) performance or installation and the overall meaning of it.

Means:

The technical tools that are used in this workshop are tactile interfaces that – by means of touch or movement – trigger live or prerecorded video- and audioclips. Like this, it becomes possible to edit various media live as part of the performance or even have the editing become the choreography itself.

Target Group:

Professionals, dancers, performers, choreographers, (theatre)makers, other artists with an interest in new embodied interaction with technologies.

Workshop information

1. Introduction:

Lecture Marloeke van der Vlugt about her artistic work and research topics.
(book: Performance_as_Interface | Interface_as_Performance)
Information about the goal of the workshop.

2. Brainstorm

First brainstorm about possible video- and audio footage (related to given objects and spatial information of the location) that may, in dialogue with a dancer, generate movement on stage. For instance a moving white line projected on the floor that may not be touched and needs to be jumped over. Or a prerecorded video clip of a dancer projected on a door. The clip induces another dancer to open the door and like this develop the movement phrase into a slow duet. It's also possible to integrate already finalized movement sequences that have been coupled to audio or video clips before. In the new spatial set up the participant will be able to experiment with the length, the order and juxtaposition them to other media or live movement material.

3. Set up of Space

Starting from this brainstorm, various locations are selected in space that have a 'physically challenging' added value.

Think of completely up front or at the back of the stage: the dancer needs to travel the space to reach both spots.

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Other spots could be: high, on top of a practicable, very close to the audience, attached to a curtain etc. Subsequently simple touch pads are attached to these spots enabling the dancers to trigger the various media. A few webcams will be placed in space in order to integrate live video. The touchpads can be fabricated by the participants themselves or are prepared in advance by Marloeke.

4. The coupling of the touchpads

To connect the touch pads to the computer we use the 'plug-and-play' MakeyMakey boards (adapted for Mac and PC). The input on the MakeyMakey is read by the visual programming tool Isadora <http://troikatronix.com/download/isadora-download/>. The participants need to bring their own computer with a free demo of this programme installed and are able to experiment immediately. With long thin cables we bring the touchpads in space. We experiment with conductive materials like foil, tapes, cloth and wire. Its possible to attach a touchpad to somebody's clothes and by touching/pressing the material evoke a video stream or audio clip.

5. The creation of video and audio clips

The result of the brainstorm combined with the spatial set up (video camera's and touchpads) will lead to certain decisions concerning the video and audio material to be triggered. Its also possible to integrate live video or audio (either play live stream or record the live stream and play it later). Its possible to shoot and record the footage during the workshop. Another option is to download the material from internet or the participants can use their own material.

6. Programming Isadora: coupling audio and video files to the touchpads

Isadora offers a lot of possibilities. The participants can either learn and try out some basic principles during the workshop or they can use pre programmed options made by Marloeke in advance. By pressing a touch pad the clips are played or stopped. The clips can be slowed down or speeded up, projected next to each other or on top of each other, if one presses longer. Pressing two touchpads at the same time may lower the pitch of the audio. Pressing fast may mean the live camera zooms in etc. Like this it becomes possible for the performers to edit a dance film live in which they perform themselves.

Facts

30. January 2016 | 11am - 5pm | 5 hour workshop, 1 hour lunch break

Participants: max 15 people, dancers, choreographers and filmmakers, multimedia artists

Beginner to Intermediate levels are welcome

Please wear comfortable clothing to move freely in and to bring a second pair of shoes for indoors

Cost: 49 Euro

Including soft drinks and lunch

Workshop in english

Participants are requested to bring their own laptops, equipped with the free to download software "Isadora".

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