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Search　[Search]

[TML Wiki](#)

–Table of Contents

TML Workshop & Research Seminar: Whole Body Interaction

7-17 December 2012

The goals of this Research Workshop and Seminar are:

- Try out responsive media environments by Navid, Julian, Nikos, Omar, Adrian, Yotam, Vangelis, *made concurrently available so we can freely try out all sorts of movement & gestural ideas against a stable set of constantly available responsive media fields.*
- Hands on, skill sharing, led by Adrian and our USA visitors;
- Seminar to write up past and present experiences, led by Xin Wei, Adrian.

From the scientific side Adrian et al. would have something to say. From dance, I hope Teoma and JoDee can come with some ideas to try out.

Three strands:

1. Workshopping scaffolded by some movement studies designed to be fertile, led by

choreographer + musician;
2. Hands on, skill sharing, led by Adrian and our USA visitors;
3. Seminar to write up past and present experiences, led by Xin Wei, Adrian.

Participants around this are

- Navid – music, sound design, Ozone
- Julian – Ozone systems: installation, sound design, lighting animation
- Nikos – speech-tracking for performance
- Teoma – dance & choreography, Frankenstein's Ghosts, Ohio dance + technology
- JoDee – vernacular dance & choreography, movement-based games
- Adrian * – fabric controllers on floor, surfaces; sound, electronic instrument making
- Vangelis **– dance & responsive sound * Yotam * – IR tracking for performance * Xin Wei – Ozone, media choreography (John MacCallum * –** *odot,* **advanced OOP for Max programmers, later) (* CNMAT,** Edinburgh / USC)

Others welcome if committed to actually making or writing something over the course of the coming 4 weeks.

Phases

1. 25 November 2012: Paper planning seminar
2. 28 November: TML plan
3. 26 November - 6 December: systems prep: Julian, Navid, Nikos, Omar
4. 10-15 December: Workshop in Hexagram Video Production Room (EV10-760) or Drama Studio (TBD)
5. 12-17 December: Reflection seminars, discussion, writing & exchanging notes for papers

The goal is make the tech available throughout the week so they should be built and running continuously by Monday morning of possible. Then each day we'll explore different themes, building up to more complex whole-body movement work on Thursday and Friday.

We will have a JVC + XLR audio input on a stand *plus* the Canon, so it's set up to record anything, *plus* continuous audio of all conversations, (Someone needs to check it out form Hexagram now for the JVC!) It would be good to schedule extra help documenting maybe the last day(s) of the workshop.

WORKSHOP THEMES

Roughly in order from micro/bodypart to macro/social scale. Each day we should focus on one or two of these themes, and play with the techniques. People writing papers can also think about experiments they'd like to try out. We should probably set timed prep periods vs. play periods that are *as long as possible*.

1. **Delay (in time, place, body)**
2. **Prolongation or Continuation of gesture**
3. **Memory from physics in materials, in bodies, in media field**
4. **Shadowing**
5. **Camouflage**
6. **Everyday gesture to artful charge**
7. **Genre-movement, "vs" (open) structured movement study**

PAPERS

People should sign up for papers describing work in which they were involved, in which they have something to contribute.

For technical papers, we follow convention for laboratory-based science papers: The lead author is responsible for the first and last pass writing – the main arc of thought. Named authors are people who've done significant work on the lab's apparatus or experiments, not necessarily only those who crafted the words describing or interpreting the work. Lab director is last author, unless doing the main writing for a paper.

* *Expressivity, Virtuosity, Complexity* (XW, Adrian, Navid, Julian, Vangelis?…)

What is the relation between an electronic / computational media instrument's expressivity and the complexity of its interface? Where does virtuosity reside? Representational syntax, level of representation. Continuous vs. discrete control. Correlation vs causation. Processing loop vs. co-structuration of event. Excluded: observer-observed intertwining.

* *Design principles for layering, factoring, tuning and calibrating computational sound instruments played in concert with live performers* (Navid, Adrian, Julian, John?, XW) How to make a suite of instruments composited from OMAX, CATART, physical model synthesis systems, etc. usable in live performance with dancer and other musicians.

* *Speech processing for live performance / storytelling* (Nikos, XW; Julian?, Navid?)

* *Spots, Stripes, Strobes: Phenomenological spatiotemporal experiments* (Liza, Omar, Julian, Kfir, Duquette, Morris, XW) Also credit?: Noah Brender, Tristana Rubio, Naomi, ?, Andrew , …

Building apparatuses for a phenomenological (vs cognitivist) approach to corporeal habitation of a room via spatiotemporal density and rhythm. Merleau-Ponty. Casey room sense. Glove experiment by Memory-Place group. Stripes and strobes. Rhythm.

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