

# **DANCE IN THE AGE OF DISRUPTION – CHOREOGRAPHIC DIGITAL RESPONSES**

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# CREATIVE TRANSFORMATIONS

- CREATIVE TRANSFORMATION, SUBMERSION AND EVEN ELIMINATION OF THE BODY OCCUR IN THE C21ST GLOBALISED / INTERCONNECTED DIGITISED CHOREOGRAPHIC SPACE.
  - FLUIDITY OF MOVEMENT BETWEEN VIRTUAL AND MULTIPLE REALITIES, INSIDE/OUTSIDE PERSPECTIVES, COLLABORATIONS SPANNING TIME, SPACE AND PLACE INCORPORATING PAST, PRESENT, AND FUTURE CONTINGENCIES ALLOW FOR CONTEXTUAL COHERENCE OR DECONSTRUCTION AND DISRUPTION.
  - SOURCE MATERIAL CAN BE MANIPULATED, ENHANCED, MORPHED OR UNPACKED AT ANY POINT IN THE CREATIVE PROCESS ENABLING INNOVATIVE PERFORMANCES, EPISODES AND EVENTS.
- **SOME QUESTIONS?**
  - TECHNICAL WIZARDRY OR ART?
  - AESTHETIC PARAMETERS?
  - COMPELLED TO INCORPORATE TECHNOLOGY – IS IT SEEN AS THE WAY FORWARD FOR DANCE?
  - WHAT IS THE AUDIENCE LOOKING AT?
  - THE HUMAN FACTOR?
  - EXCLUDES MANY ARTISTS AS IT HAS A HIGH COST FACTOR? TRUE OR FALSE?
  - IS IT ESSENTIAL OR AN ADDED LAYER TO A CREATIVE CONCEPT?

# DECONSTRUCTION AND DISRUPTION.

## PRE-DIGITAL EXAMPLES

- **PLAYING WITH SHADOW** (WAYANG)
- **PLAYING WITH LIGHTS** (LOIE FULLER)
- **COSTUMES TO TRANSFORM THE BODY** (PICASSO, ALWIN NIKOLAIS, MARTHA GRAHAM (LAMENTATION))

## POST-DIGITAL EXAMPLES

- **LIFE FORMS** (MERCIE CUNNINGHAM)
- **MOTION CAPTURE** (HIROAKI UMEDA)
- **PROJECTIONS**
- (CLOUD GATE DANCE THEATRE AND ZHUO ZIHAO)
- **WEARABLE TECHNOLOGY**
- **ROBOTS, DRONES AND ROBOTICS**
- **VIRTUAL REALITY**
- **SKYPED DANCE WORKS**
- **TELEHOLOGRAPHY REALITY PERFORMANCE** (DR MARTINUS MIROTO)



## EARLY PIONEERS: LOIE FULLER

LOIE FULLER (1862 –1928) WAS A PIONEER OF BOTH MODERN DANCE AND THEATRICAL LIGHTING AND TECHNIQUES.

## BALLET RUSSES – PICASSO, COCTEAU AND THE AVANT-GARDE



# INTER-DISCIPLINARY, MULTI-MEDIA, MULTI-ARTS – TRANSFERENCE OF FORMS

MERCE CUNNINGHAM EMBRACED NEW TECHNOLOGIES AS RAPIDLY AS THEY COULD KEEP PACE WITH HIS THIRST FOR INNOVATION – LIFE FORMS AND MOTION CAPTURE TECHNOLOGY, VIDEO PROJECTIONS BACK AND FRONT OF STAGE WORKED IN TANDEM WITH HIS NOTION OF DANCE OCCURRING ONLY IN TIME AND SPACE INDEPENDENT FROM MUSIC, NARRATIVES AND VISUAL COMPONENTS.



# ALWIN NIKOLAIS

- NIKOLAIS EMPLOYED LIGHTS, SLIDES, ELECTRONIC MUSIC, AND STAGE PROPS TO CREATE ENVIRONMENTS THROUGH WHICH DANCERS MOVED AND, MORE IMPORTANT, INTO WHICH THEY BLENDED.
- HIS PRODUCTION MASKS, PROPS AND MOBILES WAS REJECTED BY SOME CRITICS AS DANCE, ESPECIALLY WHEN NIKOLAIS TRANSFORMED THE BODIES OF DANCERS BY COVERING THEM IN PLASTIC BAGS THAT WOULD STRETCH AND CHANGE SHAPES IN NOUMENON; A SECTION FROM MASKS, PROPS AND MOBILES (1953).





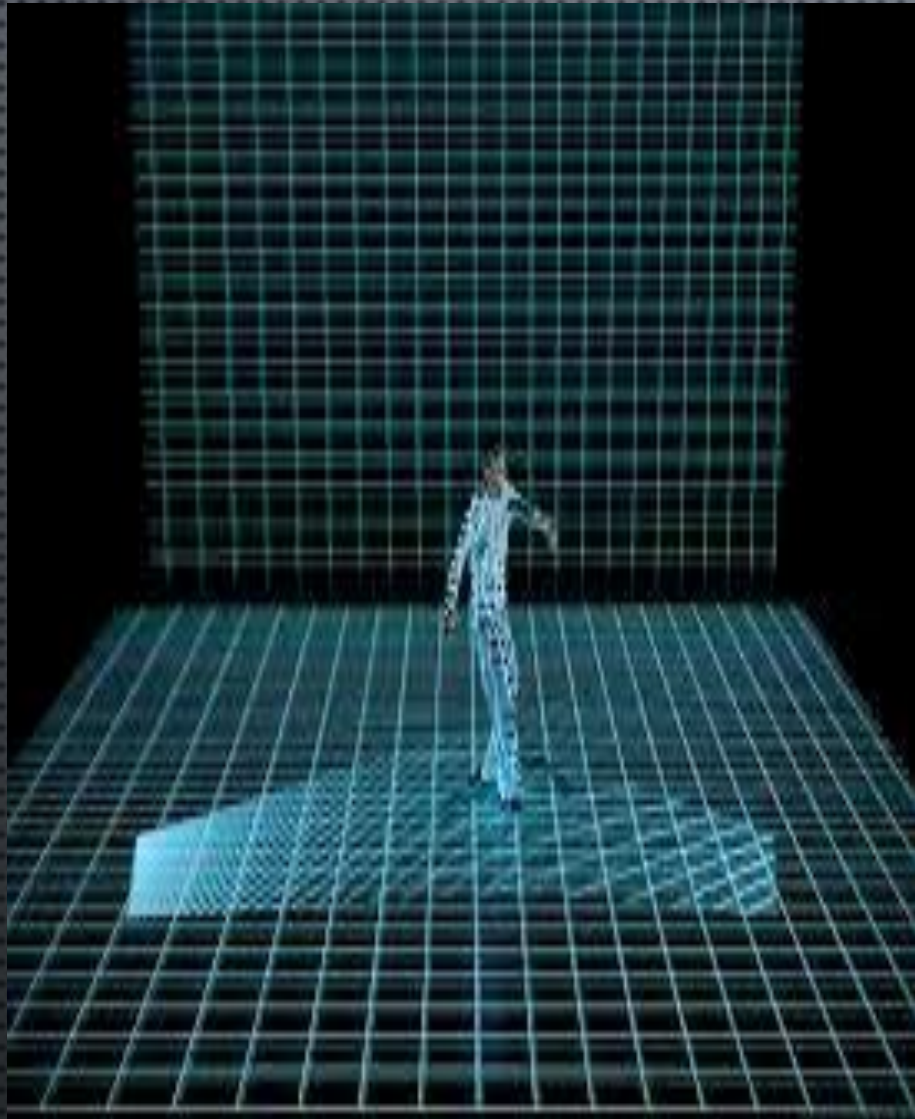
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# LIN HWAI-MIN - CLOUD GATE DANCE THEATRE OF TAIWAN



# HIROAKI UMEDA (JAPAN)



# DR MARTINUS MIROTO (INDONESIA) – BODY IN BETWEEN (2014)



- THE COMBINATION OF TELE-PRESENCE WITH PEPPER'S GHOST TECHNOLOGY (1860S) , FOR EXAMPLE, HAS YIELDED HOLOGRAPHIC TELEPRESENCE, AN EVOLVING TECHNOLOGY FOR FULL-MOTION, THREE-DIMENSIONAL (3D) VIDEO-CONFERRING. THROUGH THE APPLICATION OF THIS TECHNOLOGY, TELEHOLOGRAPHY REALITY PERFORMANCE HAS BEEN INEVITABLY DEVELOPED. PEPPER'S GHOST SHOCKED THEATRICAL CHANGES BY USING AN EFFECT THAT ENABLED SOMEONE OR AN OBJECT TO MANIFEST SLOWLY IN A SCENE.
- HOLOGRAPHIC TELEPRESENCE SYSTEMS CAN PROJECT REALISTIC, FULL-MOTION, REAL-TIME 3D IMAGES OF DISTANT PEOPLE AND OBJECTS INTO A ROOM, ALONG WITH REAL-TIME AUDIO COMMUNICATION, WITH A LEVEL OF REALISM RIVALING PHYSICAL PRESENCE. IMAGES OF REMOTE PEOPLE AND SURROUNDING OBJECTS ARE CAPTURED, COMPRESSED, TRANSMITTED OVER A BROADBAND NETWORK, DECOMPRESSED, AND FINALLY PROJECTED USING LASER BEAMS IN MUCH THE SAME WAY AS A CONVENTIONAL HOLOGRAM IS PRODUCED

## ZHUO ZIHAO (SINGAPORE). – OBSCURITY OF SELF (2016)



"AS THE WELL-CRAFTING OF DANCE REQUIRES APPROPRIATE TECHNIQUES, SO IS THE WELL-FUNCTION OF LIFE REQUIRING PURPOSEFUL TECHNOLOGIES. I BLENDED DANCE AND TECHNOLOGIES TOGETHER SO THAT DANCE CAN BE MORE RELEVANT AND MEANINGFUL TO OUR CONTEMPORARY LIFE." ZHUO ZIHAO

- THE THEME THAT I'VE CHOSEN IS INTENSE AND SOMEHOW PSYCHOTIC. FOR THE VISUAL, I'M TRYING TO MAKE IT FILM-LIKE RATHER THAN JUST CLIPS SO THAT MAJORITY OF THE VISUALS TELL WHAT THE PIECE IS ABOUT. AND AT THE SAME TIME, BALANCE IT OUT WITH THE LIVE PERFORMANCE.
- PHOTO CREDITS- BOZZO



# PRESENT AND FUTURE STATE

- LIVE PERFORMANCE INCORPORATING MIXED-MEANS ARE CONSTANTLY EVOLVING-
- A MULTIDISCIPLINARY PERFORMANCE ART IN WHICH INDEPENDENT MEDIA, DANCE, FILM/ VIDEO, SOUND, SCENOGRAPHY, TEXTS, ETC. COME TOGETHER TO CREATE MORE RELEVANT AND DYNAMIC PERFORMANCES.
- COMMERCIALISATION OF THE SECTOR – MTV, EVENT LAUNCHES, ENTERTAINMENT INDUSTRY OFTEN AT THE FOREFRONT OF DEVELOPMENT. WHY?
- WHETHER THIS IS MORE DANCE, ART OR THEATRE MAY BECOME INCREASINGLY UNCLEAR. DOES IT MATTER?
- DEFINITIONS MAY BE LEFT UP TO THE PROGRAMMERS, PRODUCERS, JOURNALISTS AND CRITICS WHO OFTEN HELP DETERMINE CATEGORIES FOR THE PUBLIC.