

Paper 1

Dr Stephanie Burridge

Dance in the age of disruption – choreographic digital responses

Creative transformation, submersion and even elimination of the body occur in the 21st 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.

Historically dance has always incorporated the innovations of the time. Loie Fuller (1862-1928) explored the possibilities of the new gas lighting by creating swirls of colour on a silk costume using hand-held wands to extend the shape beyond the body. 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.

The paper will present four case study examples of choreographers in the Asian region working with technology: Lin Hwai min, Artistic director of Cloud Gate Dance Theatre (Taiwan), Dr Martinus Miroto (Indonesia); Hiroaki Umeda (Japan) and Zhuo Zihao (Singapore).

Lin Hwai min - RICE

<https://www.youtube.com/watch?v=HWMEUDpQVp0>

Hiroaki Umeda- ADAPTING FOR DISTORTION

<https://www.youtube.com/watch?v=-PWAQPbOx7I>





Photo credit: Bozzo.

Title of work: Obscurity of Self

Choreography by: Okuno Miwa & Zhuo Zihao

