Enhancing methods of dance study using innovative approaches to the documentation and analysis of choreographic methods

Outline notes for 01-06-07 presentation at Tanzplan Meeting Cologne by Scott deLahunta Research Fellow Amsterdam School for the Arts following introduction to arts research initiatives and support at the Amsterdam Hogeschool voor de Kunsten by Marijke Hoogenboom, Lectorate, Art Practice and Development Research Group, AHK (http://www.lectoraten.ahk.nl). Not for distribution thank you.

Choreographer / dancer initiated research into documentation, notation, movement analysis and archive

Common Interests/ Ambitions

- Creation of Research Resources derived from dance and dance-making (for themselves and for others)
- Transmission and Dissemination of resources: including sharing of tools and methods
- Interdisciplinary Perspectives and approaches related to resource creation and use
- exploring Dance and Dance-making as a Site of Knowledge (both inside and outside the dance field)

Notation Research (the interdisciplinary project): initiated by Emio Greco|PC

Brief Background

- support: own organisation (Bertha Bermudez) AHK Residency and Research Group
- motivation: new developments in movement require new descriptions, notation, documentation and analysis
- goal: to create a system to apply to work dating back to Bianco (1996)
- keywords: repertoire, archive, transfer, authenticity, reconstruction and renewal
- early initiatives: Salons (2003-) to develop dance discourse grounded in experience/ expertise of dancemaking and performing

Current Project: Double Skin /Double Mind Interactive Installation/ DVD/ book

BASED ON DS/DM workshop ** first developed in 1996

- rationale: DS/DM preparation for all creative/ performance processes
- step one: analysis and naming of structures (7 elements: incl. breathing, expanding, jumping, reducing, transfer)
- step two: documentary film shot during summer 2005 (show doc film breathing)
- step three: interdisciplinary research and development

INTERDISCIPLINARY LABS specialists from:
- existing notation systems (laban / benesh => http://notation.free.fr)
- sensor based gesture analysis/ follower (IRCAM lab)
- cognitive science (reading notations)
- interactive media design (early sketchs (1) and (2) and realisation) (show install film breathing/ growing)

project start July 06 / prototype launch Oct 07

Motion Bank (medium for knowledge transmission): initiated by William Forsythe

<u>Brief Background</u>

- support: own organisation (Foundation), co-producers (Tanzplan and RDA) and OSU Dance and ACCAD (computing design center) partnership
- aim: stimulate the exchange of dance related ideas and innovation across a wide range of practices
- objective: create a new kind of dance 'literature' to enable this -- a set of "core visual references"
- precedent: Improvisation Technologies: tool for the analytical eye (1999 CD-ROM version)

Current Project: One Flat Thing, Reproduced On-Line Interactive Score

BASED ON complex choreographic structures (not materials as with the CD-ROM) (show front01.mov 6.50)

<u>iterative design process</u>

- data collection, feedback and direction: Forsythe (dancers incl. Chris Roman, Jill Johnson and Liz Waterhouse)
- interactive design team: OSU Dance and ACCAD (lead by Norah Zuniga Shaw and Maria Palazzi)
- prototype development and user scenarios: e.g. contemporary dance educators; architecture and music educators; general audience and young hip-hop artists
- interdisciplinary consultation: architects, engineers, geographers, computer vision specialists and cognitive psychologists (at OSU)

<u>content development (revealing counterpoint)</u>

- first stage: data collection => analysis of the structural elements, e.g. cueing system, hookups, alignments, themes, etc. [subtheme: annotation/ creation (sketching) tools
- module/ section development:
    o pedagogic => video treatment to show how the choreography works
    o generative => foregrounding the elements (via abstraction) and enable discovery of new patterns (relationships in the structure)
    o remix/ interactive/ annotation => enable the viewer to create new relationships between elements

project start spring 2007 / completion on-line resource early summer 2008 (recent sketches / and details)

Attached is the outline from the talk last Friday night. Because this outline probably makes sense only to those who were attending the presentation, I am asking you if you would please not distribute these notes more widely. Thank you.

The following are some related links/ references.

1) apropos our discussion about authorship towards the end of the evening:
http://creativecommons.org/

2) Scott deLahunta & Norah Zuniga Shaw. "Constructing Memories: creation of the choreographic resource". in: Performance Research: Digital Resources. Eds. Ric Allsopp and Scott deLahunta. Vol 11, No 4. (upcoming Autumn 2007). Downloadable Draft:
http://www.sdela.dds.nl/resource/

3) Upcoming: Scott deLahunta, Rebecca Groves, Norah Zuniga Shaw. "TALKING ABOUT SCORES: William Forsythe's vision for a new form of dance 'literature'". in Wissen in Bewegung / Knowledge in Motion. Eds: Sabine Gehm, Pirkko Husemann and Katharina von Wilcke. Bielefeld: transcript (Verlag für Kommunikation, Kultur und soziale Praxis). Scheduled for publication: September 2007.

4) I mentioned annotation and creation tools but only briefly == here is some more detail:

[a] You may be interested in this film annotation tool we tried to use (at this stage we are not using / but it is potentially interesting for choreographers) => Lignes de Temps: http://www.iri.centrepompidou.fr/; Paper http://www.archimuse.com/mw2007/papers/puig/puig.html.

[b] we have been working on a sketching tool for a choreographer to use in the creation process. Here is programmer Zach Lieberman's website/ description of the sketching tool: http://thesystemis.com/rotosketch/; and the latest alpha version (PC only) can be found here -- http://www.sdela.dds.nl/roto/