

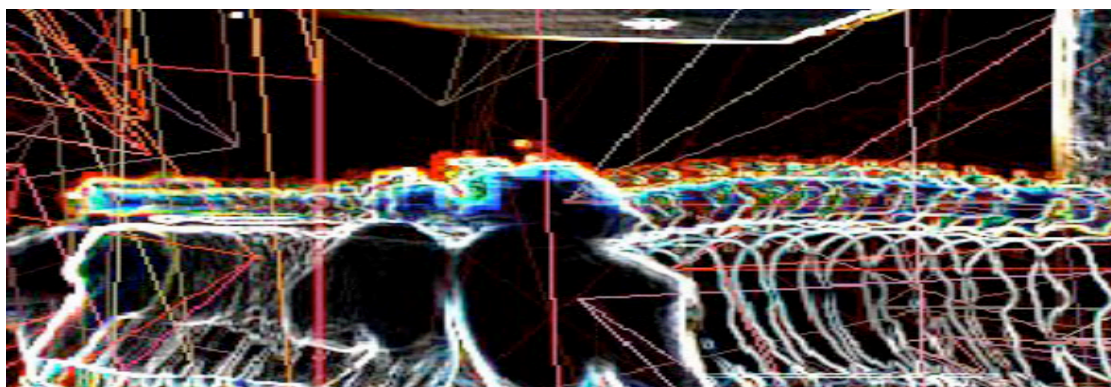
accented body
Report: Creative Development Stage 1

global drifts

Collaborative Team

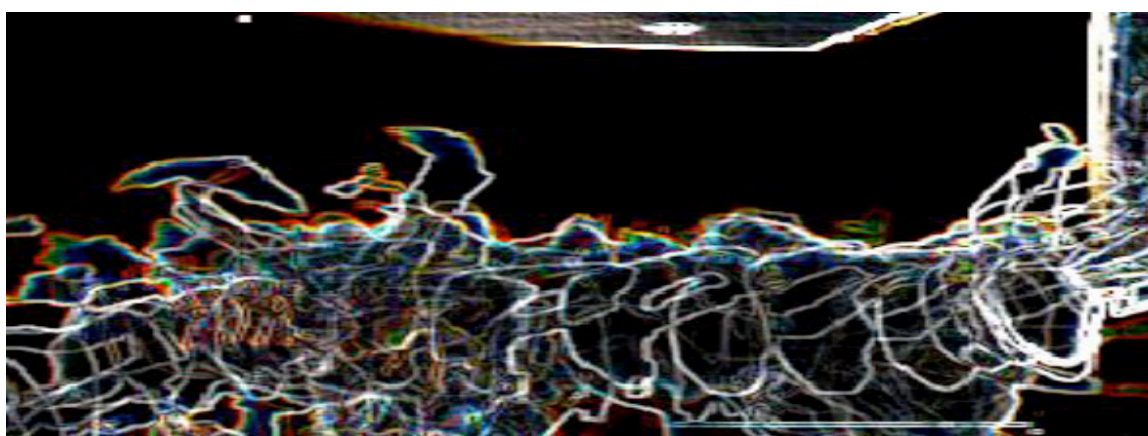
Sarah Rubidge (UK) Hellen Sky,(Aust) Hyojung Seo, Seunghye Kim, (Korea) Stan Wijnans (UK/Netherlands) Liz Lea(Aust/UK) Bridget Fiske (Aust)

Contributors - Image Libraries collected from Cosmology, Images – Paul Bourke, Astrophysics, Neural Networks NASA – Space –Climate Simulations, Network Traffic , Flight path simulations, Weather Patterns, Original stills and movies Sarah Rubidge, Hellen Sky, Hyojung Seo, among others.



global drifts research, Stage 1 was a draft score of fluid systems, of the choreography between sites and bodies, the electronic conduits that transform movement, images, and sound and notions of the body. A mapping that creates a new form of cartography, that incorporates systems of flows between cultures, time, architecture, body and place as a multilayered experience.

In stage 2 this system of choreography will be extended to Korea, the UK, and beyond to become a 21st century body – altered and distributed using global networks to become a vast borderless body, which breaks the boundaries of rigid mapping systems as it moves between traces of memory, emotional and cultural cartographies sounds and experiences as a 21st century choreography.



exploration of the concept of the body as site and within site,

The concept of body as site was explored equally between all systems of the work: that is, the choreography of movement, the design of the real time software systems, the collation of images libraries, the sonic environments, the interconnectivity and distribution of all these performatively as both live and virtual inhabitation of screen and the physical architectural environment of QUT Creative Industries Precinct.

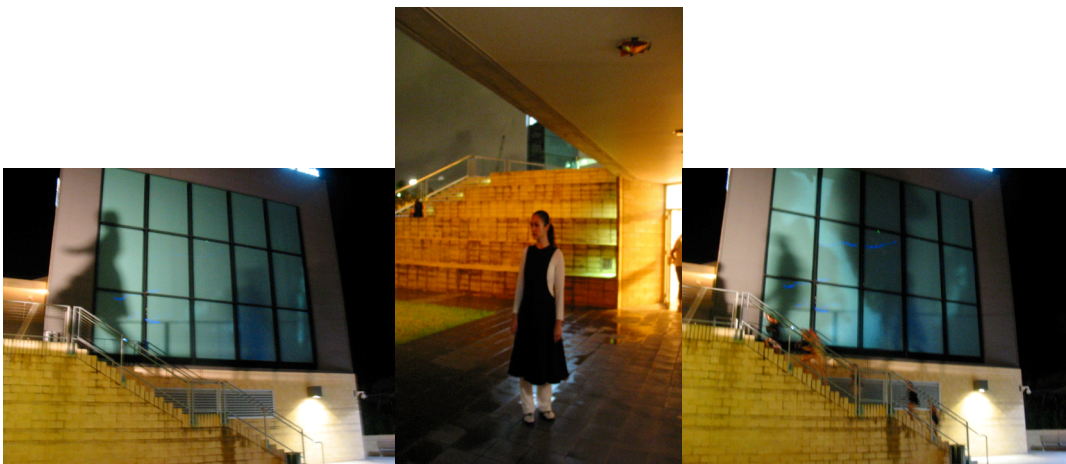
In this way we include the notion of the site (QUT) itself as an interconnected ‘body’, and beyond that the

connections between three geographically, connected sites - UK, Australia, Korea as cultural flows to this extended notion of the site as body.

Specifically the choreography of two primary performers Liz Lea and Bridget Fiske, generated movement through developing connections between these conceptions of interconnectivity, accessing flows between their physical body and memory, and those of sentient electronic networked spaces, while also drawing from the artifacts of memory that are the lived history of the QUT site.

Thus the body became a conduit to these multiple spaces. The choreography was considered as one of a total choreography between these fluid intelligent systems, while being extended through electronic space to directly influence the generative imagery, sound distributed throughout the site.

Equally these ideas infiltrated strategies to illuminate the QUT Creative Precinct with light that emphasized and articulated the architectural features as a topography and architectural body.



conceptual approaches and creative processes

Our conceptual approach to the project is largely tied up with above, but also with the notion of mediums of cultural exchange between East Asia and Australia, and thus Eastern and western conceits, and the more local, hidden, histories of the QUT site.

In the context of *global drifts* as a whole we are interested in using contemporary channels of communication between countries and cultures (e.g. the internet, air travel) to explore the connectivity of contemporary cultures during the *accented body* event in Brisbane, streaming images and sound between three geographically distant sites (Brisbane/Seoul/London), each of which will be hosting an installation and/or performance event.

At a more local level we explored the possibilities of performative connectivity between the individual performance sites at QUT, and how the total experience of *accented body* could be seen as a flowing cartography between the four project strands, animating connections, the architectural screens, the built and natural environments and the other participating groups. At the same time, through the use of sound and imagery, we are exploring the notion of the accented human body at a more micro level, for example, emphasizing the flow of movement within the body, both at cellular, muscular and motional levels, and relating this to the flow of data between sites and cultures.

Image and movie libraries were collected prior to arrival by Sarah and Hellen from a range of sources that created textures or simulations of energy flows, including, natural flows of water, clouds, cellular imaging of the body, celestial bodies, electronic networks, patterns of movement. These were edited as image layers for further manipulation within the Isadora patches as well as impetus for choreographic development.

contribution to the Brisbane event

With respect to our contribution to the Brisbane event we responded to the notion of the *accented body* as a potential to develop some fluid totality to the whole of the event, with multiple experiences of sound, movement and images interwoven as non linear occurrences throughout the site. In this way multilevel scoring systems could break with linear structure, and allow elements of the other project strands to exist in other

virtual/physical locations and at different times through sound, image and performer presence, thus slipping between present past and future experience of the total *accented body* project.

We evolved this approach without experiential knowledge of the other performance prior to arriving in Brisbane by deciding to offer intermittent interventions throughout the site using projected image, sound and the presence of live performers in the site as a whole and, if it was agreed with other artistic teams, within the context of other teams' projects. We did not know on arrival what form the interventions would take.

creative processes

Our creative processes were kept deliberately fluid in this first stage of creative development as the *global drifts* collaborators had not worked directly with each other prior to this event. The team had three primary goals during this creative period

- a) to develop draft content to animate the architecture through virtual and physical presence for the Brisbane element of *Global Drifts**, in terms of details of concept, imagery, sound, distribution of imagery/sound and performance i.e. the total choreography
- b) To see how synergies might develop from experiences of the spaces, concepts connections, and how this might relate to the images and ideas being developed by other groups.
- c) to conceptualize and find the appropriate technological systems and structures for streaming materials generated in the three geographically distant sites between them during a given period of time (that is the *accented body* event time);

During the four weeks of experimentation we: developed these primary objectives through the following processes.

- a)
 - Created imagery in Isadora (software) which articulated a variety of abstractions of the body, of flow (an abstracted accented body) and subtly echoed some of the visual ideas emanating from other groups' work (shadows/spirit worlds). The imagery was initially designed to be displayed on the three large screens on site. A second strand of interactive video imagery was also developed, to be activated both by performers and by audience members as they pass through the site. This was designed to be displayed on small circular screens (which we called 'portals') which will be placed in different parts of the site
 - Implementing choreographic strategies and procedures with performers Bridget Fiske & Liz Lea, to generate choreography for an interactive performance event. This choreography was developed using associative connections between thematic concepts of in between systems of the body, the technological systems, and architectures within QUT precinct. Through movement task, improvisation and metaphoric associative processes, we accessed flows between the attentive presence of physical body, memory, to those of a sentient electronic networked spaces, while also drawing choreographic inspiration from the artifacts of memory that are the lived history of the QUT site.
 - This movement was further developed electronically through filmic captures which would variously contribute to the image archive and be generated responsively within the 'intelligent studio space', thus connecting the performer/performer presence through real time camera based interactive system (interpolated by software Isadora, MAX MSP and Jitter). to allowing qualities of the movement to influence the orchestration of sound and image environments to multiple projection outputs. This, 'intelligent' studio space facilitated a fluidity between realtime interactive sound/image patches created by Seung Hye Kim Hyojung Seo, the two Korean artists, and Isadora Patches created by Sarah, and their integration into the on-going choreographic refinement of movement and media systems. This enhanced the interconnectivity to the conceptual themes of the *accented body* on multiple levels.
 - Created a choreographic continuum, between other performative events including media-projection, sound and movement. This multilayered scoring system incorporated pathways for live performance and scoring of Sarah's Isadora patches during their projection to the multiple screens during the total trial event. The distribution of these images and sounds engaged with the built-in electronic matrix of QUT precinct projection, these being utilized to distribute images banks across multiple screens in various formats and scales through indoor and outdoor screens.
 - Developed a choreographic score for the two performers, that created pathways and connections through the total built environment, incurring responsive relationships to and presences in the other performance strands, such that their presence was a peripheral constant that could occur in different locations and in different times. These transient 'performance' moments occurred live in parts of the site not designated 'performance' sites (to create

connections between sites) and virtually in the screen spaces through realtime video capture and its projection to architectural sub-screens (Portals) as simulations of the global connectivity that will be shared in Stage 2 between streaming inputs from the Korea installation, the London performers and Australian performers and casual participants.

- Developed strategies through filming live components within the architecture (e.g. performers from other site teams) as a means of exploring non-linearity and virtual translocation of the various performance strands of *accented body* such that their presence could slip in time and location through virtual manipulated projection. This aspect is most successfully understood through the inclusion of sections of Tony Yap and his movement, manipulated through Isadora, projected during *Shadows* and as a segue to other events, or as a virtual residue of his own presence during and after his live performance. We were able to indicate that this approach to the virtual manipulation/sharing of performative 'moments' from the other groups assisted in creating an interconnected totality to the overall project.

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- b) we observed the development of the events being generated by other artistic teams, discussed their ideas with them and began to identify and exploit synergies between our ideas and theirs. This affected the development of some of our material, and ultimately led to the incorporation of some of the *global drifts* imagery into the *Ether* performance
- c) during the creative period we discussed our plans with experts in internet streaming at QUT; sought out technologies appropriate to our needs; gleaned information which would allow our plans for streaming to come to fruition; and modified those plans in the light of the possibilities presented to us. It was decided that Access Grid (which requires that digital data is converted to composite video) is not the most appropriate system to use in a project which exploits digital imagery to the extent on this project. Other systems will now be researched and a dialogue set up between designated streaming experts in each participating country to ensure that appropriate streaming systems are present and in place in each site in July 2006. Requirements are that each has adequate bandwidth for its needs. At present the plan is that Brisbane will stream visual imagery and data derived from live movement, and be capable of receiving sound and visual imagery/Seoul will stream sound, visual imagery and data and be capable of receiving the same/UK will stream sound and data, and receive the same. This provisional plan will be open to change as the technology dictates.

the nature of the collaboration within your team and across teams

The collaboration within the team was fluid, yet sustained. The two Korean artists initially worked together on the development of their technological material, and then worked with Hellen and the two dancers on the development of a short interactive performance; At the same time Sarah composed and 'choreographed' the digital imagery which was to be projected on the main screens in the site. The latter included processed prerecorded imagery derived from a variety of sources, and realtime processing of live video capture of performers and audience members. She also worked with each dancer on developing choreography appropriate to the particular interactive systems she was applying to the realtime imagery (live video capture), and with Hellen on developing a flow of the large screen imagery which would support the flow of the *accented body* event as a whole. There was a constant flow of discussion and exchange of ideas between the various parts of the *global drifts* project, with many suggestions from different members of the team incorporated into the event as it evolved over the three weeks. This dialogue continues. During the course of the creative development period the *global drifts* team developed good relationships with most of the other teams and active collaborative dialogues were initiated with two of them. (At the same time discussions were underway with Stan Wijmans in the UK regarding the integration of streamed sound into and out of the final Brisbane event. We were unable to test these in realtime due to technical difficulties experienced in sending sound samples across the net on this occasion.)

creative synergies and connectivity across teams and further developments in Stage 2

Several creative synergies began to develop with two of the teams during the creative period, resulting in some of Sarah's visual materials being played alongside one team's performance event (*Ether*), and the interactive imagery being placed in a position whereby there was a subtle visual resonance with the images generated by one of the other teams (*Shadows*). Performative interventions were also created by the *global drifts* team between sites, creating implicit connectivity between the artistic ideas. Discussions are in place to develop these synergies further, with an agreement with one artistic team that imagery developed by the *global drifts* team will be incorporated into that team's performance event in Stage 2. The refinement and development of the imagery will be dealt with in dialogue with the members of that team. It has been agreed to initiate a email dialogue with at least one of the other teams to see how synergies which emerged between *global drifts* and their work can be developed. It is hoped that a dialogue can be initiated with the other team to see how we can network

between teams to generate on-site streaming to allow the interconnectivity of sonic and visual media to infiltrate the QUT precinct.

Through the running of the performance strands greater understanding of what was needed for the development of the audio visual and choreographic strands of both the individual and the integrated works was acquired. This will be utilized by each *global drifts* team in the interim research period. The individual events in Korea, Brisbane and the UK are currently under development independently by each global drifts team. They are each being designed such that the integration of the three events will be intrinsic to their content and structure. The Korean event will comprise an installation from which data will be streamed. The UK event will comprise a performance event using a new movement tracking system and an interactive surround sound system. Data will also be streamed from this event. These and the final Brisbane event will be developed from insights/synergies and dialogues initiated during the first creative development period. Ideas for the circulation of sounds strands from the various global drifts works, and the consolidation of the number of 'portals screens' allowing two way flows of images from Korea to QUT will be consolidated during this period and tested out in situ in Stage 2. As Sarah Rubidge is actively involved in the Brisbane and UK events and will be in close contact with developments in the Korean event, she is well placed to formulate an overarching view of the global drifts event and to incorporate that into the planning of the UK and Brisbane events.

It is under discussion that live video capture systems developed at QUT can be developed as a shared feature across all sites. The way in which these independent systems, that allow for both casual visitor and performer interface with the technological systems, can be distributed to global locations via web streaming will be developed and advanced in Stage 2 from our detailed knowledge of the other collaborating sites. This will require a designated port that exists outside of the QUT firewall to remain open during the trial and development stage 2. It will also require adequate servers in all sites for the media distributed between the three international sites. This will be researched in the interim research period before Stage 2.

accented body– Director – Cheryl Stock, *global drifts* co-directors Sarah Rubidge and Hellen Sky and Korean collaborators Hyojung Seo and Seunghye Kim will continue to evolve the project through shared time in Korea in February 06 as a means of familiarizing themselves with potential interconnections between the architectural sites, technological infrastructures and cultural organizations needed to support the artistic and technical aspects of the *global drifts* event in Korea. Details of the streaming to and from *global drifts* in Korea, Australia and UK will also be explored.

resources accessed for Brisbane in order to realize the goals outlined

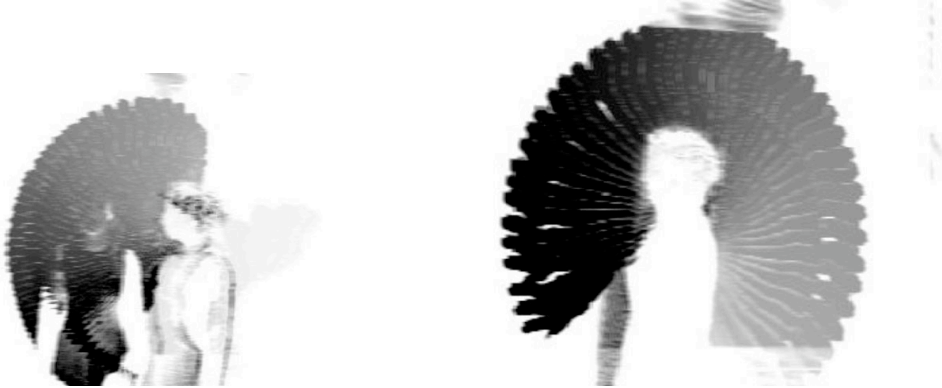
The key artists - Sarah, Hellen, Seung Hye and Hyojung contributed their *own computers* (4 x Apple G4 laptops. PC Sony Laptop) *Software Programs*, *3 digital stills camera*, *3 mini DVD cameras*, *external hard drives* to trial and create many components of the work. QUT provided access to a *G4 tower and later a G5 tower* and software programs for editing movie and image files prior to creation in Isadora. [It became evident after working on the QUT G4 tower that the latest operating systems and faster processors needed to be installed on all along with fast video processing card and expanded RAM in order for a) the processed data to run smoothly on the systems and b) for it to be possible for software and related image data to be created and transferred between various computers closer to the performance trial.]

In the Media Lab we were able to utilize the existing *projectors* (two part of the Access Grid setup) in order to see the quality of the live video processed through this system and two camera points of view as simulations of two separate geographical zones. This system was augmented by a '*floating projector* to experiments other live projection interfaces. During the trial performance events we were able to explore *two live-feed camera set ups* and *monitor displays*, alongside the distribution of Isadora and Jitter imagery onto the large screens at QUT using the projection and sound matrix housed within the Block Studio.

In the MediaLab sound was trialed through the *ACCESS GRID sound system* and *speaker set up*. Minimal lighting changes during the rehearsals in the media lab were run from a *mini light four pack and four lights* to test the level of light needed for the Jitter and Isadora live-camera-feed systems. These were used to light the body for the camera interactivity to work most effectively. *Walls and screens within the media lab space* were managed to assist with decisions on background neutrality for the best options for the systems management of the interpretation of clear movement data to facilitate interactive sound and image environments.

For the trial performance events live camera feed areas were installed to four locations within the external areas of the QUT Precinct. This required establishing video feeds from the computers running the programs to several

projectors, some within the *main matrix distribution systems*, and others independently linked to projectors. *global drifts* worked closely with Technical team members, particularly in the final stages of the trial outdoor performances, to ascertain how the multiple computer systems and video feeds could be distributed to the range of architectural and independent projectors installed within the built environment at QUT using the projection and sound matrix housed within the Block Studio. The spatialization of the interactive sound components were tested through the *main matrix systems and distributed to a multispeaker (surround sound) set up* within the GD performance area connected to the Parade Ground



Sarah Rubidge & Hellen Sky
London and Melbourne
January 2006