

Chisenhale Proposal  
December 2000

The  
Virtual/Real  
Interface

## Chisenhale Proposal, December 2000 – The Virtual/Real Interface - Proposal

<b>Contact:</b>	<b>Name:</b> Brian Curson <b>Phone:</b> Home: 020 8977 9167, Mobile: 07956 357 679 <b>email:</b> bcurson@freenetname.co.uk	<b>Address:</b> 70 Bucklands Road Teddington Middlesex, TW11 9QS
-----------------	--	--

**Time requirement:** Any consecutive 7 days from 10.00am to 5.30pm during April, May and June 2001, in the main studio with access to blackout, video camera and playback. Proposed showing on the last evening.

**Who's involved:** This project would bring together six dance artists. Brian Curson and Robyn Stuart would facilitate and direct the research project. Brian has worked extensively with lighting design, technical production and computer arts including recently video and 3D modeling. Robyn has specialised in creating visual performance art. Four other dance artists will be selected from applicants who will have responded to adverts for people willing to improvise and explore movement in relation to a projected computer generated virtual space.

**The Idea:** This project proposes to investigate the interface where the real world of the performer collides with the virtual world of the computer. It would explore the relationship between the physical body and the technologically created environment that the body finds itself within and that contemporary society relies on so heavily.

This work comes out of a performance piece developed by Brian and Robyn, where a performer danced and related with a virtual set that was created by projecting computer generated imagery and animation on three moveable screen segments. In this piece Brian created surreal creatures and bizarre landscapes using modern computer modeling tools such as 3D Studio MAX and Bryce. Their intention now is to facilitate a project that would involve other dance artists researching and investigating the movement possibilities with these and other scenes. This would extend the work in two respects: it would extend the range of creative input and it would allow research using a greater number of dancers in the space. Simultaneously the invited dance artists would gain an opportunity to work with computer technology and possibly stimulate their own private creative processes.

This work involves scenes being created and animated on computer and then projected on the live performance space directly from the computer. Using a program called Director the animated scenes, and images can be combined and recombined together seamlessly to create a score that can be developed by the group. The program can also control the sequence itself, randomly presenting animated material creating a bizarre ever-changing world in which the performers can improvise. Thus the 6 artists can play with the way they relate in movement (choreographed or improvised) to these combined scenes.

Fundamentally a projection only becomes a reality when it falls upon a reflective surface. So the shape, fragmentation and position of the reflective surfaces in the performance space onto which various parts of the image falls, effect how the two-dimensional image literally can take shape. For instance, an image of three objects side by side falling on three separate screen segments placed some downstage and some upstage of each other gives the impression of depth – real performers can pass behind one segment and in front of another. What has begun, as a 2 dimensional image becomes a 3 dimensional reality. As the total reflective surface becomes more sophisticated the angle of projection and position of the projector becomes more significant. It becomes similar to lighting design, with the projector being an animatable light source or lantern.

So the group will also research the organisation of the performance space in several ways: firstly using the three free standing screens that have already been constructed, secondly using sheets placed upon the floor and thirdly using props constructed from white sheeting and garden canes. Onto each of these the image could be partially or wholly projected. The artists may move between the screens thus entering and exiting the virtual world or protrude limbs through slits in the screens or sheeting on the floor. Dance artists may become bodies draped in white, which create interesting shapes for the projected imagery to fall upon. By changing the colour of what is worn, the artists may blend into the projected material and for example become distorted or disappear, or stand out in contrast away from the projection.

It is intended that all participants get a chance to direct or facilitate the movement work happening within the 'virtual set'. This role would be rotated around the group. The number of artists interacting with the 'virtual set' at any one time would also be varied. Artist could also suggest different 'virtual sets' in which to setup or which Brian may be able to quickly create new animated sequences.

Proposed Program for research:

**Day 1:** To setup the computer, video projector, lights, blackout and screens. To get to know each other and just play with some improvisation. To discuss the overall aims and ideas of the research and to look at Brian's animated material.

**Day 2 & 3:** To improvise with still images or very short animated sequences. To explore different ways of designing the projected space and consequently ways in which to physically interact with it.

**Day 4 & 5:** To work with longer sequences of computer generated material. To play with structured improvisation in relation to the 'virtual set'. To develop and review the previous two days work and see how it can be expanded.

**Day 6 & 7:** To play with improvising to randomly projected images and longer sequences selected by the computer. To choose some of the more interesting research results and recreate their essence for the showing.

Advertisements for the dance artists and the showing would be placed on dance notice boards and in juice and through Chisenhale mailing and email lists. The 4 dance artists would be primarily selected from CV's and a covering letter explaining why they wish to participate in this project. Brian and Robyn would select the applicants mostly in relation to their enthusiasm and creative and improvisation experience rather than technical ability in dance.

## Chisenhale Proposal, December 2000 – The Virtual/Real Interface - Budget

<b>Proposed Budget</b>		<b>Total</b>	
<u>Equipment</u>			
Video Projector for 1 Week	Supplied by Plunge Club	<b>100.00</b>	
Cyc screen	Supplied by Plunge Club	<b>0.00</b>	
Lighting, 6 channel package	Whitelight	<b>100.00</b>	
Additional Blacks	Blackout	<b>62.00</b>	
Computer	Supplied by Brian	<b>0.00</b>	
Video Recorder	Supplied by Brian	<b>0.00</b>	
Video Camera	Supplied by CDS	<b>0.00</b>	
Video Playback	Supplied by CDS	<b>0.00</b>	<b>262</b>
<u>Pay for Directors</u>			
Brian Curson	1 x minimum wage	<b>150.00</b>	
Robyn Stuart	1 x minimum wage	<b>150.00</b>	<b>300</b>
<u>Props</u>			
String		<b>3.00</b>	
Canes (for prop construction)		<b>24.00</b>	
Sheeting	Supplied by Robyn	<b>0.00</b>	<b>27.00</b>
<u>Publicity</u>			
Paper		<b>20.00</b>	
Postage		<b>50.00</b>	<b>70.00</b>
<u>Video Tapes etc</u>			
Tapes and Media		<b>45.00</b>	<b>45.00</b>
<u>Travel and Transport</u>			
Car Hire (9 Days)	Easyrentacar	<b>100.00</b>	<b>100.00</b>
<b>Total proposed Budget</b>			<b>£804</b>

## Chisenhale Proposal, December 2000 – The Virtual/Real Interface - CVs

### **Brian Curson**

Originally coming from a computer and electrical engineering background Brian trained in dance. His artistic skills have been expanded still further by a number of collaborations with different artists including Emma Grace, filmmaker, Siglinde Buhl, sculptress and Gabrielle Gad, composer. Not only is he a choreographer and performer but has also been a professional lighting designer and technician. He is skilled in computer art. His main computer tools are Adobe Photoshop (visual editing & compositing), Adobe Premier, (video editing and compositing) and Truespace (3D modeling).

#### **Formal Training:**

Rambert School (94-96), Kensington & Chelsea College, Dance Foundation Course (93-94)

#### **Direction and Choreography:**

'Human Nests' (96), 'Stone & Porcelain' (97), 'Breath' (98), 'The Beaver's Dream' (98), 'Dancing Shapes' (99), 'Living Memories' (96)

#### **Video work:**

Too Too physical film: 'Break for no future watching' (98), 'Mu Mu' (96), Pilot film (95), Who's the Roo (Music Group): Dance video (96)

#### **Dance Performance Experience:**

Ground Effect (99-00): 'Any/way', 'What Was', 'Vis-à-Vis', Jacksons Lane, Nottingham, Leicester, Romania, The Place; Collaboration with sculptor Siglinde Buhl (96-99): 'Human Nests', 'Stone & Porcelain', 'Breath', 'The Beaver's Dream', 'Dancing Shapes'; Spiral Arts (96-97): various and 'The Odyssey'; Collaboration with composer Gabrielle Gad (96): 'Living Memories'; On the Verge (95-96): 'Out of Touch and into...'

#### **Lighting design and technician:**

Bouge-de-la ('Time Flying' complete spring 98 tour); Twitch & Jerk: 'Being and Nothingness' (96), 'Dummy' (97); Ground Effect: 'What Was' (99), 'Vis-à-Vis' (00); Buhl & Curson: 'Breath' (98), 'The Beaver's Dream' (98); Spiral Arts: 'The Odyssey' (97); Thame Youth Theatre: 'The Dream' (97); In-house lighting technician and design, The Rambert school (94-96); DJ and sound technician, Barefoot Boogie (92-97), various (97-00)

#### **Computer Art & Design & related experience:**

Artwork for exhibitions: Siglinde Buhl: Immenstadt (98), Berlin (98), Immenstadt (99), Artwork for children's book 'The Beaver's Dream' (99), Forst Buhl, Commercial Logo (98); Computer systems manager (87-92), Computer systems consultant (92-96)

### **Robyn Stuart**

Originally coming from a scientific research background Robyn trained in dance. Robyn specialises in contemporary performance art for both inside and outside venues. She designs pieces that are molded to their environment and incorporates bizarre props and costumes. She both performs and creates with improvisation as well as tightly crafted movement.

#### **Formal Training:**

BA (Dance) University of Western Sydney, Nepean. Australia (94)

#### **Direction and Choreography:**

'My Current State' (99), 'All Limitations' (97), 'Who is Joan of Arc anyway?' (96), 'Falling from the Horses Mouth' (95); 'The Horses Mouth' Part I & Part II (95); 'Equinox' (94); 'The Garden Up Path' (93)

#### **Video work:**

Krinsley and Stuart (97) 'Intimate Journey'; Keyworth (95)

#### **Dance Performance Experience:**

Ground Effect (98-00): 'I Have Nothing to Report', 'What Was', 'Any/way', 'Vis a Vis'; Resolutions - The Place, Jackson's Lane, Croydon Clocktower, Hoxton Hall, Iasi - Romania, Nottingham, Leicester, Luxembourg; Jones and Jolly (98) 'Seeing the Wind'; Claxton and Clark-Lapin (97) 'Any Bodies Dancing'; Claxton (97) 'Firebird'; Suryadarmo (97) 'Light Branch Light'; Moore (97) 'Frumpus'; Magill (96) 'GravelRush'; Viola da Gamba (95-96) street improvisation; Driscoll (94-95) 'A Salty Tale, One Lost Whale' & 'The Mists of Avalon'; Chin Chan Yoke (93) 'The Entire Roundness'

#### **Science Background:**

University of New England, Armidale Australia: Research fellow (87-93), PhD (87); Flinders University of South Australia. and University of Adelaide. Australia: BSc (Hons. 1<sup>st</sup> class) (80-81)