

Learning Agreement: 06SAP007 Final Project & Presentation.

For the final module, *06SAP007 – Final Project & Presentation*, I have chosen to study Option 1.

I would like to continue to explore and experiment with my body and a variety of technologies to map the movement of the dancing figure within space. Where the primary purpose of my project is to see how my body reacts and responds to space, as well as questioning how people see and experience space in relation to their own physical presence.

art and everyday life are not in fact, separate events but that Art is the human attempt to create meaning and to introduce formal shapes and paths through the chaos of the life experience (<http://www.artofthematter.org/home.html>).

To record and document the movement of my body, the dancing figure within space, I would like to experiment further with the spectator's and dancer's perspective, as well as different cameras as my drawing tool, such as, digital and mobile phone cameras. Similarly, I would also like to continue to explore and experiment with different computer programs with cameras built into or attached to the software, such as, Maya, Motion Capture and Motion Builder. In addition, I would also like to continue and further develop the idea of siting dance within public spaces not necessarily associated with

dance and movement, exploring how the body and movement adjusts, adapts to the change in environment, situation. For example, previously within my work I have performed in a corridor and a telephone box.

As a result of this experimentation I also started to consider and explore what could happen if a dance is choreographed for a specific site or object, such as, a chair, stairway, computer or TV screen. What kind of movement material can be generated and how can this movement material be documented? For example, within the previous module, *06SAP004 - Exploring, Materials, Processes and Techniques*, I started to choreograph a performance on the stairway in the Loughborough University School of Art and Design entrance foyer. In addition, within the computer program Maya I also started to try to recreate the dancing figure, myself, three-dimensionally. Both site-specific performances I would like to pursue and continue to develop for my final project.

In addition, within iMovie and Final Cut Pro I would like to explore and experiment with layering, editing some of my previous and future work together. Once again, highlighting the spectator's and dancer's perspective of a performance and the layered process of dance.

Therefore, as well as exploring my own body awareness as a dancer, my work could also address codes and conventions that govern our society in a technological world. For instance, the current issue of the *Eye in the Sky*, public surveillance versus public privacy.

For my materials my body will be an important medium within my work, but I will also need to consider the materiality and surface qualities of the sites, objects in which the dance performances are choreographed. For example, the materiality of the sites, objects chosen may influence or even restrict the movement vocabulary. In addition, I will also need to consider what the dancer is wearing and how that relates to the site, object as well as the body.

Similarly, I will also need to consider the materiality and quality of how the performances are recorded and presented, for example, different cameras have different characteristics and qualities. For example, footage from a mobile phone camera seems slightly pixelated and grainy. Similarly, different technology has different memory capacities, sizes and effects. At present I like the rawness and authenticity of the material produced. Therefore, within my images both the body and technology seem to rely on each other to create, capture the performance through layers with no specific beginning or end.

I feel that my current practice relates to the experimental dance of the 1960s, particularly the work of the Judson Dance Theater and choreographers, such as, Trisha Brown. Experimental dance questioned where dance could be performed, taking dance outside of the theatre, experimenting with site-specific work and public spaces. For example, in Trisha Brown's *Roof Piece* (1971) dancers performed on rooftops in Manhattan, which

‘raised issues about distance and one’s relationship to urban space’

(<http://thebrooklynrail.org/dance/oct03/redhook.html>).

My work also relates to the exploration into dance for camera, as in the computer-generated choreography of Merce Cunningham, as well as the dance theatre of Jasmin Vardimon.

I don’t feel that dance can be presented through one medium, because it is a continuous, on going process of multiple layers of exploration, development and refinement.

Therefore, for my final project presentation my work will consist of a variety of strands incorporating different media and materials, exploring the choreographic approaches, documentation and presentation of movement material. For example, Sheron Wray, a choreographer, explores and experiments with ‘technology as an interface between the audience and the performance (<http://www.danceworks.net/SheronWray.asp>).

I would like to create my own website, where I could choreograph and design my work to be viewed. My website will enable spectators to move to and fro in space, once again, creating this sense of layering and movement, as well as addressing the relationship between spectator, performer and the technology.

For my site-specific performances I will have to fill in Risk Assessment Forms taking into consideration the health and safety implications that might be involved. For example,

for each site, object in question I will have to identify hazards, who might be harmed and controls in place and further controls needed in order to reduce risks. Once the forms have been filled in they will then have to be further assessed by my supervisor Phil Sawdon and/ or Rachael Jermyn the Departmental Safety Officer. The Risk Assessment Forms will have to be continuously re-assessed and updated as the performances are developed and conditions change.

For my project I will need access to different sites through negotiation with the relevant authority, authorities, such as, my supervisors, Jim White, Rachael Jermyn and security. In addition, I will need access to media facilities, such as, the Fairbairn and the Photography studio.

Through discussions with the Fairbairn staff they have said that the Fairbairn will be open as usual over the summer period, where they will take it in turns to ‘caretake’ the space. In addition, specific days will be negotiated to assist staff and students, such as, Tuesday. Some of the workshops can only be arranged weekly as of when needed, but in this situation the supervisors of these workshops know the time scale and deadline of my project. I will particularly need further help and training in Maya, Motion Capture, Motion Builder and Final Cut Pro. I have managed to identify my current needs, however, because quite a few people are involved dates and times are still being negotiated.

**WORD COUNT = 1,120**

(BIBLIOGRAPHY:)

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