

Covering letter

I am indebted to the Lisa Ullmann Travelling Scholarship Fund for affording me the privilege of taking part in many events in both Melbourne and Sydney during my one month visit. My visit to Australia was packed with delivering workshops and making my own motion capture studies.

Project: To travel to Sydney and Melbourne to pursue research into the marriage of contemporary dance, motion capture and interactive virtual worlds. To attend a conference, deliver a paper and conduct a series of interviews with experts in the field.

The purpose of this project slightly changed from what was originally imagined, for instance interviews weren't conducted per se, but through conversations, introductions and demonstrations enough material was gathered to form the basis of a publication. This trip provided a starting point and the interviews will happen on a return visit or via Skype.

Highlights: Delivering workshops at *Critical Path* & UTS. Working with Kim Vincs at *Motion.lab*. Meeting for the first time and reconnecting with scholars, technicians and artists at the SEAM conference. (seeing David O'Reilly's animation *Please say something* at Carriageworks, Sydney and sailing round Sydney harbor on the UTS yacht)

Suggestions for future awardees: Sometimes the best experiences happen between plans.

Plans to share information with others: Two movement studies at *Motion.lab* will be visualised as part of my AHRC research at Coventry University. Some encounters may inform a chapter in the sequel to igloo's *SwanQuake: the user manual* (editor Scott deLahunta) a publication which looks at the cross-over of videogames and art.

Report

Sydney

I had been invited to Critical Path Choreographic Research Centre and VIPRe Lab (Virtual Interactive Performance Research Environment) to lead workshops and take part in the SEAM symposium in October 2010. Somatic Engagement, Agency and Mediation.

I became part of the research provocateur at the symposium and lab entitled Agency and Action. The intention of the symposium was to initiate critical debate around modalities of influence and perception which specifically engaged practicing artists.

The whole project devised by Garth Paine and Margie Medlin explored the changing roles of the performer and audience in interactive performance environments. The project addressed these evolving conventions through practice led research addressing experience of the audience in interactive dance and media art (performance and installations) and the way the performer experience is altered through immersion in technology.

Across a series of studies, working closely with practitioners, our research addressed core questions in two domains, embodiment and understanding.

Oct 4 -6 Critical Path

I led a three- day workshop at Critical Path involving practical dance classes informed by Skinner Releasing Technique in the mornings followed in the afternoons by improvisation, working in the field and making physical environments with paper and found objects.

Oct 7 & 8 Critical Path

I delivered a two-day motion capture workshop with Garth Paine, Holger Deuter and Frederic Bevilacqua. The delivery of these workshops was meant to encourage the non technical movers to be hands on in the process of capturing data and the more technically adept, to explore unorthodox ways of using mocap/motion tracking in an artistic ways. With the knowledge base evenly balanced, with the help of the more tech savvy and inspiration from each participant, the group worked well together to understand animation pipelines such as capturing data to model manipulation. The group comprised programmers, video artists, lighting designers, musicians and dancers. Hands on instruction was vital in order for the participants to experience moving in the kit/system (*Opti-track*) and the possibilities of gesture recognition, two- person captures and sound input/output.



Oct 12 & 13 University Technology Sydney

I delivered another two-day practical workshop at University Technology Sydney for animators and architecture/ building design students. We worked with a Vicon system with full body captures and drawing within the capture volume with a view to then take our 3D drawings into CAD and make physical objects/architectures from our movement investigations. Introducing dance, movement and gesture in a motion capture workshop for non dancers was fascinating, it gave the spatial design students and animation students a different path for experimentation than they were used to. The sessions provided new methods for understanding the body which led to abstract organic creations and character designs.

Oct 15 & 16 SEAM conference at the Seymour Centre Agency and Action Symposium.

Two full days with a program of key notes, presentations, panel discussions and installations and performances including key presentations by international guests including Frederic Bevilacqua (FR) Holger Deuter (DE) Christian Ziegler (DE) and myself. I was honoured that an image of an igloo work, *Summerbranch* was used for the splash screen at the conference. <http://seam2010.blogspot.com>

During my stay I visited University of New South Wales to view Jeffrey Shaw's 360 screen at the *iCinema*, Centre for Interactive Cinema Research. I attended several performances including Chunky Move's *Glow*. In 2004 at the Monaco Dance Forum Emily Fernandez and Freider Weiss demonstrated early versions of the software used in *Glow* on a carpet in the foyer and now it's being used by Chunky Move and Kylie Minogue <http://www.youtube.com/watch?v=ApmkwOHpdeg&feature=related>.

The Sydney Dance Company were performing during my stay and I bumped into an old friend Raphael Bonachela, also no stranger to Kylie who is now the Artistic Director. www.sydneydancecompany.com/

Melbourne

When I arrived in Melbourne for the first week I worked with colleagues mainly from the animation world. I had been invited to *Motion.lab* at Deakin University in Melbourne during my second week.

Oct 18- 22

I met with fellow colleagues from Swinburne University, David Surman (Animation), RMIT Adam Nash (Animation) and Monash University Jon McCormack (Computer Science) to discuss possible artistic and academic collaborations.

Oct 25 - 29 Deakin University *Motion.lab*

I worked with Professor Kim Vincs Director of *Motion.lab* and John McCormick (fellow igloo collaborator). I spent a week at Deakin University in their motion capture studio , and worked with Kim and the Melbourne Ballet Company who were rehearsing *Choreotopography* a stereoscopic work in production.

I was given the studio to work in alone. It had been a while since I'd been in a suit and working with Motion Analysis was a great experience.

What an opportunity, with the generous support of a Lisa Ullmann Travelling Scholarship these events were able to happen.



Here I am capturing data with imagery from igloo's new work, *Vermilion lake (VISITOR)* in the background.

www.criticalpath.org.au

www.uts.edu.au

<http://www.icinema.unsw.edu.au>

www.rmit.edu.au

<http://www.csse.monash.edu.au>

<http://courses.swinburne.edu.au>

www.deakin.edu.au/motionlab/

<http://www.youtube.com/watch?v=6EyDf6aqUDE>

www.igloo.org.uk