

another language

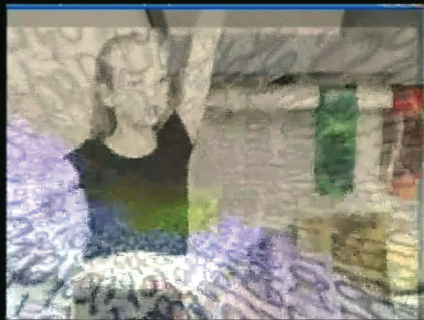
performing arts company

Season XXI

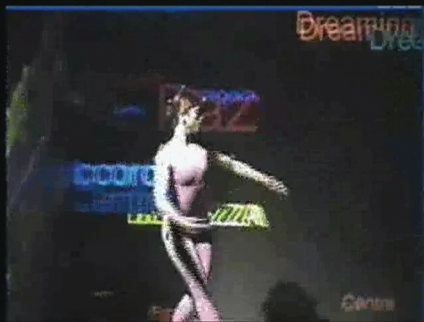
Volume 3 Issue 2

April-June 2006

Gallery



Pictured: Processed Image of Alyssa Wilson and Graphics from Purdue University during the April 2, 2006 InterPlay: Packet Creek Performance



Pictured: Processed Image of Leigh Schanfein and Graphics from Purdue University during the April 2, 2006 InterPlay: Packet Creek Performance

Spotlight

On March 31 through April 2, 2006 Another Language Performing Arts Company performed *InterPlay: Dancing on the Banks of Packet Creek*. This was our fourth creation in the InterPlay series. People who have attended every InterPlay performance said that this was the best one yet, indicating that the development of this form is progressing. It is very interesting and exciting to pursue a performance format in uncharted territory, knowing that there certainly are risks involved. The job of the participating artists was to develop work inspired by Another Language's original concept; an investigation of the influence that today's abundant digital information has on our culture.

This year's participants included members of the University of Alaska, Fairbanks percussion ensemble under the direction of Professor Scott Deal. The musicians were Dustin Takao, Dixon Burkett, Shawn Savageau, Eric Retterer, Quinton Harris and violinist Susie Hallinan. Dancers were Carrie Baker and Jenny Schlotseldt performing contact improvisation. Computer Graphics were created and sent live by Siyuan Wang, Peng Chao, Patrick Webb and Professor Miho Aoki. This was Alaska's third collaboration with us.

One of the major emphases for this InterPlay was to think through the performance as a filmmaker and to present a variety of camera angles showing the audience different points-

of-view. Alaska was very successful in their camera operations and the performance streams were very interesting to watch. The audio quality was the best ever and the original music compositions were very strong.

The University of Maryland, also a three-time collaborator, returned with site coordinator/performer Nadja Masura. Moira Jackson worked with her Zen Garden writing words in the sand, Paul Jackson tied himself up in words, Peter Rogers juggled sheets of delicate tissue, Nadja tore words, reordered them and performed moments of spoken text, Brandon Morse sent video images of water landscapes.

The use of microphones in performance can be a tricky business. The work of Paul Jackson's

access grid support and sound reinforcement from Maryland was much improved and added to the sensibility of *Dancing on the Banks of Packet Creek*.

Purdue University, together with Alaska, opened the performance with a drum conversation between Dixon Burkett in Alaska and Jack Moreland in Illinois. This started the performance with an example of how a past form of communication now becomes a modern form with the influence of Internet technology. Leigh Schanfein danced in the motion capture space providing Musical Instrument Digital Interface (MIDI) control data for graphics and audio manipulated in Alaska, revealing another



Pictured: Junko Simons, Beth Miklavcic, Kate Bradford

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Spotlight Continued

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method of communication between data artists. Professor Carol Cunningham provided the choreographic structure for this exchange. T.J. Rogers worked another miracle in getting the motion capture system configured. He programmed the system to convert the spatial coordinates of the dancer's wrists to MIDI and transmitted that information to the other sites.

This performance for the first time involved Boston University with site coordinator and musician Robert Putnam. He developed the Access Grid services *Window Highlight* and *Positional Audio*. These services followed the placement of the video windows so that when a site's video stream has audio, *Window Highlight* provided a lighted border in the corresponding window. With *Positional Audio*, when a window is placed on the right side of the large display the audio appears in the right speaker and similarly on the left side. This provides a more realistic experience simulating a conversation between people from different parts of a room. Cellist Junko Simons, who plays with the *Transcendental Snake Charmer Improvisation Ensemble* and *Black Dust New Music Ensemble*, as well as, several other musical groups, and is an Adjunct Faculty at Boston College and Phillips Academy, worked with Beth Miklavcic on *Mind Waves*, her *Zen Garden* performance. The improvisational compositions created for *Packet Creek* at various times focused on the quartet that also included performers Jacqueline Combs in Boston, and Kate Bradford in Salt Lake City serving as physical representations of the Internet and World Wide Web by threading white string throughout each space. This element tied together, both figuratively and literally, the two sites. Junko also played through out the *Packet Creek* performance working with the Alaska percussion ensemble and musicians from Purdue.

Additional University of Utah performers were dancers Joni Urry Wilson and Alyssa Wilson from *Children's Dance Theatre* who danced beautifully in the stairwell of the INSCC Building. The two traversed their environment, each step, a new packet, a new experience. Sculptor Adam Bateman, director of the *Central Utah Art Center*, used language investigations as inspiration for his work. He designed a paragraph of text with a limited number of pasta letters so that when he depleted a particular letter, he went back and borrowed letters from the beginning of the paragraph, symbolizing the fleeting nature of words and thought.

At the Center for High Performance Computing, Visualization Specialist Sam Liston designed the local display using 3D Desktop; this program allowed the video windows to be placed onto the sides of a cube that could be manipulated. Sam's design added a kinetic element to the video display on the presentation scrim in the INSCC auditorium. Director Jimmy Miklavcic mixed the streams for the local live audience. They were treated to a multitude of visual options to view. The local Utah audience could also meander through the building to watch the local live performers in their various spaces, experiencing a living art gallery.

The main mix that Jimmy created for the performance was sent out live to all participating Access Grid performance and audience sites, as well as, over the commodity network. It was available on our web site as a Quicktime stream during the performance. We had one hundred and eighty six remote viewers, tripling the number of viewers from the prior year. Some of the Access Grid viewers were from China, New Zealand and the National Center for Supercomputing Applications at the University of Illinois Urbana Champaign.

Through the creation of each project we expand, grow and continue to move to the next level of work. Each year the tools available to us continue to develop, revealing what to work on and investigate next in this exciting venture of connection and communication, and the blending of artistic and technical talent.

There were so many people involved in this project, 30 artists and 24 creative technical engineers. I have not given credit to all of the participants, especially the technical engineers. A copy of the program is provided here to the people receiving the electronic newsletter just select this button

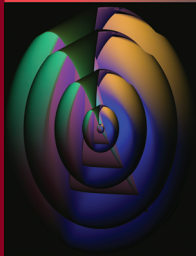
You can also go to our website at www.anotherlanguage.org/interplay for program and biographical information. For educational presentations of the InterPlay projects, please contact Another Language.

—by Beth Miklavcic

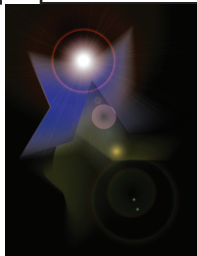
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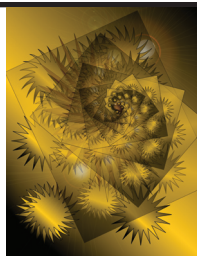
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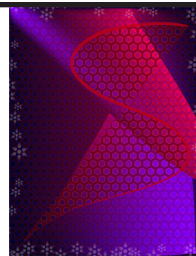
Sundance 1



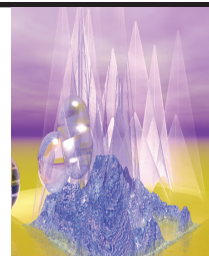
Sundance 4



Sundance 5



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