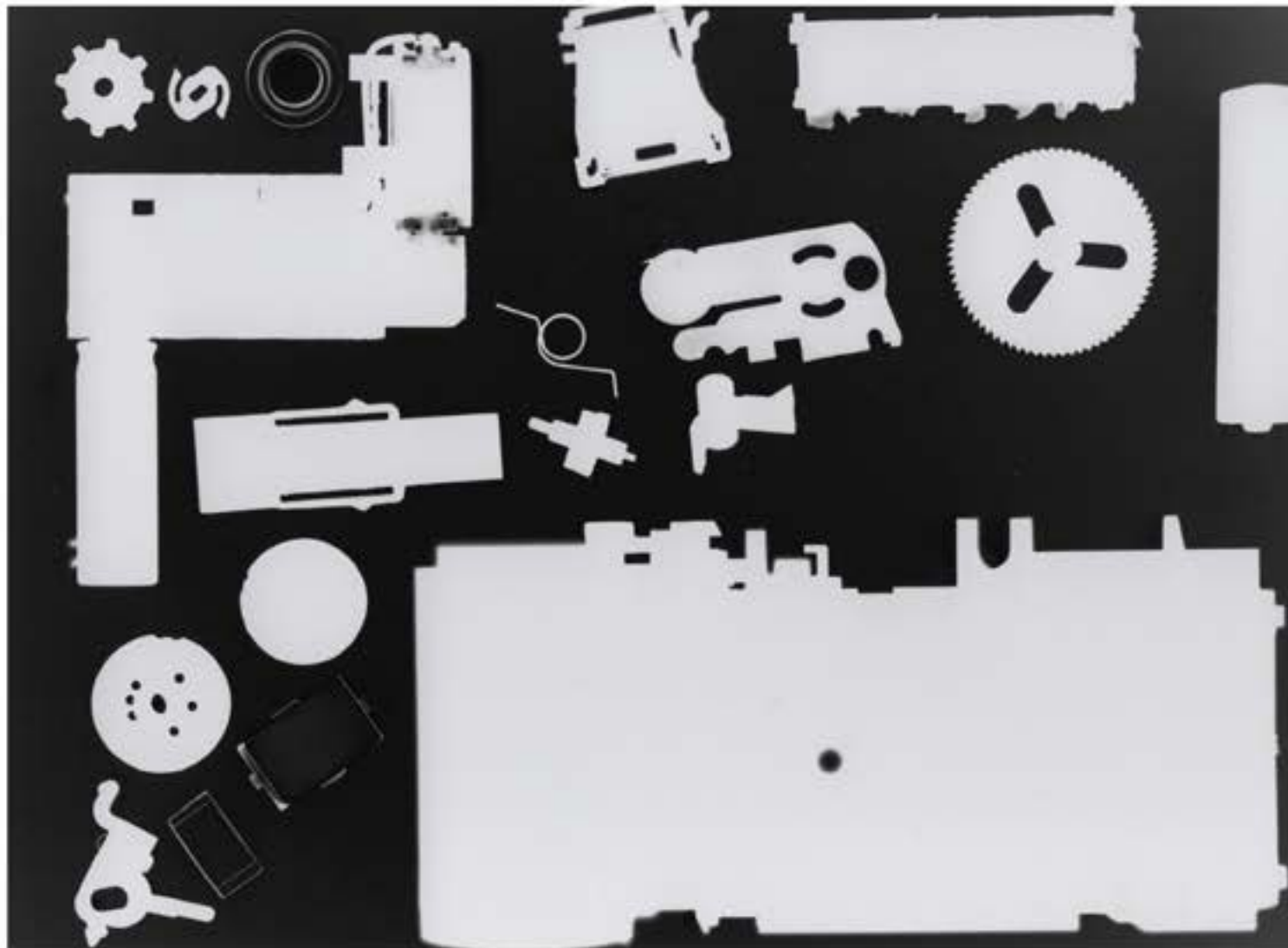


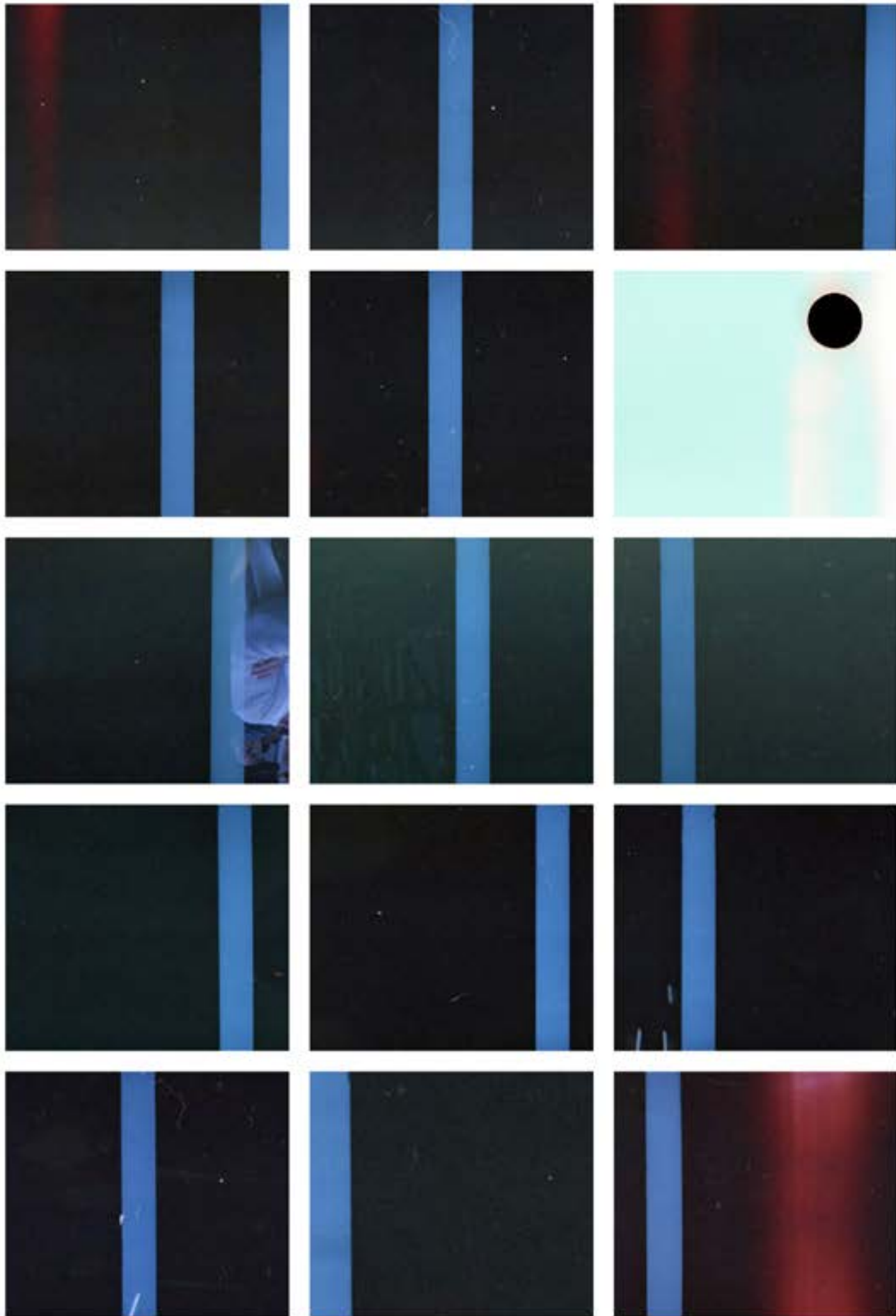
Black Box Project

We dismantled a disposable camera to analyse the inside and get a better idea on how it works.

After removing its automatic way of capturing, we used the composition of it and created our own pinhole camera in the dark room. It was a fully manual process which created interesting abstract visuals.

The blurry light shapes captured in an unknown period of time represent movement, which is the starting point of our final project research.





These graphical shapes represent, a moment,
an undefined time, where light reached the
pinhole and left a trace on the film.
The concept seems very abstract, yet we
have a digital and printed trace from it.

Translating movements into graphics

When you watch a dance or a show, you can take pictures, videotape it but what if you could take away the full performance, on one poster?

What is the core of the performance?
What constitutes a choreography?
What makes a dance so impressive?

The movements and the body, is the most important element of the dance.

“Learn programming by moving your body” – A. Arthur

INSPIRATION

Alvin Arthur

WORKS

WORD

WHO

Body.processing

is a language of choreographed body movements and gestures that enables people to program and code in collaboration with others. Programming is a skill that is increasingly required in the working world, but the only people who seem capable of doing it are those who can sit staring at a screen for hours. It is a physically lonely and static task. I make it a collaborative and active task, using Processing software, Labanotation principles and tracking technology.

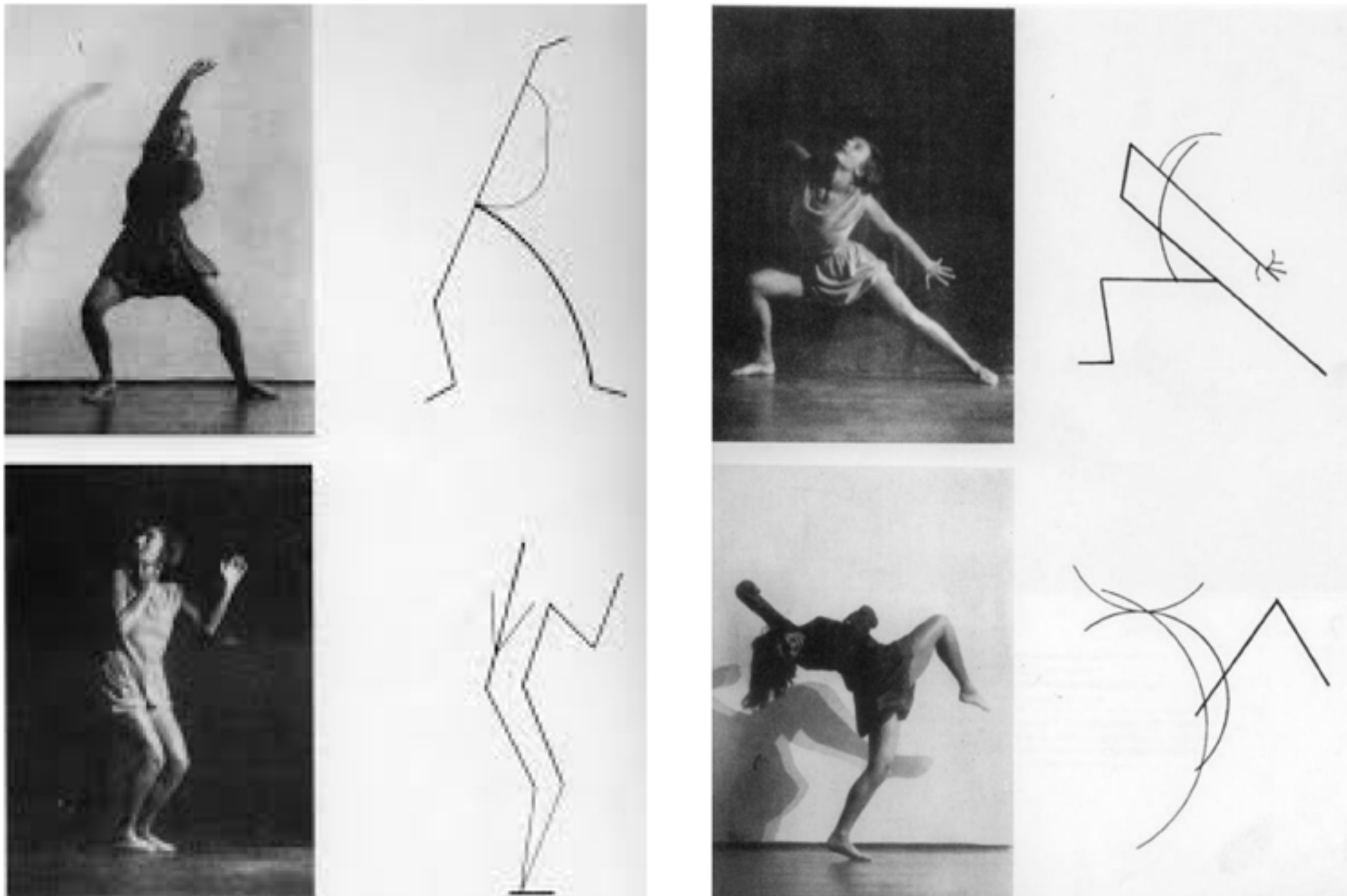
Work Exhibited @
G18 show, Dutch Design Week
20 - 28 October 2018

[Video link here.](#)



“ Learn
programming by
moving
your body.
Literally. ”





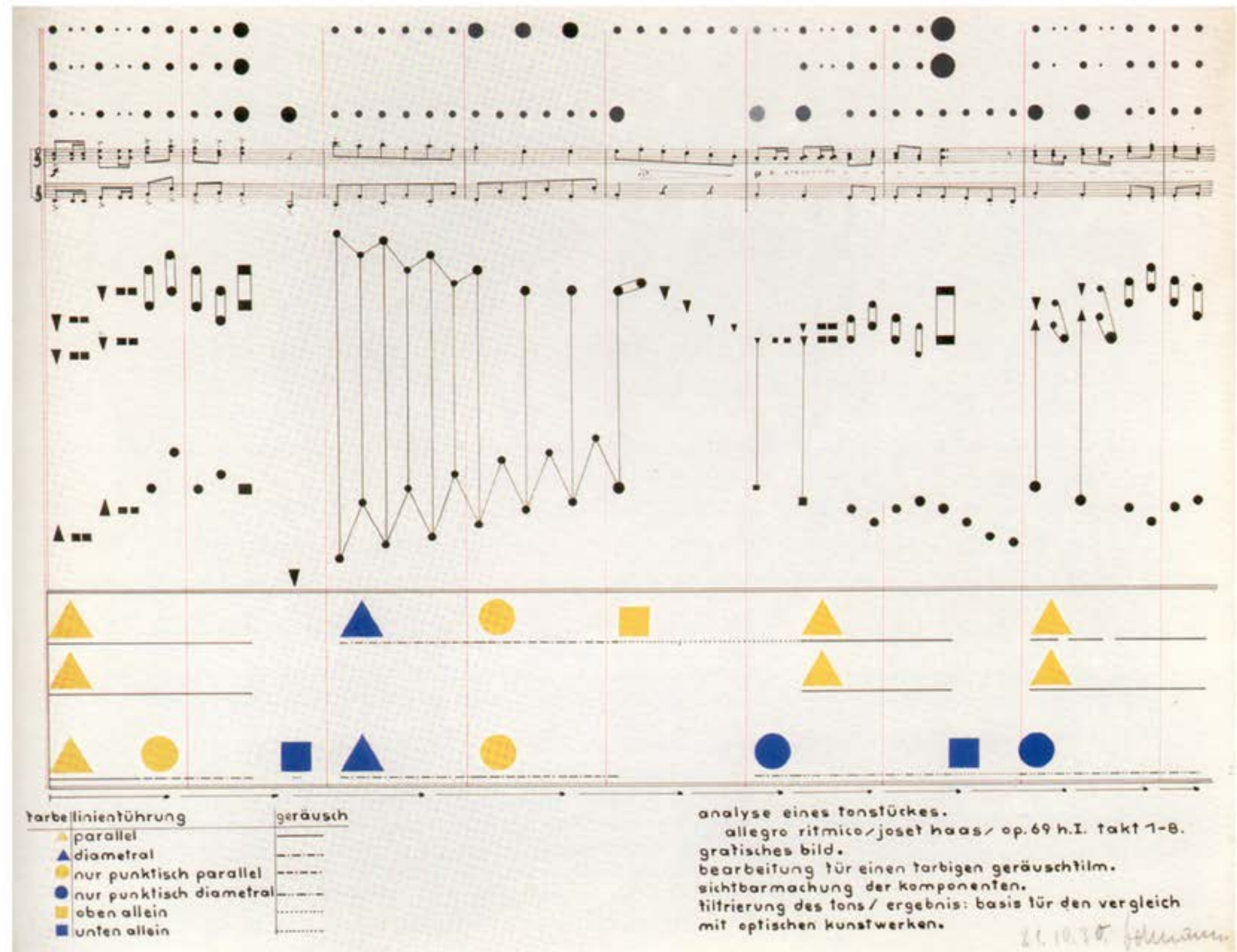
At bauhaus, kandinsky developed theories on color, lines, points and shapes. Analyzing various art forms, he reduced each to their simplest form in effort reveal their structures. In 1926, mid-way through the lifespan of bauhaus, kandinsky published two works concerning his theories on form: dance curves and point and line to plane. Dance curves is an essay accompanied by abstract drawings referencing four images of german performer, gret palucca, who was an early pioneer of modern dance. All four images referenced were by photographed by charlotte rudolph, a prominent german dance photographer during that time.

Being an inter-disciplinary school, bauhaus often collaborated with, and studied modern dancers. In dance curves, kandinsky wrote that his drawings illustrate the "simplicity of the whole form" in palucca's movements as well as the "construction of the large form" where the structure of palucca's movements are based on the simplistic forms in his reductive drawings.

Concerned with minimizing subject matter, bauhaus emphasized compositions of pure lines, blocks of color, and geometric shapes. Kandinsky's personal application of this approach explored shape, form, and structure. From this school of thought, kandinsky also developed his own color theory, which tied in to his elemental theories of design.

Aside from breaking down drawing and painting to their more intuitive geometric elements, and creating the simplistic forms from the body structure of dance movement, kandinsky applied his graphic symbolism to music in a way that i've become obsessed with. In point and line to plane, kandinsky wrote that, «the graphic musical representation in common use today-musical notation-is nothing other than various combinations of point and line.»

I don't fully understand how to apply his theories to my own drawings yet, but i do know that in order to create his renderings of music, he used color to correspond with angles and shapes, as well as points whose sizes varied according to the pitch and volume of a given sound in terms of intensity or duration.



Klein did not relegate paints to the canvas, nor arts to the world of 2d. Working with live women, Klein often covered bodies in blue paints. He thought of people as "human brushes" and "model forms". Blue Women Art, also known as "Anthropometries", is an expansive piece that includes a full orchestra, several women, Yves Klein Blue Signature Paint, and large canvases to "perform". The women slowly drag their paint dripped bodies across surfaces - allowing form and movement to be transferred to the canvas.

WE'VE GOT THE BLUES - Keren Veisblatt Toledano

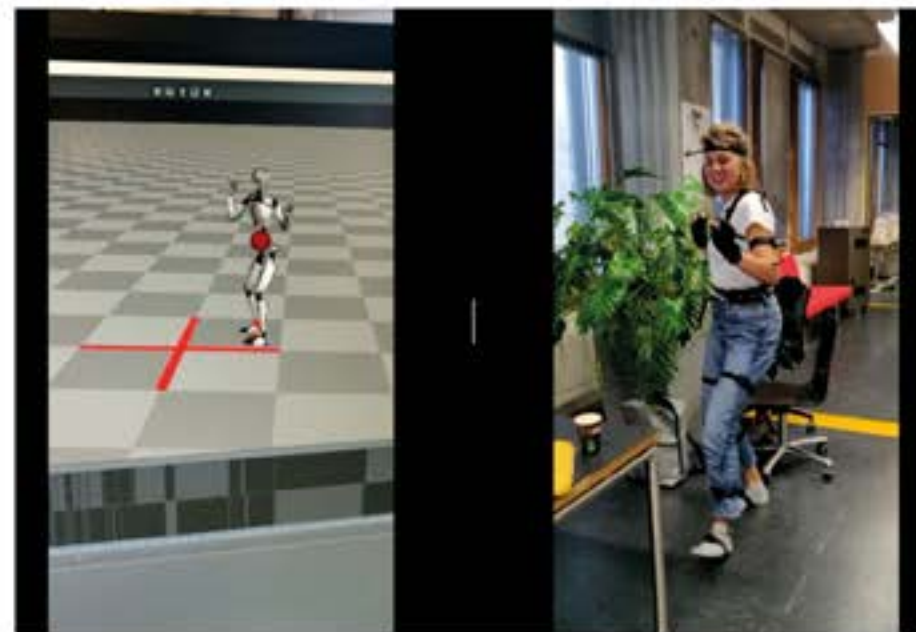
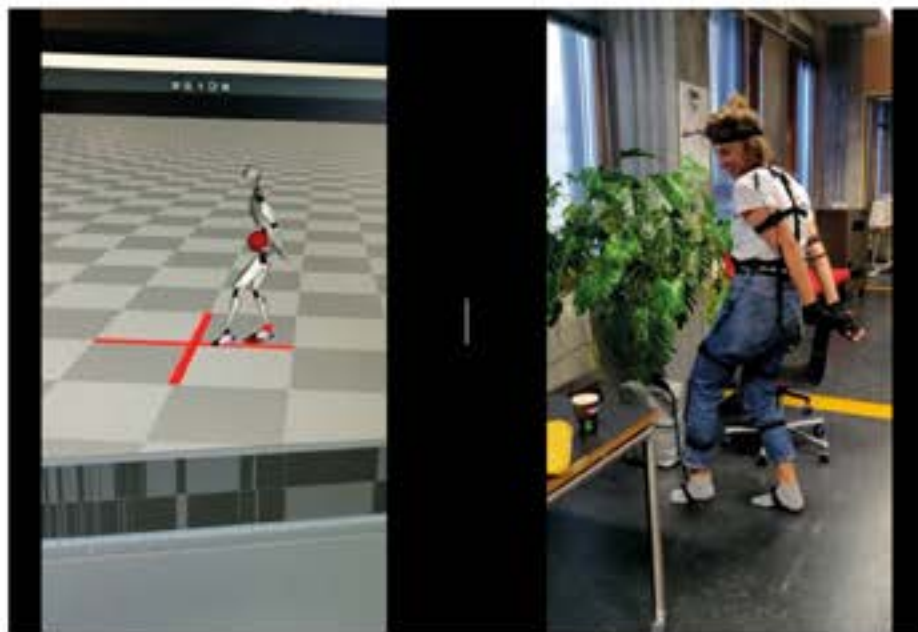
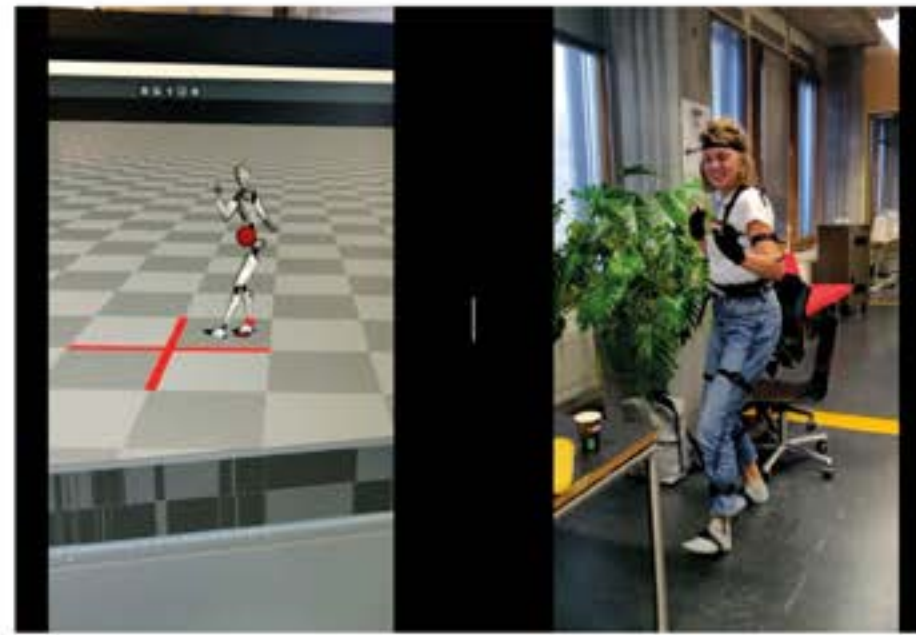
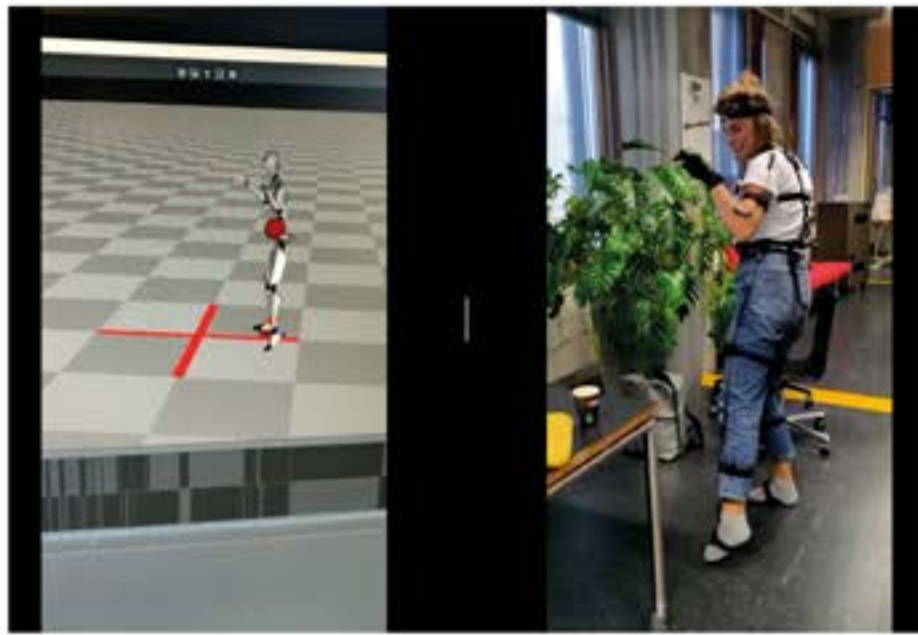
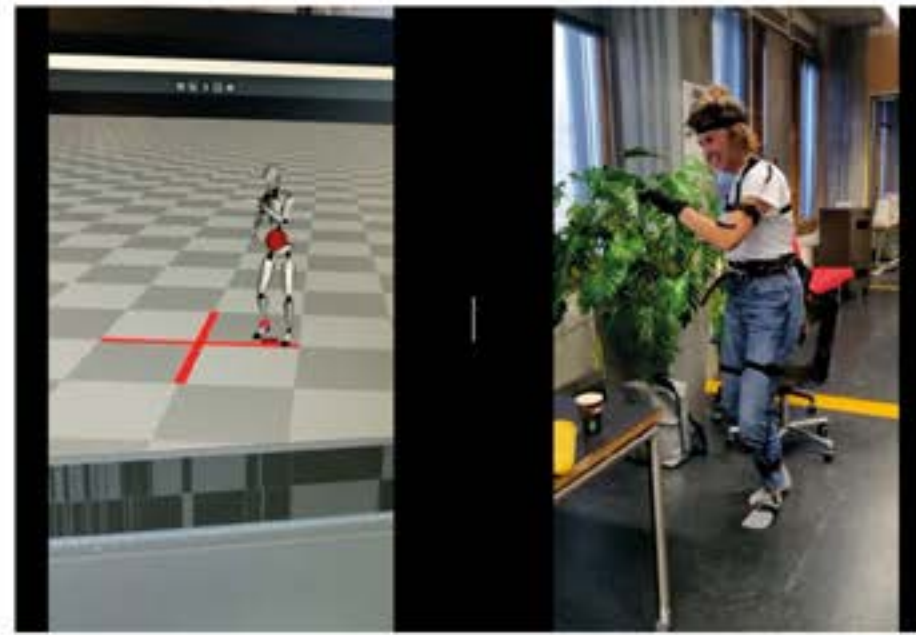
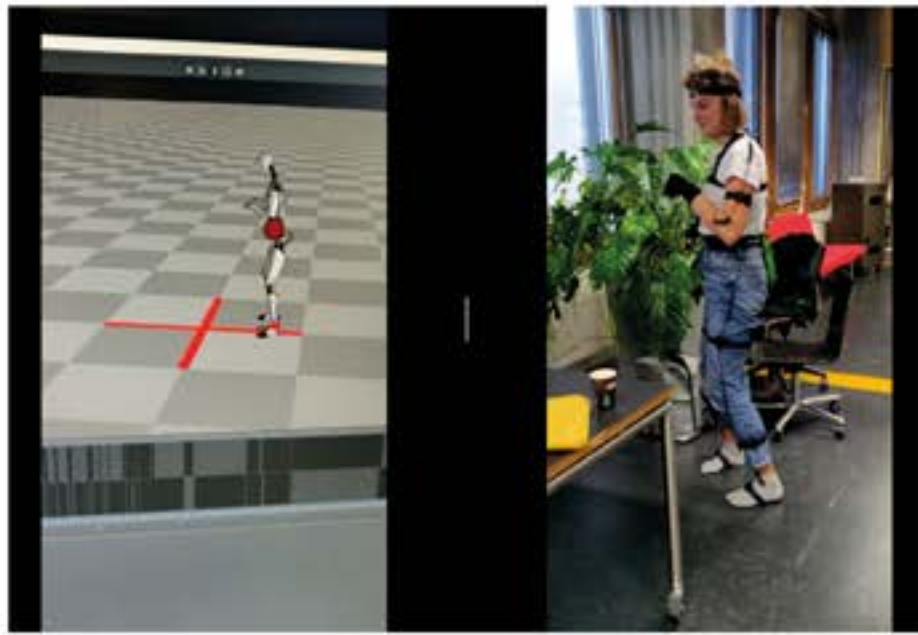


First Layer

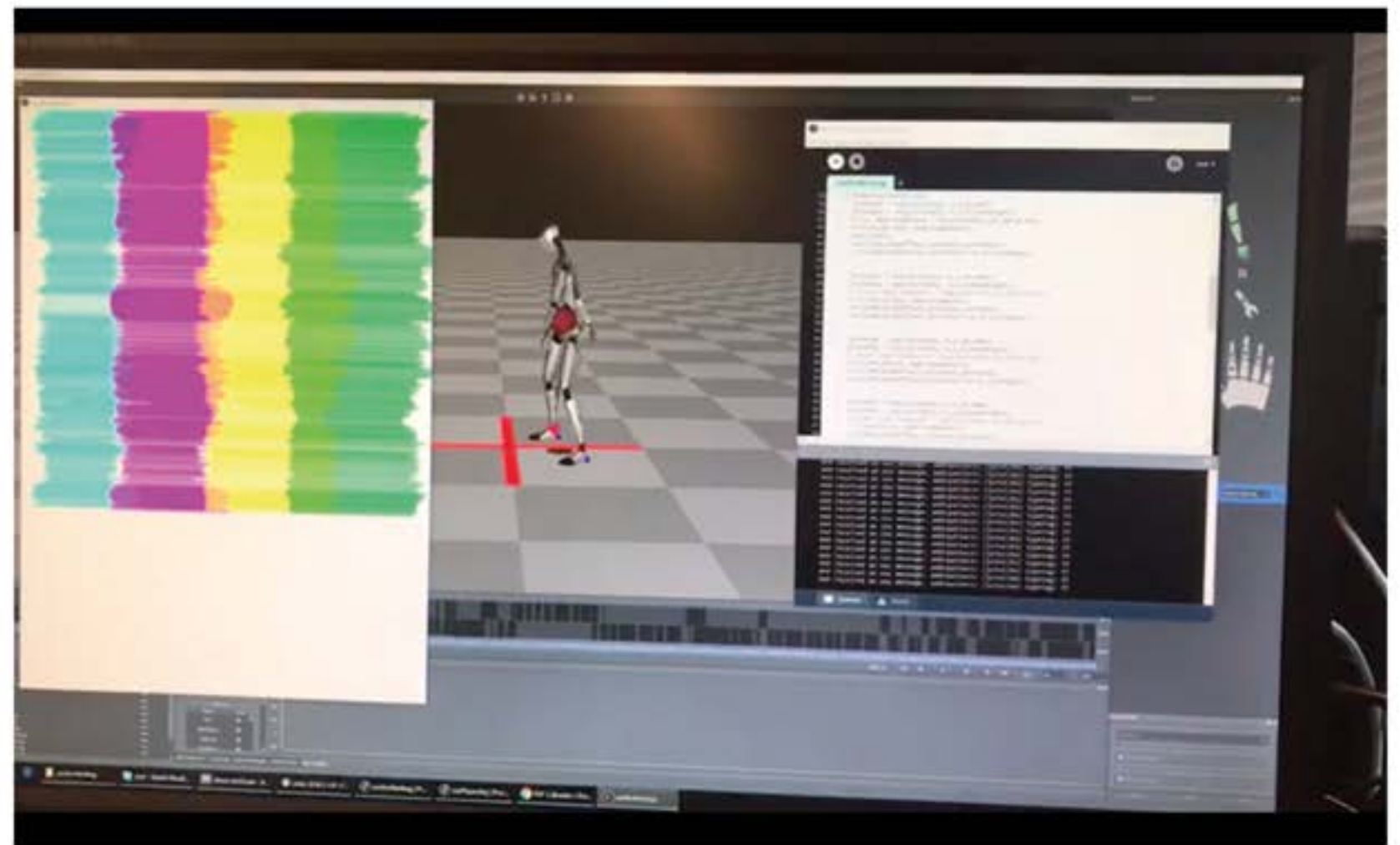
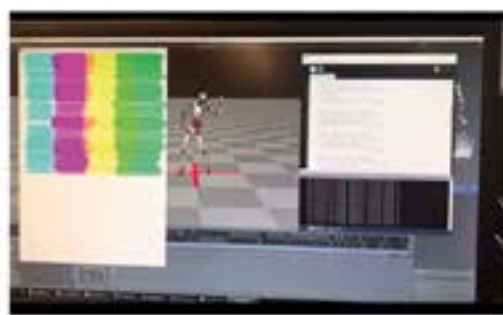
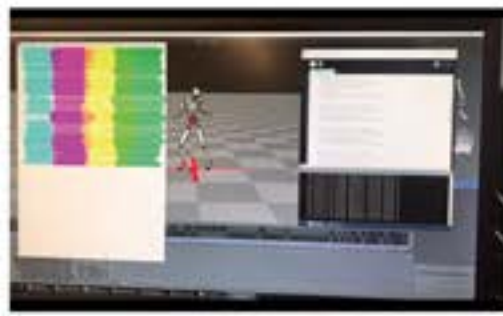
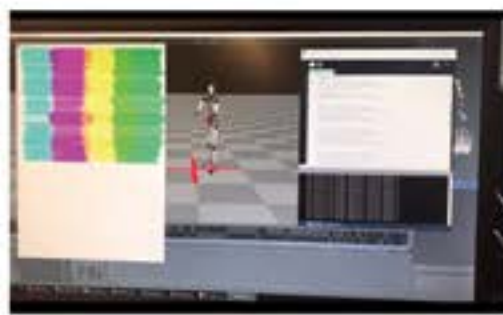
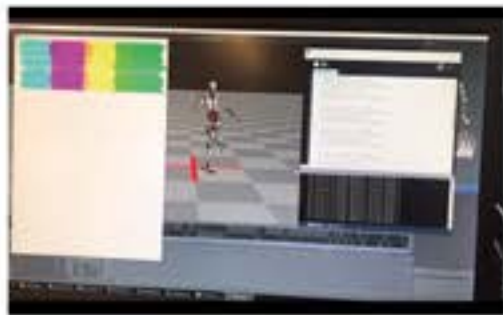
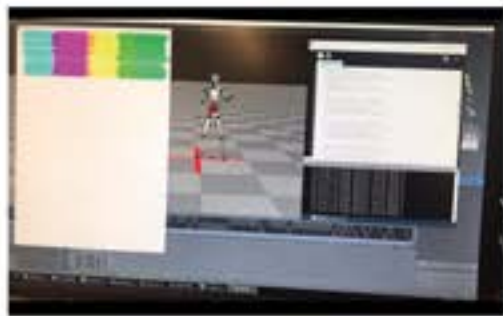
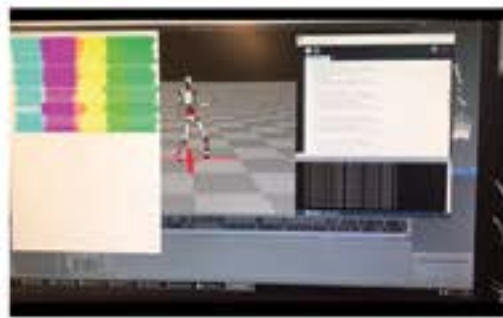
Using a sensor captor bodysuit, we tracked and recorded the body movements whilst dancing. The data is then processed and executed in the software *Unity*.

We analyzed the data recorded for four chosen body parts (arms and legs) and observed a lot of variations in the charts depending on the intensity of the movements. We took the data and transferred it into *Processing* to transform it into colours.



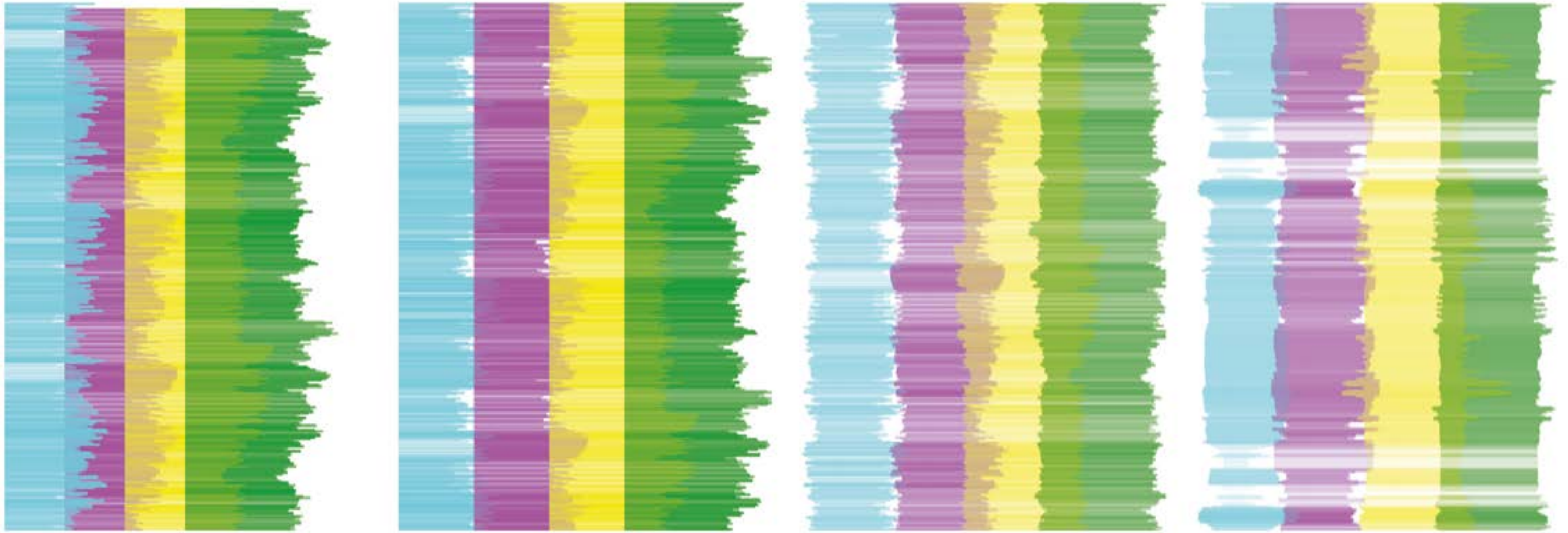


From 3D to 2D
From real life to Unity Software



From Unity to Processing
From the movements of the puppet to colours

A2 Posters



The body as an inkjet printer:
We divided the body in four and
concentrated on four specific body parts
of the dancer, which are essential to the
practice: arms and legs. Each part is
represented by a colour.

Second Layer

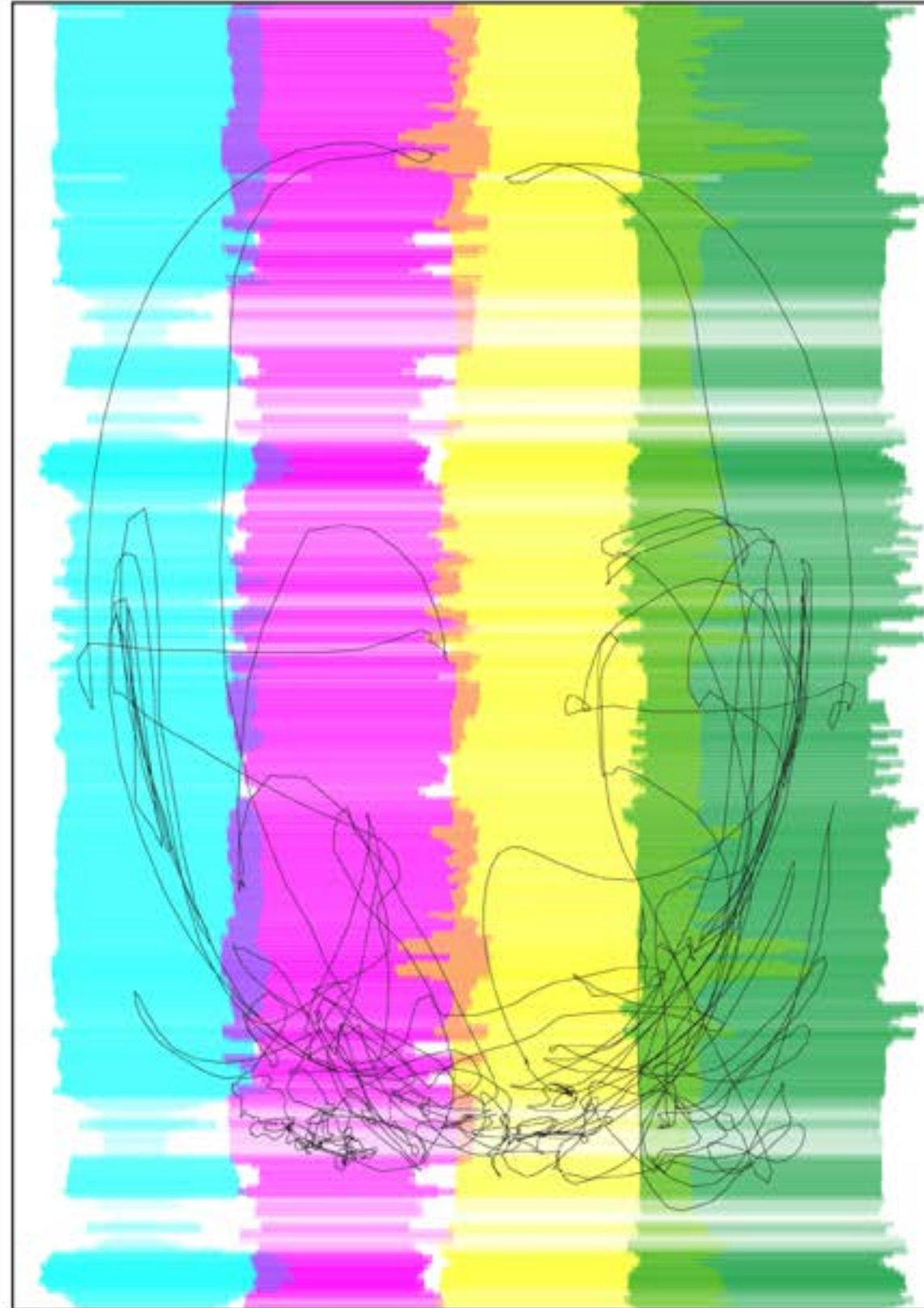
The second layer represents the trajectory and path created by the hands' movements, another body part very important to dancing.

Opening the recording of the puppet to cinema 4D, we traced the movements of the hands and turned it into one black graphical line, that you can then save as an illustrator file.



First & Second Layer

When overlaying both layers, you end up with a very graphical and colourful composition, representing a certain dance style.



The Installation

Satisfied with the result, we decided to choose this process and conception for our idea and take it further while applying it to different styles of dance. Exploring the differences and similarities in movements in each of them.

We chose four dance styles, which are quite recognisable and differ enough from one another to see a contrast in the composition of the posters.



MODERN DANCE



BALLET



TANGO



IMPROVISATION



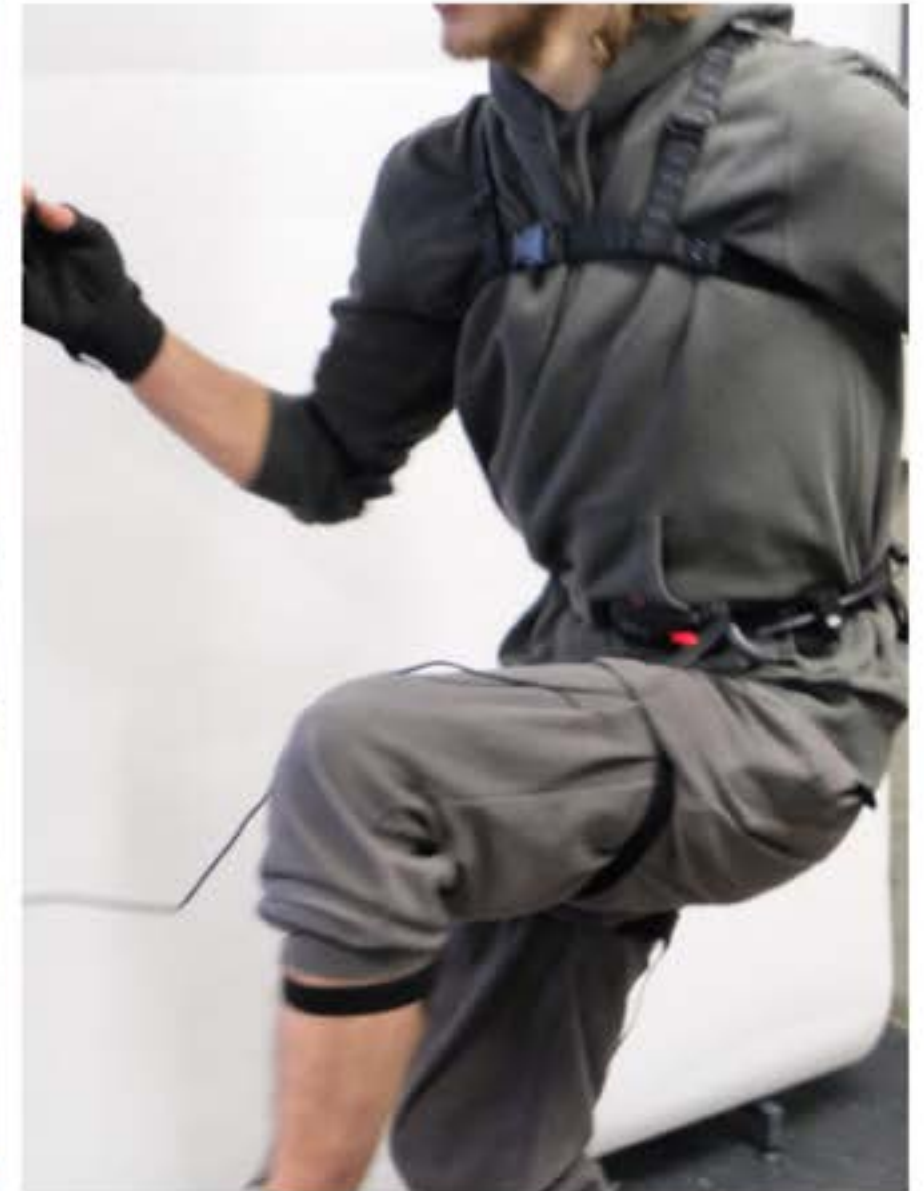
A2 POSTERS:

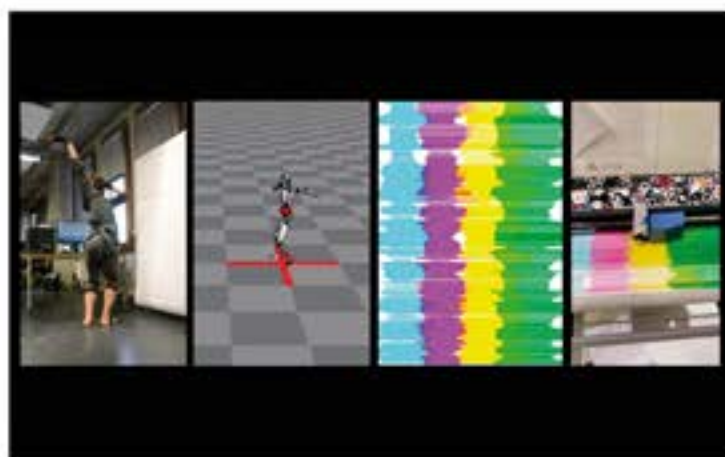
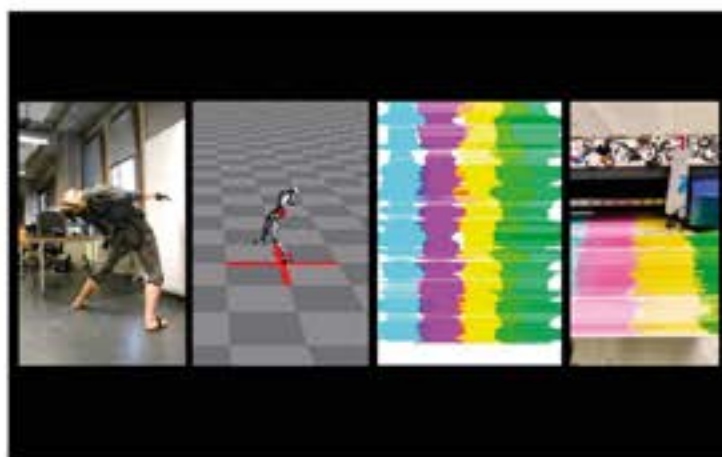
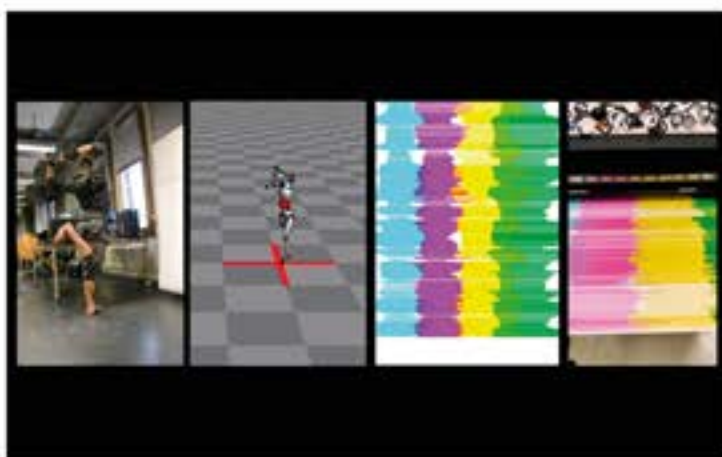
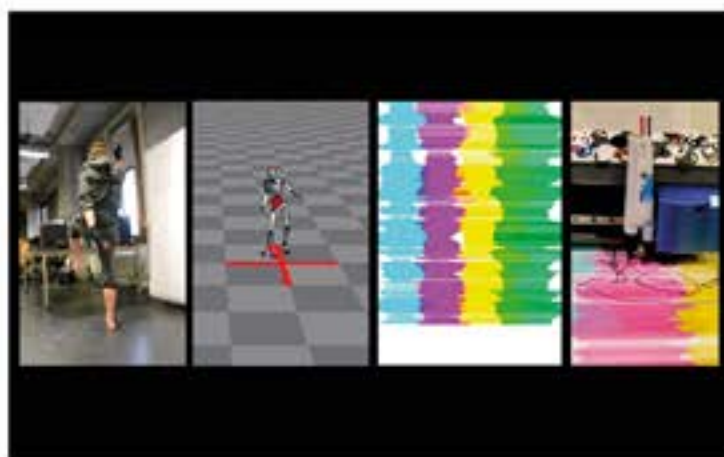
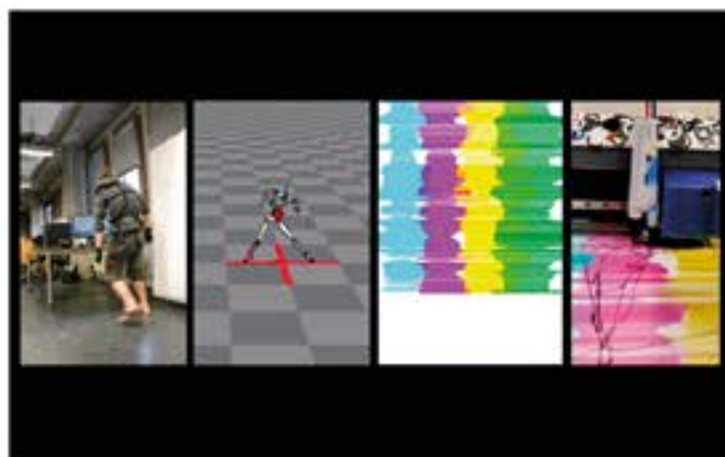
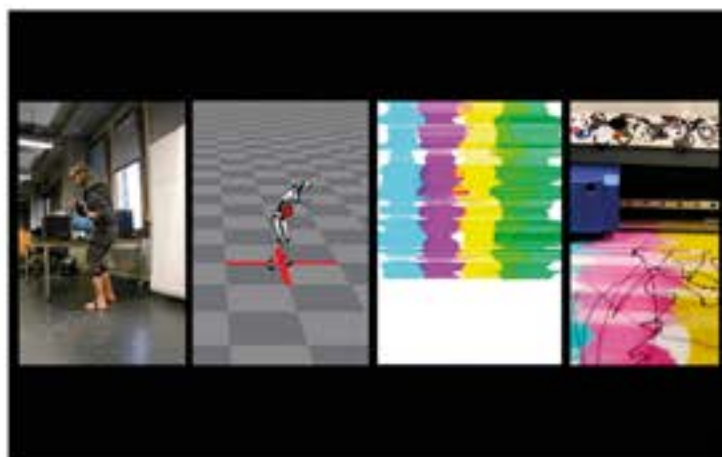
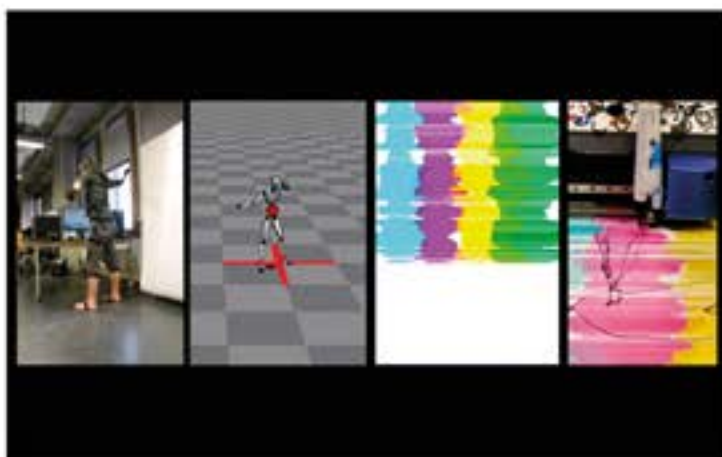
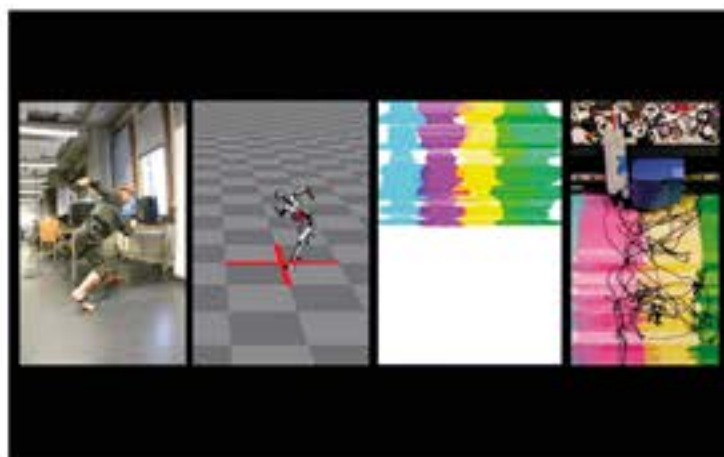
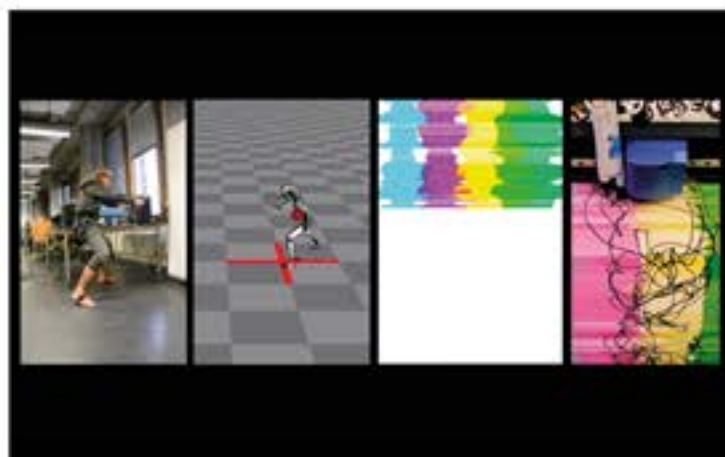
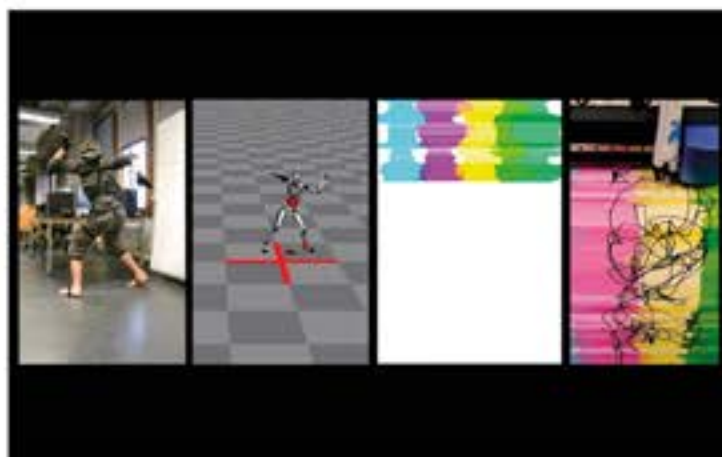
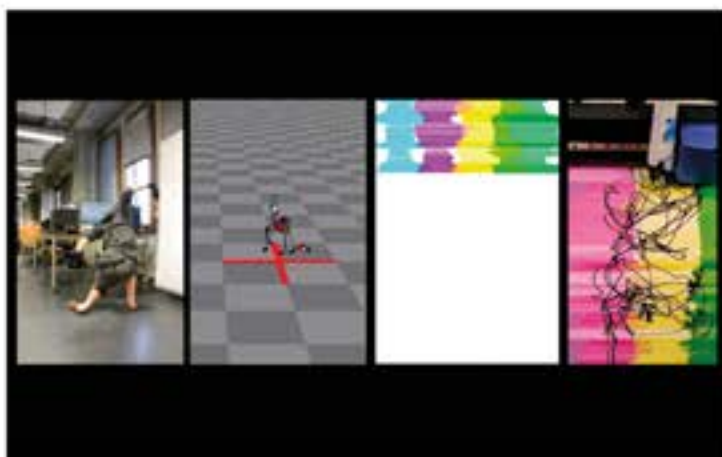
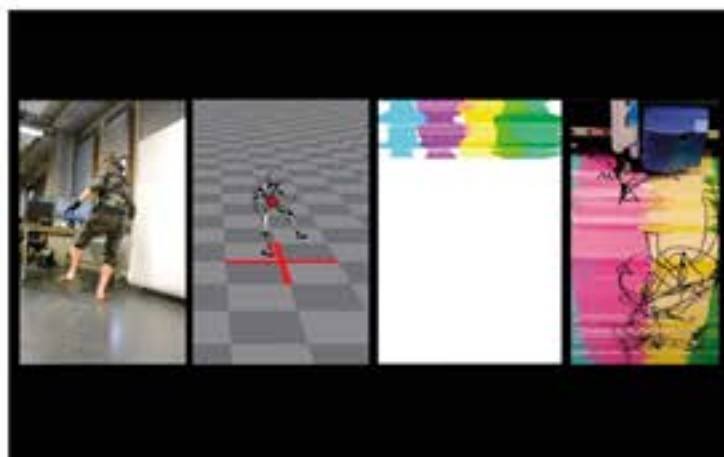
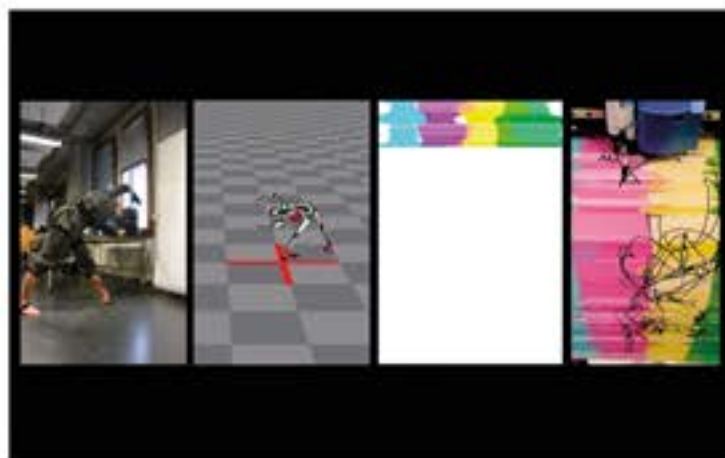
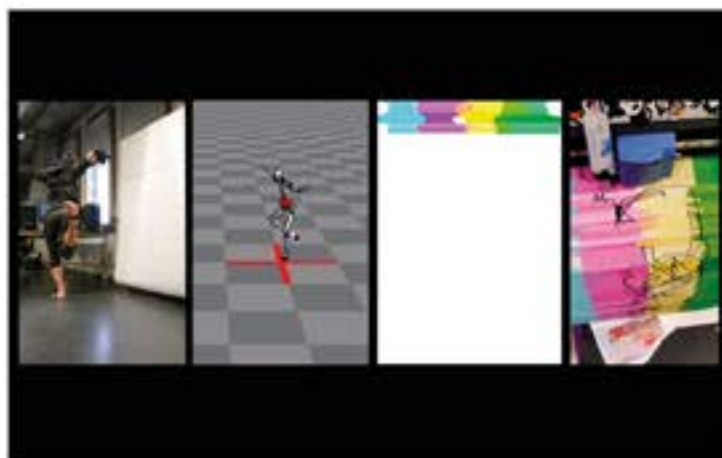
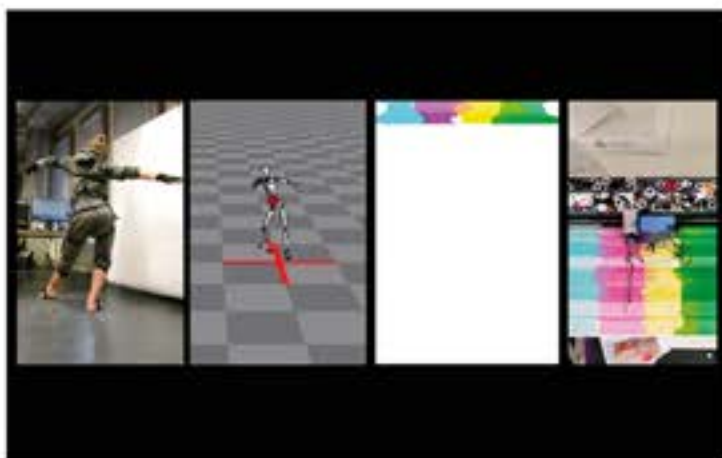
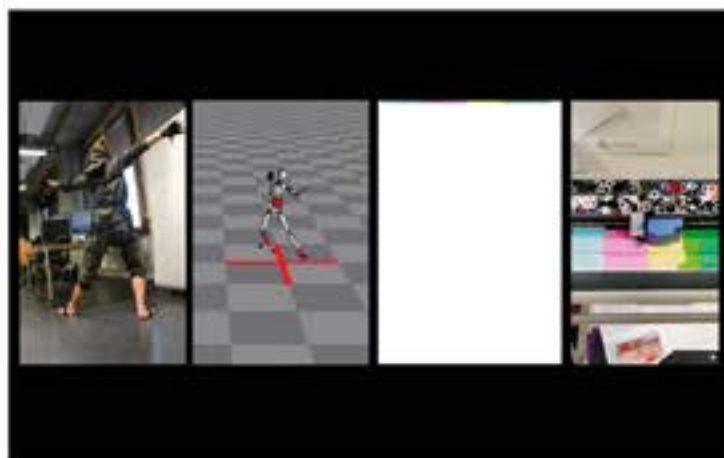
2 LAYERS

- GRAPHICAL COLOURS
(translating the movements of four body parts: each arms and each legs)
- GRAPHICAL BLACK LINES
(translating the movements of the hands)

External Collaboration

We invited an external dancer who graduated in dance at Codharts last year, to perform for us the different chosen dance styles.





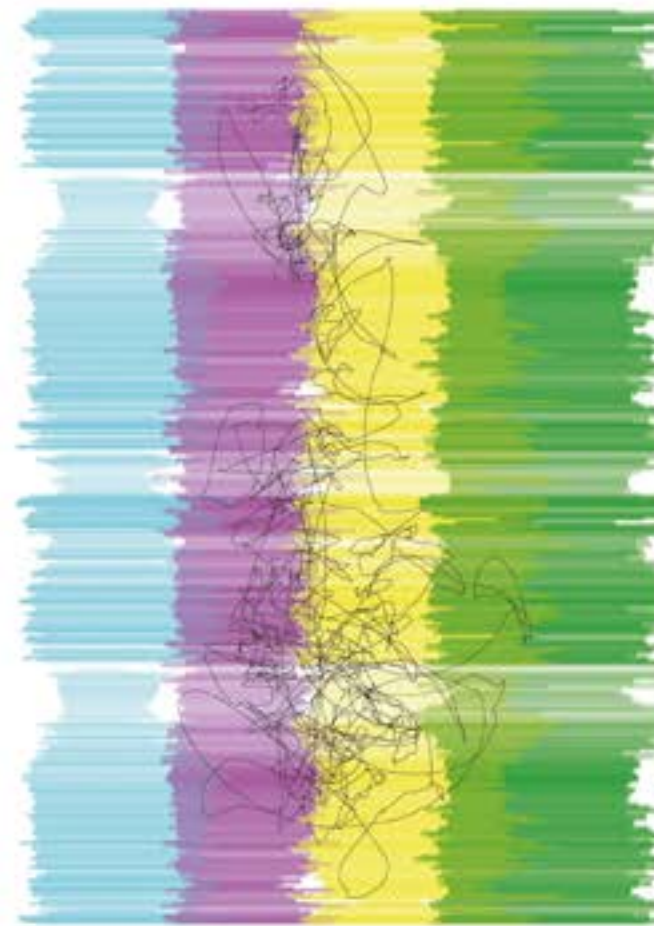
Final Posters



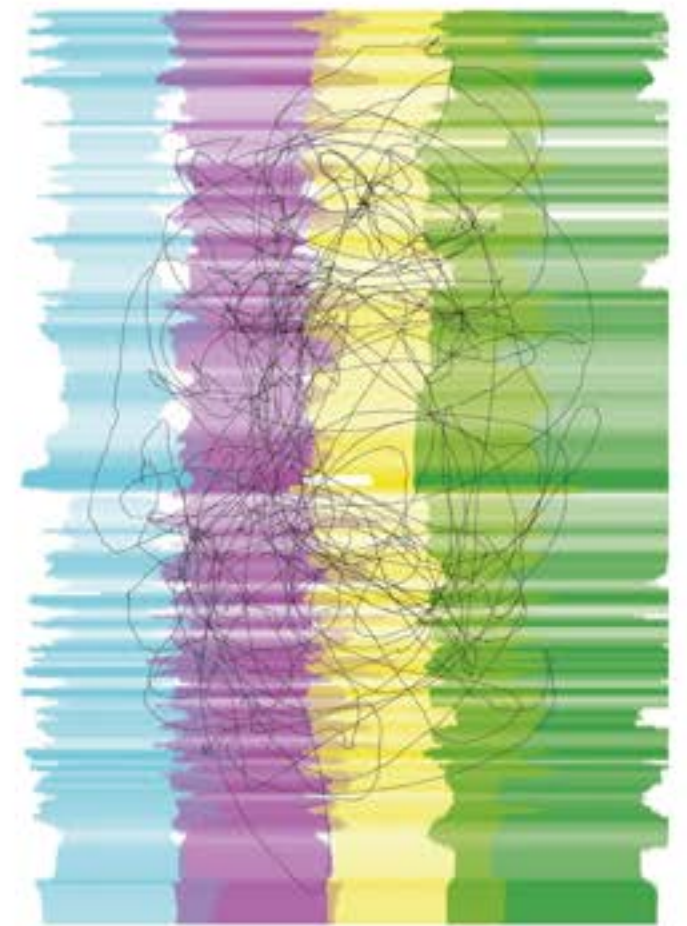
classical



freestyle



hip-hop



modern

Future Ideas?

We came up with a few ideas on how to approach and continue with our project.

Using the same concept in a live situation, would be very relevant to the initial idea. We were thinking on recording the movements and translating them into graphics during the performance and printing them at the end as a kind of souvenir. Also the colours and graphics could be altered depending on the story and atmosphere of the show.

Using this method and concept the other way around. Starting from these posters, to decipher and reproduce the dance. A new way to read and interpret movement.

Taking it an extra step further, and use it to read music in a new way. Without music notes but through the intensity and opacity of the graphics.