

PROCESDOCUMENT

Blackbox and dance movement

BLACKBOX PROJECT

We start this project with an disposable camera.

How does it work?

How is it made?

And can we remake or “hack” it?

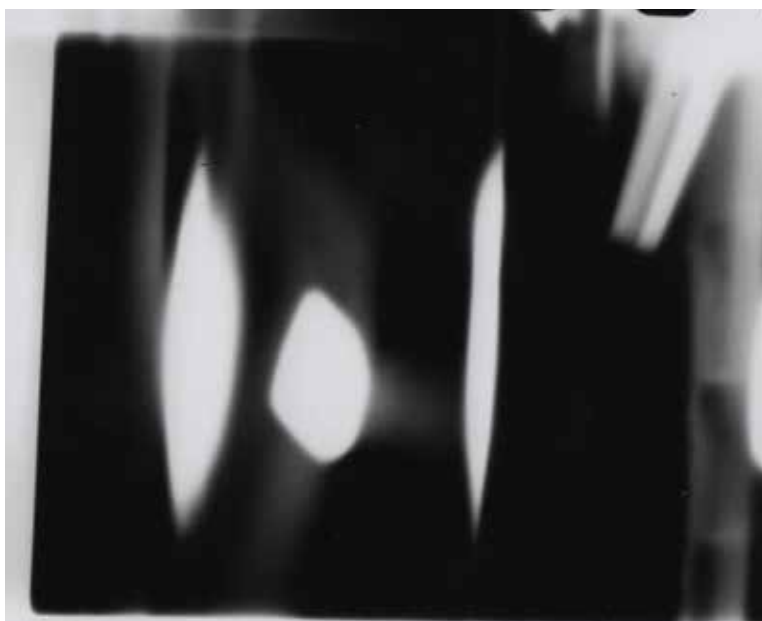
With those questions in mind we took apart the camera and made it into a pinhole camera.

With this new type of taking photo's we took some pictures. This by going into the dark room every single time after we took a picture.

After taking the picture and doing some experiments with different timing and lenses we developed the film.

In the pictures you don't see an actual “picture” but an movement of light. I looked really graphic and aesthetic. With this outcome I started to think about ways to capture movement and light.







How do we capture movement today?
 I did recherche different ways of capturing ways of movement and light.
 From movement my mind went to dance.



Im a big fan of dance. I was a dancer myself and a still love to express myself through movement.
 At this moment everyone has a camera what can capture a dance. Either by taking a video or taking a picture.
 But is you dance with a certain feeling if would be amazing if you could translate that to something visuals rather than just taking a simple picture.

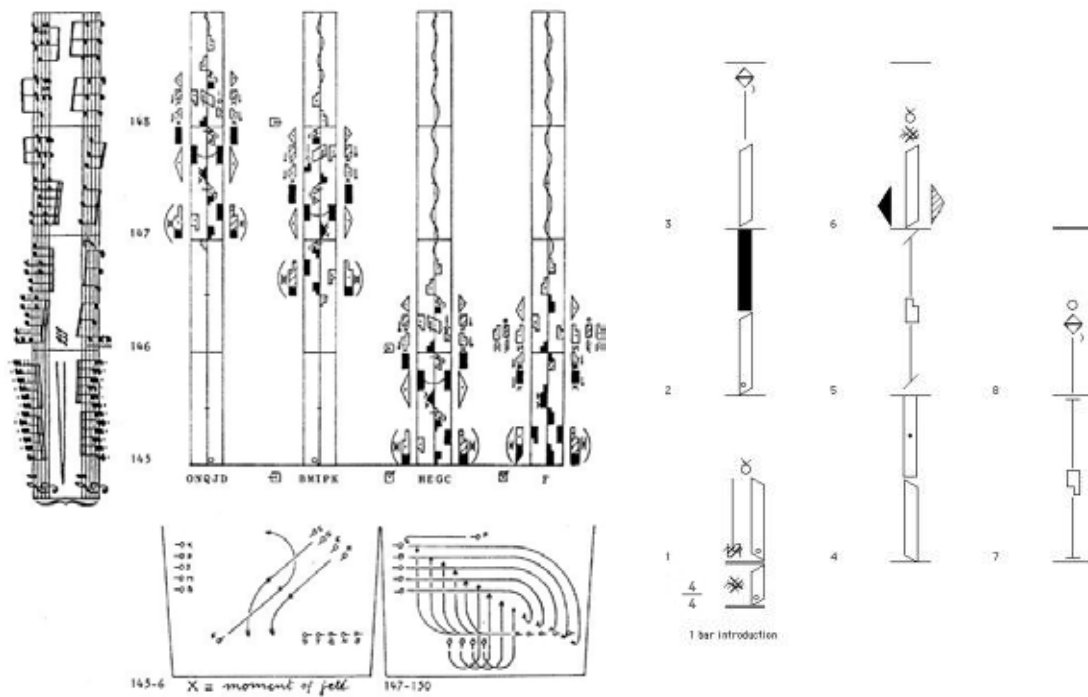
So with the to love for dance in my mind I went back to the outcome of the blackbox experiment.
 What if we combined those two.



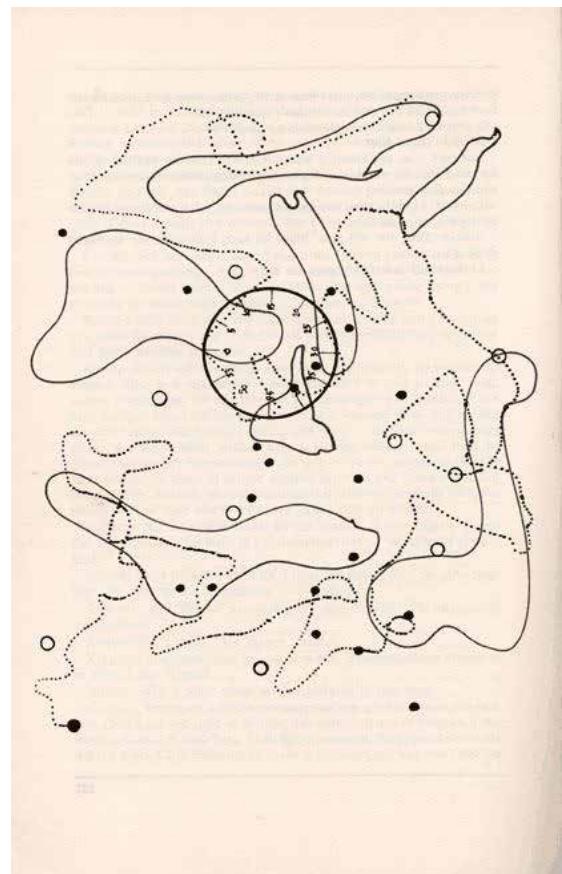
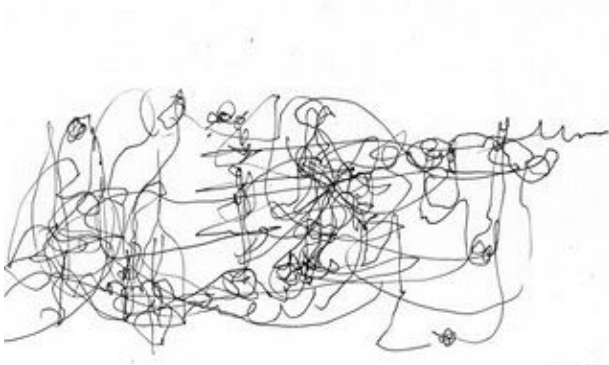
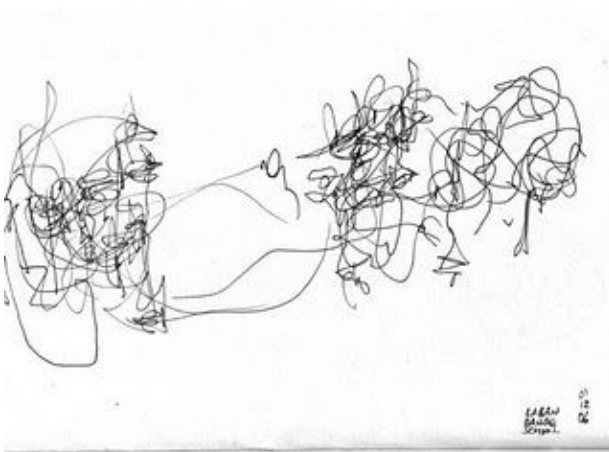


I decided to collaborate with Fanny from graphic design. We both have a love for dancing. I think it is and was really interesting to work together with a graphic student.

We started with a basic idea but had no clue how we wanted to make it in combination with digital. So we started with doing research by ourselves.



My research started with choreography, the language of dance.
 We had an really interesting workshop in the first part of the semester about digital choreography.
 I looked in diffrent types of dance languages and came to the conclusion that you only can read those if you studied them for a long time.
 But what I found really interesting that they worked both ways.
 You could read and then dance our you could than write. It depended on the language you used.



PART 3

FINDING TRANSFERABLE CONCEPTS

DANCE NOTATION: WASSILY KANDINSKY

"DANCE CURVES ON THE DANCES OF PALUCCA"

1924

According to Kandinsky, "Palucca's principal essences were (1) the simplicity of the whole form and (2) the construction of the large form."



Kandinsky's drawings serve as an excellent example of abstraction of human movement into two-dimensional figures. These drawings focus on the core movement of the dancer, rather

than the dancer's skills or uniqueness. While the movements performed by the dancers are advanced, the drawings and the movement of its hierarchy and just focus on the concrete human form.

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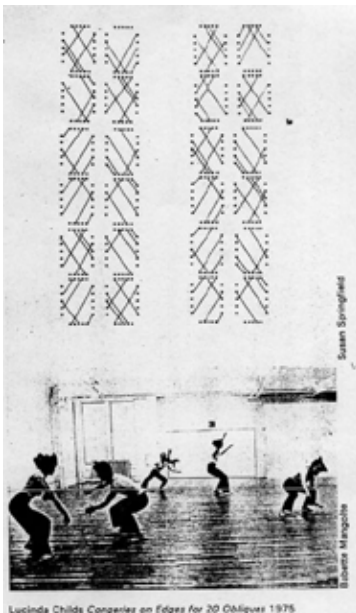
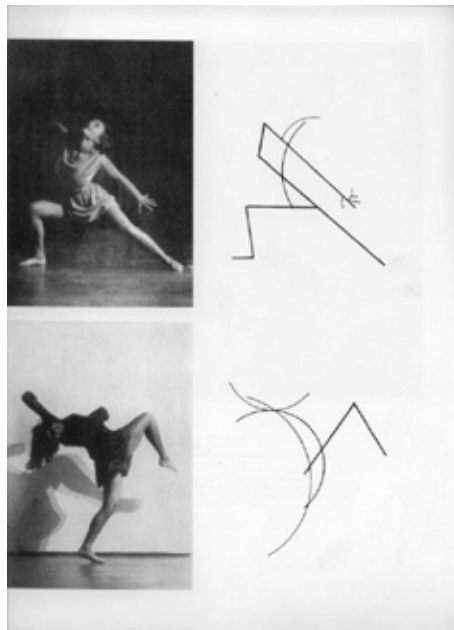
DANCE NOTATION: RUDOLF VON LABAN

1928

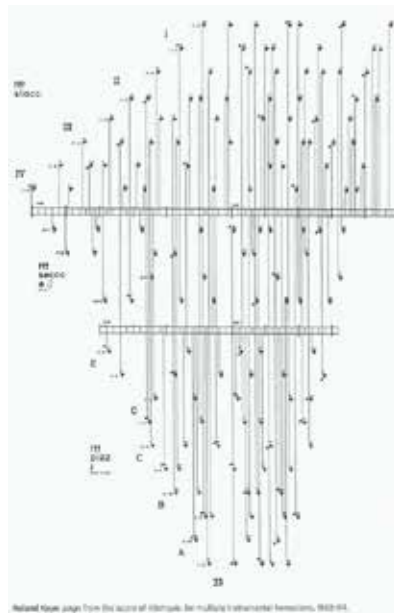
Rudolf Laban was a former architecture student, who established a revolutionary means of documenting movement called Labanotation. Known as Laban Movement Analysis (LMA), Laban developed this language in order to preserve historical dances so that they wouldn't be lost in translation. The LMA system is divided into four categories: Body, Effort, Shape, and Space. Each category refers to different forms of energy and movement within a single dancer. The language of LMA is very dense, and very few people are fluent due to the introduction of video recording devices, an easier way to preserve a dance for future learning and teaching. The symbols within Labanotation involve the part of the body doing the movement, the duration of the movement, and the dynamic quality of the movement. Each element is illustrated through symbol and notation patterns along a vertical staff, representing the human body. Labanotation isn't used as widely as it was in the early 20th Century due to its inherent complexity. It is used in historical dance companies, including The Jean Erdman Dance Company, and the Martha Graham Dance Company, and serves as a "recording" of their choreography.



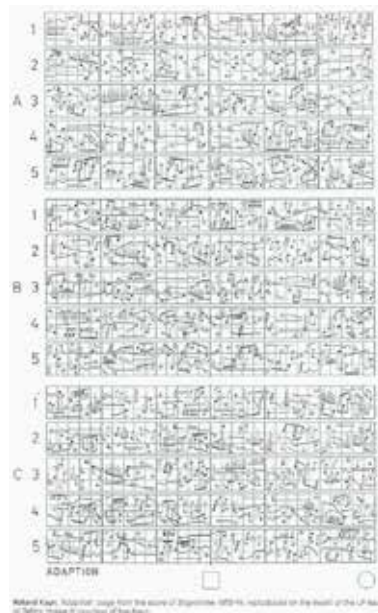
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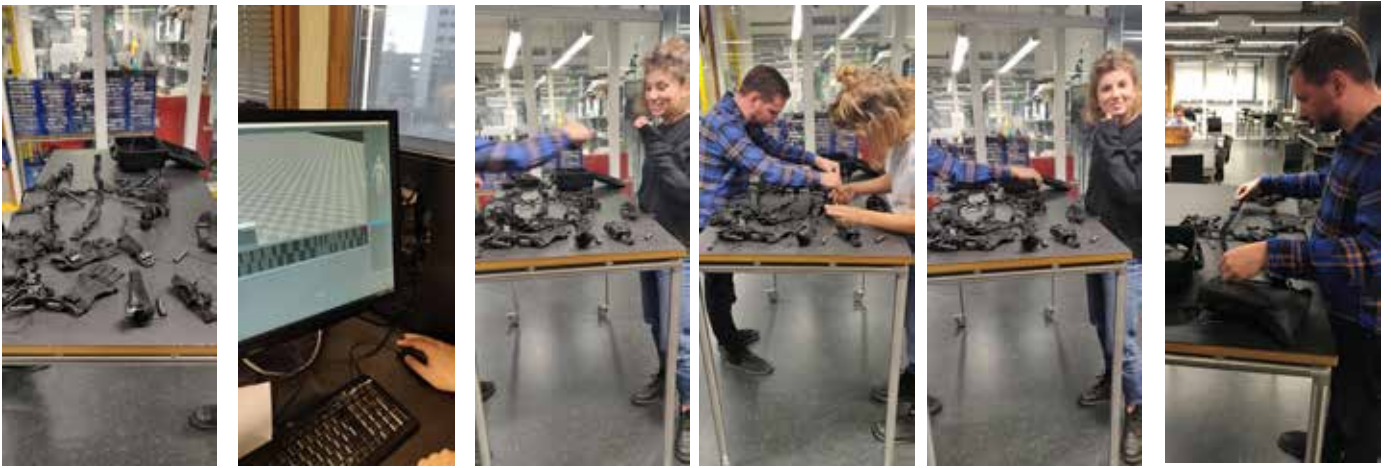
Lucinda Childs Congeries on Edges for 20 Obliques 1975



Richard Kean, Notation page from the score of Oblique for multiple simultaneous versions, 1983-84, image is courtesy of the Kean.

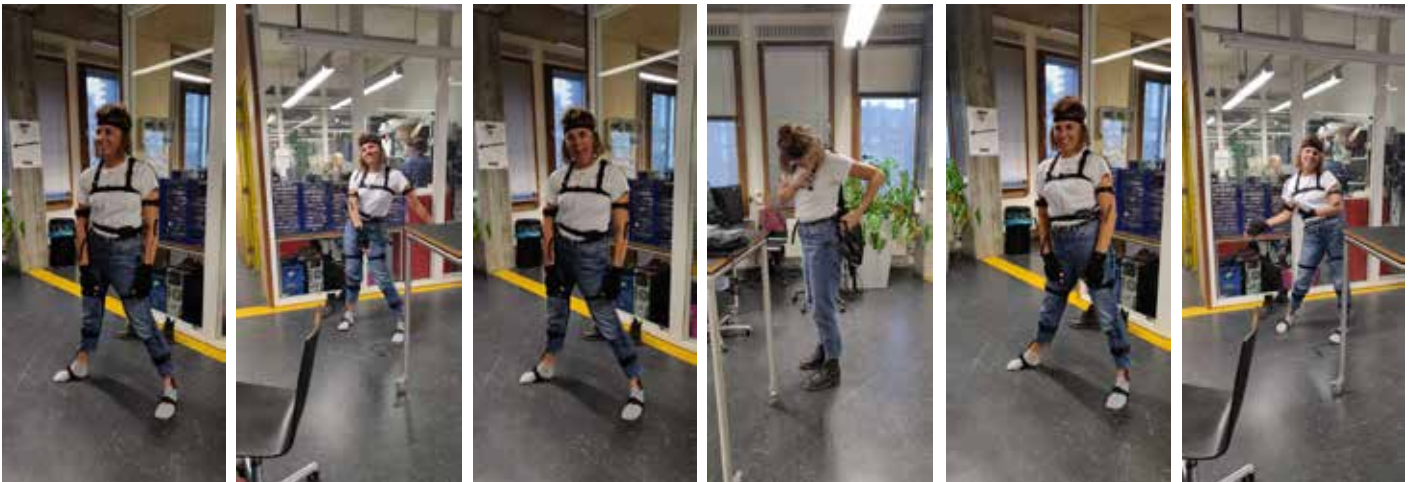


Richard Kean, Notation page from the score of Oblique for multiple simultaneous versions, 1983-84, image is courtesy of the Kean.



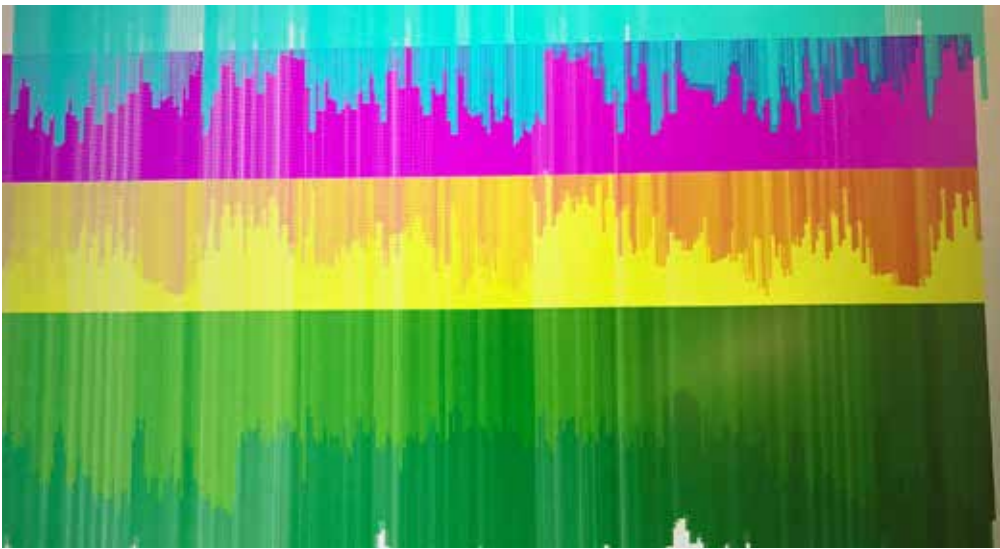
We dived into the flatland theory and tried to form a project with that. We tried to get our head around it, but it was still too vague and still just an idea.

So we decided to just make, and see from there where we wanted to go. We explained Mike from Interaction Station our idea and started playing around with the sensors suit. We were both new with those kind of techniques, but it was a lot of fun. The next step was to translate the dance data into processing.





This took a while. But with working together and a lot of help from mike we managed to make something visual. We did a lot side by side. We made a the design choices with the two of us what made that we were both really into the project and were motivated to take it one step further.

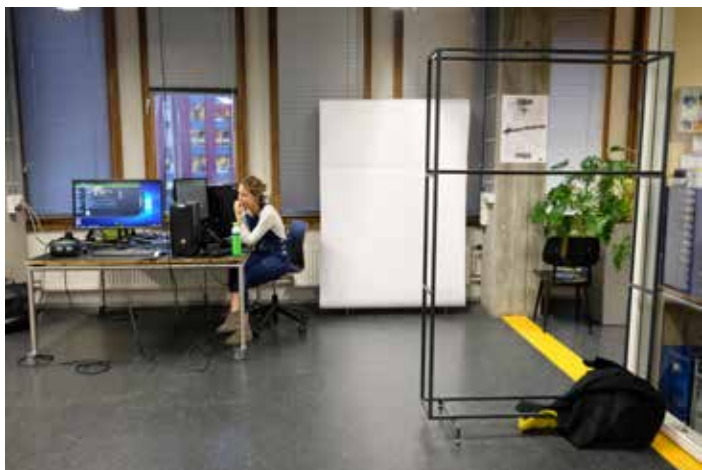




We decided the body in four. Every body part had his own colour. And we took the hands as an separate layer, because the hands are an really important part of dance.

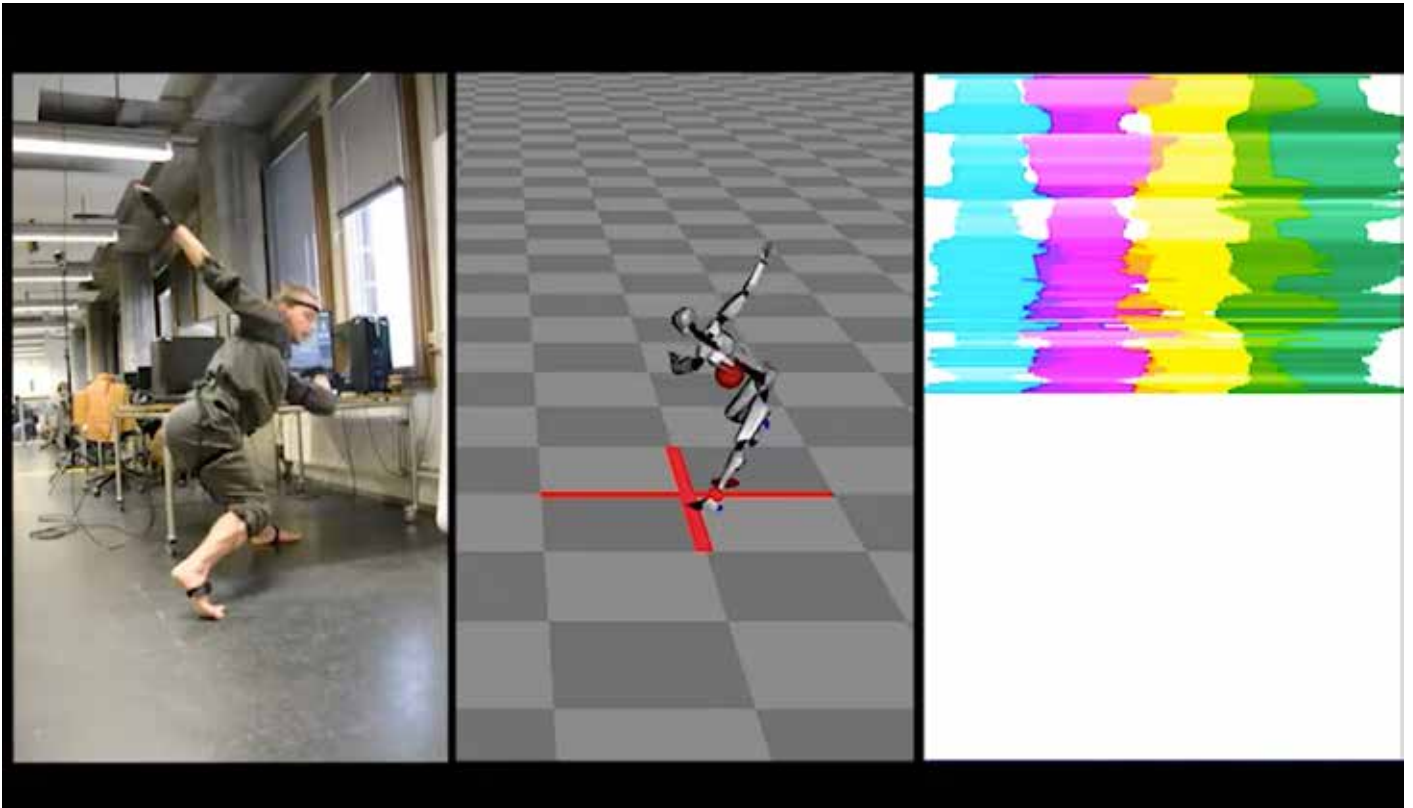
With the first visual outcome, we decided to ask a really dancer to help us out.

THE REAL DEAL







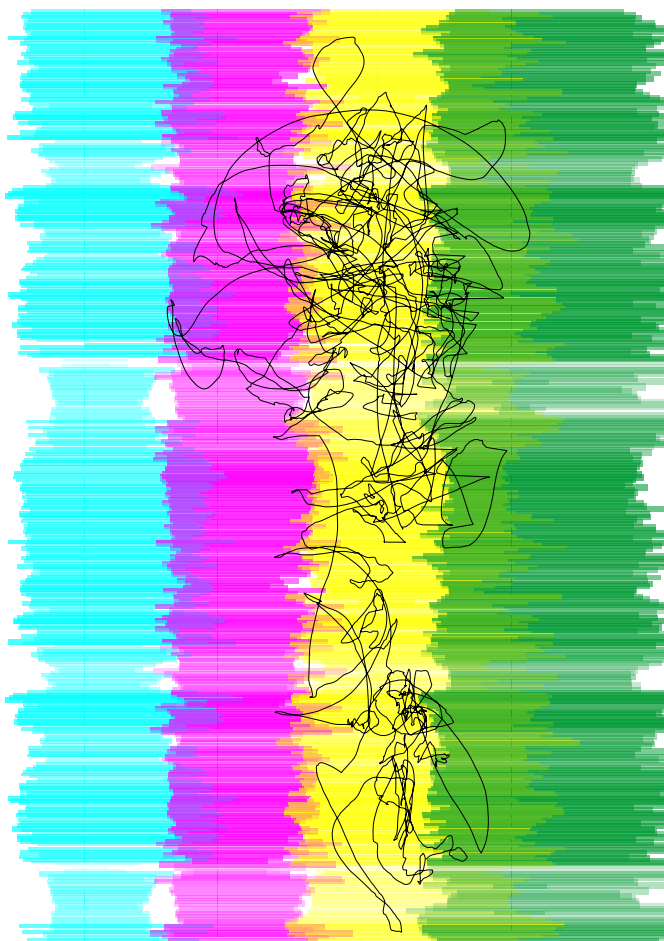
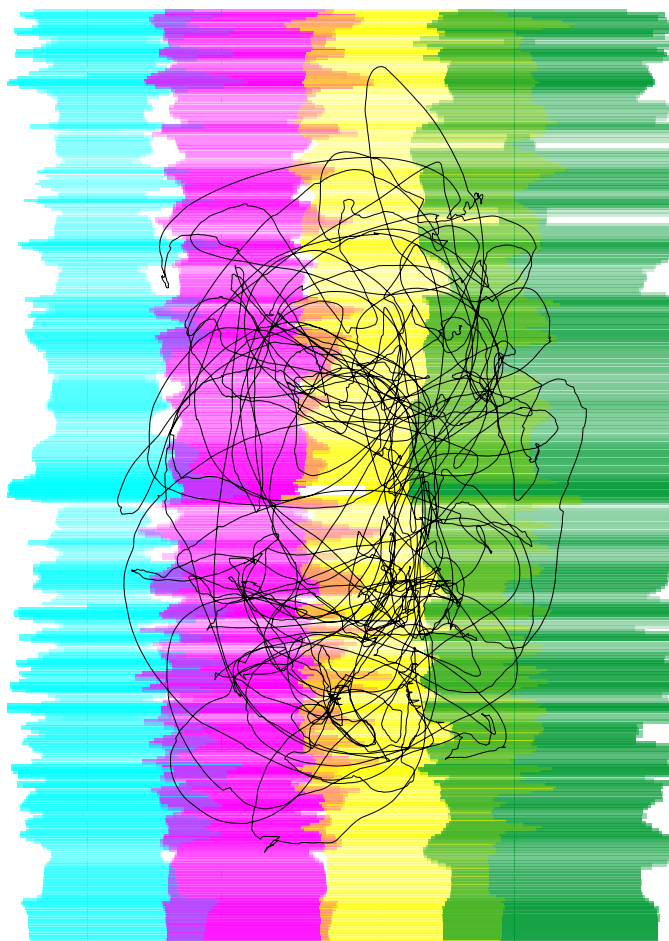
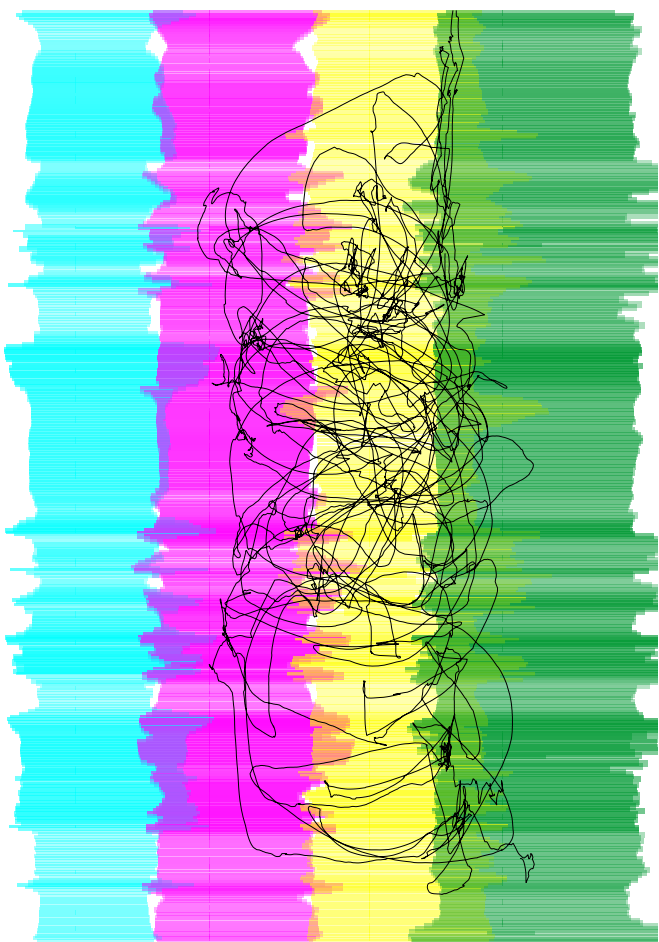


With a real dancer, a set up where we could dance, record and film what we were doing we started to create.

We record 4 types of dance, classic, modern, hip hop and freestyle.

As outcome of this project we have 4 visual translation of dance styles.

You can compare the visuals and see the difference between them in the form.



In the future we would like to take this one step further.

Can we do this live?

And what happens if you change the colors when the dance express an different emotion.

There are a lot of things what we improve so we are definitely not finished with the project.

But I love the fact that I found a way into digital craft to do the thing im interested in.

You can read more about that in my essay.