

COVER SHEET

Lead contact for your proposal and full contact details for all key artists

Keith Armstrong 0061 412 749 729 (mobile)
k.armstrong@qut.com
136 The Commons, Colchester, C03 4NR

Which production award or co-commission you are applying for

- 1: Scan (1st priority)
- 2: ICA (2nd priority)
- 3: I would be open to other categories too

Working title of your production

Shifting Intimacies

Key artistic collaborators

Keith Armstrong (Brisbane Australia)
Charlotte Vincent (Vincent Dance Theatre, Sheffield UK)
Interactive Sound artist (tbc)

State the recording or output media

Interactive Installation: includes

- o Pressure sensing furniture (Adaptation of existing structure named the 'Bodyshelf')
- o Image - Macromedia Director
- o Sound - MAX MSP- Multi channel audio
- o Tactile feedback elements (Wearable and mounted in Bodyshelf)

State the duration of the final product where applicable

10 mins per session approx

Name(s) of artists who will own copyright of the work

All collaborators

Two professional referees and full contact details

1: Kelli Dipple

Webcasting Curator,
Tate Modern,
Bankside,
London SE1 9TG,
England.
Kelli.Dipple@tate.org.uk
+44 798557-3232 (mobile)

2: Mike Snelling

Chair New Media Arts Board, Australia Council for the Arts,
Chair Visual Arts and Crafts Board Arts Queensland,
CEO Brisbane Festival,
PO Box 970,
Brisbane Albert St QLD 4002,
Australia
ceo@majorbrisbanefestivals.com.au
0061 7 3846 7444
0061 412 171 465

(17/18 Jan interview


(weds 12 Jan
4-7pm Antony

yeger

Shifting Intimacies is a sensor-based interactive installation for a single user controlled by subtle movements as they lean against a piece of interactive 'furniture' called the 'Bodyshelf' (see documentation). The work establishes an immersive, visceral and energetic experience that responds to the user's changing bodily tension by creating landscapes of evanescent, ephemeral bodies, text, sound and gentle bodily vibrations.


Idea or theme? Our bodies form our physical, metaphysical and epistemological interfaces to the world. They are ultimately indivisible from each other and that world. Merleau Ponty suggests that we are all "Flesh of the world-flesh of the body-being". These ideas ground the work and become our starting point. The user within this interactive installation is central to the work's operation. They are in direct contact with its interface and are connected and implicated intimately within its evolving body-dance imagery. Ideas of body-environment-connectivity are further implied through the work's pervasive metaphor of Dust: Dusts are granular, tiny particles of the planet and the universe: the shedding of skin, the crumbling of rock. Almost everything, including our bodies, are reducible to dust; much in the cosmos starts out as dust. Words scatter like dust and bodies are unevenly imprinted into dust. Dust settles. It disperses. It is a trace or remnant. It flies and hovers. It's eternal, pervasive, restless, dry. It connects past present and future materialities; ashes to ashes, dust to dust. We therefore also reference Italo Calvino's 1965 short story 'Smog' (*La Nuvola di Smog*) which uses Dust as a central metaphor. The myriad sounds of dusts will inform the soundscape, based on granular synthetic sounds.

Visual and/or Performance Style? Look and sound? Imagery is dance-body based and body-inflected throughout and is constantly evolving and developing, merging and emerging within abstract, shifting, granular landscapes that are predominantly greyscale with subtle tinges of colour. Recorded dance sequence snippets, processed into textured softened outlines emerge and submerge, interspersed by dusty body form animations - inspired by the patterns and forms of dust (skin flakes, powder, smoke, smog). These are backgrounded by a dense soupiness of sonic audio forms, gentle, pulsating tactile elements (felt on the stomach using a body-worn device) and occasionally sounds of multilingual voices delivering narrative shards from the evocative Calvino text.

What will be the structure? The central body image source materials will be created both by pre-recorded/post processed motion capture data that drives subsequent animations and as physically constrained, restricted bodies filmed, processed and configured into connecting animation loops. The computational system, responding to the interactor's body movements, will draw upon these raw source materials to build complex, subtle generative imagery. The 'Bodyshelf' (which already exists) is a piece of interactive furniture upon which an array of new pressure sensors will be strategically positioned. As users lean upon it these sensors respond to their back, feet and hand position/pressure, allowing them to direct the work. Imagery is presented on an enveloping screen (curvaceous and snug), the audio system is 2/4 channel + subwoofer (for viscerality) and tactile feedback is achieved by wearable vibrational devices placed on the user's stomach and embedded within the Bodyshelf. 

Rhythm, pace, feel or atmosphere: There is no Cartesian geometry underpinning the work, no beginning, middle or end, no way to win or lose. Rather there are states of eternally shifting balance that users may choose to graduate towards. The work trains the user to mould and work their body into its sensed surfaces and in turn each user's body goes on to train the (body of the) work, establishing a subtle, co-collaborative interactive relationship. This produces a heightened awareness of the body with tension in the work's imagery connecting with tension experienced by the user within their own body.

How will you achieve this technically? This new work will be realised through an interactive/emergent 'choreographical structure' and controlling imagery created collaboratively that relates to changes in pressure/tension within the body. It will build upon successful technical strategies of Keith Armstrong's prior works (eg *Intimate Transactions v1*) that have resulted in a substantial library of code in Macromedia Director and Opcode Max MSP. The work will utilise 2 networked computers: 1 PC running Director to handle all sensor input/output routines and visual manipulation and one Mac running Max MSP to handle all real time audio.

Engagement with audience/Audience interaction? Principles and practices of choreography and dance performance will inflect every aspect of the design, (how the participant moves, what their options are, the shape, form and the phrasing of the work's movements, the manipulation of moods and the narrative content that is evoked). The work is both performative and improvisational in a way that is embodied, rather than solely immersive. People with very different body types will be able to appreciate this unusual visceral/virtual mix despite differing physical abilities and specific levels of engagement. The work engages not just through the imaginative translation of the reader into the implicit characters within the work, nor simply through the reconstruction of non-linear stories in the reader's mind, but through a truly active transition - physical as well as imaginative, whereby the dynamic elements of place, space and mood and the real time subjective experience of the world all affect the process of reading. 

Outline Timescale: **Week 1:** Brainstorming, workshopping, rough filming, (Keith/Charlotte/Sound), **Week 2:** Consolidating, writing, drawing, sketching, rough shooting (Keith/Charlotte/Sound), **Week 3:** Theoretical writing, filming, phrasing, shaping. (Keith/Charlotte/Sound), **Week 4:** Filming, motion capture, image gathering, sound capture (Keith/Charlotte/Sound), **Weeks 5-7** Image development, processing refining, sound design (Keith/ Sound), **Week 7-10** Interactive programming/ processing, sound design (Keith/ Sound), **Weeks 11-15** (Further Programming Keith / Sound, **Week 16** Polishing/Final Design (Keith/Charlotte/Sound). Delivery

<i>Income</i>	<i>Expenditure</i>	
10,000		
	<i>Charlotte Vincent's Fee (2.5 weeks total)</i>	1400
	<i>Keith's Fee (12 weeks, visual design, interactive design including programming)</i>	4450
	<i>Hardware costs/Electronics (Pressure sensitive resistors, wiring, analog-digital convertors, interfaces, PIC micros)</i>	500
	<i>Sound Designers Fee (3 weeks total) Composition within existing Max MSP multi channel playback framework – this position will be advertised in the UK if grant is successful</i>	1300
	<i>Bodyshelf Adaptation Costs (New cabling loom, fixings, facings)</i>	275
	<i>Airfare Brisbane- Australia (Keith Armstrong relocation from Australia to the UK)</i>	850
	<i>UK Travel expenses – R&D meetings Sway - London- Sheffield include tube (@75per trip x 4)</i>	225
	<i>Accommodation Costs (Scan residency reserves this amount)</i>	1,000
	TOTAL	10,000

→ 1300

Notes

NB If at SCAN (option 1) we would work together both during the 2 month residency period and also afterwards when required. After the residency KMA will be based in London.

(If at ICA (option 2) some accommodation moneys would be used for insurance costs)

KEITH ARMSTRONG is an English/Australian media artist who has specialised for **10 years** in the direction & production of collaborative new media works, with an emphasis on performance, dance, interactive installation & network arts. He is the founder & artistic director of the interdisciplinary collective **Transmute** working extensively with **Suzuki performer/dancer Lisa O'Neill**. Qualified in **Visual/Media Arts, Information Technology & Electronic Engineering** he began practising as a solo **performance artist** in the early 90's. He moved to **Australia in 1988** and has since produced numerous large-scale, site-specific performances & interactive installations including **#14** (1996) in Spring Hill Baths Swimming Pool, **Public Relations** (1998) a large-scale electronic work installed in a major city Railway Station in Brisbane & **transit_lounge** (2000) a major interactive installation project shown in a Brisbane and Artspace, Sydney. During 2001-2 he was awarded a prestigious 'Live Arts Incubator' residency at the Brisbane Powerhouse, collaborating with a scientific ecologist to further his long-term explorations into the application of philosophical ecologies to media space design. He also directed a simultaneous UK-Australian networked dance/performance/online event, **Liquid Gold at Site Gallery, Sheffield for the Live Art festival**, worked with **US artist Barry Schwarz** on the major performance/media event **Elektrosonic Interference** & participated in the interdisciplinary performance lab, **Triple Alice** with Bodyweather dancer/performer **Tess de Quincey** in the Central Australian Desert. In 2001/2 he worked as the artistic director of QPIX Media-Space Residency Program, attended the International **Solar Circuit** new media residency in Hobart/Maria Island and exhibited Transmute's **dance interactive Transact (Flesh/Skin/Bone) at the Tasmanian Art Gallery**. Recently he has worked on a large-scale networked installation project in three phases called **Intimate Transactions** which uses ideas of performance, interactivity and tactile response to generate immersive, engaging experiences in two different locations anywhere in the world. This work will be shown at the **National Review of Live Art**, Glasgow, Scotland in 2005, the **Australian Centre for Moving Image Melbourne** and the **Moving Image Culture Centre Auckland**. We are currently in negotiations with the **Institute of Contemporary Art in London** for a showing in late 2005. Keith is editor of Australian performance/media journal **Realtime**, a **Postdoctoral Research Fellow** at **QUT Brisbane** and a **lead artist** in the **Australasian Cooperative Research Centre for Interaction Design**. **Keith will use this opportunity to re-locate back to the UK to resume his career in Europe.**

CHARLOTTE VINCENT graduated from *Sheffield University* in 1989 with a first class Honours Degree in English Literature and Drama. She trained in contemporary dance, via trapeze, release technique and contact improvisation. As artistic director, she founded **Vincent Dance Theatre in 1994**. She has conceived and directed all of **Vincent Dance Theatre's** live and film works to date, regularly collaborating with set designer **Richard Lowdon (Forced Entertainment)**, composer **John Avery** and performer **TC Howard**. She has been invited to make new dance theatre work three times with **x-IDA Dance Company (Austria)**, and has also been commissioned by **Teeside Dance Initiative, Emanon Dance, Fanclub Dance Company, Senza Tempo (Barcelona), Tai Pei Crossover Dance (Taiwan)** and most recently by **Cloud Gate 2 in Taiwan**, funded by The British Council. As a performer Charlotte has worked with **Dance Republic** (directed by Gregory Nash and Sue MacLennan), **Side by Side Dance Company, Volcano Theatre Company and Stan's Cafe** (reconstructing **Impact Theatre's The Carrier Frequency**). Charlotte has taught widely at universities, colleges and Dance organizations nationally and internationally including **Coventry University, Yorkshire Dance, Northern School of Contemporary Dance, Bruckner Conservatory (Linz) and the Baltic University of Dance (Poland)** s. She has led professional development workshops in the UK (for **Yorkshire Dance, Dance East, Dance City**), Switzerland, Spain, Taiwan and Austria and is regularly invited to mentor emerging dance artists in the UK and Europe. As a workshop leader she has led physical theatre workshops with male and female offenders in more than 30 prisons across the UK, worked with female ex-offenders at **Clean Break Theatre Company**, London, choreographed community projects for **Box Clever Theatre Company** in Whitstable and devised major participation projects for **VDT**. These include **GERMINATE**, a two year programme of community education and professional training projects in and around Yorkshire, funded by **Regional Arts Lottery Programme**, choreographing skateboarders on **Bridlington seafront**, synchronised swimmers and divers in **Sheffield**, disabled dancers in **Rotherham** and fusing **Baratha Natyam** and self defence in **Doncaster**. Charlotte has also worked with **technologists, interactive media and installation artists** to deliver **Dance The Net**, a series of training workshops **exploring the interface between dance and digital technology**. In 1998 Charlotte collaborated with writer, photographer and graphic designer to create **body:ink**, a publication commissioned by '98 **Year of Photography and the Electronic Image**. In 1999, Charlotte was invited to work with **Phoenix Dance Company** and **Rui Horta** to research work for their 2000 repertoire. In 1996, Charlotte won a **BBC2/Arts Council Dance for the Camera traineeship** to work with **V-Tol Dance Company**, and in 1997 won a **Lisa Ullmann Travel Scholarship** to train in release technique with **Joan Skinner** in **San Francisco**, and in contact improvisation and body mind centering in **New York**. She has been nominated for several national and international awards including the **Arts Fellowship Award for Choreography, Paul Hamlyn Award for Choreography, Jerwood Award for Young Choreographers, The Place Dance On Screen Production Award**, and the prestigious **Pepinieres Europeennes Pour Jeunes Artistes**. Charlotte is based in **Sheffield**. **PUNCH DRUNK, Vincent Dance Theatre's current middle scale touring production** celebrates a decade of new work.

Complete and attach the Arts Council England monitoring form (see FAQs).
(attached)

You could also include **visual references to support your proposal**. If this is a recorded format please clearly label one piece of media or give details of relevant URL

I am submitting an on-line video of **Intimate Transactions Version 1** – This shows the first generation of the Bodysshelf (the latest version is aluminium and packs down for touring). This work created much of the technical subsystem required to achieve this new project – it also demonstrates an early approach at a simple form of image and text choreography. This new Shifting Intimacies project is realisable because we will draw upon and build upon these firm foundations.

1: To view a 5 minute version of the video go to

http://www.fineartforum.org/Backissues/Vol_18/faf_v18_n02/faftext/intimate_trans/armstrong.html

2: Please also see image below

3: Please also refer to Charlotte Vincent's recent substantial workshopping project with new media and screen-based practices, DancetheNet at:

www.vincentdt.com/dancenet.html



Image of early 'Bodysshelf' design from Intimate Transactions 1, Keith Armstrong