

Shifting Intimacies: Production Document

□ **CORE IDEA:** *Shifting Intimacies* is a new immersive interactive/media artwork by Charlotte Vincent (GB/Vincent Dance Theatre), Keith Armstrong and Guy Webster (AU/Transmute Collective) that invites the participant to meditate upon and witness the human body disintegrating and transforming, whilst in motion. It differentiates itself from other interactive installations by its strong emotive appeal influenced by performance practices, a rich use of multi-sensory design elements and an intimate, immersive experience designed for one participant at a time.

□ **GENERAL SPACE REQUIREMENTS: (Also see diagram/full tech spec)**

- Large darkened room or black box theatre, minimum dimensions 15x10x5.5m (please contact us for other feasible configurations)
- Floor covered with a thin layer of white dust (cooking flour)
- 1 circular down-projection onto a raised circular, wooden platform covered in a thin layer of white sand
- 1 circular down-projection onto the dust covered floor
- Raised platform/viewing area (2m min height, with steps)
- Seven powered loudspeakers (on stands or hung)
- Sensors/actuators mounted on posts around the room and in the roof
- Low level, wash lighting for safety/documentation, with dimmers

□ **EXPERIENCE:** Each audience member spends 10 minutes alone with the work. Their 'journey' is strongly influenced by the architecture of the space and the interactive script design.

On entry a body (projected onto the raised circular 'sand screen') is seen emerging from a watery substrate. On exit transformed and disintegrating bodies merge into dust (projected onto the dust-covered floor). During their 10 minutes with the work each participant walks freely throughout the entire space, moving around and between the two screens. Screen One (based around ideas of birth/emergence) loops endlessly and provides constancy within the space. Screen Two (based around ideas of evolution, death and the return to dust) develops in real time through a series of 'movements' that are choreographed by the participants 'drift patterns' within the space. These physical movements also move the physical dust around the floor space.

At the end of the experience participants leave via an observation platform and are invited to cast a handful of dust down through the projection light onto a body below slowly disappearing under a layer of visual dust.

This poignant and enveloping experience is supported by a seven channel interactive soundscape that makes extensive use of spatially shifting audio and granular synthesis, based upon found sounds that continually transform and re-orientate the space.

This subtle mode of interaction is framed and shaped by a soundtrack of poetically coded instructions, which each participant listens too immediately before entering the space.

- **MODES OF INTERACTION:** There are no expectations upon audiences to 'perform' bizarre actions, move in particular repetitive ways or in other ways 'seek out the function of hidden sensors' – instead they are invited to simply 'be' with the work and let the experience evolve and emerge based upon their own intuitive, personally appropriate modes of movement or stillness.

These movements are read by a network sensors that the computer code treats as 'drift patterns' rather than Cartesian points in space, using them to evolve the projected digital imagery and enveloping sound, as well as driving a dust actuator that releases minute amount of dust into the projection light high above the 'dust screen'.

The software includes a controllable artificial life based algorithm (also responding to 'drift') that infuses itself deep within both the imagery and sound, creating a digital parallel to the work's physical dust.

- **TECHNOLOGIES:** The work is based on interactive image processing (Max/Very Nervous System software), 7 channel real time digital audio signal processing (Max MSP software), networking software, real time show control protocols, a network of see-in-the-dark heat and movement seeking sensors and an infrared camera tracking system, custom interface electronics and an electrically controlled dust actuator.

Both down video projections require circular masking, which may require angled mirrors/projectors depending on room height and rigging considerations.

However these technologies are made essentially invisible to the participants who focus upon image, sound, their body, and the movement of the digital and physical dusts with the space.

- **AUDIENCE EXPERIENCE:** Shifting Intimacies seeks to promote a state of embodied immersion through its compelling, interactive interplays of movement, sound, image and physical and virtual dust circulation, inviting states of meditation, exploration, stillness and play that over time produce a heightened awareness of the body. In feedback sessions conducted during the preview showing of this work the experience has also variously been described as "sublime", "immersive", "meditative", "invigorating", "timeless", "calming" and "inspiring". These responses concur with our aim to create an experience that draws upon the strong emotive power inherent within live performance, but that is often missing in contemporary new media, interactive installations.

- **SUPPORTING MATERIALS:**
Comprehensive DVD available on request (Documentation Video, show imagery, stills)
<http://www.embodiedmedia.com/projects/SI> (Still Images, descriptions)
<http://www.vincentdt.com/curshifting.htm> (Further images, descriptions)

- **KEY CONTACTS:**
Keith Armstrong (Brisbane, Australia) keith@embodiedmedia.com tel. +61 412 749 729
Vincent Dance Theatre (Sheffield England) admin@vincentdt.com tel. +44 114 221 0369

Shifting Intimacies Technical Specifications/Budget

SHOW EQUIPMENT

		GBP
Sound	Motu 828 Firewire audio interface- hire	100
	Behringer multi output audio card - hire	100
Hardware	Infrared Firewire Camera/mount	400
	Infrared spotlight/power supply	25
	10 metre firewire cable, incl repeater	35
	Sensor receiver pairs	80
	Heat sensors (roof mount)	40
	Dust actuator	50
Freight	International Freight	250
Travel	International Flights - Aus-UK	1000
	UK local Travel	130
Accommodation	Local accommodation	200
Fees	Perdium/ Work development fees keith/Guy	1000
Admin Costs	Vincent Dance Theatre	500

VENUE PROVIDES

Space	Light tight, approx 20x10x6m high		venue
	Roof mounting facilities (truss or screwed fixtures) for camera, projectors, sensors, dust actuator		venue
	Curtaining/partitioning		venue
	Mounting posts for sensors		venue
	Audience platform, rostra or similar 7mx1.5m X 1.8m high minimum (or higher)		venue
	Lighting Rig – ambient, even cover for audience safety, entry and documentation		venue
	Lighting Controller		venue
**Personnel	Technical Installation Assistant/Rigger	2	venue
	Usher/Operator during show hours	1	venue
Sound	Matched powered PA speakers on stands or hanging	6	150
	PA Sub	1	50
	incl. balanced cabling for all speakers		
	Headphones	1	30
Computing	* G5 Mac (1GB RAM)	1	0
	G5 Mac computer, Quadcore 2.5GHZ (4GB RAM)-hire	1	1000
Projectors	* Projectors with wide angled lenses	2	400
	* 45 degree roof mounts for projectors	2	60
	* Mirrors/Masks	2	150
Screen	* Custom Wooden Flat Screen, 30mm ply, 3m Diameter, cut with jigsaw	1	80
	40cm legs for above		venue
	White Sand-20kg inc. freight	2	70
	Flour - 1kg bags	50	70
	* Mounting plinth/box-flour dispenser on platform	0	0
DVD Player	* Domestic or computer player	1	0

TOTAL

change?
5970

* Total costs include Vincent Dance Theatre in kind contribution

** Vincent Dance Theatre to assist with setup