



PROGRAM

[1] Technical Rehearsals and design work // Monday through Wednesday April 4-6 //

[2] SYMPOSIUM *Thursday April 7, 2016 15:-00 – 21:30*

"Performance Architectures, Wearables and Gestures Of Participation"

10:00 – 13:00 Tech-in for artist installations

14:00 Registration

£ 75 enrollment fee for the entire event covering symposium, workshops and exhibitions
Guests who can only attend a single event or day may ask for a concession

15:00 *Welcome* by the Dean of the College of Business, Arts and Social Sciences, Prof. Thomas Betteridge (Brunel University) & Johannes Birringer (DAP-Lab, event organizer)

15:15 – 17:00 Provocations/ Roundtable 1

Jaime del Val (Reverso /Coordinator Metabody): **Metabody: embodied media and the wars of indeterminacy and control** (provocation)

Larissa Ferreira (University of Brasilia, Brasil): **Body mixed media: tactics to perform together** (provocation)

Laura Potrovic: **From choreo-singularity to choreo-anatomy: dancing the body-score of Becoming** (provocation)

Salud López (Spain): **The perception of imperceptible** (provocation)

Janice Jones (Arts Education, University of Southern Queensland): **13 Moons: A Story of Ashes, Blood, Light** (provocation)

Peggy Reynolds (Goldsmiths, University of London): **Grids, Psychic Vortices and Beyond: Gesturing Towards a Future** (provocation)

17:00 *Workshop (limited space)*

Caroline Yan Zheng (Royal College of Art, London): **Workshop with soft robotic material in the choreography of emotion** (a hands-on lab with smart materials the movement of which is triggered by emotion sensors)

18:00 – 19:00 food break / reception

19:00 – 21:30 *Roundtable 2 / Performance Installations and Demonstrations*

Federico Visi (Interdisciplinary Centre for Computer Music Research (ICCMR) Plymouth University): **Tuned Constraint** (Performance)

Javier Aparicio Frago (Communication Science and Arts Department of Rey Juan Carlos University, Madrid, Spain) / Javi F Gorostiza (Systems Engineering and Automation Department, Universidad Carlos III de Madrid Spain): **Managing Complexity between Real-Time Music Composition and Body Events in a Synesthetic Dance Performance through Wearable Computing** (Presentation and Installation)

Maria Kapsali (University of Leeds)/ Simon East (Curvor Ltd): **Soundflux: producing soundscapes through movement** (participatory installation/workshop)

Paula Aida Guzzanti Ferrer (Queen's University Belfast), with Martin Devek and Tristan Clutterbuck (Belfast): **I-Reflexes** (performance)

Laura Potrovic (University of Paris 3 - Sorbonne Nouvelle and Faculty of Philosophy - University of Zagreb): **BodyScapes** (performance)

Respondents:

Obioma Oji (University of Edinburgh, PhD researcher on in/tangible membranes between the building skin and clothes) // Jung In Jung (University of Huddersfield, PhD researcher, Sound Music Image Collaboration Research Centre (S.M.I.C)); Michèle Danjoux (DAP-Lab) // Martina Reynolds (Sociology, Brunel University) // Camille Baker (Stitch & Bitch/Univ. of the Creative Arts) //

[3] Friday April 8 Workshops / Exhibitions / Performances

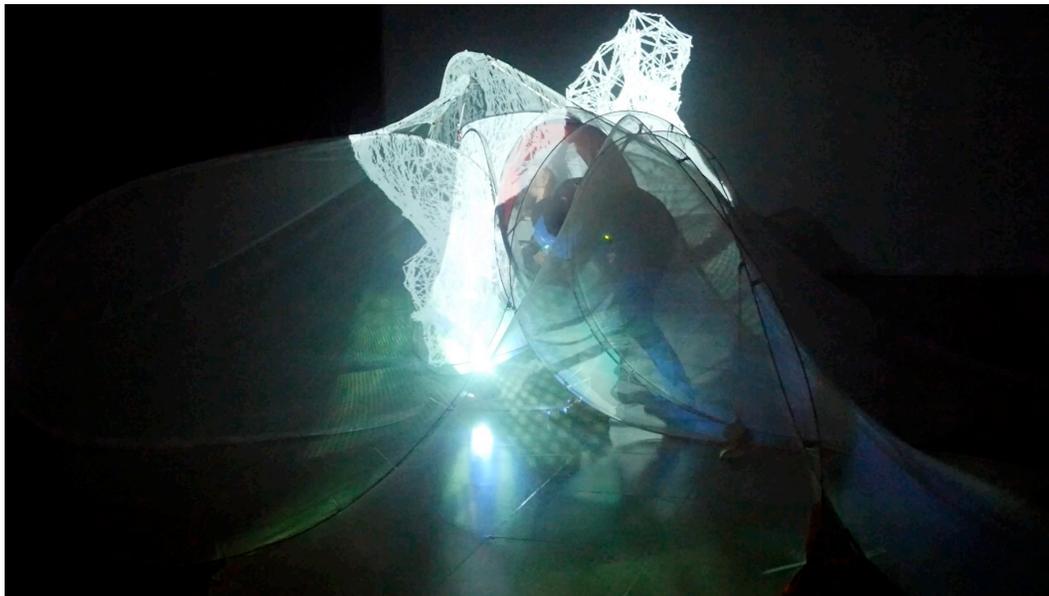
10:00 – 13:00 / 14:00 – 16:00

Salud López (Spain): **Parad is o, no hay billetes/The perception of imperceptible** (workshop)

Jaime del Val (Instituto Reverso): **Disalignments-Flexinamics** (movement technique developed by Reverso in the Metabody project, consisting of subtle microdeviations of movement from existing patterns and perception, focusing on kineasthetic experience. **Flexinamics** is the building technique developed by Reverso in the Metabody project of physical, dynamic, ultraportable, foldable architecture modules, based on flexibility of all components, integrity or consistency of dynamic and flexible relations, and the constant physical dynamism and mutation of the modules, defying the perception of form. Flexinamics metastructures are body extensions in motion, thus inseparable from the Disalignment movement techniques and constitute the basis of Metatopia environments.

Maria Kapsali (University of Leeds)/ Simon East (Curvor Ltd): **Sonolope: producing soundscapes through movement** (*Sonolope* is a participatory installation that will enable visitors to generate three-dimensional soundscapes while moving in the space through the use of an app installed on their own smart-phones or on smart-watches they can borrow for the event)

Janice Jones (Arts Education, University of Southern Queensland): **13 Moons: A Story of Ashes, Blood, Light** (performance, exploring through dance, music, film and visual art, three phases of Janice's personal journey through grief, drawing upon the myth of Persephone)



Jaime del Val performing *Metatopia*

18:30 – 21:30 *Exhibition-performances*

Instituto Reverso (Madrid, Spain): **Metatopia** (Metaformance, indoors/outdoors, by Jaime del Val, Cristian García and audience participants: METATOPIA is an ultraportable interactive & performative environment for outdoors & indoors spaces that merges emergent physical & digital architectures, with 3D and multisensory immersion, focusing on indeterminacy, unpredictability and open-ended relation to bodies and surrounding environment. METATOPIA is the concept of indeterminate space of plurality, as creative response to control and prediction architectures in Big Data society)

DAP-Lab (UK): **Metakimosphere no. 3** (immersive installation-performance)
(with Michèle Danjoux, Johannes Birringer, Vanessa Michielon, Yoko Ishiguro, Azzie McCutcheon, Helenna Ren, Angeliki Margeti, Chris Bishop, Seeta Indrani, Martina Reynolds, Hae-in Song, Elisabeth Sutherland, Hongye Deng, Waka Arai, Sasha Pitale, and Neal Spowage):
"Metakimospheres" are kinetic atmospheres – immersive installations that highlight audience participation and sensorial experience. They behave like active living architectural organisms that have an auditory, visual, and tactile sensory quality, with subtly changing states and affordances. Architectural fabrics create a large "stage costume" – which can be worn and breathed, felt and imagined, transported and taken off; it moves and can be moved and manipulated by dancers and the visitors.

Nora O' Murchú (Ireland), with Hua Shu (Ireland): **THX. OBJ** (wearable exhibition: THX.OBJ is a 3D-printed cape that embodies the contradictions between 3D printing and a market where #making is the new consuming. Taking inspiration from an everyday object - a plastic shopping bag that says "Thank You for Shopping Here" - THX.OBJ is an intermediate that expresses our uncertainties toward the mass commercialization of once emerging rapid fabrication technologies)

Anna Troisi (Bournemouth University): **OB Scene**. The work is conceived as a sound performance where a self made medical (vaginal) probe is used to transform female sexual arousal into sound, intruding the performer's body. Data are transformed live into sound through original software.



Larissa Ferreira performing *Corpo em Obra/Body in Process/Körperarbeit*

Larissa Ferreira (University of Brasilia, Brasil): **Corpo em Obra | Body in Process | Körperarbeit** (performance installation: This performance is based on the relationship between body and image, the presence and memory, using coal as a symbol for the memory of the fire. To get coal it is necessary to burn twice, first wood is burning and then the fire is ceased to produce coal. Even when the fire is absent, the temperature of hot charcoal stays)

Maria Kapsali (University of Leeds)/ Simon East (Curvor Ltd): **Sonolope: producing soundscapes through movement** (participatory installation/workshop: *Sonolope* is a participatory installation that will enable visitors to generate three-dimensional soundscapes while moving in the space through the use of an app installed on their own smart-phones or on smart-watches they can borrow for the event)



Maria Kapsali and Simon East in *Sonolope* [left] Paula Guzzanti in *I-Reflexes* [right]

Paula Guzzanti (School of Creative Arts, Queen's University Belfast), with Martin Devek (multi-media artist and composer) and Tristan Clutterbuck (Sonic Arts Centre, Queen's University Belfast): **I-Reflexes** (performance: *I-Reflexes*' is an exploration of the sudden-movement-impulses responses to sounds coming from communication devices in the environment. The piece captures the improvisational interaction of three performers: a solo dancer, a visual media artist and musician, and a sonic artist, and it involves audience participation through the mediation of cell phones. As the choreography and original music composition evolves and loops, the soundscape of improvisation created by the audience and sonic artist interaction starts to merge, proposing new dynamics of movement)

Javier Aparicio Frago (Communication Science and Arts Department of Rey Juan Carlos University, Madrid, Spain) / Javi F Gorostiza (Systems Engineering and Automation Department, Universidad Carlos III de Madrid Spain): **SynBody** (Installation exploring how digital and wearable technologies join for musical and choreographic composition hierarchy – a physical system based on electronic wearable modular suit that includes a set of sensors such as accelerometers, telemeters and switches for measuring body movements and its relation to the environment)

Kathleen McDermott (Rensselaer Polytechnic Institute, New York): **Urban Armor: DIY Objects of Resistance** (video: The expressive use of wearable technology, combined with humor in narrative videos, has enabled me to address the more academic issues that have come to interest me, such as the politics of urban public space and the relationship between technology and power. Subsequent pieces in the series have included *The Personal Space Dress*, a dress which expands when someone comes too close to it, documented in the Hong Kong subway, and *Miss-My-Face*, a

veil that uses a CCTV detector and infrared LEDs to automatically protect the wearer's face from CCTV filming)

Federico Visi (Interdisciplinary Centre for Computer Music Research (ICCMR) Plymouth University: **Tuned Constraint** (Performance)

[4] Saturday April 9 - Workshops / Exhibitions / Performances

10:00 – 13:00 / 14:00 – 16:00

Salud López (Spain): **Parad is o, no hay billetes** (workshop)

Jaime del Val (Instituto Reverso): **Amorphogenesis-Microsexes** (Amorphogenesis is an intra-active environment of digital amorphous architectures and spatialised sound modulated via sensors on the body which act as indeterminate body extensions inviting to explore new kineasthetic sensations. It's connected to the Flexinamic modules as part of the larger Metatopia environments. **Microsexes** is a metaformance project in which surveillance cameras on the skin and electronically processed voice, constitute the basis for post-intimate encounters in which the body modifies its own perception, in a becoming post-anatomical and amorphous. It's connected to the Flexinamic modules as part of the larger Metatopia environments.

Obioma Oji (University of Edinburgh): **GYRO** (practice based research on analysis of maximisation of energy efficiency in the context of existing interior space, investigating relationships people assign to their ideals of comfort around specific objects and circumstances (virtual or physical intermediate structures or membranes between the building skin and the clothes a person wears)

16:00 Workshop: **"Touch: Networked Wearables,"**

facilitated by Randall Packer, Galina Mihaleva (Nanyang Technological University, Singapore), Angeline Young (Arizona State University, USA), & Artaud Centre (London) linking up the three spaces telematically.



Zimako, de la jungle de Calais au machinima d'Isabelle Arvers

17:00 Isabelle Arvers (curator/director of Kareron/France): **Calais jungle refugees voices embodied in a game engine, a machinima doc workshop**

18:30 – 21:30 Exhibition-performances

Instituto Reverso (Madrid, Spain): **Metatopia** (Metaformance, indoors/outdoors, by Jaime del Val, Cristian García and audience participants)

DAP-Lab: **Metakimosphere no. 3** (immersive installation-performance)
(with Michèle Danjoux, Johannes Birringer, Vanessa Michielon, Yoko Ishiguro, Azzie McCutcheon, Helenna Ren, Angeliki Margeti, Chris Bishop, Seeta Indrani, Martina Reynolds, Hae-in Song, Elisabeth Sutherland, Hongye Deng, Waka Arai, Sasha Pitale, and Neal Spowage)

Nora O' Murchú (Ireland), with Hua Shu (Ireland): **THX. OBJ** (wearable exhibition)

Larissa Ferreira (University of Brasilia, Brasil): **Corpo em Obra | Body in Process | Körperarbeit** (performance installation: *trace*)

Maria Kapsali (University of Leeds)/ Simon East (Curvor Ltd): **Sonolope: producing soundscapes through movement**

Paula Guzzanti (School of Creative Arts, Queen's University Belfast), with Martin Devek (multi-media artist and composer) and Tristan Clutterbuck (Sonic Arts Centre, Queen's University Belfast): **I-Reflexes** (performance)

Kathleen McDermott (Rensselaer Polytechnic Institute, New York): **Urban Armor: DIY Objects of Resistance** (video)

Anna Troisi (Bournemouth University): **OB Scene** (performance)

Janice Jones (Arts Education, University of Southern Queensland): **13 Moons: A Story of Ashes, Blood, Light** (performance)

Federico Visi (Interdisciplinary Centre for Computer Music Research (ICCMR) Plymouth University): **Tuned Constraint** (Performance)

***Tickets for the public performances/installations:
£ 5 (£ 3 concession) at the door of the Artaud Performance Center***

This project was supported by a grant for METABODY: Media Embodiment Tekhne and Bridges of Diversity (EU Culture Program) and Centre for Contemporary and Digital Performance at Brunel University London.



Website:

<http://people.brunel.ac.uk/dap/arch.html>
<https://www.facebook.com/michele.danjoux>
<https://www.facebook.com/johannes.birringer>
Twitter: @DAP_Lab

For further information or photos, call +44 (0)1895 267 343
Email: Johannes.Birringer@brunel.ac.uk