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CYNETART INTERNATIONAL
FESTIVAL
FOR
COMPUTER
BASED ART

NOV

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2013

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FESTSPIELHAUS
HELLERAU

ORGANIZERS



SUPPORTERS





CYNETART Festival – Festspielhaus Hellerau | artistic research practice | laboratory of the human
The European network project METABODY – Media Embodiment Tékhne and Bridges of Diversity will be on the main focus on this year festival activities.

METABODY Project - EVENT 2

The second event of the Metabody project takes place in Dresden, hosted by co-organiser TMA-Hellerau in the framework of the CYNETART Festival, an ideal setting for a project whose main concern is movement. After the kick-off event of this five years European project, which happened in July 2013 in Madrid, where we outlined the theoretical framework and artistic-scientific lines of research of the project, this second meeting of the partners will aim at focusing the very broad scenario of the project with a number of research experiments that will be the ground for future collaborations, cross-fertilizations and prototype developments.

The unique setting of the Hellerau Festspielhaus allows for an equally unique interaction between practice and theory, or rather between different practices and performances of research-creation, where the Great Hall will host for five days, in the same space, the public installation-performances that will be also experimentation tools for the internal workshop of the project. Blurring the limits between public exhibition, performance and internal work-in-progress, the public installations by project partners, other artists, and particularly the work of Isabelle Choinière, will be a stage for the metaformance of radical embodiment, inside, outside and accross the Metabody framework.

Including the lectures of the Metabody Conference, part of the Metaformance Studies Programme of the project, as well as public performances, workshops by project partners Palindrome, STEIM and Dap-Lab, and the internal yet open meeting of the partners for the production of the project, the MetamediaLab; this event promises a new move in explorations of embodiment, for a metahumanist ontology and politics of becoming, for a social ecology to come.

Thursday, 14th Nov, Festspielhaus Hellerau

20 h	Opening of the CYNETART Festival	[Great Hall]
20.10 h	»Anádelta« av-performance by XEX GRP . XEX means creation on non-existence. [http://www.xex.hk]	[Great Hall]
20.30 h	»Der Körper, in dem ich zu Hause bin« performance by Ya-Wen Fu [http://vimeo.com/73677989] [http://www.bearfuinberlin.com]	[Dalcroze-Saal]

METABODY Performance Night I

20 h to 23 h	»Microsexes« – Metaformance - Jaime del Val / JaiVal – Reverso Post-intimate encounters [http://www.microsex.org] [http://www.reverso.org]	[Musikzimmer]
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Invitation to book your moment in the meta-formance >microsexes<
»Microsexes« is an intimate One-to-One situation between JaiVal and visitors in a room, lasting around five to ten minutes. Only taking place on CYNETART Festival's opening Thursday (Nov 14th) between 8 and 11 pm.

21 h	Marco Donnarumma »Hypo Chrysos Action art for vexed body and biophysical media (Xth Sense)« [http://marcodonnarumma.com/works/hypo-chrysos]	[Great Hall]
21.30 – 22.30 h	Johanna Roggan / Lorenz Ebersbach »EmotiCam« / performer – audience interaction	[Great Hall]



FRIDAY, 15th Nov

Festspielhaus Hellerau day programme – **METABODY Conference** [Great Hall]

registration needed:

mail to: <info@cynetart.de>, object: METABODY Conference

participation fee: 20 EUR (special Metabody Conference participants ticket, including all events on Nov 15th at Festspielhaus Hellerau)

12 - 13 h Performance: Isabelle Choinière, Audrey-Anne Bouchard, Ricardo Dal Farra »**Flesh Waves**«
[<http://creationcollectivebo.wix.com/corpscollectif>]
[<http://www.youtube.com/watch?v=vZ8BHi-Chv0&feature=youtu.be>]

[lunch break]

14 h - 18.30 h METABODY conference

1st round

14 - 15.30 h A Sensorial Body as a Form of METABODY or the Corporeality of Sound

14 h 1st speaker _ **Isabelle Choinière** »To the modification of corporality (corporalité) that generates corporeality (corporéauté); a presentation of the process based on strategies of destabilization.«

14.45 h 2nd speaker _ **Enrico Pitozzi** »The sonorous cognition of the movement.«

15.30 h 3rd speaker _ **Andrea Davidson** »The Metabody as Sensual Experience«

16.15 h [coffee break]

2nd round

16.45 - 18.30 h Metabody – Philosophy of the Post- Trans- and Meta-Humanity

16.45 h 1st speaker _ **Jaime del Val** »Relational & Multi-Dimensional Perception«

17.30 2nd speaker _ **Stefan Lorenz Sorgner** »Birth and Death of Dualistic Media«

end: 18.15 h

FRIDAY, 15th Nov

Festspielhaus Hellerau evening programme

METABODY Performance Night II

20 h Performance Isabelle Choinière, Audrey-Anne Bouchard, Ricardo Dal Farra »**Flesh Waves**«, 45 min

21 h to 23 h Night of the Experiment

demonstrations & presentations

– moderated by Jaime del Val

21:00 h Robert Wechsler & Andreas Bergland »**Tiresias**« (Palindrome Inter.media Performance Group Weimar)

21.30 h Marco Donnarumma »**Bodies and Machines: Disrupting the Flesh**« (Embodied Audio-Visual Interaction Research Team, Goldsmiths University of London)

22.00 h Martin Schöne »**Quadrolog für zwei Personen – water-brain-interface**« (Well...come 21, Berlin)

22.30 h Johannes Birringer and Michèle Danjoux (DAP-Lab, London)

[short break]

23 h Johanna Roggan / Lorenz Ebersbach »**EmotiCam**« / performer – audience interaction

microscope session I

24 h Grischa Lichtenberger (live AV performance)

01 h Arovane live & Akitoshi Mizutani (visuals)

ends: 2 h



METABODY
Media Embodiment Technique
And Bridges of Diversity



Saturday, 16th Nov
Festspielhaus Hellerau day programme – METABODY Workshop

Workshop participants

Metabody partners and associates: Jaime del Val, Stefan Lorenz Sorgner, Thomas Dumke, Klaus Nicolai, Johanna Roggan, Matthias Härtig, Antonio Camurri, Corrado Canepa, Giacomo Lepri, Muriel Romero, Pablo Palacio, Daniel Bisig, Robert Wechsler, Joespha Dietz, Marcelo Lussana, Alberto Magno, Johannes Birringer, Michèle Danjoux, Jean Marc Matos, Anne Holst, Marije Baalman, Eva Botella Ordinas, Nimish Bioria, Dieter Vandoren, Jia-Rey Chang, Brisa MP, Marlon Barrios Solano, Ruth Schnell, Sven Stollfuss.

Experts and collaborators: Isabelle Choinière, Enrico Pitozzi, Andrea Davidson, Ute Marxreiter, Martin Kusch, Marie-Claude Poulin, Martin Schöne, Frieder Weiß, Marco Ritter

14 h to 18 h

METABODY workshop day 1

moderation: Jaime del Val

14 h – 15.30 h pt. I – case studies

- demonstrations by the METABODY partners _____ practical working process

Antonio Camurri, Corrado Canepa, Giacomo Lepri - **Infomus & Reverso** - *Illegible Affects*

Eva Botella Ordinas - **Universidad Autónoma de Madrid** - *Civilizing process and nature studies: the sciences, the environment, humanimals, and identity fixation.*

Marije Baalman - **STEIM** - *Sense of the Body*

Reverso - *Emergent Proprioceptions*

[coffee break]

16 h – 18 h pt. II – case studies

16 h Presentation of **MotionComposer Workshop** Results with school children with disabilities. There will be discussion of the work by Robert Wechsler, Joespha Dietz and Marcello Lussana.

16.30 h

*Nimish Bioria, Dieter Vandoren, Jia-Rey Chang, Jaime del Val - **Hyperbody & Reverso** - Inter-performing Agencies (IPA)*

*Pablo Palacio, Muriel Romero - **Kouros** - Neural Narratives1: Phantom Limb*

*Jean Marc Matos - **K-Danse** - Monster*

Reverso & Others - *Immanent Movement & Diffuse Affordances*

end: 18 h

Saturday, 16th Nov

Festspielhaus Hellerau evening programme METABODY Performance Night III

20 h Isabelle Choinière, Audrey-Anne Bouchard, Ricardo Dal Farra »**Flesh Waves**« (45min)

21 h **Marco Donnarumma** »Hypo Chrysos | Action art for vexed body and biophysical media (Xth Sense)«

21.30 - 22.30 Johanna Roggan / Lorenz Ebersbach »**EmotiCam**« / performer – audience interaction

23 h **Therapy Total – Future Dance** with live electronic dance music by **Zilinsky** _ 24 h **Arpanet** _ 1 h **Sensate Focus** _ 2 h **Kuedo & Lucy Benson** _ end: 3 h



METABODY
Media Embodiment Tékhné
And Bridges of Diversity



Sunday, 17th Nov
Festspielhaus Hellerau day programme
10 - 20 h
METABODY Workshop day 2
moderation: Jaime del Val
10 – 13 h

Presentation by **Brisa MP** »Art, Body and Technology – An Overview of current Approaches from Latin America
Presentation by **Marlon Barrios Solano** »Embodying the Moment: On Improvisational movement practices as post-humanist performance«
Presentation by **Martin Kusch** »/.digital./.perform./.research./ artistic research on embodied, enactive, and adaptive interaction«

_ **Workshop** by **Dap_Lab** - Johannes Birringer and Michèle Danjoux
»Wearables / Audible and Inaudible Choreography« (80 min)
Study by **Palindrome** – »Peer-to-Peer« (20 min)

[lunch break]

14 - 15 h
Study proposal by **TMA** with Frieder Weiß, Matthias Härtig, Johanna Roggan

15 - 17 h
- Study elaborations and collaborations

17.30 – 20 h
- Planning of future work

Monday, 18th Nov
Festspielhaus Hellerau is closed
11 - 18 h:
METABODY Workshop day 3

SENSE STAGE Workshop by

Wireless sensing for music, environments, and performance with Sense/Stage by Marije Baalman from STEIM Amsterdam
<http://www.marijebaalman.eu>
<https://shop.sensestage.eu>
<http://steim.org/>

registration:
email to info@cynetart.de, object: METABODY SENSE STAGE Workshop
max. 10 participants (registration closed)

Tuesday

CYNETART exhibition
microscope session II with **Ryoichi Kurokawa** »_syn« av performance

Wednesday

CYNETART exhibition
microscope session III with **Ulf Langheinrich, Assimilation Process & Zilinsky**

MotionComposer-Workshop

Music through movement for people with and without disabilities. Open for anyone interested / Metabody partners. but please register before you come: dietz@motioncomposer.com (Josepha Dietz)
(probably Schule am Burkersdorfer Weg, Dresden, 10-15 h)



Metabody Conference

Isabelle Choinière

»To the modification of corporality (corporalité) that generates corporeality (corporéité); a presentation of our process based on strategies of destabilization«

Isabelle Choinière' research looks at the ways in which the infiltration of technological thought in the contemporary performative scene may find applications in the development of new performative models. Driven by a syncretistic approach, her work is based on the strategy of renewing both sensorial experience and perception because it has become evident that technology in the twenty-first century has paved a path for perpetual synaesthesia- meaning it is formed as much by kinesthesia of the real body as by exteroception of the mediated body. As a result, it is possible to consider a new relationship between somatics and technology capable of engendering new aesthetic, cognitive and communicational paradigms.

Enrico Pitozzi

»The sonorous cognition of the movement«

Starting from an interdisciplinary perspective of methodological integration of body and sound in Choinière' dance performance, this lecture will attempt to define the general aesthetic notion of *bodysoundscape*. In this context, the performer on the Choinière's composition process considers the sonorous body potential as a mean of work, using a great range of organic sounds which involves a deeper listening to one's self, in order to create a new organisation of a body sensibility. In this framework, my analysis about the new creation by Isabelle Choinière will penetrate both the matter of sound as well as the structure of the body, tackling the idea of a transformation of the body and the sound through technologies on the stage. The use of new technologies can modify the *perceptive geography* of the performer by increasing his consciousness of internal physiological process of movement through sonorous feedbacks and induces the creation of a new movement, a new anatomic architecture. These aspects of the composition influence also the spectator's perception and change the notion of listening on the stage.

Andrea Davidson

The Metabody as Sensual Experience

The focus of my practical and theoretical research concerns dance and new media and specifically, digital choreographic models which follow new aesthetic paradigms affecting representation, enunciation, narratology, composition, and reception. Amongst these paradigms, it situates the primary role and impact of the computer as a metamedium; mediation as a form of non-matrixed representation and new strategy of performativity; new media as digital "stages" that highlight perceptual experience and spectatorial participation; and digital logic as introducing new modes of composition based on principles of automation, hypermediality, intermediality, modularity, generativity, interfacing, and interactivity.

The lecture proposes a brief overview of a spectrum of digital platforms ranging from audiovisual projections in performance to "intelligent" stages, interactive installations, immersive sensory environments, networked performances, and wearable technologies, proposing to consider these interfaces as new viewing/sensing devices. It argues that form, content, meaning, and reception are not only intimately linked under the notion of "device", but further, that in encapsulating and embodying a concept, instrument of perception, and discursive mode, devices reveal perspective as a new form of dramaturgy and artistic parameter.

From this theoretical framework, I examine the relevance of Isabelle Choiniere's latest creation within a broader context of the Metabody. Highlighting the ways an artistic practice involving technology and grounding in a somatic understanding of the body can express and communicate the sensual body, the lecture further examines how and why the particular perspective the work generates as a viewing/sensing device can be considered as confrontational for some, or a pure aesthetic experience for others. In particular, questions of field, territory, relationship, resonance, texture, perception and the gaze will be addressed.

Jaime del Val

»Relational & Multi-Dimensional Perception«

Perception, rather than being a purely biologically determined capacity, is a process of epigenetic and technogenetic modulation, i.e., of transformation in relation to a technological environment that shapes perception in particular ways. Contemporary media tend to assume and expand problematic dualistic perceptions, the genealogy of which we could trace at least to the birth of the Greek Theatre architecture: a linear, circular and dualistic separation between a fixed spectator and a moving reality. Euclidean geometry, perspective and cartesianism have also contributed to align perception to a three dimensional field in which movements can be captured and reduced to planes, lines and points of control. Three or four-dimensionality is not an ontological feature of reality, but a peculiar form of technologically engineered perception. But no spectator is ever fully external to what s/he sees, and movement is never totally reducible to planes and lines drawn from a



fixed point of vision. As in quantum physics we are always entangled with the reality we observe, and the very act of observation transforms that reality. As in proprioception, movement disseminates in multimodal and changing microperceptions. Experimentation with technologies of embodiment may generate new potential perceptions that foreground our immanent, relational entanglement with what we perceive, as well as the irreducibility of our movements and perceptions to three/four dimensional lines of capture. The development of new forms of non-dualistic relational multidimensional perception appear to be an urgent ontological and political task for a new social and planetary ecology.

Stefan Lorenz Sorgner

»Birth and Death of Dualistic Media«

The birth of tragedy in Ancient Greece represents a significant step concerning the development of dualistic media which have been dominant since then. Currently, works of artists, engineers and media designers like Kevin Warwick, Dale Herigstad, Neil Harbisson or Jaime del Val represent attempts to move beyond this media tradition. I regard their tasks as highly important ones. In my presentation, I will explain why I regard this to be the case by referring to central facets of extramedial meanings of these works in progress.

Brisa MP

»Art, Body and Technology, An Overview of Current Approaches from Latin America«

The presentation aims to make a brief tour of the current state of the art of the production that articulates the human body and technology in the fields of dance and performance. This tour offers a mapping of various levels of production, such as artists, work of art, theoretical production, collaboration networks, research in Latin American festivals and an analysis of the general situation in the region.

No doubt that the art-technology development in Chile and Latin America has been largely led by artists from the visual arts. In this scope we can see that the performative arts are not far behind, while its approach to science and technology has been happening slowly, it is now possible to recognize several projects developed in our region. These projects constitute a network of performances, educational and outreach that have shaped a recognizable set between dance-performance and technological mediation.

Moreover, the state of the art makes evident conceptual, aesthetic and economic problems, it proposes new ways of collaborative creation, instances of intercultural exchange and training that have allowed local development of projects pushing the boundaries of traditional Dance and Performance Art territories.

Meanwhile It is recognized that in Latin America a first approach to the relationship between dance and technology, comes from the videodance production, in which the initial scenic event moved to digital imaging and the screen. This is evident in several countries, making it visible a second state of the dance-performance and technology exploring more complex technical and aesthetic structures therefore presenting unequal levels of development in the countries of the region.

Marlon Barrois Solano

»Embodying the Moment: On Improvisational movement practices as post-humanist performance«

Improvisational performers are trained to deploy psycho-physical states in real time, consciously experiencing while attending simultaneously to both, the dynamics of the process and the compositional outcome. This presentation focuses on how improvisational dance practices or trainings on real time composition developed by improvisation and movement artists such as Lisa Nelson and Steve Paxton Church among others, developed practices of phenomenological yet enactive explorations of the complex dynamics couplings of movement, cognition and environments that happens while dancing. It is proposed that their clear connection with J.J. Gibson's work, systems and information theory and the uses of bottom-up architectures to approach the mind-body-environment complex (in action) makes them more post-humanist performers, than post-modern.



METABODY is a 5 years project starting July 2013, with the support of the European Commission and the participation of 28 partners from 14 countries, coordinated by Reverso.

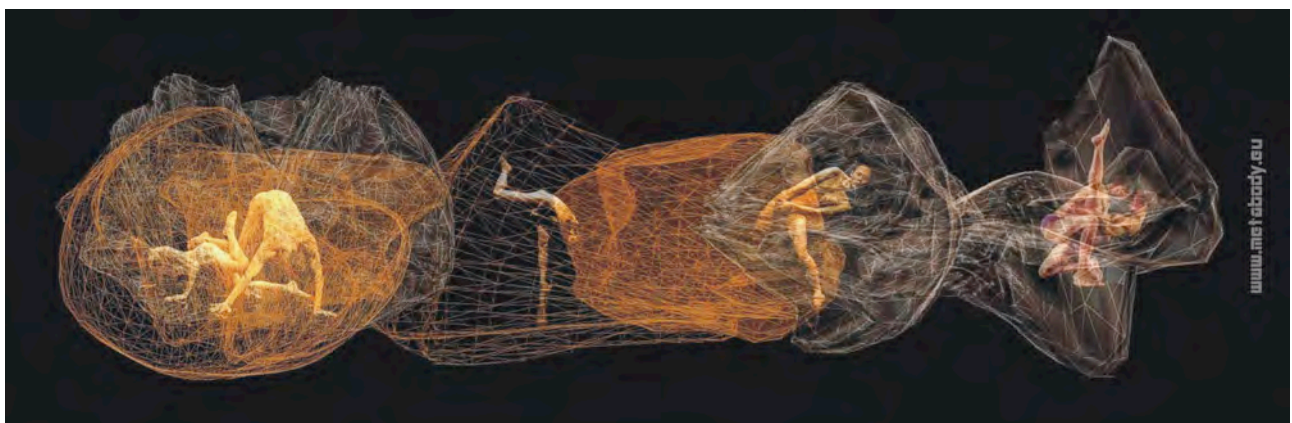
Metabody will elaborate a critical study of cultural homogenisation, social control and global surveillance in Information Society and develop new technocultural paradigms that highlight embodied differentials: the irreducible and changing differences of bodies and contexts, expressions and relations, not for the sake of predicting, but of developing a social ecology that foregrounds unpredictability and emergence, exceeding capitalistic appropriation and preemption.

The project will undertake a critical study of contemporary aesthetics of control, in which quantification of all activities via reduction to information patterns permeates all areas of life, subduing it increasingly to an implicitly militaristic regime of control while being presented as a desirable condition where connectivity equates liberation, and control becomes a hidden variable of the fallacious equation.

At the same time Metabody will develop new technological paradigms that take into account the changing differences of bodies, contexts and movements in their irreducibility, valuing and highlighting the importance of unpredictability for a livable life and generating the conditions for a new social ecology.

In the 4th year he project will develop a mobile experimental architecture containing interactive multisensorial laboratories for performances, installations, workshops, seminars, residencies and continuous research, that will tour throughout 9 European cities in the last year of the project as an observatory of diversity and a laboratory of difference.

<http://www.metabody.eu>





THU, 14th – METABODY Performance Night I (Great Hall)

20 h Jaime de Val »Microsexes« – Post-intime Eins-zu-Eins-Begegnungen (Musikzimmer)

21 h Marco Donnarumma »Hypo Chrysos | Action art for vexed body and biophysical media (Xth Sense)«

21.30 h Johanna Roggan / Lorenz Ebersbach »EmotiCam« / performer – audience interaction

FRI, 15th – Metabody Performance Night II (Great Hall)

20 h Choiniere/Bouchard/dal Farra »Flesh Waves«

21 h Night of the Experiment

23 h Johanna Roggan / Lorenz Ebersbach »EmotiCam« / performer – audience interaction

SAT, 16th – METABODY Performance Night III (Great Hall)

20 Uhr: Choiniere/Bouchard/dal Farra »Flesh Waves«

21 Uhr: Marco Donnarumma »Hypo Chrysos | Action art for vexed body and biophysical media (Xth Sense)«

21.30 h Johanna Roggan / Lorenz Ebersbach »EmotiCam« / performer – audience interaction

Johanna Roggan / Lorenz Ebersbach »**EmotiCam**« / performer – audience interaction

The artist and the audience will be wearing a micro-controller propped pulse camera at their own figure. During the performance we will create rooms which address to various emotions. The acquired pictures of audience and performer will be visible through a projection and therefore will as feedback become again a part of the performative installation. View limiting objects should stimulate the audience to move itself through the installation. So it will become part of a constantly changing art work which removes the borders between the acting artist and the viewer. The audience is encouraged to self-creation and itself gives the input for a collective perception from the inside.

<http://www.thegutscompany.net>

»**Flesh Waves**«

Isabelle Choinière, Audrey-Anne Bouchard, Ricardo Dal Farra

»Flesh waves« is an augmented reality performance/installation exploring the relationships arising from the interaction between the body in movement and technologies of sound spatialization in real-time and lighting.

Under a faint glow appears a three-dimensional human sculpture: five women, bodies intertwined, form a Collective Body. Transported by the chant of their own murmurs, they slowly carry one another into a continuous wave. Bodies and breaths entangle, the women are simultaneously five bodies and one same mass, five voices and one choir.

From the different dynamics of movement emerges an organic soundscape. Acting as the sixth dancer of the piece, the sound travels all around the spectators, integrating them in the live sound form. This immersion provokes a loss of bearings because the audience finds itself in the flesh: spectators are confronted to the extremely intimate.

A poetic journey inside a hyper-feminine form characterized by sculptural eroticism, »Flesh waves« invites its performers and its spectators to reinvent together their sensorial experience of performance.

In a collective dynamic, each team member; choreographer (Choinière), space and lighting designer (Bouchard), sound composer (Ricardo Dal Farra), IT engineers (Mario Laliberté/Benoît Ducharme) and five female dancers, will bring his or her own expertise and sensitivity to the emergence of a unique hybrid artistic form.

Creative approach for this project is integrative, evolutive and transversal. Therefore, sound and lighting devices will be integrated from the very beginning of the rehearsal process into the somatic movement research, allowing the possible emergence of new performative behaviours, new gestures. Project's team will develop its own invisible technological devices in response to the specific needs of the dancing body, leaving the performers with a total range of gestural and kinaesthetic freedom and possibilities.

The Collective body has two complementary dimensions, one that is carnal and one that is mediated. On stage, five female dancers, bodies intertwined, form a human sculpture in constant movement, a Collective Body. Bodies and breathes tangle, the dancers are simultaneously five bodies and one same mass. Before the spectator's eye, sound composer will manage the live mediation of the dancers' physical and vocal expressions into digital sound. Those sounds will then be transformed and spatialized in real time around the spectators, integrating them in the sound installation, in the Collective Body itself. In a scenic and lighting environment emphasizing the intimate, artists of this piece invite spectators, just like dancers, to share the risk of losing their stage conventions and sensory reference points, to invest in a risk-taking multi-sensorial activity leading to reinvent corporality to create corporeality.

URL (video and project description)

<http://creationcollectivebo.wix.com/corpscollectif>



Marco Donnarumma

Hypo Chrysos (HC) is a work of action art for vexed body and biophysical media. During this twenty minutes action I pull two concrete blocks in a circle. My motion is oppressively constant. I have to force myself into accepting the pain until the action is ended. The increasing strain of my corporeal tissues produces continuous bioacoustic signals. The sound of the blood flow, muscle contraction bursts, and bone crackling are amplified, distorted, and played back through eight loudspeakers using the biophysical instrument Xth Sense, developed by the author. The same bioacoustic data stream excites an OpenGL-generated swarm of virtual entities, lights, and organic forms diffused by a video projector. The work brings together different media so as to creatively explore the processes wherein self-perception, effort, and physicality collide.

HC is freely inspired by the sixth Bolgia of Dante's Inferno, located in one of the lowest of the circles of hell. Here, the poet encounters the hypocrites walking along wearing gilded cloaks filled with lead. It was Dante's punishment for the falsity hidden behind their behaviour; a malicious use of reason which he considered unique to human beings.

Using my arm to pull two ropes tied to concrete blocks, I struggle to walk along the stage. The ropes are short, and this forces me to lightly bend the torso forward, while my hips move backwards to maintain the equilibrium. The combined weight of the blocks is 30Kg. Initially they are not extremely difficult to pull, but on the long run, the resistance of my (very thin) body is truly stretched to the limits. First, I feel the abrasion caused by the friction of the ropes against the hands; after about ten minutes, the tension in my arms becomes painful, and a few minutes later the spinal column feels like burning due to the continuous attrition of the vertebrae. In order to keep moving in this condition, the body has to continuously optimise its response to the strain, and this provokes a heightened activity of the sensory system.

The scope of the work is to transmit this sensory alteration to the bodies of the audience members. When the performer's muscle vibration becomes tangible sound breaching into the outer world, it invades the audience members' bodies through their ears, skin, and muscle sensory receptors. The sound makes their muscles resonate, establishing a nexus between player and audience. The listeners' bodies, the player's body, and the performance space resonate synchronously. The performer's proprioceptive dimension has been magnified and now embraces the bodies of the audience members. The flesh vibrational force becomes a vector of affect. Here, the term affect refers to Gilles Deleuze and Felix Guattari's definition of a body potential to affect and be affected. It is a proprioceptive potential of interaction among bodies (Deleuze and Guattari, 1987). Because of its position in between cognition and viscera, affect is autonomous and unactualised. For Massumi, affect is not an object relegated within the body tissues, rather it "escapes confinement in the particular body whose vitality, or potential for interaction, it is" (Massumi, 1995, p. 96). In HC, affect expands beyond the boundaries of the player's tissues in which it originates, and modulates the audience sensory system by activating resonances in their flesh.

<http://marcodonnarumma.com/works/hypo-chrysos/>

»Microsexes«

a Metaformance by Jaime del Val/JaiVal - Reverso

Post-intimate encounters in the fourth phase - Antireality Nonshow

»Microsexes« is a laboratory of perception that places surveillance cameras on the skin, looking at the skin, while the voice is electronically processed live. The body moves through a new mode of self-perception induced by the amorphous bodylandscapes "seen" by the cameras, and the amorphous soundscape of the spatialised electronically processed voice. The eyes are no longer in the face, they disseminate on the skin. Vision has no longer a fixed framing, fixity, focus or distance, it has become haptic, tactile, amorphogenetic. The perceptual framework of the dualistic cartesian subject falls apart. Platonic transcendence of forms dissolves in permanent amorphogenesis. Surveillance collapses in the realm of the amorphous.

www.jaival.org - www.microsex.org

___ 5-10 minutes one to one encounters

Sebastian Piatza »**Eyesect**« prototypic tool / interactive device, people should take it in their hands, set up the helmet, get a feeling for this object, and this different visual perspective and generated irritation

EYESECT is a wearable interactive installation that reflects an Out-of-Bodiment in an immersive way. By this it allows users to experience their environments from new points of view. Coming from a deep examination of natural paradigms of visual perception and cybernetic spiritual ideas the vision for the EYESECT helmet device came up. Two handheld cameras capture the surroundings and stream the image data straight to the single eyes. The spatial perception is then constructed inside the human sensory system. Arms and fingers become eye-muscles and create impossible human-biological perspectives. External world will be designed in a new way and EYESECT critically requests the users with his or her visual/spatial customs and technologically augmented individualism.

<http://theconstitute.org/eyesect>



Julius Stahl »**Transitions**« – »Transitions« needs acoustic activities, people standing around and talking, different kind of sound sources of the environment and happenings, which take place at same time at the Festspielhaus Hellerau – hacking other situations

»Transitions«, a site specific installation [2011/2012] by Julius Stahl.

The installation opens new hearing perspectives. Based on a custom built wireless system of microphones and headphones, transitions enables people to exchange their audible perception. It invites exploring spaces of perception and environment in unusual ways and forms an instrument that provokes an artistic/scientific exploration of relations between the senses and therefore of perception itself.

The projects can focus on the development of theoretical concepts that use transitions as a sensuous background as well as practical projects in which the installation is used to explore self created environments and situations or to do artistic/scientific research in existing ones. »Transition« opens up a discourse on rethinking relations between perceptual spaces, spaces of physical environment and the role of the body in perceptual experience emerging from an audible perspective.

<http://www.juliusstahl.de/transitions.html>

extra Tipp!!!

dance!

MOVES THAT MOVE US OCTOBER 12, 2013 TO JULY 20, 2014

AN EXHIBITION BY THE DEUTSCHES HYGIENE- MUSEUM

For the first time, a major special exhibition examines both the aesthetic aspects and the social and cultural facets of dance and dancing. The Deutsches Hygiene-Museum's project looks at dance both as an art in its own right and as a part of everyday culture - yet the exhibition's primary focus is on the intermediate spaces in which both these aspects of dance meet and influence one another.

The exhibition draws on the traces dance leaves in the individual's somatic memory and in the collective memory of whole cultures. This tangible and intangible heritage is recorded and passed on not only through the sophisticated notation systems of dancers and choreographers, but also through fascinating artefacts and "relics". The project also emphasizes the fundamental dimension of intoxication, ritual and ecstasy that has always been found in dance as a religious practice, and that continues to play an essential part in modern dance phenomena such as rave and techno.

Dance comments on and subverts social conventions and norms concerning the body. Viennese waltzes, rock 'n' roll, punk - new forms of movement and rhythm always set the status quo in motion, and stir up relations between the sexes and the generations. In the ensuing processes of marginalization, rebellion and commercialization, people develop personal, social and cultural identities. In the same way, dance in the 19th and cultural identities. In the same way, dance in the 19th century in particular was felt to have an important function in the formation of national identities. The political instrumentalisation of dance involved mythifications, ideological interpretations and misunderstandings, which are critically examined in the present exhibition.

Dance allows us to see and aesthetically experience the hidden patterns of social life. From ballet at the court of Louis XIV to the Tiller Girls to performance art, break-dancing and flash mobs, dance uses movement to portray the fantasies, metaphors, structures and rules at work in other areas of our society — in government, business, and science. Nowhere are knowledge and pleasure bound together as closely as in dance. To make that relation come alive is one of the goals of the present exhibition.

CURATORIAL AND DRAMATIC CONCEPT

Dance is a volatile, ephemeral phenomenon. In order to capture its dynamic quality and complexity, the exhibition develops cognitive and physical approaches, giving equal importance to both. A knowledge thread, showing how dance both reflects and shapes culture and society, is interwoven with a dance thread that sets the visitors in motion, offering an immediate, physical experience of dance. Visitors are also integrated in the dramaturgy of the exhibition by the careful composition of conventional exhibits and multimedia installations, of artworks and performative stations. The tour becomes a dance in which each visitor invents his or her own choreography.

The exhibition reflects contemporary thinking about dance and its importance for our conception of ourselves as humans. Just as dance can be considered as a playful way of assimilating the world cognitively and physically, the exhibition with its experimental methods affords a deeper understanding of dance as a human activity.

[<http://www.dhmd.de/index.php?id=2115>]