

GOTLAND NEXUS – Bringing it North
SCREENDANCE | VIDEO | MUSIC | INTERACTIVE MEDIA
interdisciplinary research & practice
research in action residency

**PRE PRODUCTION | PITCH | DEVELOPMENT | PROCEDURES |
PRACTICE | NETWORK**

DIT | “Do it together” in Burs, Gotland, Sweden | 04-10 August 2011

Facilitators

Marco Donnarumma (Independent New Media Arts Professional, Performer, Teacher
Ongoing MSc by Research, University of Edinburgh, UK)

Jeannette Ginslov (MSc Screendance & MA Choreography, interdisciplinary artist & director for
dance|video|stage|internet, workshop facilitator, online producer)

Iwona Hrynczenko (PhD Researcher; human-centered interaction technologies, web design, site
specific games)

Ioann Maria (Physical computing, human computer interaction, sound, image, interactive arts)

Introduction – Bringing it North

We want to create a meeting point or Nexus for new media artists living in the Nordic region. This Nexus is in the form of an interdisciplinary research in action educational residency tailored for the Nordic region. It aims to impart new media skills, increase networking and collaborative opportunities between Nordic artists and the rest of the world. We aim to have one Nexus per year, with the latest technologies and inputs from Scandinavian and international facilitators, making it available for the Nordic artist. These artists need to practice pitching, pre production, developing ideas, new procedures, practice their craft and above all network with each other. The term is now DIT “Do it together” rather than DIY – do it yourself, learning and creating by collaboration. This research-in-action residency or Nexus will provide the artist with the opportunity to practice DIT.

As facilitators, we recognise that in today’s media saturated world the new media artist needs to be able to adapt to the multi-platform world that the creative industries have increasingly become. This hybrid new media artist needs to be able to work with different types of people within their art forms, in different contexts, within different media, with professional and non-professional groups in all sorts of new settings: a new interdisciplinary artistic field and artist has been born.

The research workshop will take place on the Swedish Island of Gotland, in the village of Burs. Dates: 04 August-10 August, with final post-production completed by 20 August 2011. The international team of new media facilitators will be bringing a wealth of knowledge that we wish to share with Northern Artists. We have between us over 4-5,000 new media artists we can reach and advertise the residency directly through various social media pages, databases, event pages, websites, emails and blogs.

The Nordic Dimension

We want to create a meeting point or Nexus for new media artists living in the Nordic region. This Nexus is an interdisciplinary research in action educational residency tailored for the Nordic region, and aims to impart skills, increase networking and collaborative opportunities between Nordic artists and the rest of the world. It is vital that such connections are awakened and strengthened. We aim to have one Nexus per year, with the

latest technologies and inputs from Scandinavian and international facilitators, available for the Nordic new media artist. International new media artists are also welcome.

Geographically, Gotland sits in the middle of Scandinavia and surrounded by Nordic countries. It could become a major annual central meeting point for Nordic artists or nexus for new ideas and artistic creations. The incredible skies, light and rocky terrain provides and facilitates a perfect landscape or nexus in which the artist can interact, learn and create. It is getting increasingly more difficult to find such locations. We should use them whilst they are there. The coastline is a wild, rocky, windy place where previously extraordinary art works and films have been made see: Andrei Tarkovsky's "The Sacrifice".

The quietness and unique landscape provides and facilitates a perfect landscape or nexus in which the artist can interact, learn and create....new connections are waiting to be born, different art forms are waiting to be crossed over with others and new artistic outcomes will be inspired at this Nexus. Gotland is a place where the new media artists can cross-fertilize, research, create and network in peace and quiet, without the stresses of everyday life.

The screendance shoots will take place in this incredible landscape and may provide the visual source for the interactive material. This imagery will undoubtedly be rich in colours, sounds, shapes and emotions. We anticipate that these elements informing our outcomes will have an affect on our audiences that will be visceral and awe-inspiring. The pre-production Facebook images that we posted from this area have already have already prompted such responses.

To date the need for such a residency is high. Artists in the Nordic regions have to travel far to receive this kind of tuition. We wish to bring it North, to them. The added value for Nordic co-operation is that Nordic countries are perceived to be the leading the field in new media and innovations. Endorsement from the Nordic Culture Fund will put Gotland and Sweden on the map. So far the UK and other EU countries are leading the pack. The tourism industry should also benefit with this contribution to the economy as the use of online media and tagging will make Gotland more visible. We want people to say that: Things ARE happening in the North! The Fund will cover our travelling, teaching and accommodation costs. All our equipment is sponsored and the students pay their own way.

This fertile ground or Nexus will hopefully serve as a springboard for future Nordic and international collaborations between the participants and inspire these collaborations well after the Nexus experience. This is a place where the new media Nordic artists can cross-fertilize, research, create and network in peace and quiet, without the stresses of everyday life. The research centre, see photographs in description attached, is a comfortable warm and welcome bed and breakfast residence with space for 20 people to reside in. There are two research spaces here: one for the Internet hub and the other for the Pure Data, interactive and sound workshops. There is a community hall just down the road for the daily warm-ups, the Screendance workshops and the final screening and performance at the end of the research workshop. Everything is within close proximity, the beach, the Narsholmen Nature Reserve and so need for traffic and cars. We can cycle everywhere.

Two of the facilitators reside, work or are of Scandinavian origin:

Jeannette Ginslov who is Danish and works and lives in Copenhagen at present, and Iwona Hrynczenko, who is Swedish, resides and runs the place/centre where the research workshop is to take place. She is a PhD student at Dundee University, lecturing at Gotland University and runs a non-commercial B&B at her home in Burs. Running such a residency

will attract not only artists to the region but will put Burs and Gotland on the map, in the air, the internet and promote more tourism and boost the economy a little.

Statement of Intent

Artists today need to be able to see opportunities to use their skills in contexts that are far from traditional. They need to understand the digital world. They are as likely to be working with motion capture in front of a green screen as they are presenting performances in a theatre or art gallery. They are as likely to be showing their work on YouTube as in a University campus performance space. They are likely to be working with a community group, with an animator or in a radio studio, or performing site-specific pieces in different locations, using and integrating all kinds of computer technologies and interactive technologies. They might use the horizontal architectures of the internet as a paradigm for the materialization of an open social dynamic space for action, movement, sampling and computer generated art or screendance innovation. All these emerge as alternative relational interventions, breaking down the boundaries between bodies, countries, disciplines and organizations.

We all seem to be feeling the same changes taking place in the cultural landscape: the growth rate of online video content is far surpassing any other type of media out there. Chris Anderson, the founder of TEDtalks has predicted that in 5 yrs 90% of online content will be video. The amount of dance related video content online is already staggering, and it continues to rise. Within this juggernaut of content are gems of innovation, artistry and new creative paths that are not being seen at dance film festivals. How can dance film festivals respond to these rapid developments and maintain relevancy in the new video age?

This residency will reflect this paradigm shift, providing the skills, space and expertise, in order to facilitate product and applications development in screendance, Interactive computer technologies and the internet as a site for online gaming and artistic interventions. The more traditional arts, sound, music and dance are included in the workshop and forms the hardware backbone that inspires the development of these new media arts.

The participants, mostly Nordic, should have some experience in their respective disciplines, and will be asked to pitch an idea to the facilitators, one month prior to the workshop. The criteria and application forms will be available online. Those selected will then be evenly matched by the facilitator's respective experience and disciplines. The facilitators will develop some of the projects in readiness for the residency.

Aims

- to encourage group and interdisciplinary work within screendance, interactive and new media arts mainly for artists living in the Nordic regions
- to provide each participant a chance to develop their ideas into the initial stages of development
- to provide the space and time to develop material and ideas with others
- to develop a "matrix" of how to develop a project and make it consequent
- teach process, tools, skills development and financial implications
- teach the skill of pitching and proposal writing

- to establish and encourage cross over collaborations after the residency
- to provide tools and skills that may be used after the residency
- to transfer knowledge and skills about process, procedures and production
- to establish and concretise concepts, put ideas into practice
- to develop strategies of realising concept to "work in progress"
- to demonstrate the methodology of "research in action"

Outcomes

- practical skills making screendance, interactive media and online internet works
- tools, skills and research development mainly for artists living in the Nordic regions
- development of "research in action" procedures
- a "work in progress" outcome for each group and facilitator
- a collaborative experiential process for each group and participant
- specific skills and tools development for the further development of the project
- links and networks for future residencies and collaborations
- procedures in reaching initial phases of production
- achieving a "work in progress" that each participant or group can pitch to funding organisations for further development
- a signed document noting the outcomes and the hours
- a hand book documenting the process and outcome for participants and facilitators
- video documentation of the proceedings, interviews with participants and facilitators will be conducted and uploaded on the projects FaceBook Page and YouTube Channel.
- A paper from each workshop leader will also be uploaded.
- Finances will be taken care of by the Project Centre Dansens Hus in Copenhagen Denmark, all outstanding amounts paid and salaries paid and financial summary written up. All taxes will be honoured and paid by all workshop leaders.

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In detail – The Workshops

1) Workshop on Screendance



In this workshop we will explore the impact of the recent developments of new digital technologies on the performance of movement, choreography, sound and image construction utilising alternative screens ie. « body as screen | screen as body »

We will explore how the body becomes a screen and how the screen becomes visceral, reflecting a specific location, capturing and amplifying the movers physical affordances and diegetic soundscapes. It implies the investigation of digital media and live body interactions resulting in a performative intermedia (dance/music/video) work or a single screendance work. We will explore the genre of screendance, dance for the camera, the moving camera, the moving body, and choreography for the dancer/camera, kinaesthetic and emotional amplification, how authentic and concrete experience is captured by the medium and finally amplified by the digital media processes in post production.

It will touch briefly on how the digital body and affective images become haptic when mechanically reproduced and amplified in the shoot and in post production. It will highlight the influence of postmodern dance practice as well as the cinematic genre of Dogme 95 and a non linear or poetic filmic practice. The workshop will introduce ideas for shooting for the edit and discuss the notion of repetition in the edit, diegetic sound and the use of vertical montage as choreographic tools and a means of amplifying audience empathetic responses.

Practical investigations:

- the coupling of movement, sounds, affordances, emotions and the moving image
- the creative and aesthetic potential of working with live feed cameras on stage
- the dancers capturing themselves on camera and/or others whilst dancing
- real-time projections with portable projectors and projected images that have already been shot and edited and then re-projected onto the dancing body
- collaborative experimentation with sound and image
- choreography, sound and affordances in different external locations
- sound, location, image and body collaborative experimentations

Each participant will produce an edit in camera dance video that will be shown at the end of the session. In the morning of Day Two the participants will shoot a short video at Narsholmen Nature Reserve. This footage will be used in the projects developed later with the other technologies and participants. The participants should bring an idea or narrative or storyboard they wish to explore.

2) Interactive workshop/human computing/music/video/interactivity by Marco Donnarumma & Ioann Maria

2.1) PD aka Pure Data – Introduction to Pure Data



PD aka Pure Data – Introduction to Pure Data - is the third major branch of the family of patcher programming languages known as Max (Max/FTS, ISPW Max, Max/MSP, jMax, etc.) originally developed by Miller Puckette and company at IRCAM. Pd is a free and multi-platform software. The course provides a theoretical and practical overview of the graphical programming environment and most common idioms.

Pd and its community

Understanding what is Pd and the fundamental role of its community. Where to find web-based resources for learning/development process.

Pd projects review

Review of some relevant Pd-based software/tools for Live Media.

The Pd language

GUI and Configuration. Learning how to communicate with Pd and building basic process to understand the main characteristics and potential

Visuals with GEM

Creating live visuals with GEM. Library introduction: Video real-time processing, Generative Code, Motion Tracking, Phisycal Computing, Video Players, Video Scratch. Building basic data structures.

Sound

How to deal with sound in Pd. Libraries introduction: real-time DSP, Synths, Effects, Loop Samplers, Recorders and how to connect sound with visuals. Building basic data structures

GEM Laboratory

Following few guidelines each participant develops intermediate video data structures using GEM library. Topics: real-time video processing, CG, Human-Computer Interaction, motion tracking.

SONIC Laboratory

Following few guidelines each participant develops intermediate sonic data structures using Pd's audio objects. Topics: virtual instruments, real-time audio analysis and synthesis, Human-Computer Interaction.

Collective Briefing

The group collectively analyses the data structures produced during the laboratory and plans its possible applications in order to create two software focusing on audio-video interaction/synchronization and Human-Computer Interaction.

Software production laboratory

Participants form two groups and develop two different software using their own data structures. Live testing of the final software and collective analysis of the learning/production process.

2.2) FLxER - an audio video mixing software seminary



The FLxER seminary consists of three parts. During the first introductory part FLxER Creative Team presents the FLxER project: software, art-community and related artistic projects. The team then introduces the FLxER.net community, an important virtual space where live video artists are able to share their work creating live interactions among the 11.000 visual artists from all over the world joining the platform: an "art community" which makes FLxER an on-line archive updated with more than 4.000 videos, animations, sounds and concepts.

In the second part of the workshop the FLxER Team performs a show-case performance where every action of each performer is explained in real-time giving a full overview of the software's features.

The third and last part of the seminary is focused on the production of multimedia contents and video libraries for live video performances with Adobe Flash. Through individual exercises participants acquire the technical know-how about the creation of footage using the Flash environment: video signals' capture, screen capture, photography techniques. Eventually participants learn how to organize their contents in ready-to-use libraries to import them in FLxER.

The main goal of the seminary is to give participants without a previous experience in Live Visuals Performances the required knowledge and skills to independently produce creative multimedia contents for Vjing and audiovisual performances using the FLxER environment.

3) Internet medium as a site for art work by Iwona Hrynczenko



The internet is a fluid medium, which strive for distributed content rather than linear narrative, therefore Internet art could be a permanence, an archive, a collection, a software or game distributed online. It is a medium continuously expanding by a worldwide body of users; it is a site for artwork and a new method of distribution. Producing Internet art is not just a matter of learning the right tools, but also of learning the right attitude. Possible interactivity change the relation between producer and consumer when participant, the

viewer becomes a part of the artwork. The possibilities of time lags when the viewer can use replay, forward, backward and stop button invites to new choreographic experimentations.

In this workshop we will explore the possible structures for interactive narratives, a set of multiple perspectives when the plot will accommodate flexible structures to achieve multiple viewpoints. Using open source tools we will plan and deconstruct the narrative story as flowcharts to later use in the second part of the workshop use them when working with the web and animation tools.



Residency Breakdown

Day 01

BREAKFAST 08h00-09h00

Warm-up 09h00-09h30

Screenance W/S 10h00-13h00

LUNCH

Interactive W/S 14h00-18h00

SUPPER

Internet media W/S hrs19h00-22h00

Day 02

BREAKFAST 07h00-08h00

Warm-up 08h00-08h30

Shoot at Narhamn Reserve 08h30-14h00

LUNCH

Break away into working groups 15h00-18h00

SUPPER

Working groups 19h00-22h00

Day 03

BREAKFAST 08h00-09h00

Warm-up 09h00-09h30

Collaborations between groups 10h00-13h00

LUNCH

Collaborations & development 14h00-18h00

SUPPER

Collaborations & development 19h00-22h00

Day 04

BREAKFAST 08h00-09h00

Warm-up 09h00-09h30

Product development 10h00-13h00

LUNCH

Finalise projects 14h00-18h00

SUPPER

Final Showing at Hall 19h00-23h00



When

The Workshop runs for a residency: 04-10 August

05 August - registration and introduction

06,07,09 – workshop and interactions

10 August – wrap up and farewell

Details:

01 February – 03 August 2011 Preparation, general meetings, planning, advertising, PR, producing, online advertising, emails and skype.

20 March 2011 Calls for participation

04 August 3 facilitators arrive to assist with preparations for the residency

05 August 4 facilitators continue preparations. Participants arrive and register

06-09 August Workshops for participants

09 August Evening - showing at hall for local residents and upload online

10 August – Facilitators final summary, networking and farewell

10-31 August Follow-up and Outcomes: – documents, videos, publishing on web, documentary video edited and published in Facebook and YouTube Channel and personal websites. Feedback sent to funders, financial reconciliations and finances balanced and audited.

Where

Iwona Hrynczenko's cosy, country style, Burs Gotland homestead, with several cottages and bungalows that can house 15-20 participants, sharing. All amenities provided for – beds, bedding, towels, showers, meals prepared by local cook, internet. There is a meeting room for meals and for working in as well as another space for computer folk with internet access. A local hall just up the road has been hired to accommodate the daily physical warm-up, the screendance workshops and participants, as well as the final presentation on day four.

Participants bring

Computers, programmes, cameras, mikes, tripods, cds, dvds, tapes, cables, external hard drives, physical training gear... The nearest town is miles away so they need to come prepared. The beach is a 20 minutes ride on a bicycle. The weather at this time of year is the best, warm, sunny but sometimes wet and windy so appropriate gear for rain and cold should be brought with.

Max number of participants: 15-20. Minimum 10.

Facilitators

Marco Donnarumma

New media artist, teacher, performer, composer and bass player



Marco Donnarumma (Italy, 1984) is an independent new media artist, teacher, composer, performer and bass player based in Edinburgh, UK. His research takes life in multiple forms such as audiovisual real-time performances, responsive computing systems, interactive installations and electroacoustic compositions. His works, especially the live performance projects, are regularly presented internationally. Donnarumma has exhibited and performed in 19 countries across South America, Europe and Asia (Venice Biennale, Nemo, Mapping, Re-New, Rome White Night, Pikslaverk, Live!Xem, Cinesthesis – Visionsonic 1, Pure Data Convention, Carnival of e-Creativity, Dundee Visual Research Center, Barcelona Centre for Contemporary Culture, Laboral, Ausklang Festival, Netaudio, S-Block, Cinetrip Festival).

In 2007 he received a B.A., *summa cum laude* in Visual Arts and Performance Arts Disciplines, study route New Technologies for Arts at the Venice Academy of Fine Arts, Italy. Since 2009 he is a MA Professor of Sound Design for Sensitive Environment with FLOSS at LABA – Brescia Academy of Fine Arts, Italy. He is a researcher at FLxER.net and member of the board of directors of Live Performers Meeting, an international gathering of new media artists.

Donnarumma holds workshops and talks for international universities and venues on a regular basis – previous seminars include the UPR, Universidad de Puerto Rico, the Gotland University, Institute for New Media Art and Technology in Sweden, the Academy of Fine Arts of Brera in Milan and the Pierluigi da Palestrina Conservatory, Cagliari, Italy. Texts, articles and ideas can be found at [Thesaddj.com](http://thesaddj.com) and [Vagueterrain.net](http://vagueterrain.net).

Primary personal website and portfolio: <http://marcodonnarumma.com>

Personal blog dedicated to new media art, digital freedom and music:

<http://www.thesaddj.com>

E-Contact: m@marcodonnarumma.com

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LAB: <http://www.thesaddj.com> | <http://cntrl.sourceforge.net> | <http://www.flxer.net>

EVENT: <http://www.liveperformersmeeting.net>

Jeannette Ginslov

Screendance maker, workshop facilitator, online producer and curator



Jeannette is a Copenhagen based Danish/South African screendance maker - an interdisciplinary artist for dance, stage, screen and internet. She is also Artistic Director, Fundraiser and Administrator for Walking Gusto Productions. She is a screendance Workshop Facilitator, Curator, Co-Ordinator and Producer for [ScreenMoves](#) Denmark, [MoveStream](#) online, [60secondsdance.dk](#) Co-Ordinator, and Assoc Produder for <http://www.dance-tech.netTV>

Jeannette recently graduated with an MSc in Media Arts and Imaging - Screendance from Duncan of Jordanstone College of Art, University of Dundee (2009). Jeannette's particular specialism on the course was in screendance where she gained a distinction with the highest marks recorded in this master's programme. She also holds an MA in Drama - Choreography from Rhodes University, South Africa (1997).

She studied contemporary dance in New York, France – CNDC and Johannesburg South Africa, Screendance Masterclasses the Place in London with Katrina Mc Pherson and with Bob Lockyer. Attended the Geneva Sessions 09 in Lausanne, Switzerland with Gilles Jobin, Marlon Barrios Solano and Robert Wechsler dance and interactive new media - and Johnathan Burrows & Matteo Fargion choreography and music – Findhorn Scotland.

She worked as a choreographer in South Africa and for over thirty years produced interdisciplinary stage works that have won countless local and international awards and commissions. She started her career as as screendance maker in 2006. Her works are now screened internationally in the USA, Africa and in the EU. Most recently her dance videos were screened at: The Danish Film Institute, The British Film Institute for the South Bank's South African Film Season, BBC Outdoor Big Screens throughout the UK and some are available on Amazon and Hulu.com in the USA.

She facilitates Dance Composition classes at Skolen for Modern Dans, Cph DK and screendance workshops in Sweden, Denmark and South Africa. She also lectures on Dance and Social Media.

<http://jeannetteginslov.com>

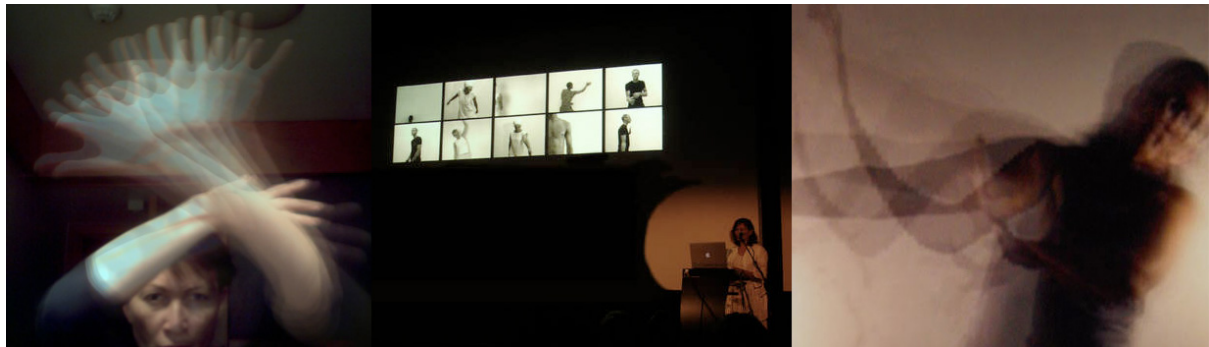
<http://www.dance-tech.net/profile/MoveStream>

<http://www.youtube.com/user/WalkingGusto>

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Iwona Hrynczenko

PhD Researcher: human-centered interaction technologies, web design, site specific games



The question of the body's location in digital media is a theme that persists through Iwona's experiments. Her background is in Polish Physical Theatre based on Grotowski's methods (1970s), Butoh Dance (1980s) and studies of interactive media (1990s) and experimental film, combined with substantial experience as a performer. Since 2002 she has worked at the Department of Game Development at Gotland University as a Lecturer in Interpretation towards Digital Design, Animation and Web Design. After completing an MSc in Screendance at the University of Dundee 2009, she has continued there with PhD in Media, Art and Imaging at College of Art, Science & Engineering. Her research work aims to synthesize and document corporeal emotional expressions:

"Technology in combination with the human body, sound & and movement has always interested me. A sort of software versus hardware juxtaposition I find to be relevant and enlightening in almost all aspects of contemporary expression. Adding the element of Games has become a natural breeding ground for new innovative ideas for me and I find the meeting between narrative content versus game play, time and place to be the most important cross road in my expressions."

<http://iwannavj.blogspot.com/>

<http://www.mediamatic.net/person/35487/nl>

Ioann Maria

Physical computing, human computer interaction, sound, image and interactive arts



Ioann Maria is a new media artist, workshop instructor, live video performer and filmmaker currently based in Edinburgh, UK. With her wide background in multimedia arts, she now works with new media technologies and interactive arts, exploring new possibilities in creative artistic-scientific demonstration. In her recent solo and collaborative projects she

investigates the issues of physical computing and human-computer interaction. Being passionate about numbers, she's particularly interested in linking the pure mathematical understanding with the beautiful sensation of experiencing sound and image in the new coherent audio-visual artistic expression.

Besides she's an artistic director of LPM Live Performers Meeting, the world's biggest annual meeting dedicated to live video performance; an active member of FLxER team and Dorkbot Alba -people doing strange things of electricity-, co-founder of Edinburgh Hacklab.
<http://ioannmaria.com/>
<http://www.liveperformersmeeting.net/>

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