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My name is Scott deLahunta and I am the project leader for Motion Bank. I am going to introduce and moderate during this presentation.

Now speaking for our organization motion bank & the forsythe company and all of our partner institutions, we sincerely thank the Kulturstiftung des Bundes for its generous and unprecedented support for this project. We also thank the Hessische Ministerium für Wissenschaft und Kunst, the kulturfonds frankfurtrheinmain and the Altana Kultur Stiftung for their generous support of the Motion Bank project.

Additionally, of course we thank the organizers of the Tanzkongress for hosting us and the other motion bank related events and the installation next to Books on the Move. This is a great context for us to be in, not only because so many of our peers and colleagues are here, but also because the thematic focus on translation, transfer and mediation are key topics for Motion Bank research.

Motion Bank has many interconnecting activities you can find detailed information about these on the website, and soon there will be a new site with more documentation.

I am especially keen in this context and in relation to some of the other projects presenting here to say something about the **community of practice** we feel ourselves to be a part of. This community shares a commitment to bringing choreographic ideas and processes into newly productive relationships with both general audiences and specialist practices. Many are doing this through a variety of initiatives that are essentially exposing process-based practices of talking, writing, recording, notating and scoring normally confined to the studio to a wider readership – through forms of publication. These forms range from text only to films, dvd-roms, websites and installations. This kind of artist initiated publication uniquely invites the study of ideas coming from inside dance practice, and this is also what we hope to achieve with the tools and materials made available through motion bank.

In addition to the guest artists we work with, we have run a series of workshops with other practitioners for whom writing, notating and scoring are central to their process. Some of these artists are actively involved in publishing this material, producing new resources coming from practice. One of our research goals in Motion Bank is to develop education applications of this kind of new resource. An education workgroup comprised of individuals who have been involved in past projects similar to Motion Bank (working with digital media) are working on this goal with our education partners. They are exploring the potential of these new resources, coming from practice, to be taken back into practice. How to transfer ideas translated from the body into another medium (the publication) back into the body.

This is quite a challenge, taking much more time and focus than you might think. One of our education partners working on this challenge will give the choreographic resources lab at 2 pm tomorrow afternoon, sharing what they have discovered. Much more of this work will be present at the live and online event at the end of November.

For some of our workshops we invited practitioners from different disciplines such as architecture and dance to work together – exploring how the practices of writing, notating and scoring – and the products of these practices might mediate relations between different disciplines. Can a score capture a particular disciplinary way of thinking? Different disciplines bring different questions to these new resources coming from dance practice. The focus of the Dance Engaging Science interdisciplinary research workgroup, a project running alongside Motion Bank, was how and under which conditions might these questions be collaboratively explored – something the salon tomorrow morning at 11 am will discuss.

Motion Bank was set up in particular to explore what digital media and computation can offer us in this project of rendering choreographic ideas visible. We have gone quite far in this direction. One of our partners in computing science used computer vision algorithms to extract 3D spatial pathways and contribute this information to the materials we developed for Deborah Hay. You will see some of the results of that contribution in the presentation to follow. Another partner is developing video annotation software based on ongoing research at The Forsythe Company, which we are also using for our work with Deborah Hay and Jonathan and Matteo. This annotation tool provides the first step to rendering choreographic ideas visible. It makes it possible to choose an important moment, mark and name it. That may seem simple as an idea and it is more human process than machine, but in many cases this is a first level of an analysis that can be built on further.

But the crucial ingredient for us here in Frankfurt has been how the digital artists working on the project have responded to its challenges. With **no prior experience** in dance at all they (florian and amin) dug deeply into Deborah's Hay's practice, working tirelessly not only experimenting with and exploring the data they produced, but also spending hours observing Deborah's materials both live and recorded. I think they have come as close as possible to understanding her way of working without participating physically in one of her workshops or commissioning projects. Not only have they translated Deborah's choreographic ideas into a digital medium in a way that sheds light on those ideas by rendering them visible and accessible in new ways. They have also developed artistic work, informed by what they have come to understand about dance. These are deeper collaborative connections than I had envisioned myself at the start of the project and seem to suggest a new way to think about the production of these resources. To experience some of these deeper connections yourself you might check the workshop they are giving this afternoon with Jeanine Durning.