
For Immediate Release

February 1, 2011

Contact: Charles Phaneuf
(301) 699-1819
charles@joesmovement.org

Technology Experts Integrate Dance And Movement-Responsive Technology Creating a more interactive experience for audiences, Experts team up with Artistic Directors

WHAT: "Affectations"
A Multi-Media Movement/Theater Performance with Interactive Visual and Sonic Installation.

WHO: Dance Box Theater / Laura Schandelmeier & Stephen Clapp
With Dance Artist Ilana Faye Silverstein, Installation Artist Lorne Covington
and Composer James Harkins.

WHEN: Thursday, March 10 at 8pm
Friday, March 11 at 8pm
Saturday, March 12 at 8pm
Sunday, March 13 at 7pm
Thursday, March 17 at 8pm
Friday, March 18 at 8pm
Saturday, March 19 at 8pm
Sunday, March 20 at 7pm

WHRE: Joe's Movement Emporium
3309 Bunker Hill Road
Mount Rainier, MD 20712



Photo by R. C. Schandelmeier

Red Line Metro to Rhode Island Ave. Then take a short bus ride 82, 84, 86, T-18, or Green Line Metro to West Hyattsville. Then take a short bus ride F1 or F2.

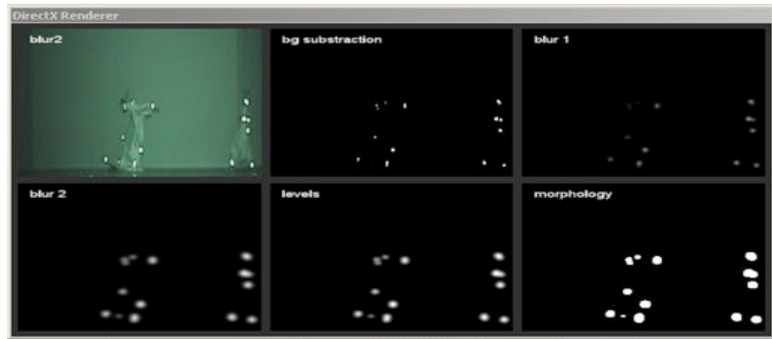
ALL BUSES STOP AT 34th STREET AND RHODE ISLAND AVE IN MT RAINIER.
Walk one block up 34th Street to the first stop sign, turn left on Bunker Hill Road.

TICKETS: \$15 General Admission
\$10 Youth, Students, Seniors and Artists
Online: www.joesmovement.org
Telephone: (301) 699-1819

Using technology similar to the new controller free gaming innovations, *Affectations* has been choreographed as a kinesthetic interface for movement and gesture responsive technology, resulting in a work that offers the human body as a metaphor for contemporary culture. Performed by Clapp, Schandelmeier, and Silverstein, this full-evening work (running time approximately 60 minutes) brings live automated audio and video technology to the stage through dynamic choreography and partnering. The result is the bravest, most innovative and original production that Dance Box Theater has created to date.

Commissioned by the John F. Kennedy Center for the Performing Arts as part of the 2010 Local Dance Commissioning Project, *Affectations* is a multi-media movement/theater performance created and performed at the forefront of interactive technology by **Dance Box Theater** Co-Artistic Directors **Laura Schandelmeier & Stephen Clapp** with dance artist **Ilana Faye Silverstein**, Installation Artist **Lorne Covington** and Composer **James Harkins**.

The technical and creative collaboration between Harkins and Covington provides the movement-responsive framework for *Affectations*. Through the development of a gestural lexicon, choreographic patterns trigger specified sonic and visual elements. Specialized software developed by Covington (using the *vvvv graphics programming environment*) captures and analyzes the dancers' positions, speeds and gestures and translates the movement into electronic data. This movement analysis controls video



Screenshot of Covington's movement analysis

projection onto the stage and is transmitted to Harkins' custom designed software (which operates on the *SuperCollider* platform) to generate the music in real time. This interactive loop comes full circle as musical information feeds back into the graphics environment: the dancers respond to the music and projection, their movements influencing both; and the video and audio interface kinesthetically and electronically. As the technological aspects of the interaction continue to develop and advance, Schandelmeier & Clapp have been honing in on the aesthetics of the collaboration and are reinvigorating the choreography for Dance Box Theater's scheduled tour of *Affectations* throughout the Mid-Atlantic region during the 2011-2012 season.

Installation Artist **Lorne Covington** attended Clark University in Worcester Massachusetts from 1977 to 1980, where he majored in Ethology (with emphases on social behavior, communication systems, and evolution theory) and film making (with an emphasis on new media). During this time he spent a year doing research on dolphin intelligence and communication at the Whitney Marine Research Labs at Marineland, Florida, was a recipient of a Mellon Fellowship to research Baltimore Oriole mating calls and developed a sound analysis program to perform automatic feature recognition and categorization of Brown Thrasher birdsongs.

This involvement with sound and computers led to work with Clark's computer music department, where he wrote a high-level computer language for music composition that output Music-11 code (a precursor to cSound). He also worked as cinematographer on several short films, one of which (*Crystal Street Bridge*, a film of a solo dancer on a dilapidated train bridge, directed by Tom Bell) won a silver medal at the London International Film Festival for the innovative use of wide screen photography.

Covington left Clark University to start a company with a fellow student, to produce hardware and software for the making of interactive movies utilizing full-motion video, nor computer graphics. (This was at a time when "multimedia" meant synchronized slide projectors - CD-ROMs and the Internet were still years in the future.) The device was realized, featured at several technology conferences, and marketed by Gaming Systems Corporation for interactive gaming. Unfortunately, the world just wasn't ready for interactive movies twenty-five years ago.

Covington continued to follow a high-tech career path, always involved in new product development, specializing in managing highly creative teams and generally working against tight deadlines. Most recently, he was Vice-President of Engineering at Innovative Robotic Solutions, in Silicon Valley, but decided to get back to his original loves of music and visuals. Applying his technical knowledge, visual aesthetic, and engineering abilities, Covington is now working on several installation/architectural pieces incorporating light, sound, and time, that complement and interact with their environment. His first piece to be presented, *The Electric Heliotrope Theater*, was a recipient of a Playa Del Fuego art grant, and premiered in the fall of '09 at Playa Del Fuego, a regional Burning Man arts festival. Since then, it has been invited to several events in the DC and New York areas as a public, interactive art space. Covington adapted this technology to provide interactive projections for Dance Box Theater's *The Loving Project: E-Race* which was presented on the John F. Kennedy Center Millennium Stage in 2010. Please visit his website, noirflux.com, for photos and video of people dancing and playing with the Heliotrope.

Composer **H. James Harkins** attended Butler University, taking composition studies with Michael Schelle and flute with Loretta Contino, graduating magna cum laude in 1993. His graduate studies in composition took place at Duke University (Ph.D., 2001) under Scott Lindroth, Stephen Jaffe and Sidney Corbett. Dr. Harkins seeks to humanize music technology by creating works for live computer performance with traditional instruments. Music's original purpose in society is physical and ritual; electronic music, while "virtual" in its origin in intangible electric signals, may still fulfill these fundamental human needs by engaging directly with the audience in performance and maintaining physicality or spirituality. Dr. Harkins's style owes debts to Western classical music, jazz and experimental electronica, and draws its physical roots from the energy of dance club music. He plays a number of traditional bamboo flutes in performance pieces, and has also composed conventionally-notated works for classical performers with computer. Out of the conviction that each performance should be unique, Dr. Harkins uses "generative" compositional methods, by which the computer generates some of the musical details ranging from expressive details to pitches and rhythms. These ideas are realized in the SuperCollider programming language, using composition and performance software of his own design. Dr. Harkins is an active developer of SuperCollider, and has written and lectured on the language. Dr. Harkins is currently an associate professor in the Modern Music Department of Xinghai Conservatory, Guangzhou, China. His music has been heard in Washington (DC), Philadelphia (PA), Durham (NC), Birmingham (UK), and in Beijing and Shanghai, China. For further information and music samples please go to his website, www.dewdrop-world.net

Bring the whole family!

This innovative technology is not only fun to watch, but massively appealing to teens and youth who interact with technology on a daily basis. After each performance, curious audience members will be invited on stage to interact with the technology, ask questions, and offer responses to the work in an interactive post performance discussion.

Laura Schandelmeier & Stephen Clapp (Co-Founders and Co-Artistic Directors of Dance Box Theater, Inc.) have been collaborating on performing arts productions, arts-education and arts-based social justice partnerships since 2004 with increasing recognition regionally, nationally and internationally. *Affectations*, commissioned by the John F. Kennedy Center for the Performing Arts, marks the company's sixth full-length work.

In October 2010, Schandelmeier & Clapp were recipients of the Dance/MetroDC *Founders Award for Innovation in Dance* which recognized the company for its unique approach to creative processes, use of new technologies and development of innovative partnerships.



Dance Box Theater's *Affectations* at the Kennedy Center Millennium Stage 2010

Dance Box Theater, Inc. is an ensemble company whose collaborative process is rooted in liberation pedagogy and cultural understanding. As citizens of the United States sharing an interracial partnership with the benefit of legal marriage, Schandelmeier & Clapp often find themselves at the center of a contemporary dialogue about race, gender privilege, class ethnography, social dogma and political discourse. This dialogue influences and invigorates Dance Box Theater's creative process and illuminates the relevancy of the company's work. Renowned for their daring virtuosity, visual elegance and strong sense of social responsibility, Schandelmeier and Clapp create dynamic

motion narratives with a sensual luster and vivacious range. Through a commitment to the intersection of art and social justice fused with an edgy exploration of dance, theater, and technology, Dance Box Theater forges a unique blend of artistry, cultural synthesis, community engagement and contemporary commentary.

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This presentation of *Affectations* is made possible through a partnership between Dance Box Theater and **Joe's Movement Emporium** with funding, in part by the Maryland State Arts Council ArtVantage program and **Prince George's County Arts Council**. Future engagements of *Affectations* during the 2011-2012 season include **Dance Place** (Washington, DC), **Irondale Center** (Brooklyn, NY) and **Baltimore Theatre Project** (Baltimore, MD).

Joe's Movement Emporium is the community performing arts center of World Arts Focus, a 501(c)(3) charitable organization that was launched in 1992. The mission is to promote participation and practice in dance, movement, and performing arts traditions from around the world while using the arts as a key tool to revitalize community. Joe's Movement Emporium has been developing a partnership with Dance Box Theater Co-Artistic Directors Laura Schandelmeier & Stephen Clapp for over 15 years.

Please visit www.danceboxtheater.org for detailed information about Dance Box Theater, camera-ready press images, upcoming performances, residency engagement activities and ongoing partnerships.

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