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DISSEMINATION ACTIVITY ORGANISED BY KATIA SAVRAMI

Setting the context for Dance and Digital Technology

Athens, 20/09/2020

For the majority of dance practitioners and academic researchers the human body is the central issue in dance medium for creating, performing analyzing, documenting dance and educating dancers. Regardless of the corporeal nature of dance, inclusion and development of digital technologies can be traced back from the mid of the twenty century onwards, within individual choreographic experimentations, such as the works of: Merce Cunningham (who created the computer choreography program DanceForms in 1991, and he experimented regularly with motion capture technology and video feed for choreographic. A process filmed using 3-D technology, December 2019), Trisha Brown (*Locus* 1975, choreography which can be viewed as capturing physical intelligence in its drawn diagrammatic representations developed for Choreographic Thinking Tools), William Forsythe (CD-ROM, *Improvisational Technologies*, 1999 and *Synchronous Objects Project*, at the Ohio State University, 2009), a digital archive about dance: the Siobhan Davies RePlay (dance as intangible cultural heritage meets digital technologies and the Internet, to be preserved and accessed, since 2007). Wayne McGregor (Random dance company in collaborative research of the kinds of intelligences involved in contemporary dance making - residency at the University of California, San Diego 2009). The Project Trans(m)it: creating dance collaboratively via technology by Rebecca Webera , Megan Mizanty and Lora Allen at Centre for Dance Research, Coventry University, Coventry, UK; Dance, Wilson College, Chambersburg, PA, USA; Independent Artist accordingly.

After the turn of the twenty first century, when digital world became an essential part of social life, communication as well as an important aspect of art research the need for reconsidering dance making was apparent with the aim to bridge the gap between the live and the digital in performance events. In particular the varieties of blending methods between digital and physical worlds are currently in growth. More specifically the general inquiries are: how could dance as a physical - based practice and dancers' embodiments and presence, may offer voluble experiential knowledge to approach and develop research tools for understanding creativity and kinesthesia through digital technology? and vice versa, how digital technology nowadays, is affecting and enriching the dance world including audience perception, and supports the good practice.

In the last few years, there has been an explosion of activity in what could be called 'dance tech.' Research has shown the impact of technologies in dance education (Risner and Anderson 2008; Tomczak 2011; Lepczyk 2009; Anonymous 2004; Anderson 2012); as stimulus in dance creation/choreography and performance (Anker 2008; McGregor 2002; Mullis 2013; Norman 2006; Roy 2001; Schiller 2002; Schiphorst 1992; Sicchio 2014; Valverde and Cochrane 2014); in scoring, archiving, documentation, and annotation (Blades 2015; Karreman 2013; Whatley and Varney 2009); among others (Bleeker 2016). Technology has even been used internationally as a tool for professional networking (Barrios Solano 2016). Furthermore, the proliferation of internet-connected devices has radically altered how audiences consume creative content (Skybetter 2014, 83). And while it may not seem intuitive that digital tools can enhance, or even preserve, the physical properties of dance, in moderation, technology can be infused with dance in a way that still centers on and



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celebrates the human body. In that way, more work have to be made through interdisciplinary research methods, to rehearsal environment and schedules, performance spaces, working methods, collaborations and activism, as well as creative processes, modes of analysis, documentation methods and educational approaches and preservation of the ephemeral art of dance, including enhancement of audience understanding, in order to develop deep connections between the digital (technical tools) and the physical properties of dance (intuitive) which will promote the good practice.

The following paradigms are demonstrating examples which support good practice among dance, performance, otherness, migration, activism and digital technology, in Greece.

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