



**MOCO'19**

6<sup>TH</sup> INTERNATIONAL CONFERENCE  
ON MOVEMENT AND COMPUTING

# WORKSHOPS

## Dance Notation as a Means of Preserving Embodied Knowledge

Rommie Stalnaker and Susan Wiesner

### **STAUFFER B125**

This workshop is on movement observation and notation systems that provide a means of transference and preservation of embodied knowledge across multiple art forms. Open to all, participants from any discipline will have opportunities to read graphic movement notation as well as observe movement and discuss options for notating it. To support an understanding of these systems, we will begin with a brief history of the systems, with an awareness of cultural underpinnings that influenced their development (e.g. for Feuillet: Western court dance, French vs German vs English interpretations, etc).

## Moving Between Worlds

Tim Wood

### **STAUFFER B123**

In this workshop we will explore our connection with the earth, the stories that are revealed in following the thread of our embodied interests, and how the process of story telling may be supported by digital technologies and virtual worlds. This workshop will include a movement practice both indoors and outdoors connecting to the natural environment and engaging with the information that we encounter as story. We will practice telling our stories with words, drawing, and movement, and explore ways of using digital technologies and interactive environments to hold the space for our story telling process.

## Deconstructing Gesture: Investigating Embodied Motion

Kristin Carlson and Greg Corness

### **STAUFFER B111**

The term "gesture" is used to define the actions of the hands while speaking, or an everyday movement of the body, as well as more abstract concepts such as a phrase of music or a pattern of speech. This workshop will focus on active exploration around the term "gesture" through the lens of different disciplines by engaging in a series of exercises such as video observation, building tasks, and movement improvisations. By working to better understand the embodied experience we will envision new models for computational sensing, tracking, and rendering gestures.

## Modeling Dance History and Embodied Data: Some Approaches to Katherine Dunham's Movement on the Move

Kate Elswit and Antonio Jimenez Mavillard (presenting), Harmony Bench (co-author)

**STAUFFER B103**

Dunham's Data is a three-year project led by Kate Elswit and Harmony Bench, devoted to the kinds of questions and problems that make the analysis and visualization of data meaningful for the field of dance studies ([www.dunhamsdata.org](http://www.dunhamsdata.org)). In the first half of this session, we will offer a lecture demonstration in which we highlight some of our ongoing work in context of the ways in which we have approached the challenges of representing bodily experience within computational models of dance history, shaped by approaches to embodiment from dance, critical race theory, and digital cultures. In the second half of this session we invite participants to explore the data and visualizations in break-out groups, and facilitate discussion around some of the bigger problems and possibilities of the work.

## Synthesis Center Presents: Co-constructing Events in Responsive Environments

Xin Wei Sha, Jessica Rajko, Todd Ingalls, John MacCallum, Teoma Naccarato, Lauren Hayes, Garrett Johnson, Emiddio Vasquez, Brandon Mechtley, Chris Ziegler, Seth Thorn, Connor Rawls, Peter Weisman, Assegid Kidane, Yanjun Lyu and Shomit Barua

**MATTHEWS CENTER, ISTAGE**

A series of workshops, performances and installations hosted by Synthesis & AME at the iStage. We present a suite of approaches to how ensembles of people, technical objects, and processes can co-construct events that make ethico-aesthetic sense to the participants. The intents and techniques range widely: from creative uses of gesture-following or vibro-tactile feedback or whole body interaction in performance works to using body-borne sensing, and camera / acoustic feature following and realtime media to study the dynamics of rhythm, sense and affect. We are interested in holistic approaches to the heightening of felt, movement-based experience that recognize (1) experience cannot be reduced to any finite schema or data, (2) qualities of experience, being relational, cannot be read from measurements taken at one point, one body, or one instant, (3) that distinctions like subjects and objects, signal and noise, intentional gesture and non-intentional movement may emerge in the course of an event. and do not exist as categories prior to that event, (4) the significance of a sign or movement may lie in its response, and thus cannot be determined solely by its features.