

comment

# Dance on Screen

In this cultural moment, contemporary dance performances often make extensive and simultaneous use of such current technologies as film, video, computer graphics, movement-triggered and/or live mixes of image and sound fragments and lighting cues, telecommunications-mediated and Internet-mediated image projections and audio broadcasting, and virtual reality installations. And away from the live

WRITINGS on Dance 17

Brannigan continued

succumbed to a choreography of images, a re-choreographing of the dancing body. He describes the 'immediacy' of this

17

Thecla Schiphorst *Body Noise: Subtexts of computers and dance* 70...

Sally Jane Norman *Technology in the Performing Arts: Ways of doing, Ways of seeing* 76...

Erin Brannigan *Motion Pictures* 84...

*Contributors inside back cover...*

Raewyn Whyte *Comment front cover...*

Deborah Jowitz *On Film: Russell Dumas interview* 1...

Jodi Brooks *Rituals of the Filmic Body* 15...

Susan Kozel *The Carbon Unit in the Silicon Domain* 21...

Sally Gardner *Making Microdance: Trevor Patrick interview* 32...

Dianne Carrier *Absent, Mediated, Digitalised, Desired: Posthuman bodies in cyberspace* 46...

*Stampede* (1994–95) was an on-going project by Blast Theory. It was an exploration of crowd behaviour, the dynamic of riot and anarchy. The performance space was a large darkened room where the audience milled around the performers, inadvertently setting off sensors triggering images or sound that the performers had to integrate into the controlled anarchy that was their 'choreography.' Physicality was taken from the extremes of exhaustion (spinning around on harnesses, climbing over walls) to the intimacy of motionless, confessional monologues. Visual, spatial and aural disorientation became an aesthetic tool for the communication of personal and political material. The movement of the audience merged with that of the performers and the projections in an uneasy harmony, even some structural components of the set were shifted or transformed into other shapes. The space was alive and mutating by means of a range of technologies, from the simple to the sophisticated.

The challenge facing a philosophical approach to dance performances such as these is being able to account for the juxtaposition of opposites, the blurring of aesthetic and physical boundaries.



above and right:  
*Stampede* (1994–95) by Blast Theory



Brannigan continued

of the art form. Ironically, while dance is innately ephemeral, it is the art form most