

Michael Montanaro Curriculum Vitae

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Biographical Information

Michael Montanaro is a trans-disciplinary artist who is best known for his work in the field of contemporary dance and mixed media. A graduate of the Hartford Conservatory, he has performed with the Boston Ballet, Les Grands Ballet Canadiens and Le Groupe de la Place Royale where he also served for 5 years as co-artistic director. In 1985 he founded Montanaro Dance, developing a reputation for using cutting edge technology to create theatrical environments for his choreography. Over its ten-year history Montanaro Dance toured both nationally and internationally.

Since 1996 Michael has worked as a choreographer, director and collaborator on numerous projects including the Cirque du Soleil's "Varekai", Opéra de Montréal's multi-media version of "Carmina Burana", the documentary "Montanaro In Time", a full length theatrical work "Frankenstein's Ghosts, and a series of short films entitled "Dances For Small Spaces". He has also been deeply involved in the envisioning, design and creation of numerous research projects dedicated to evolving innovative ways in which new technologies are used to enhance the performative experience within responsive environments.

Michael has been chair of the Department of Contemporary Dance, Concordia University, for the past 15 years, is Associate Director of the Topological Media Lab and a founding member of Hexagram / Institute for Research/Creation in Media Arts.

As Associate Director of the Topological Media Lab, which is under the direction of Canada Research Chair Dr. Sha Xin Wei, he is involved in working with many of the graduate students in the conception, development, creative direction and realization of many of the labs diverse research streams. Michael is currently overseeing the direction of "Einstein's Dream" - a large scale interactive installation; "WunderKammer" - a miniature interactive theatre that combines the mechanical tropes of Victorian science, (such as Pepper's Ghost) with 21c live computational video and sound processing; and "Practices of Everyday Life – Cooking" an electroacoustic composition / performance piece based on the sonified preparation of a meal by a professional chef/dancer. In 2012-2013, Michael was invited by the *Centre for Music Studies at Cambridge University* as guest lecturer and spent two separate periods of time at the University of Chicago as a visiting artist.

Besides his work with the Topological Media Lab, Montanaro is in the final stages of producing a full-length film version of Frankenstein's Ghosts, which should be released to the public in June 2014. He is also involved in producing the innovative lecture series entitled "Physical Lectures" (physicallectures.com)

Plans for 2015 include first stage creative work on "Krakatoa" - a new contemporary opera by Tim Brady and Inter Arts Matrix.

Research / Creation**Media Choreography - Installation - Responsive Environments**

- 2012-2013 "WunderKammer" - Alkemie Inc. installation stands about 60 x 150 x 45 centimeters high, about the size of an old steamer trunk. It refracts the geometries and materials of the age of iron and crystal, and combines the mechanical tropes of Victorian science; 19c theatre techniques (such as Pepper's Ghost superposition) with 21c live computational video and sound processing.
- "The Project" - University of Chicago- Logan Centre for the Arts, Continued work on pervasive game play, Creative Director
- "Shadowhood" - Open studio Hexagram Black box / collaboration with "mere phantoms"-
- October 2012 A two-week workshop combining projection, shadow puppetry and animation techniques.
- "Les Persiennes et les Sortilèges" - Nuit Blanche interactive installation - Goethe Institute, Montreal, Quebec
- "Einstein's Dream" - time conditioning installations & techniques that create palpable alternatives to the everyday time that's governed by calendars, universal clocks, and Internet services that never sleep. Einstein Dreams / FQRSC funded Research and The Centre for Teaching and Knowledge
- 2005-2006 Work with Topological Media Lab on design of movement based interactive research projects
- 2005-2006 Work with P.K. Langshaw , Concordia University on initial investigation of Algo{rhythmic} Transitions / mixed media and movement based project dealing with wearable environments.

Research / Creation**Live Performance**

- 2010-2011 "Practices of Everyday Life –Cooking" - A taste of what's to come - Premiere scheduled for Spring 2014 A performance choreographed around a chef and sonified objects: fruit, vegetables, meat, knives, pots and pans, cutting board and table.
- 2009-2010 "Frankenstein's Ghosts" - Direction - Choreography - Visual Conception. a multi media and interactive technology based performance piece.
- 2007-2009 "Dances for Small Spaces "AME" - short film CTV television and Bravo!Fact,
- 2004-2005 "Duet" - for members of the Canadian National Skating Team
- 2003-2004 "Three new works" - Cirque du Soleil
- 2002-2003 "Zumanity" - Cirque du Soleil - workshop
- 2001-2002 "Varekai" - Cirque du Soleil - major touring show
- 2000-2001 "Litany" - Danse Encore - a duet - Sylvain Lafortune and Sandra Lapierre
- 2000-2001 "Carmina Burana" - Opera de Montreal
- 2000-2001 "A Winters Tale" - Centaur Theatre, best english play award / L'acadamie - Québécoise de Théâtre
- 1996-1997 "Unplugged" - full evening work / Montanaro dance
- 1995-1996 "Gala Metro Star" - Télé Metropole
- 1994-1995 "Non Angli Sed Angeli" - full evening multi-media work / Montanaro Dance
- 1994-1995 "Time in the Eye of the Needle" – co-production/ Institute for Studies in the Arts- University of Arizona
- 1994-1995 "Circles" - Phoenix Dance Ensemble
- 1993-1994 "The River" - Decidedly Jazz, Calgary

Performance

1992-1993	"Training Film" - <i>Discreet Logic</i> .
1991-1992	"Two Stepping in Brazil"- Danse Partout, Quebec, Canada
1990-1991	"Zman Doe" - full evening Theatre Version -multi-media work, Montanaro Dance
1989-1990	"Un Temps Perdu de Zman Doe" - full evening site specific - multi-media work, Montanaro Dance (Old Port of Montreal)
1988-1989	"The Audition" - National Film Board
1987-1988	"The Theory of Everything" - full evening multi-media work, Montanaro Dance
1986-1987	"Trilogy" - Montanaro Dance, Winnipeg Contemporary Dancers, Le Groupe de la Place Royale
1986-1987	"900 Seconds of Eights" - Montanaro Dance
1985-1986	"East of Egypt" - full evening multi-media work, Montanaro Dance
1984-1985	"Walking On Glass" - Le Groupe de la Place Royale
1983-1984	"A Matter of Seconds" full evening multi-media work - Quebec Éte Danse
1982-1983	"Eclipse in Java" - full evening multi-media work, Le Groupe de la Place Royale
1981-1982	"Sprung Wooden Answer period with a Latin American Beat" - Le Groupe de la Place Royal
1980-1981	"Gestures" - Le Groupe de la Place Royale"
1979-1980	"13 Choreographies" - Le Groupe de la Place Royale
1979-1980	"Study" - Le Groupe de la Place Royale

Performance

- 1979-1980 "Jarred" - Le Groupe de la Place Royale
- 1978-1979 "Runaway" - Le Groupe de la Place Royale
- 1978-1979 "Trio" - Le Groupe de la Place Royale
- 1977-1978 "Bars and Bells" - Le Groupe de la Place Royale
- 1977-1978 "Watch" - Le Groupe de la Place Royale

Film *Film*

- 2011-2012 "Dances for Small Spaces - 411" - Global TV. - Bravo Fact
concept, choreography, direction, editing
- 2009-2010 "Dances for Small Spaces - AME" - Global TV. - Bravo Fact
concept, choreography, direction, editing
- 1995-1996 "Montanaro In-Time" - Documentary - co-production - Shanda Productions
- 1988-1989 "The Audition" - National Film Board / Choreographer
- 1991-1992 "Training Film" - multi-media company, *Discreet Logic*

Film and Visuals ***Direction and Realization of video and image content for integrated media performance***

- 2010-2011 "Frankenstein's Ghosts" - multi media based performance piece.
- 1994-1995 "Non Angli Sed Angeli" - full evening multi-media work - Montanaro Dance
- 1993-1994 "Time in the Eye of the Needle" - co-production-Institute for Studies in the Arts
- 1990-1991 "Zman Doe" full evening multi-media work / Montanaro Dance
- 1989-1990 "Un Temps Perdu de Zman Doe" full evening multi-media work
Montanaro Dance (Old Port of Montreal)
- 1987-1988 "The Theory of Everything" full evening multi-media work / Montanaro Dance

Music Composition ***Music Composition***

- 1987-1988 "The Theory of Everything" - full evening multi-media work
Montanaro Dance Collaboration with composer Edmund Eagan
- 1986-1987 "900 Seconds of Eights"
Montanaro Dance in Collaboration with composer Edmund Eagan
- 1985-1986 "Timber" Overtigo Danse - Ginette Lauren
- 1984-1985 "Duet" choreographer: Helen Leclair
- 1983-1984 "A Matter of Seconds" full evening multi-media work
Quebec Été Danse
- 1983-1984 "Eclipse in Java" - full evening multi-media work
Le Groupe de la Place Royal

Music Composition

- 1982-1983 "Sometime After" - choreographer: Tassy Teekman
- 1982-1983 "Groan" choreographer - Marsha Blank
- 1982-1983 "Dernière Paille" choreographer: Jean Pierre Perreault
- 1981-1982 "Sprung Wooden Answer period with a Latin American Beat" Le Groupe de la Place Royal

Residencies Visiting Artist - Lecturer

- 2012-2013 University of Chicago - Play Symposium
- 2010-2011 University of Chicago – Gray Centre – Logan Centre for the Arts
- 2010-2012 Cambridge University – Centre for Music and Science -Workshop –Residency
- 2011-2012 University of Chicago – Gray Centre – Logan Centre for the Arts
- 2005-2006 University of Western Australia / WISP Conference –Garth Paine
- 2003-2004 Concordia University – Defiant Imagination Lecture Series
- 1995-1996 University of Arizona – Institute for Studies in the Arts
- 1998-1999 University of Calgary
- 1983-1984 York University – Toronto Ontario

Other

- 1992-1996 Founding member and Artistic Director of "Festival of the Arts Hiawatha" – currently listed as "Festival of the Arts Saint Sauveur"

Funding**Funding**

2012-2013	Le Fonds Québécois de la Recherche sur la Societe et la Culture, Projets Novateurs Le rêve d'Einstein 1: installations qui modifient la temporalité,. co-PI
2007-2009	Frankenstein's Ghosts, SSHRC Research Creation grant, co-PI
2007-2008	Faculty of Fine Arts, CO2 / Ouija movement experiment initiation grant, co-PI
2011-2012	Einstein Sound Orrery, ARRE – internal grant, co-PI
2011-2012	Frankenstein's Ghosts, Centre for Teaching and Learning, PI
2011-2012	Frankenstein's Ghosts, Office of Research, Concordia University, PI
2011-2012	Frankenstein's Ghosts, Office of Research, Ontario Arts Council, co-PI
2009-2010	Dances for small spaces "411", Bravo!Fact CTV Television,PI
2009-2010	Dances for small spaces "411", Office of Research, Concordia University,PI
2009-2010	Dances for small spaces "411", Cirque du Soleil, PI
2005-2006	Dances for small spaces "411", Bravo!Fact CTV Television,PI
2005-2006	Dances for small spaces "411", Office of Research, Concordia University,PI
2005-2006	Dances for small spaces "411", Cirque du Soleil, PI
1992-1997	"Festival of the Arts Hiawatha" funds provided by, Canada Council for the Arts, Conseil des arts et des lettres du Québec, Heritage Canada
1986-1996	"Montanaro Dance" operating funds provided by the, Canada Council for the Arts, Conseil des arts et des lettres du Québec, Montreal Arts Council

Teaching	Teaching – undergraduate past 12 years	DANC 401 Creative Process III (6 credits)
2013-2014	DANC 401	Prerequisite: Appropriate technique class (DANC 205 [210], 305 [310], or 405 [410], as determined by the Department) and DANC 420 concurrently; enrolment in the Major in Contemporary Dance, or written permission of the Department. A continuation of DANC 301 (300). This course enables students to advance their creative process and practice as movement artists through kinetic exploration, improvisation, performance coaching, extended studio projects, and lab reports. Discussion of current artistic issues and cultural manifestations help students situate their own research within a diversity of contexts. Building on initial research carried out in DANC 301 (300), further exploration is conducted into the use of technology within the creative process. In addition to the regular studio hours, students must attend two hours of laboratory each week.
2012-2013	On Sabbatical	
2011-2012	DANC 320	
2011-2012	DANC 401	
2010-2011	DANC 320	
2010-2011	DANC 401	
2009-2010	DANC 320	
2009-2010	DANC 401	
2008-2009	DANC 320	
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2006-2007	DANC 401	
2005-2006	DANC 320	
2005-2006	DANC 401	
2004-2005	DANC 320	
2004-2005	DANC 401	
2003-2004	DANC 320	
2003-2004	DANC 401	
		DANC 320 Choreography I (6 credits) Prerequisite: Appropriate technique course (DANC 205 [210], 305 [310], or 405 [410], as determined by the Department) and DANC 300 or 301 concurrently; enrolment in the Major in Contemporary Dance, or written permission of the Department. Choreography is the art of rendering a concept into the physical design of dance through movement and forms of notation. This course develops personal creativity and broadens the student's physical and expressive potential into public performances. By organizing movement, space, and time into dances, students follow through the stages of originating ideas, developing themes, and rehearsing and performing choreographic creations. The course also explores the role that technology plays within both the choreographic and production processes. Practical exercises provide students with a working knowledge in the use of video, sound manipulation, and stage lighting.

Teaching	<i>Teaching – undergraduate past five years, Independent Study</i>	DANC 398 - <i>Special Topics in Dance</i>
2006-2013	DANC 398 – <i>approximately 4 students per year</i>	Prerequisite: Written permission of the Department of Contemporary Dance. Topics vary from year to year, taking into account the special aptitudes of instructors and students. Studio: six hours.
2006-2013	DANC 442 – <i>approximately 4 students per year</i>	DANC 442 - <i>Independent Study</i>
		Prerequisite: Written permission of the Department of Contemporary Dance. A student repeating DANC 441 registers for credit under DANC 442.
Teaching	<i>Masters/PHD thesis supervision</i>	The Special Individualized Programs
2012 – 2015	Doug Van Nort - Banting Fellow Sha Xin Wei, Principle Supervisor, Michael Montanaro- Co-Supervisor	The University offers individualized graduate programs that provide the possibility for research and graduate studies at both the master's and doctoral levels in areas not covered by existing graduate programs.
2011 – 2012	JoDee Allen - SIP / Masters Sha Xin Wei, Principle Supervisor, Michael Montanaro- Co-Supervisor	The Special Individualized Programs (SIP) have been established by the School of Graduate Studies so that a limited number of exceptionally capable students with specific goals may be admitted to individualized programs of graduate study and research. The SIP encourages students to pursue innovative studies that cross more than one recognized field. In some circumstances, students may be permitted to pursue studies within a single discipline, when no graduate program in this discipline exists within our University.
2010 - 2013	Adrian Freed - SIP / PHD Sha Xin Wei, Principle Supervisor, Michael Montanaro- Co-Supervisor	

Academic Service**Service to the community – INTERNAL**

- Principal Organizer – Physical Lecture Series
- Production Management – Student Performances
- Studio 7 organization and production – student run interdisciplinary performance series
- Creative Direction and Organization Presidents Conference at the *Grande Bibliothèque, Montreal* - "River of Poetry" and Sherry Simon

Administrative activities - Departmental committees

- Department Chair / for 15 years
- Faculty Council / 15 years
- Part- time hiring Committee
- Recruitment Committee
- Departmental Curriculum Committee

Administrative activities - Faculty and University committees

- Advisory Search Committee for Academic Unit Head - Design and Computational Arts
- Advisory Search Committee for Academic Unit Head - Music Department
- Advisory Search Committee for Academic Unit Head - Department of Creative Arts Therapies.
- Hiring Committee for FFAR
- Faculty Elections Committee
- Concordia University Research Committee
- Hiring Committee for technical support – Music, Theatre, and Dance
- Hiring Committee for FFAR – LTA and Tenure Track Positions
- Center for Teaching and Learning Committee / Dr. Ollivier Dyens
- Restructuring Committee for FFAR – Special Topics in Fine Arts
- Founding Member of Hexagram - Centre for Research-Creation in Media Arts and Technologies.
- Committee for the development of Graduate Certificate in Technical Performance
- Committee for the Administrative Restructuring of the Performing Arts

Service to the community – EXTERNAL

- Studio 303 / Performance space and resource for emerging artists
- Fait Ta Valise – Organization for artists working with underprivileged youth
- Jeune Volunteer, Montreal's chamber of commerce and Quebec Arts Council mentoring program for the support of young artists.

Research Statement

Interactive technology
Responsive environments

Research Statement

Interactive technology – Responsive environments
research that focuses on the natural and artificially constructed relationships between movement, technology, content, context, structure and illusionism.

In order to construct or generate a complete sensorial experience, in a technologically enhanced environment, a balance or experiential symmetry must be struck between interactivity and illusion. As in the real world, where memory and the sensory register are affected by fully embodied experiences, any virtual yet time-based model would need to thoroughly engage the observer/participant's imagination while impacting on their sensorimotor system. In terms of interactivity, sensory adaptation could, in a very real sense, become the common ground for a shared experience between performer and technology.

Situating the performed or observed action squarely in the middle of an artificially produced yet organically adaptive space would initially interrupt and eventually break down the traditional relationships the performer or observer has with the world around them. This would result in a creation built on what is experienced by the performer rather than what is produced for the observer, taking the focus away from the mechanics of the interaction and placing it firmly on the resulting artistic material.

Realizing a balanced combination of illusion and interactivity would also lead to the development of a more reflective rather than reactive sensing environment and produce suitable conditions for the formation of a type of electronic ecosystem. A responsive environment of this type would be made up of interdependent rather than independent technologies, sustainable both inside and outside the live performance arena.

Whether dealing with conventional choreography or with movement created from the physical interaction with a sensing environment, my artistic vision, direction and focus has always been on communication and innovation. Each new work has been the result of a search for a fresh perspective whether it be locked in the question and answer game that exists between content and context or in the delicate balance between the how, what, when, where and why of technologically based performance.

My work with technology has always been part of a collaborative process with artists and technologists more familiar than I with the nuts and bolts, or should I say the 0's and 1's of the trade.

Research Statement

Interactive technology
Responsive environments

My contribution to the creative process was to understand, make artistic sense out of and create artistic content and context for research into the integration and use of active and interactive technologies within live performance. Refusing to be seduced by technology's capacity to inspire awe and avoiding any opportunity that would make its mechanical underpinning's the focal point of my artistic design, I believed that the best gift I could give to technology was the gift of invisibility or transparency.

In order to fully reap the benefits of technology's contribution to the arts, technology and its creative application must first survive and then outlive its use as gizmo. I discovered early on that the best way to do this was to look at the interactive performance experience, as a series of interconnected illusions that were part of a reasoned existence and as such needed no explanation. This meant that I could deal with an interaction between performer, observer and environment by treating the experience as a whole rather than the sum of its articulated parts.

It soon became clear however that if I was going to deal with interactive performance in this way, I was going to have to define what separated it from other types of interactive art. After close examination it came down to a simple case of relationships. Whereas most interactive art can be viewed as a conversation between the creative artist, the observer and an environment or object; in an interactive performing arts event a large part of the observer's perception, understanding and appreciation is third person reliant. It rests heavily on the performer's interpretation of the artists dialogue as well as the performer's physical and emotional relationship to the environment. Even though the observer and performer have access to the same audio and visual information the observer's physical connection with the material is, experientially speaking, vicarious. Though this separation exists in traditional live performance, the difference is amplified many times over when movement based work is housed within a technologically enhanced responsive environment. It is here, at the point of divergence between performance and non-performance based forms of interactive artistic expression, that my interest and current research lie.

Performer or voyeur, the separation runs deep. Taking all this into consideration I believe that placing the emphasis on the dialogue that results from an interaction, as well as on the impact that it has on the performer, will go a long way in reducing the differences that exist between what is experienced and what is observed. Focusing on the outcome of an event provides for a richer experience for performer and observer alike and does not have the expected negative impact of removing causality from the interactive equation, but on the contrary raises its importance and increases its dynamic range.

Research Statement

Interactive technology
Responsive environments

If successfully rendered these circumstances would place both performer and observer in the same place at the same time, which is in the moment. In an effort to determine ways in which a balance can be struck between what is intended, what is created, what is experienced and what is observed I have begun work on a number of projects that look closely at various methods of initiating performance based interaction. The exploration of time and its perception will certainly be part of the focus of my research for the next few years.

Process

Rather than choosing a set of traditional techniques, the constructs below are meant to act as methods that will reveal those processes and procedures capable of supporting my creative direction. They are designed to define the parameters within which I will, and are devised to work without restricting the creative flow. Since my focus will be on both research and creation I will use these concepts as a means of developing the techniques and creative skills necessary to the full realization of my research.

Construct an immersive environment based on a combination of familiar action and illusion. Look at how the environment effects integration and interactive possibilities as defined by the media in play. Work towards developing ways in which to harvest the results of experimentation without changing the nature of what they are. When dealing with the interaction between creative disciplines, be cautious not to get caught up in the pattern of cause and effect.

Define our movement source and look at evolving a reality-based experience towards an enhanced interdisciplinary event. Examine the structures that evolve when disciplines collide. Use the creative directions generated by these collisions and the tension produced by their differences to create material. Allow context to be born of content and vice-a-versa so as to escape the boundaries of expectation. Move beyond the results in order to move beyond the rational or the easily explained.

Redefine and diversify: A healthy ecology, natural or artificial, is built on a diversification of need and purpose. Create situations that require the disciplines involved in the collaborative process to cross the boundaries of probability towards the creation of a new-shared language. Treat the creative process as a lateral expression of ideas rather than a linear surface on which to inscribe a narrative. Be objective, use rehearsals throughout the creative process to look for inspiration and direction in what is being produced rather than at what was intended.

Release the action from the traditional connection it has with a series of set responses. Bend and contort reality, through a process of illusion and the manipulation and exaggeration of the works redefined logic. Take the time necessary to explore the chance occurrences that transpire as a result of working outside the boundaries of any one discipline. Be sure to look at detail's capacity and natural ability to define the larger picture.

Research Statement

Dance for the screen

Dance for the screen

My interest in choreographing for film is driven by a desire to explore movement's capacity to overcome restriction. I use the virtual architecture, as defined by the camera's lens, to alter what the observer sees by artificially adding another layer of confinement. This type of environmentally directed manoeuvring impacts on the performer's ability to produce the movement, forcing the creation of variation. By restricting and confining the movement, the film's structure, content and purpose is determined by the environment's capacity to influence the choreography's shape and size and is further defined by how the results fit within the virtual space that exists within the camera's frame of reference. Constantly forcing the performer to adapt leads to a reassessment of vocabulary and its expression, which effectively redefines the relationship the performer has with the movement and structure. Through assertion of purpose the environment, as described by the camera, inscribes itself on the performance. In turn, this type of creative organization supports the expression of the experience as a whole rather than accumulation or layering of its articulated parts. While the works vocabulary is a reflection of the environments topography its dynamic structure is built on the successful rendering of the surrounding circumstances.

My research in this area has been the product of a physical study into what happens to movement's geography when subjected to architectural restriction and a reading of the effects that a multi-layered structure, steeped in synchronicity and chance has on the perception and use of space. Born from the analysis of the dynamic and aesthetic potential that ensues when one allows organized chaos to descend, interact and direct, the generated content is directly related to how substance evolves when driven by circumstance. The idea is to produce choreographies that can only exist within the medium of film. An artistic work built on the expression of what happens to human movement potential when its dynamic structure is the outcome of a process that allows for influences to be felt across disciplinary borders. Life and the complex interplay of seemingly entropic time, drives us to choose what it is we see and don't see. I like to remove the filters and open a window, just a crack, onto a world where we experience rather than perceive.

At the same time I enjoy playing with the physical and emotional interaction of characters whose experiences and physicality crowd the environment creating an atmosphere of disconnected histories. In essence my films become a visual reflection of the environment's effect on the movement and the performer's physical and storied experience within the space. Playing with time and the consequences of how it flows and responds to circumstance and chance, allows for the creation of movement and structures that exist outside the normal moment-to-moment 24 frame existence of most reproduced realities.

Research Statement
Dance for the screen

Henri Bergson - 18 October 1859 – 4 January 1941

...pure duration might well be nothing but a succession of qualitative changes, which melt into and permeate one another, without precise outlines, without any tendency to externalize themselves in relation to one another, without any affiliation with number: it would be pure heterogeneity ... a continuous or qualitative multiplicity with no resemblance to number. – Duration and Simultaneity

For that is what our habitual representations of movement and change hinder us from seeing. If movement is a series of positions and change a series of states, time is made up of distinct parts immediately adjacent to one another. No doubt we still say that they follow one another, but in that case this succession is similar to that of the images on a cinematographic film: the film could be run off ten, a hundred, even a thousand times faster without the slightest modification in what was being shown; if its speed were increased to infinity, if the unrolling (this time, away from the apparatus) became instantaneous, the pictures would still be the same. Succession thus understood, therefore, adds nothing; on the contrary, it takes something away; it marks a deficit; it reveals a weakness in our perception, which is forced by this weakness to divide up the film image by image instead of grasping it in the aggregate (The Creative Mind, 17-18).

The Role of Architecture

Architecture, which, in the simplest of terms can be defined as design, form and function, will, in this case, act as translator, transposing and transforming context and essentially influencing content by providing possibility and opportunity through the limitation of space. Closely examining the similarities and differences that design, form and function play in film, movement and architecture, will inevitably lead to establishing new relationships with the environment that are informed by the physical structures of all three mediums. How does the weight, form and physical structures of movement impact and interact with architecture? How do the lines, shadows and defined edges of architecture influence the perception of movement? How does the camera's frame become a virtual architecture and how does the movement within the frame become choreography?

Cinematography

In terms of cinematography I use the medium of film to extend the human body and to challenge the natural forces that act to either enable or hinder movement. In some instances this is achieved by taking advantage of editing techniques that not only alter the speed of a sequence but also shift both the initiating force and dynamic inertia away from the organic. In this way I provide the viewer with an alternate reality by developing and adopting methods that separate the result from the expected. Through the post production manipulation of footage, speed and other types of dynamic structures will be constructed and deconstructed in an attempt to project a second sense of the physical onto the dancer's body.

Research Statement

Dance for the screen

In short I use the lenses' capacity to focus attention away from an action's cause, and in so doing turn a simple hand gesture, from single instrument, into orchestra. This filmic orchestration of the overall activity of the body amplifies the subtext contained in the larger picture and concentrates the attention on what is experienced rather than what is seen.

Overall Goals

Focused on defining, refining and acquiring new skills and built upon a foundation, which combines a number of diverse techniques, my approach is the result of the purposeful joining together of the two separate yet similar time based mediums of film and movement. Though these investigations are informed by experience and expertise, it is neither possible nor beneficial to restrict methods of investigation to a set of preconceived notions based on currently held convictions of what might or might not be produced through experimentation. Instead I have decided to look at my research/creation in terms of its conceptual potential and focus on generating environments capable of taking advantage and sustaining the results of my exploration, no matter what direction it may take.

I fully understand that in meeting my objectives I must embrace and incorporate many of the time tested methods and creative techniques associated with the conception and realization of both film and contemporary dance. However I also understand that in order to transcend the simple act of merely accommodating or bridging the gap between similar and contrasting techniques I must direct my creative energies towards transposing, merging and ultimately fusing discipline based methods into a hybrid course of action. In order to meet this challenge I will move away from collaboration in terms of its traditional definition, distancing myself from the use of the adaptation and layering of artistic material as a creative tool. Instead I will adopt a model that eliminates or at least reduces the limitations and boundaries associated with the delineation of discipline based practice by removing the artistic and aesthetic controls from the hands of any one artist.