

Tanz trifft Digitalisierung

Forschung zur digitalen Dokumentation und
Weitergabe von Wissen aus dem Zeitgenössischen Tanz

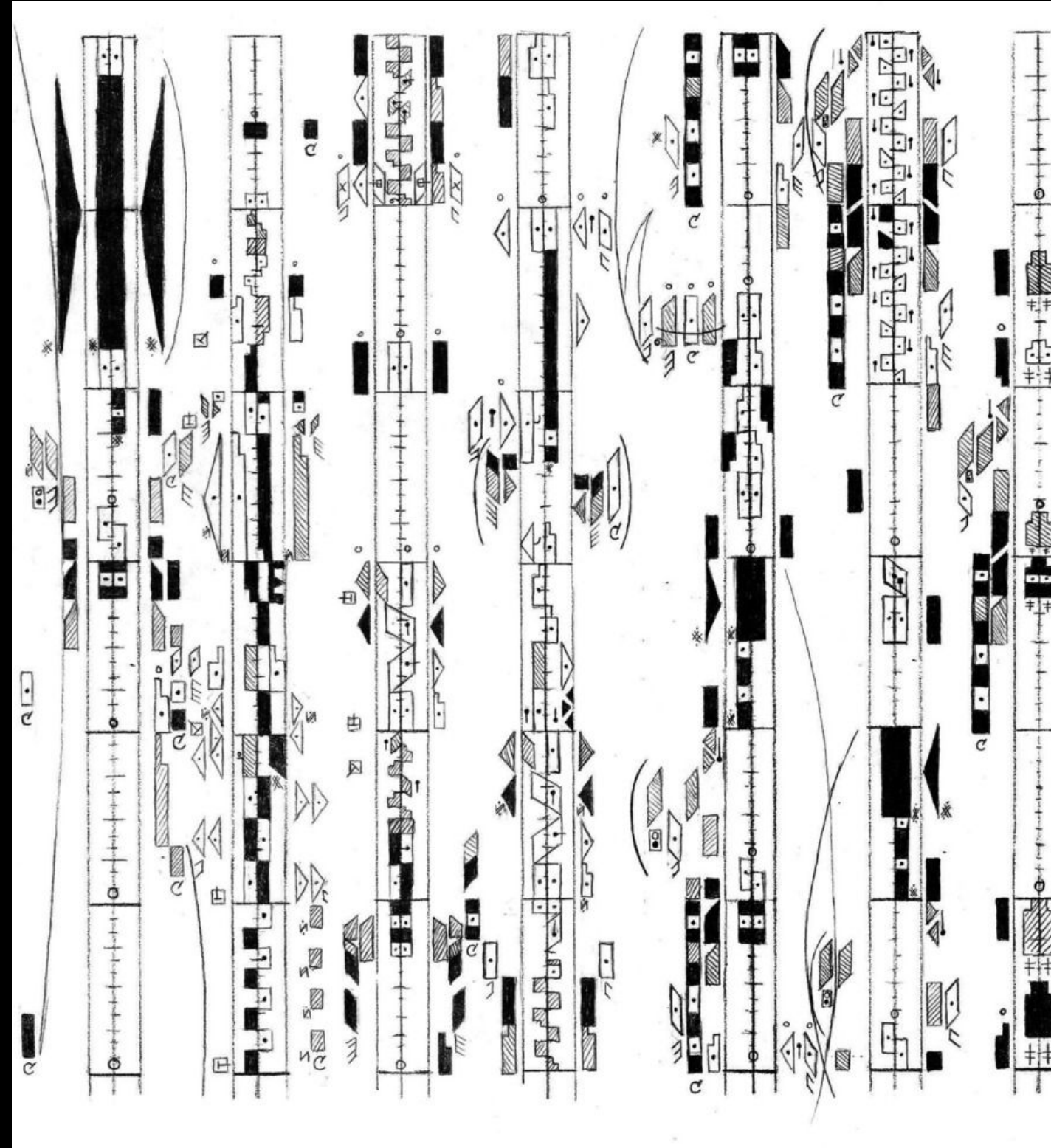
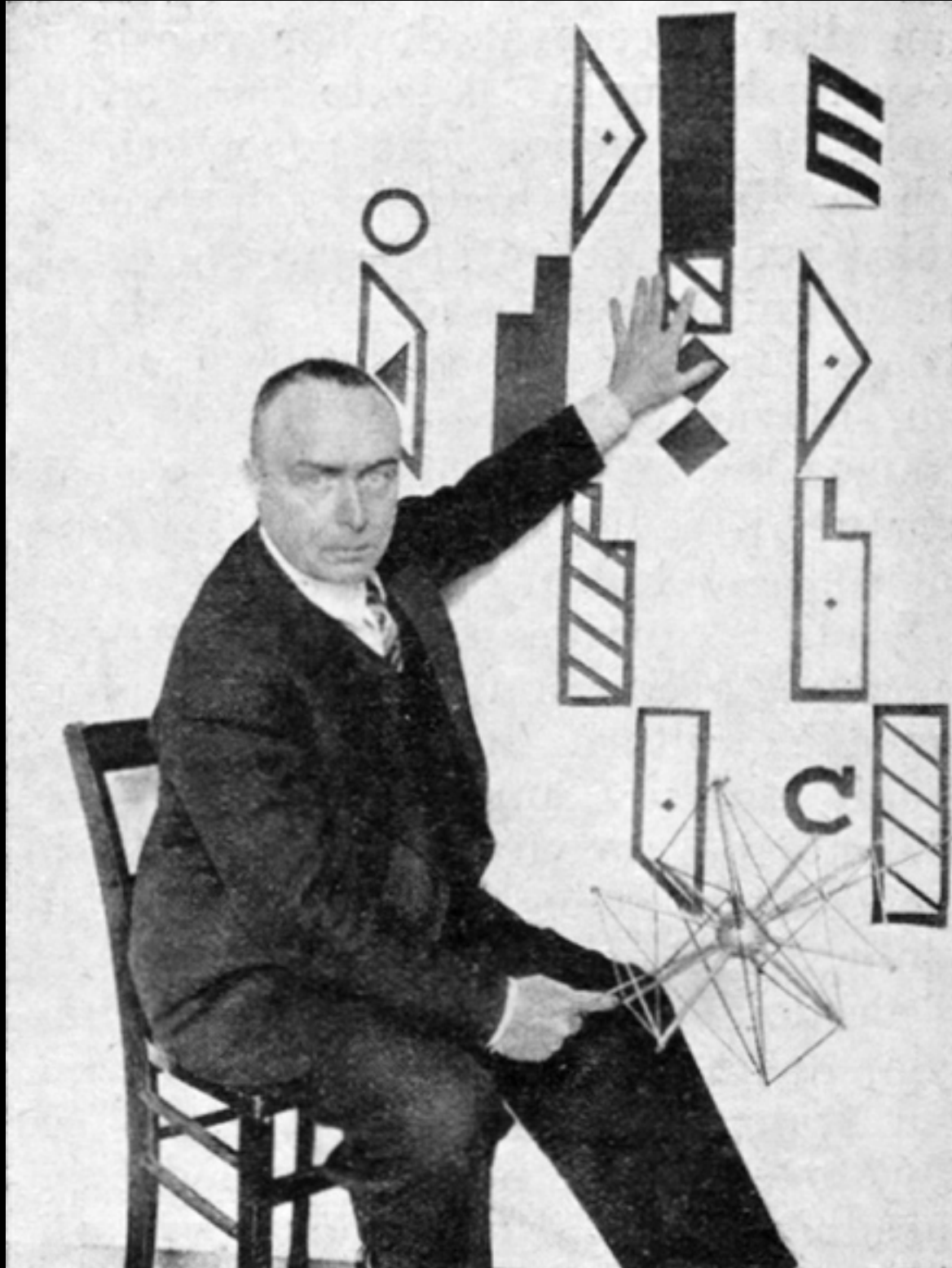
Prof. Florian Jenett
Fachbereich Gestaltung
Hochschule Mainz

Motion Bank
@motionbank
www.motionbank.org



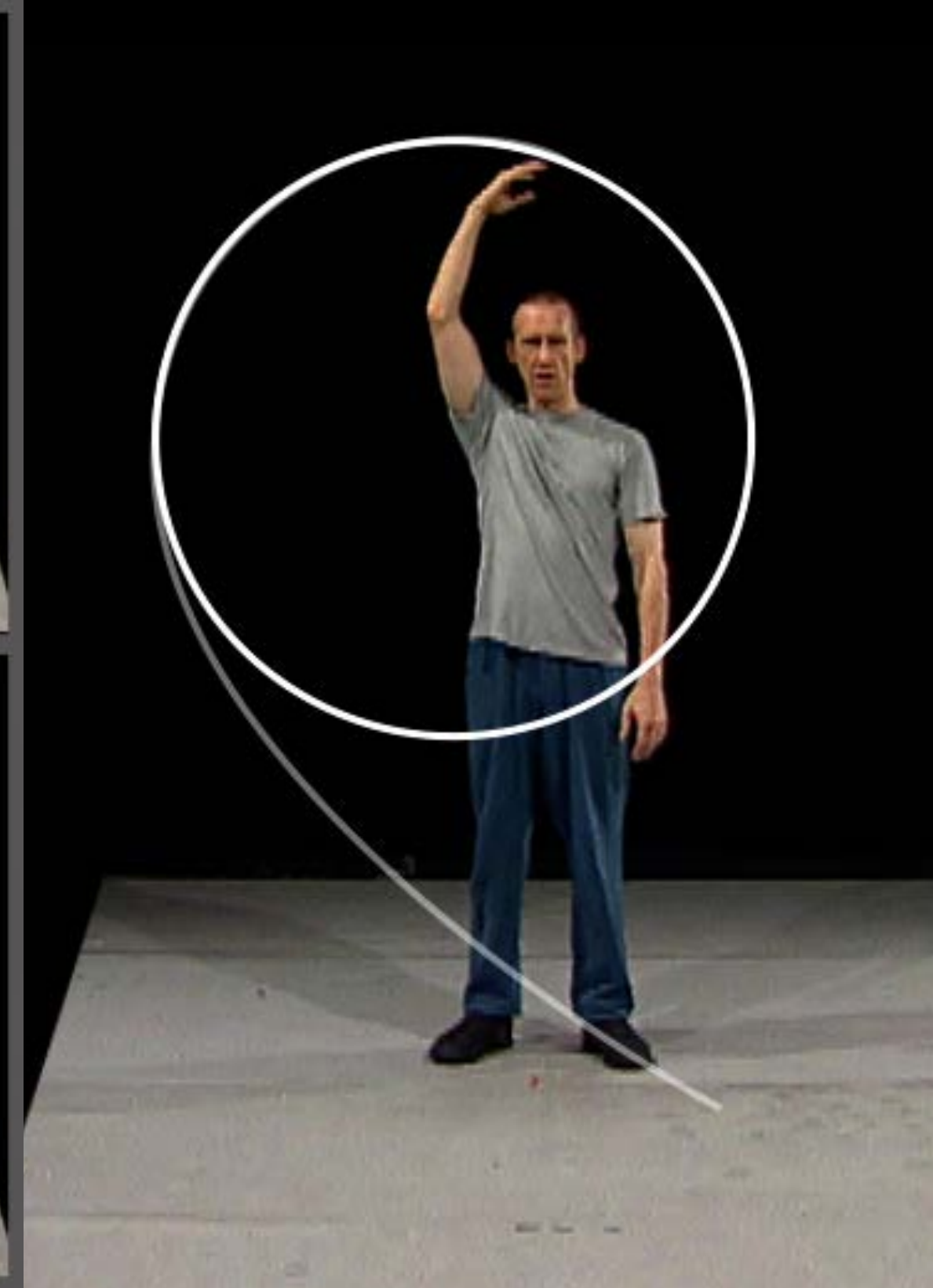
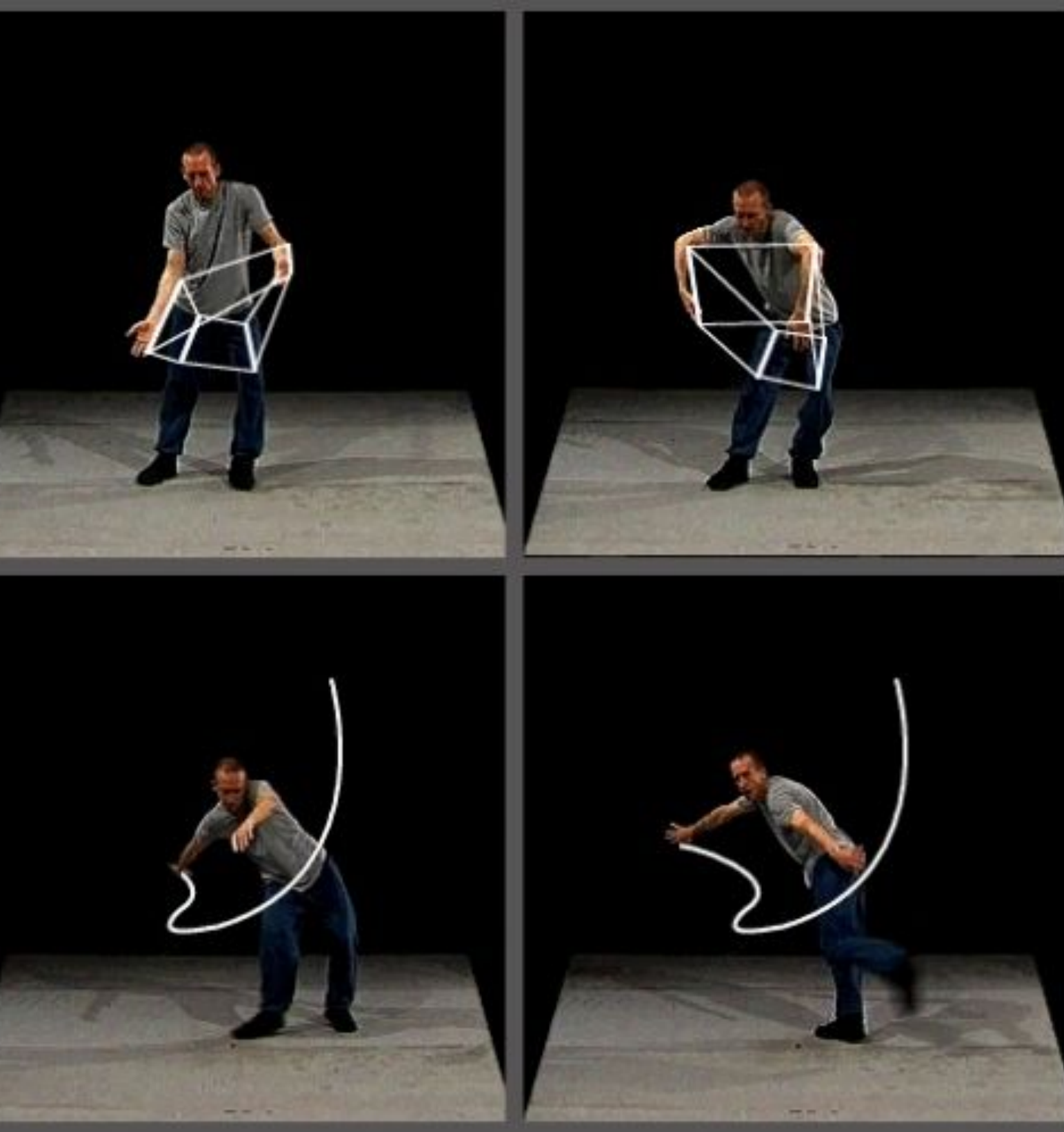
William Forsythe, „Black Flags“ *





Labanotation („Kinetographie“), Rudolf von Laban * *

~~Objekte?~~



„Improvisation Technologies“, 1999, William Forsythe, etc. * *







Prozess-Dokumentation im Studio



Aufnahme von „Effect“, November 2018, Kunsthalle Mainz



Between Us Ausstellung: Tim Etchells, ... *



Between Us Ausstellung: Tamara Grčić, ... *



18:39 Hugs

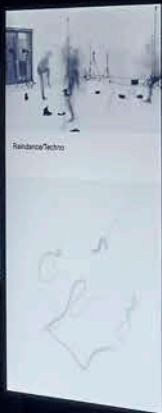
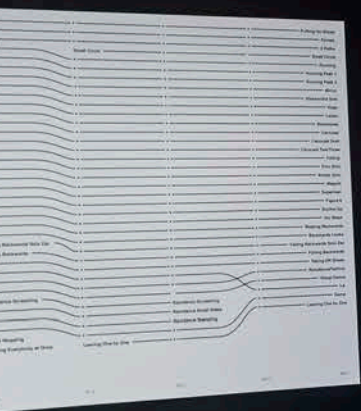
de: Dies ist der erste Moment des Stücks, in dem sich die Tänzer*innen gegenseitig berühren. Die Bezeichnung „Hug“ (Umarmung) wurde im Laufe der Proben für alle möglichen Varianten der gemeinsamen Berührung im Zentrum der Bühne eingeführt, während derer die Tänzer*innen weiter im Kreis gehen. An dieser Stelle des Stücks gibt es drei Umarmungen, wobei die erste nicht richtig zustande kommt: eine Umarmung ohne Berührung.

en: This is the first time in the piece that the dancers touch one another. The term "Hug" was adopted during rehearsals for all variations of mutual physical contact center-stage, during which the dancers continue to move in a circle. At this point in the piece there are three hugs, though the first does not really take place: a hug with no contact.

19:45 Looks

de: Für den Abschnitt „Looks“ ändern sich die Tänzer*innen. Anstatt geradeaus oder einander anzusehen, blicken sie in den Raum. Nach und nach bewegen sie in die gleiche Richtung zu schauen. Die Tänzer*innen eine Runde, ist dies die die ganze Gruppe den gemeinsamen weichen. Die Blickrichtung der Tänzer über das ganze Stück hinweg festgelegt. Chronografie. Durch die Veränderung ändert sich die Wahrnehmung der Bewegung, weil man als Zuschauer den Blick zu folgen.

18:11 Alessandra Solo



Daten

Die aufgenommene Daten zur Choreografie (Bewegungspfade) sind als 3D-Animationen und als Grafiken der Bewegungsdaten, auch als Trajektorien, aus den Daten erstellt.

Die Daten wurden von Motion Bank, ein online Motion Capture-System, im November 2012 in der Kunsthalle aufgenommen. Die Aufnahme der Choreografie erfolgte im März 2012 und war ein Teil der Ausstellung „Motion Bank“.

Data

The data collected from the choreography of Effect not only serves to provide the artists in the Museum (in addition with a starting point for their work, but it is also freely available to any interested parties for research or artistic experimentation.

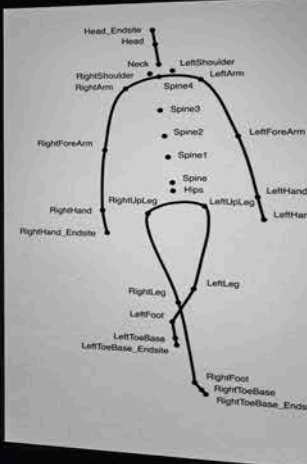
The movement data was recorded at the Kunsthalle by Motion Bank using a motion capture system (VICON). The recording of the choreography took place over one performance and was for five dancers at the same time. This data consists of 100 points in the 3D space (x, y, z) throughout the full duration (about 80 minutes) of the choreography.

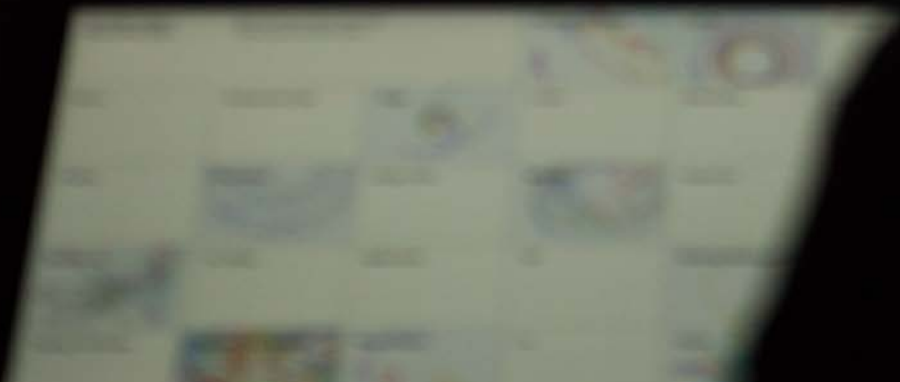
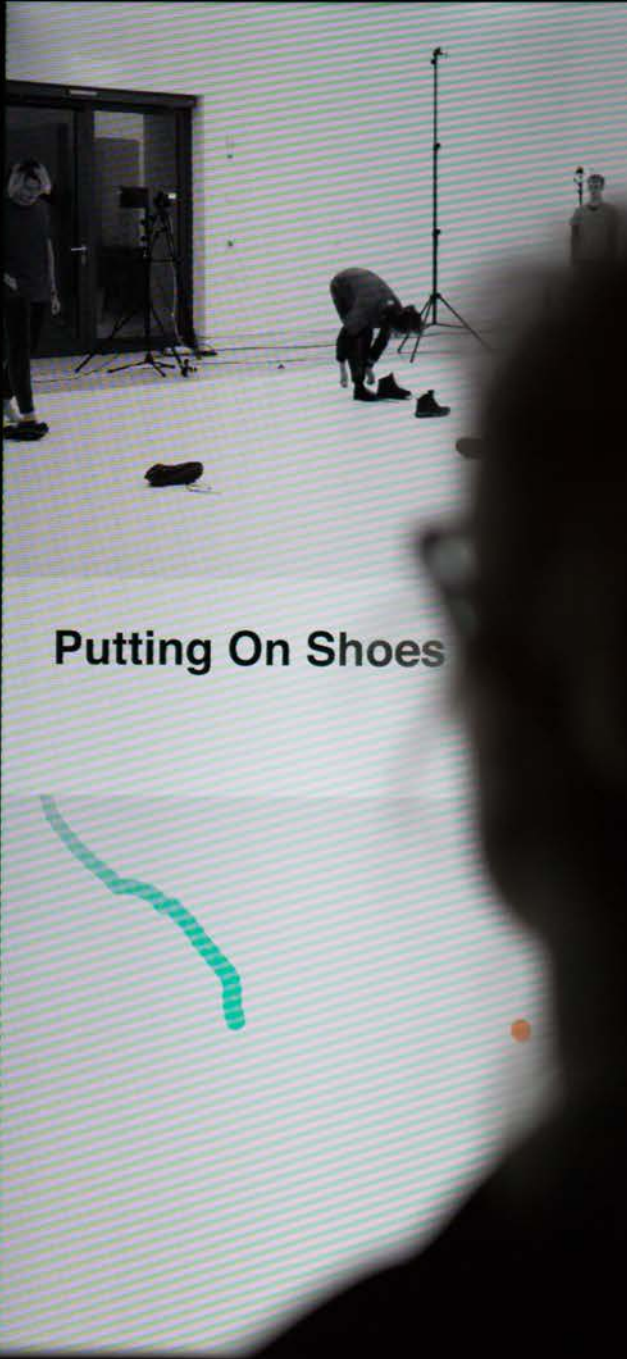
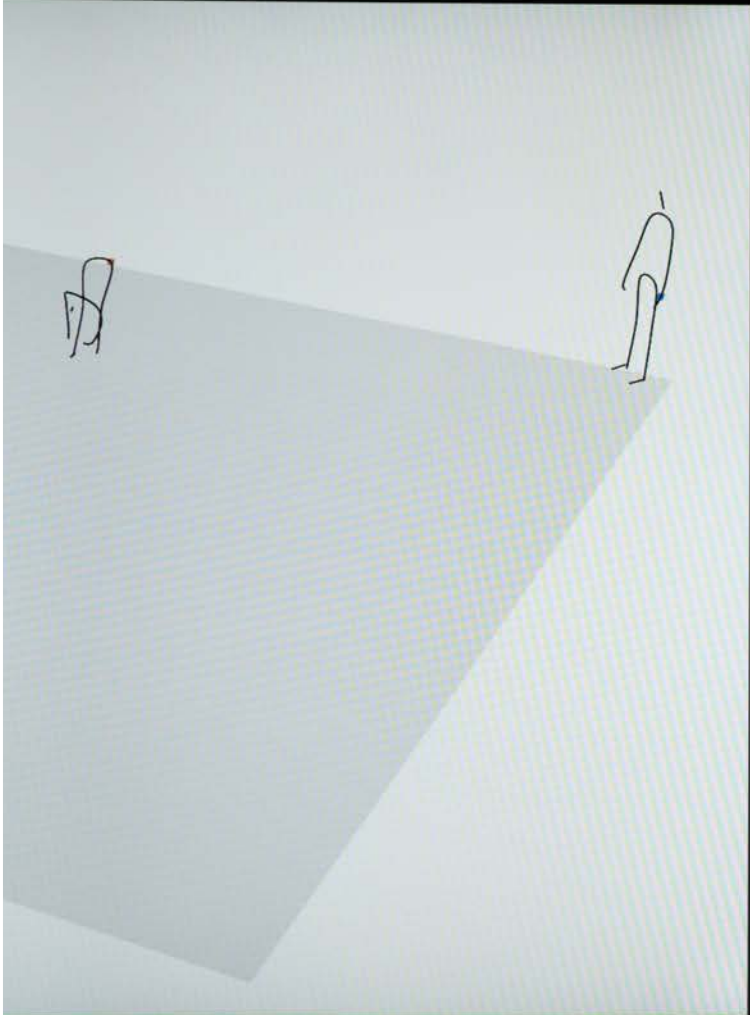
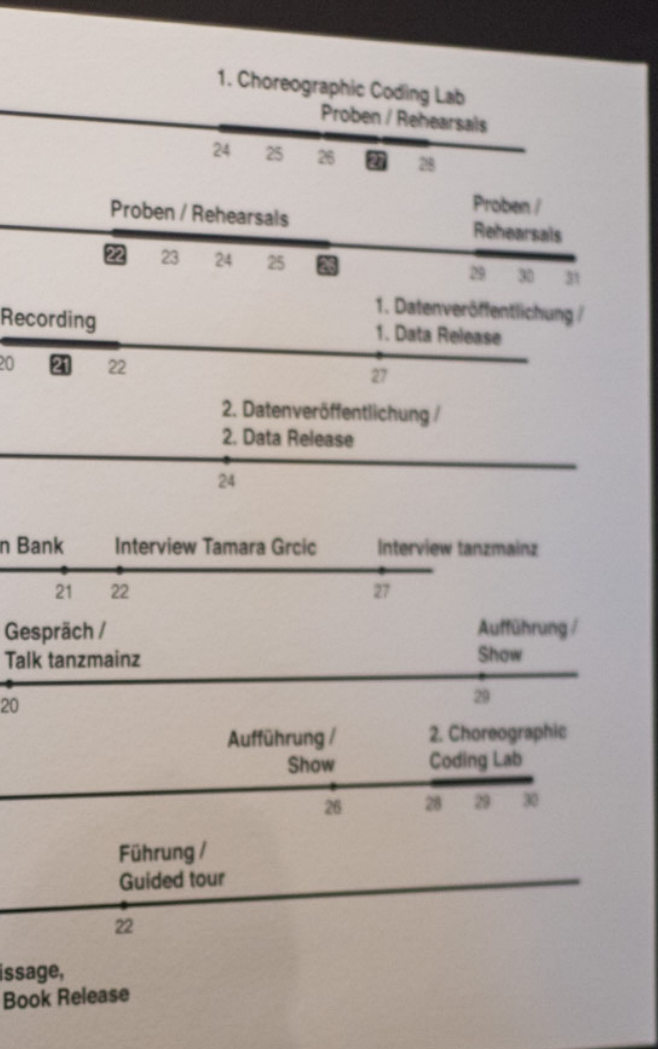
The 3D animations and the graphs showing motion paths, including those in this start, were produced from the data.

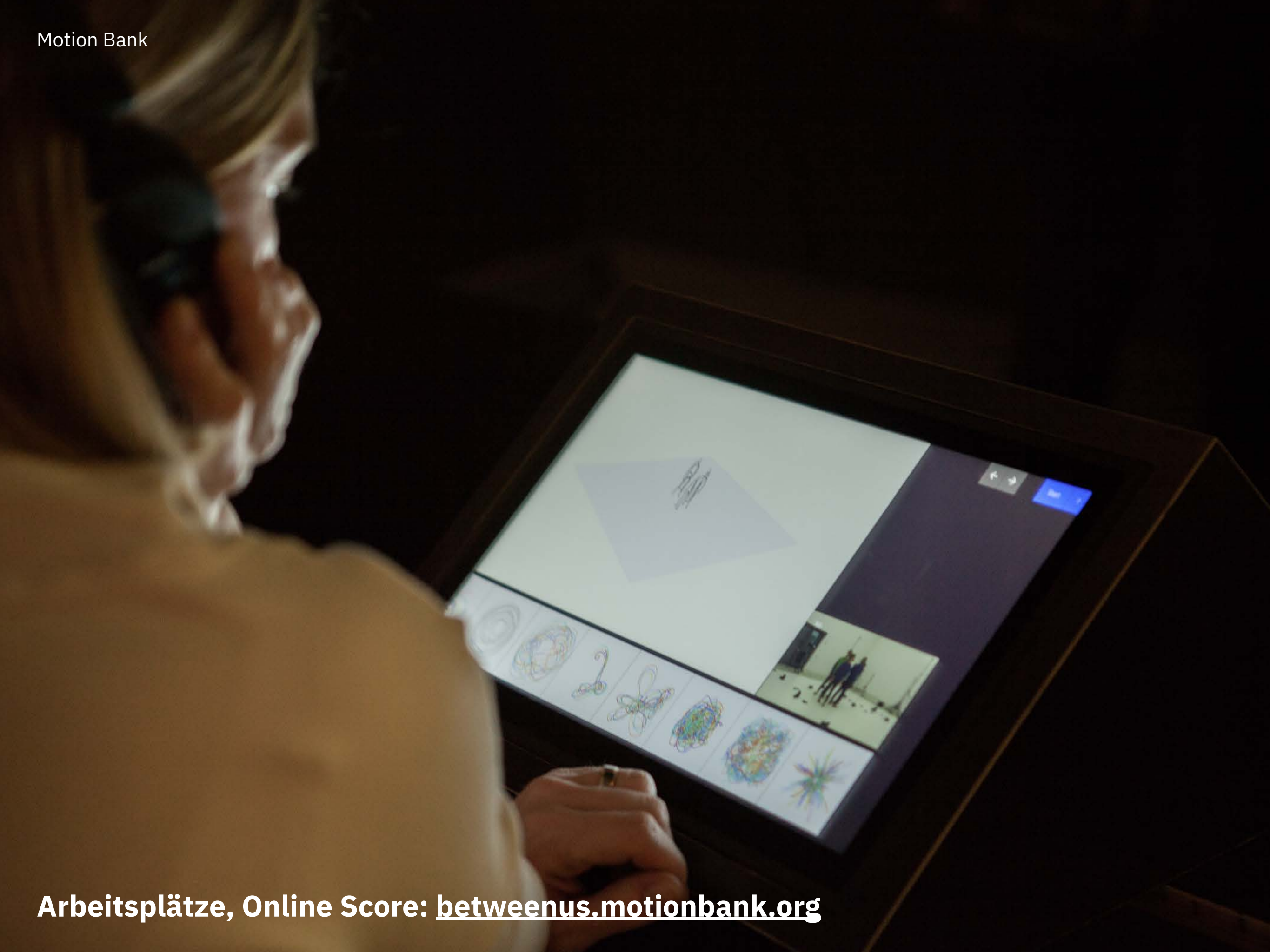
Furthermore, time-based projections are part of the data, offering information on the structure and the content of the choreography. Since there is more to choreography than merely the visible movements, these form an important component.

The data can be accessed via the public "Motion Bank Web" through-out the Kunsthalle and can also be released online at the given address.

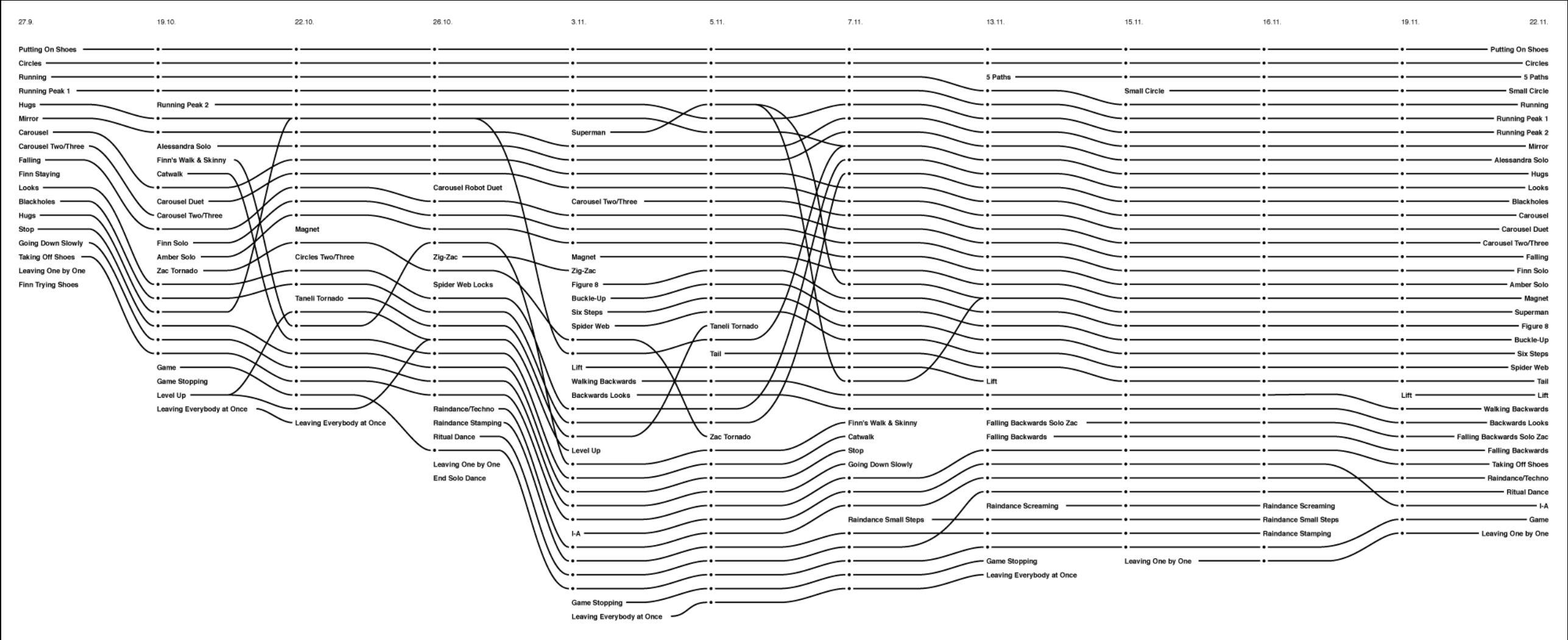
effect.motionbank.org



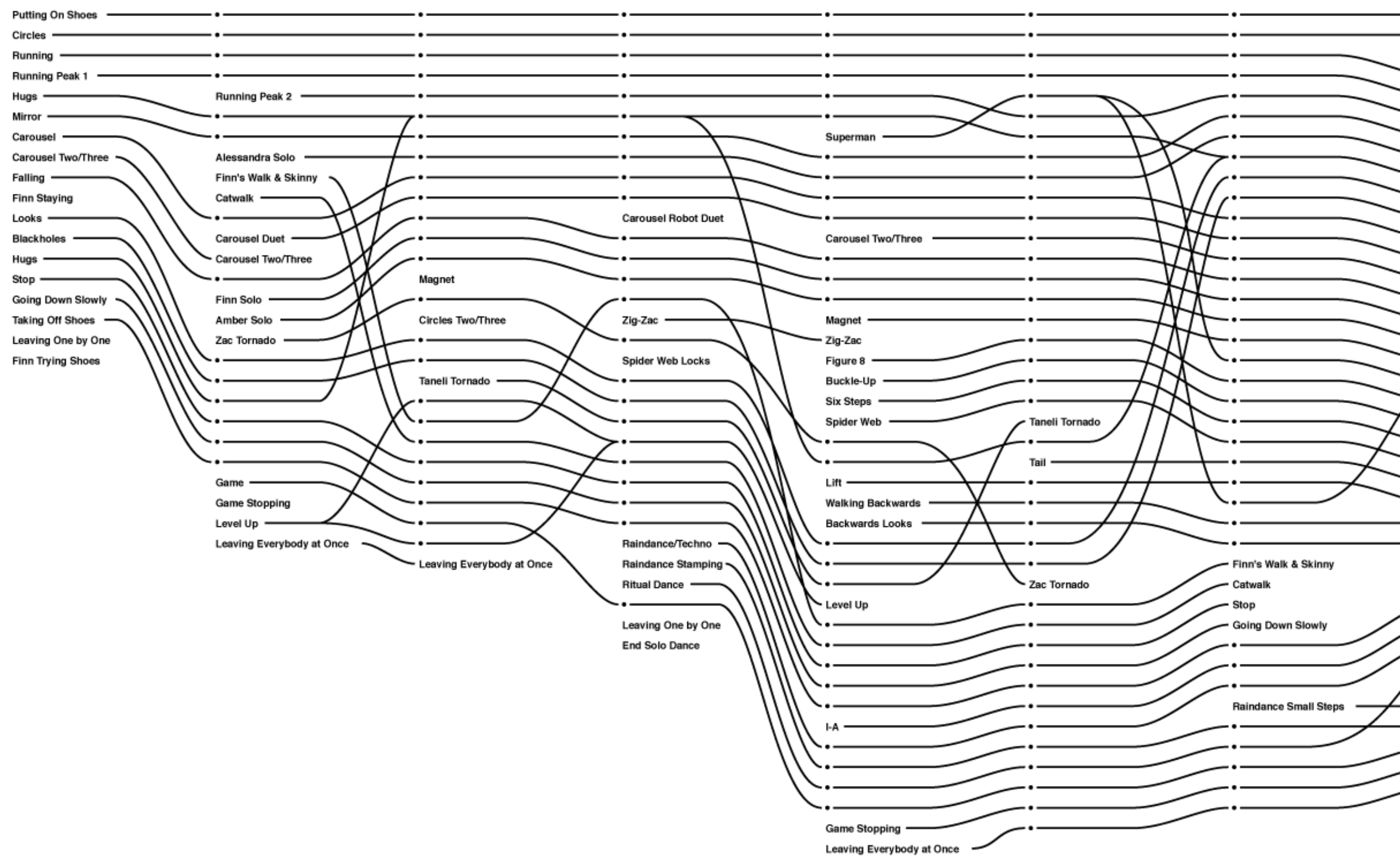


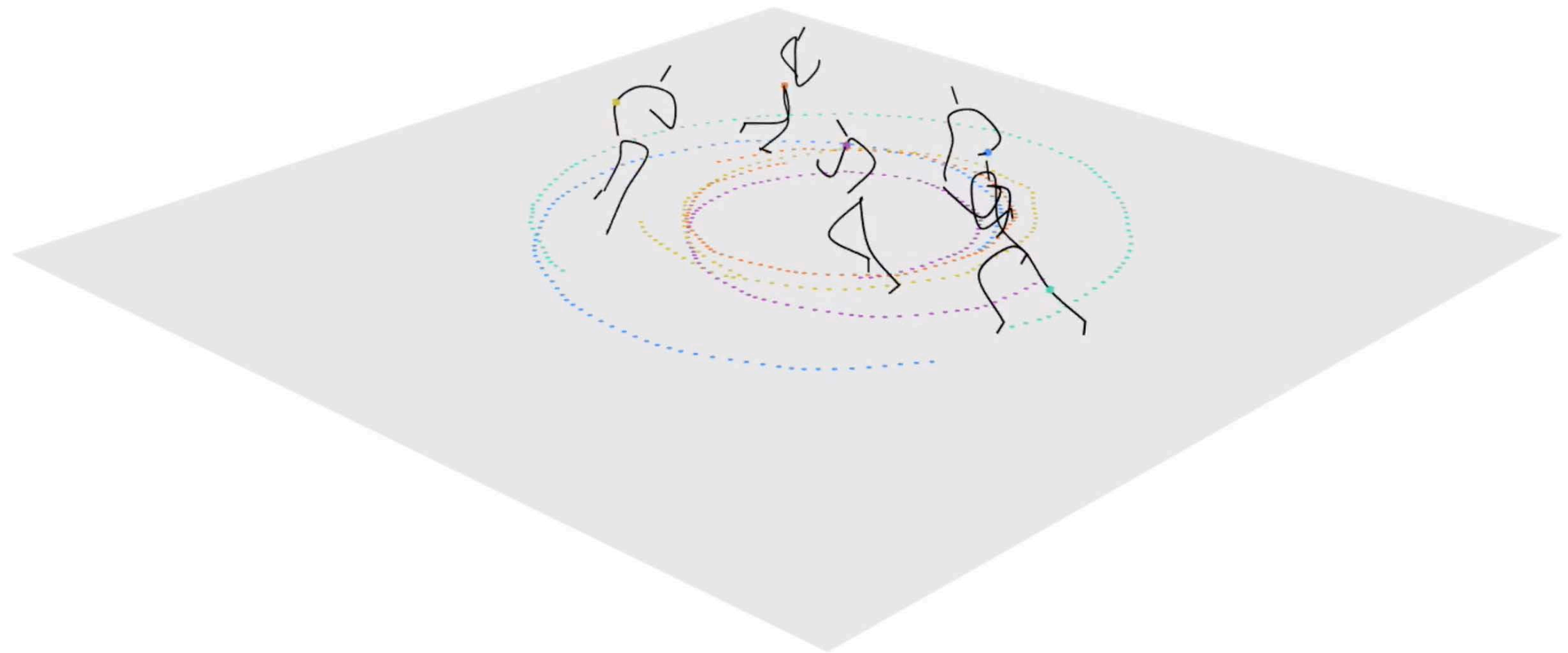


Motion Bank



Die Entwicklung und Veränderung der choreographischen Struktur
über zwölf Probedurchläufe hinweg





3D Visualisierung von Effect *

Effect Data Player

Configuration

This app plays back absolute positions & rotation data over OSC.

Display

Select data package /Users/fjenett/Downloads/e...

☒ Loop animation

☒ Animate visualisation

☐ Show stats

OSC

☒ Send OSC packets

☒ Use WebSockets

☐ Secure WebSockets

IP address

127.0.0.1

Port

8888

WebSockets URL[?]

ws://127.0.0.1:8888

Skip frames

0

Amber

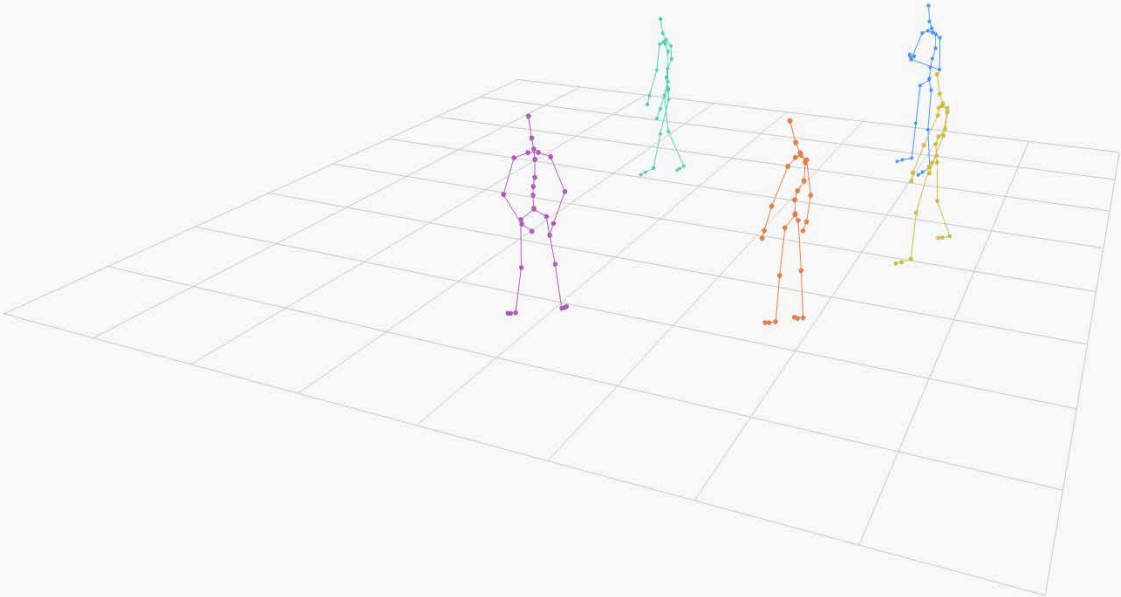
Bojana

Finn

Milena

Zachary

2018-11-21T13:07:42.755+01:00



00:00:06







Choreographic Coding Lab, 2019



Choreographic Coding Lab, 2019

KYKEON

**A VR journey through the
eyes of a shaman**

Kykeon, Maria Judova, kykeon-vr.com



Between Us Katalog, Distanz Verlag, 2019



Annotation als Hilfsmittel, Piecemaker 1, David Kern *

PIECEMAKER

About Piecemaker Pieces Admin

Sider Mapping Video: 20110415_001_Sider.mp4 Time: 16m40s s3 D: piecemaker1-tfc-2016.herokuapp.com

Edit Video Information

Scratchpad

Click on a name to turn on/off events.

David

Freya

Hide All | Show All

17:00 01:40:30

<-30m <-10m <-5m <-1m <-5s +1m-> +5m-> +10m-> +30m->

New Annotation New Sub Annotation New Marker (ctrl-v)

<- prev next ->

Show: Markers | Others

00m01s set in set out MENU...
Riley and Dana laugh track
Riley and Dana with clothes hanger squeaks and canned laughter/ooooh/wuhoho! sounds. Dana made a question for each: for big line dance, what is the larger structure of which she is part? (cowboy quality) Riley was doing "loose map with distant reading" -- using it like a map and following the forms -- like 2 dimensional blobs. The vowels were the point at which he changed levels; the smaller circles on the map were changes of direction (little vortexes), the arrows were a dynamic spatial change. Sometimes he would have to trick himself into changing the direction of the page in order to get where he wanted to.

16m40s set in set out MENU...
Mapping
Bill shows where it is/where it was. Akirasada gave Bill a book on identity mapping -- Comparing the points on the maps; when it's over here, it looks like that; not all the information is coming out the same way. So you're taking action - acting upon the conversation we had; puns are jokes that work because a word sounds like something else;

35m23s set in set out MENU...
Dana discusses wrestling scene with Rob and others: what's the question being asked in that scene: what's my position relative to others?

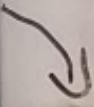
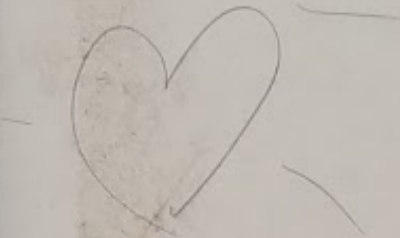
51m48s set in set out MENU...
Crumpling paper to make it clothlike

01h26m47s set in set out MENU...
quartet
Rob's squiggly hands had a nice quality; earlier Riley and Dana's foot tap did too (Dana doing clapping rhythms near end of prior improv); then Fab cam in for no apparent reason, then the mist/missed-grabbing limbs (there's a pun for you). Again, containing "Fab pose' Speedo."

Probenarchiv der Forsythe Company, Piecemaker 1

Türen bitte
ZÄRTLICH

an den
Griffen bewegen!



Notation	
Notations-Systeme	Annotation
dient der Weitergabe	ist Anreicherung
ist allgemein	spezifisch
als System konsistent	flexibel
reduziert	erweiternd / perspektivisch
beschreibend	referenzierend

Display settings

Marker types

✓ Titel	56
✓ Person	3
✓ Kommentar	9
✓ Asset	12
✓ Technik	2
✓ Ort	8
✓ Referenz	10

Timeline

✓ Show marker labels

Highlight overlapping markers

Motion Bank

Annotator Timeline Prototype v0.22

Marker 46: Asset

Knew

Edit

Delete

Show whole marker

Move timecode to start

Move timecode to end

Convert to point

Set start to timecode

Set end to timecode

Marker 52: Titel

It said

Start

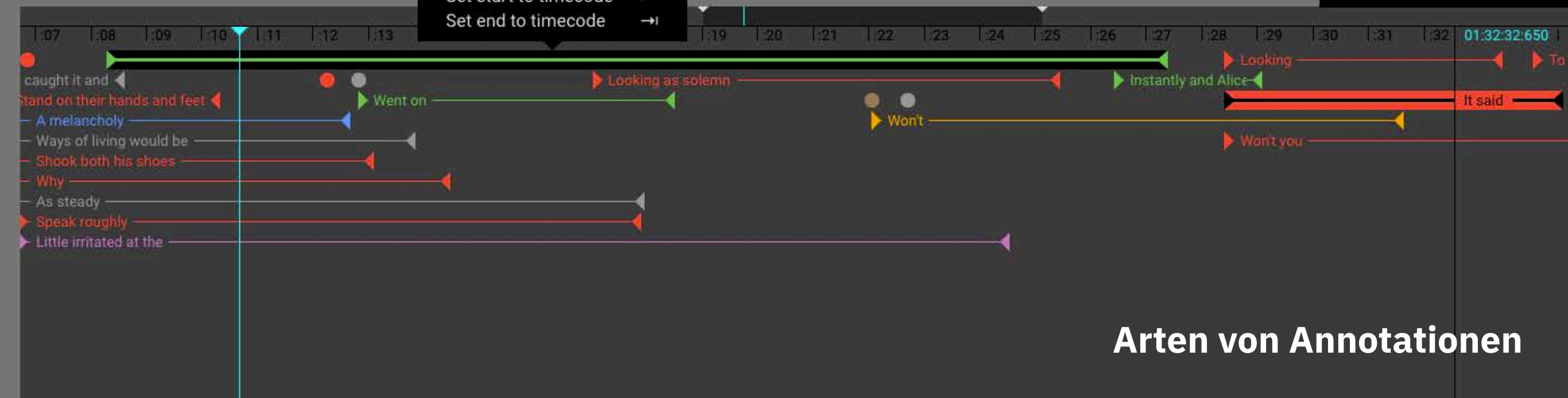
End

Duration

01:28:23:917

01:34:29:123

00:06:05:206

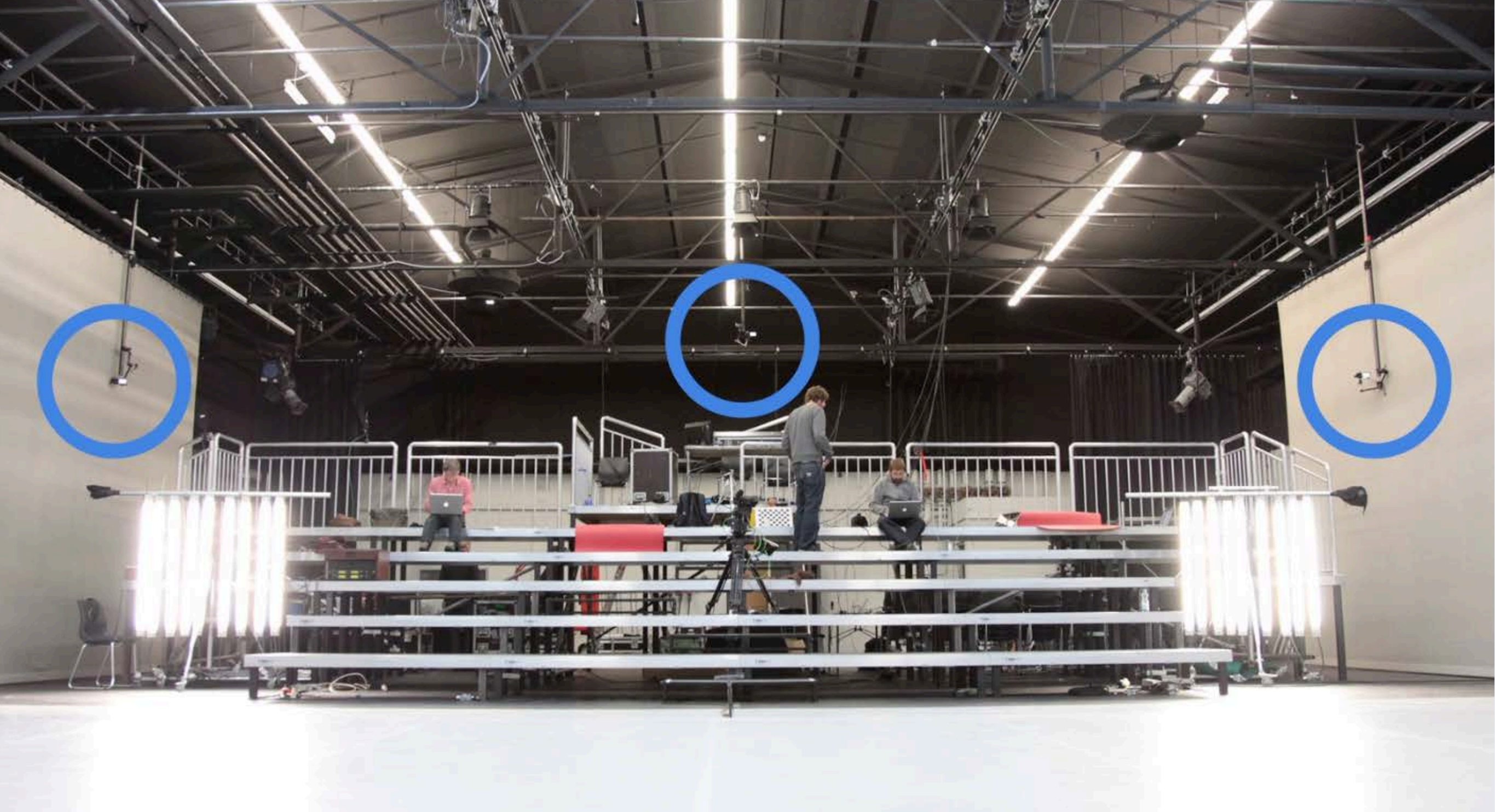


Arten von Annotationen

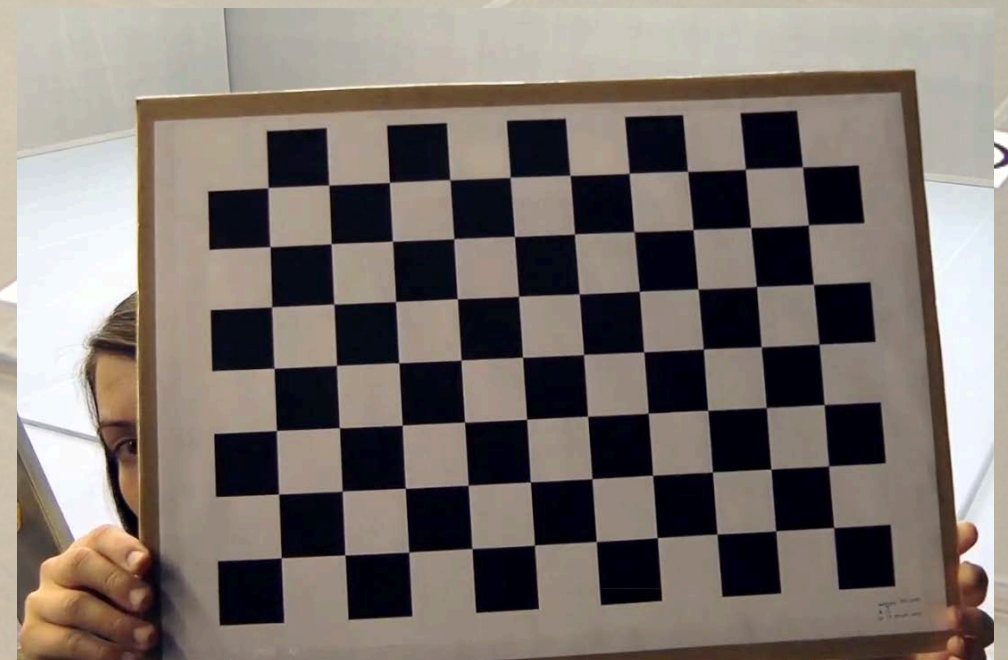




Live Demo: app.motionbank.org



Studio-Aufnahmen, 2011



Intrinsische, extrinsische Kalibration, zeitliche Synchronisation, Stand 2011



Markerloses Motion Capture, iLab Hochschule Mainz, 2020



Tänzer*innen von tanzmainz, Amber Pansters, ...

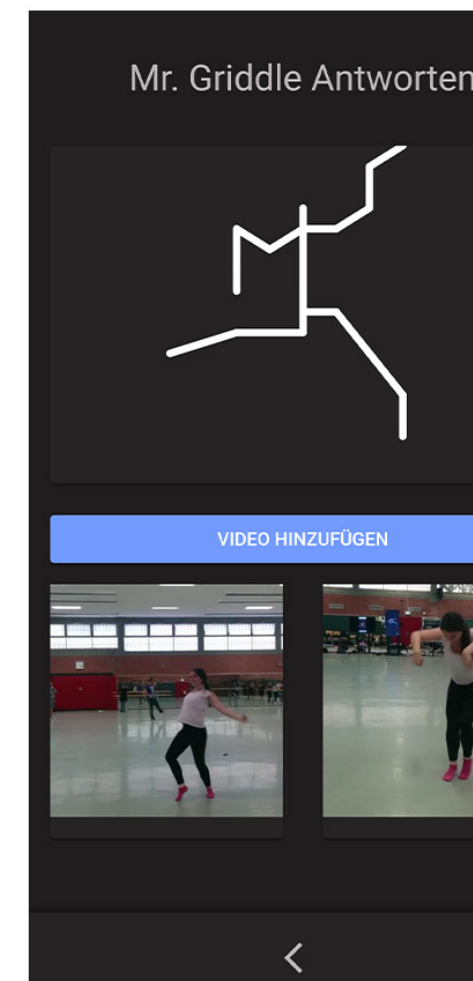
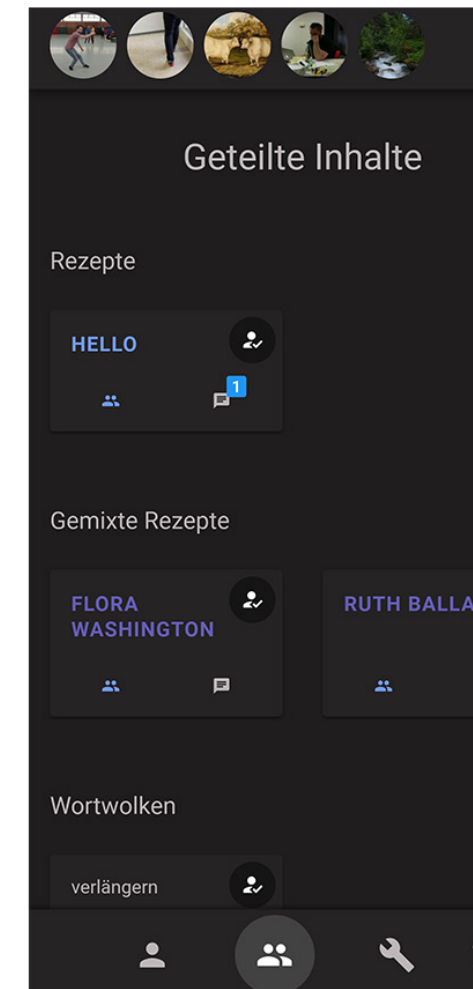
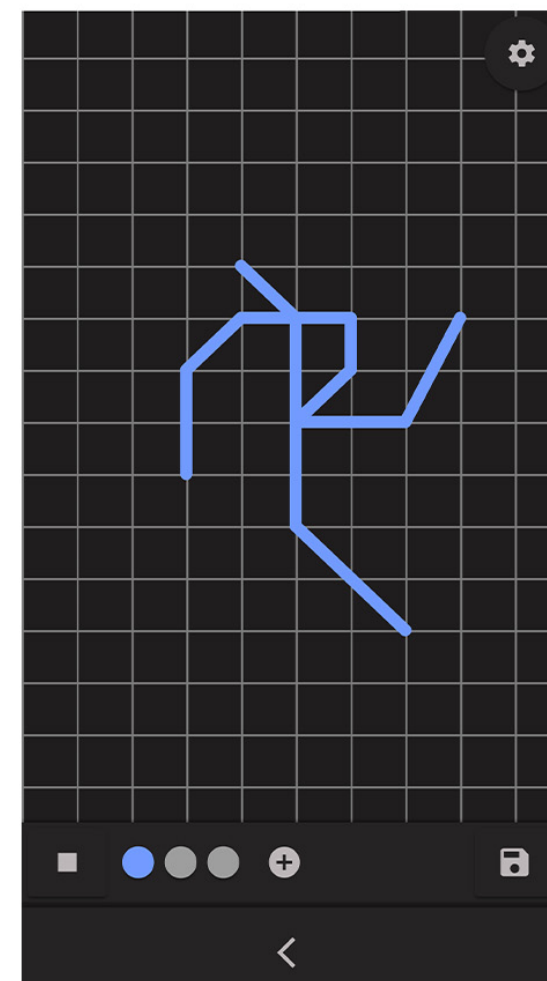
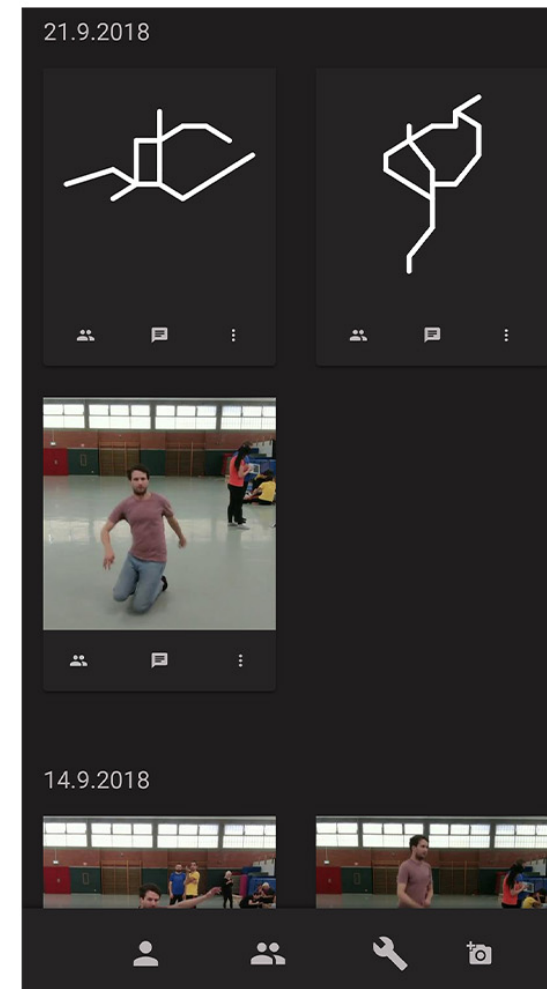
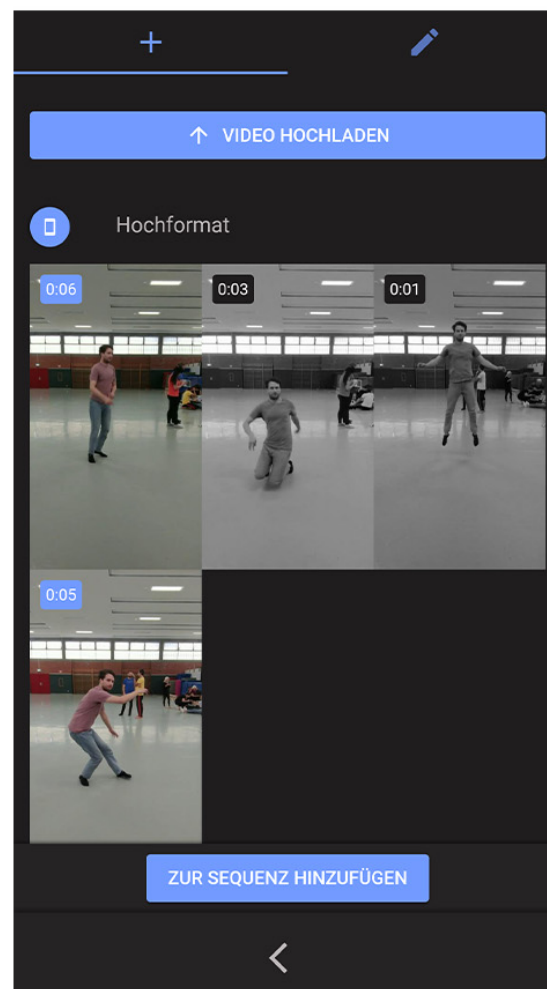
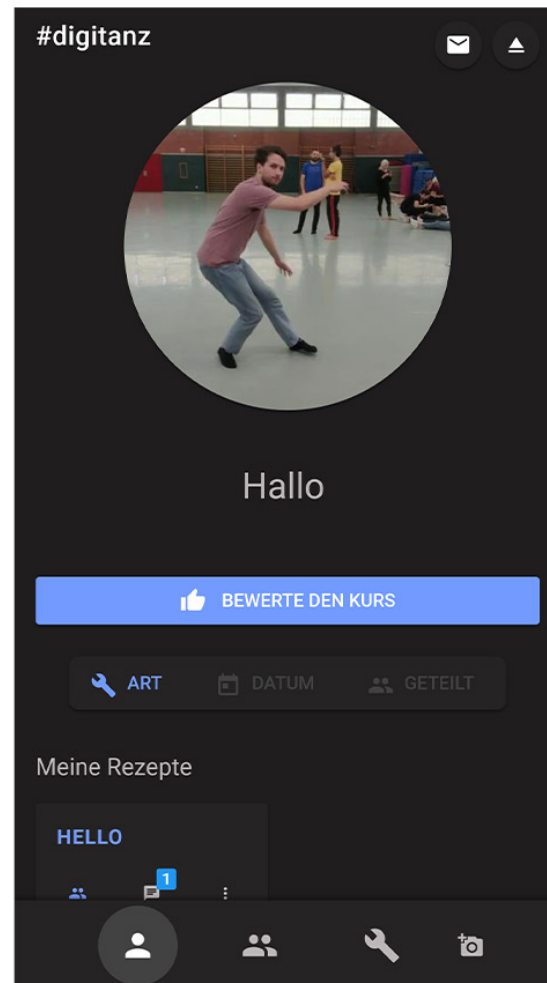


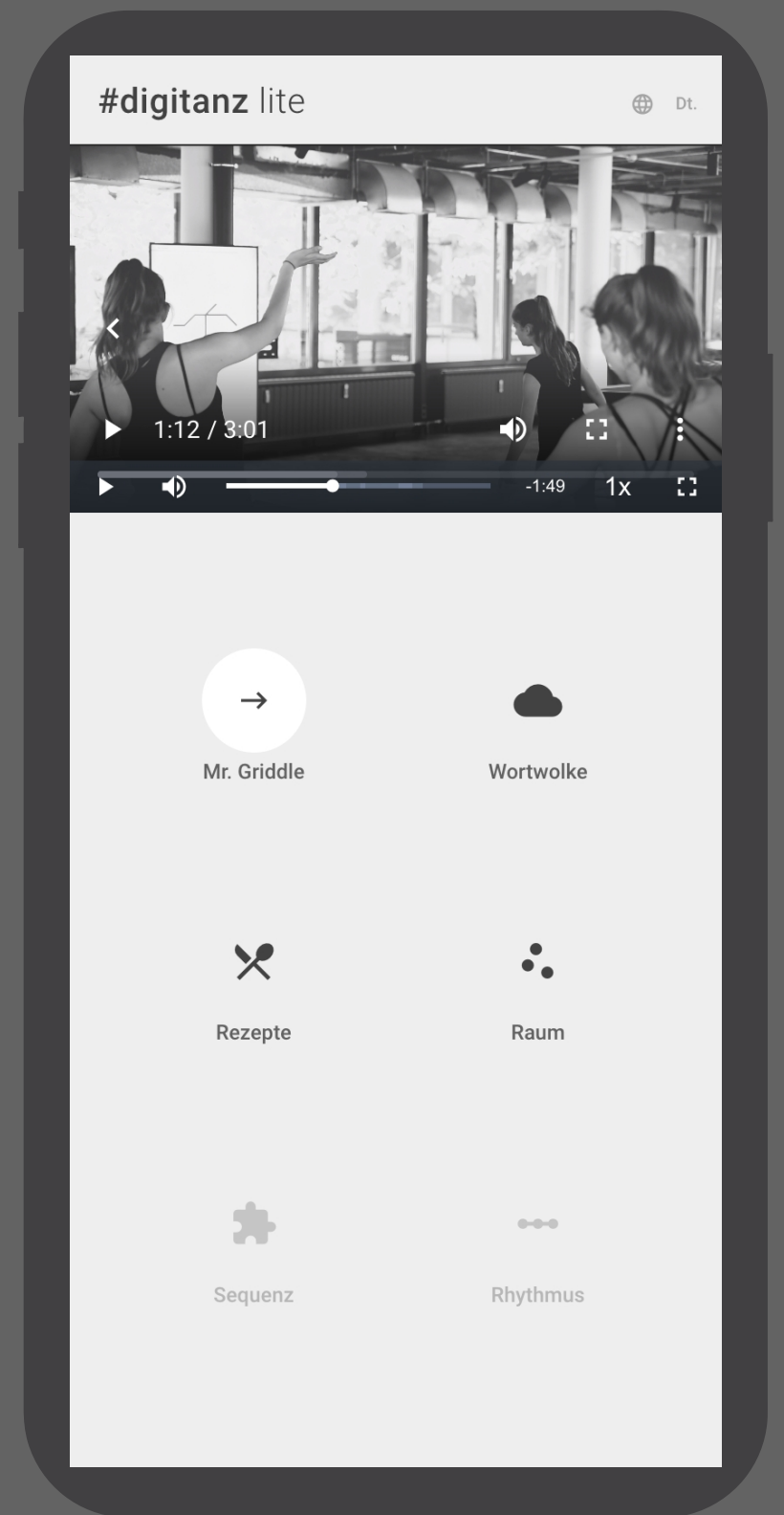
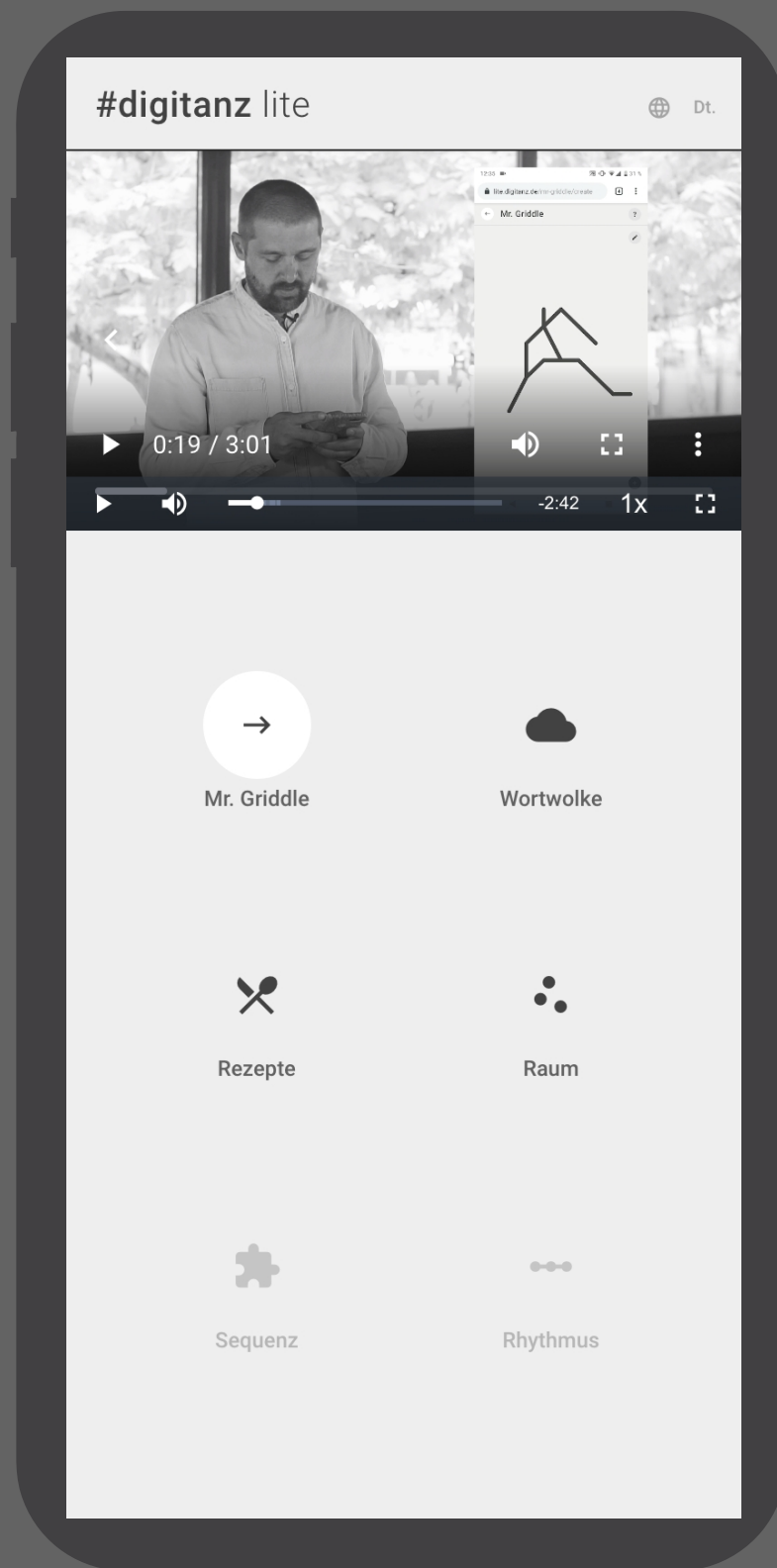
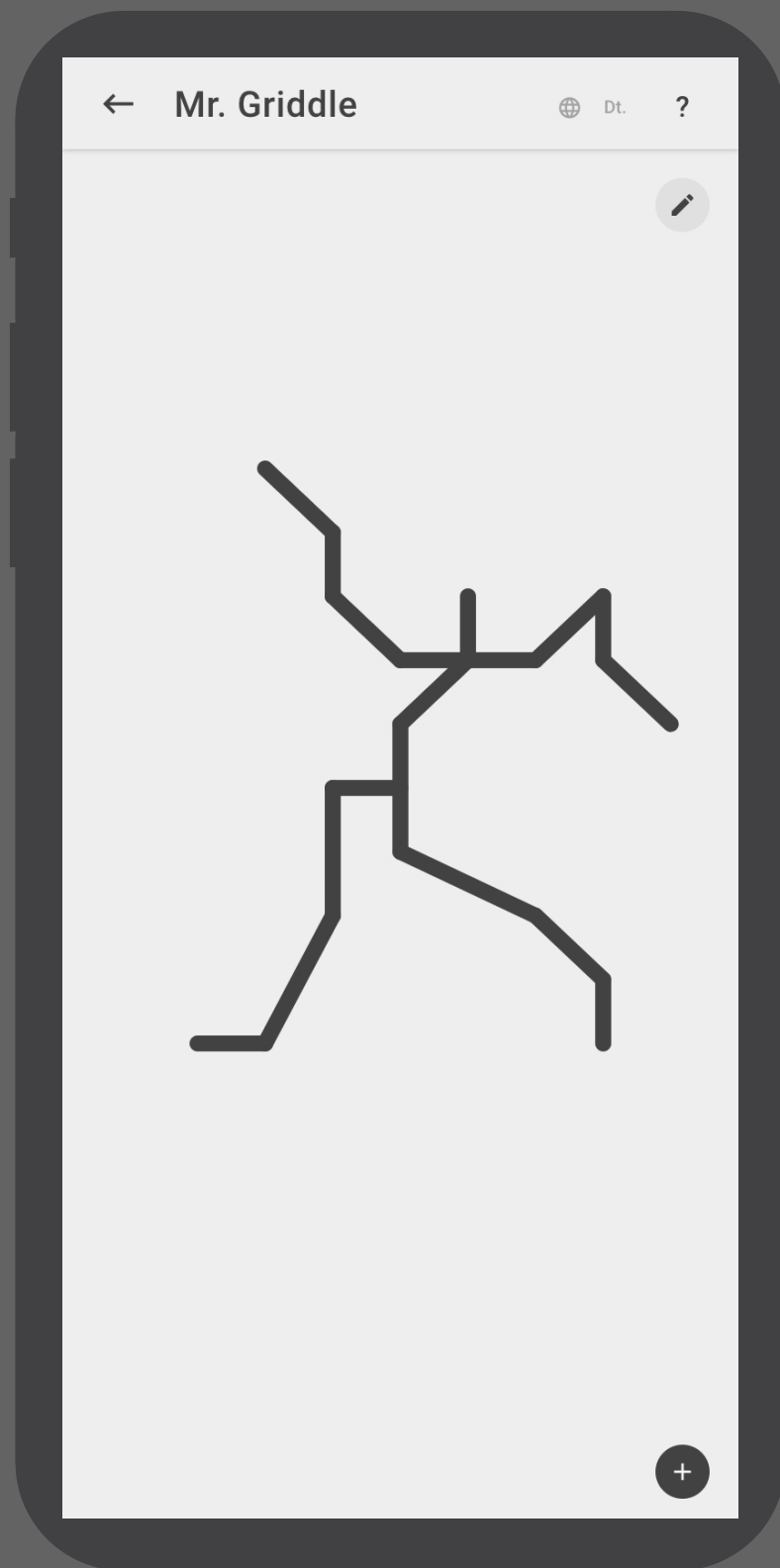
#digitanz, BMBF, 2017–2020



14 Wochen Unterricht

App





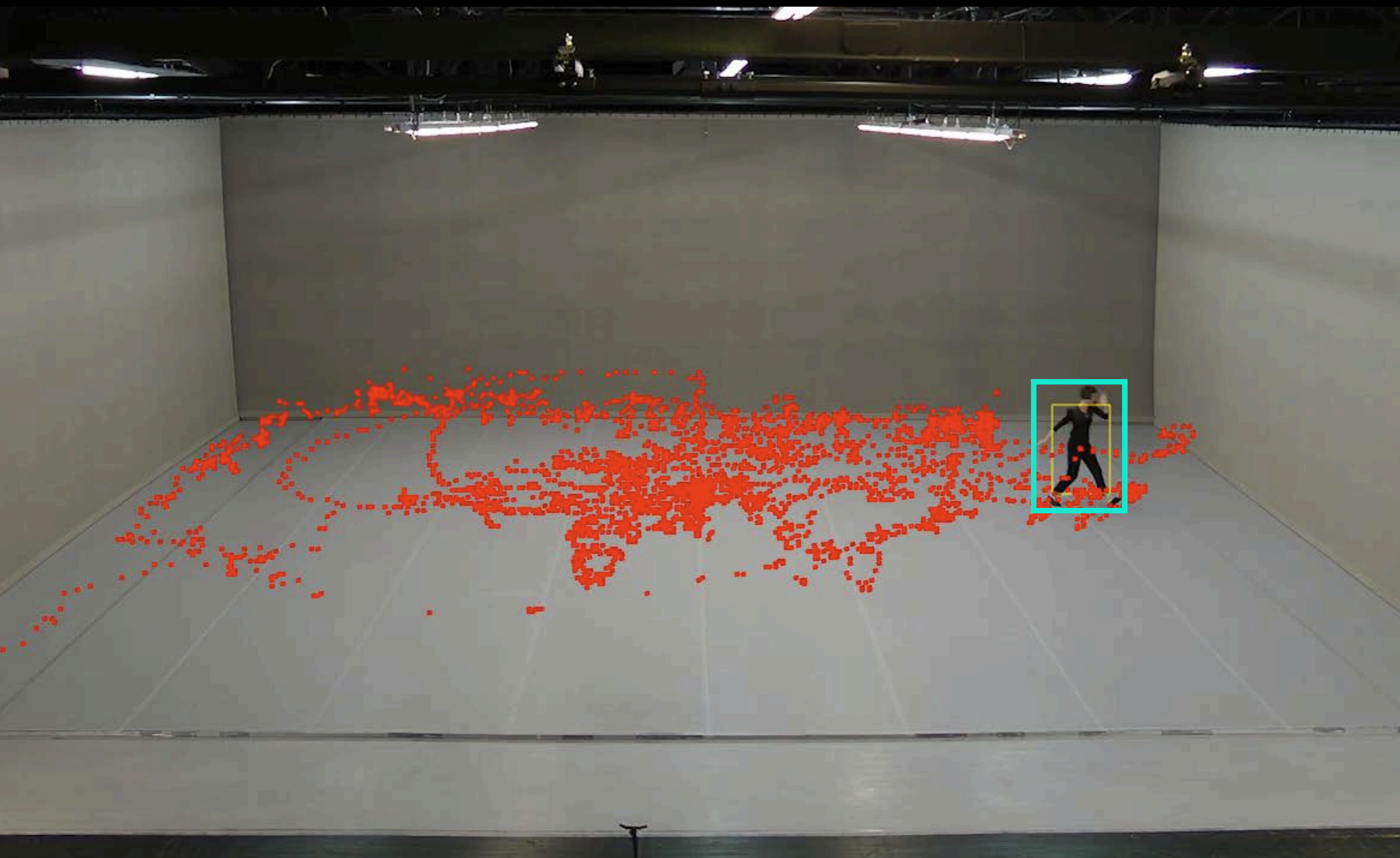
Öffnung und Transfer: #digitanz Lite



#digitanz Lite in Workshops, Studium, Schule, Therapie, ...



Tanzausbildung digital?





Tanzausbildung verteilt?

