

# Live Processing and Ghost Dancing: Duke Phase Mirror

## SLIPPAGE : Performance|Culture|Technology

### moogfest 5|19|16 16:00

#### Live Processing and Ghost Dancing: Duke Phase Mirror

What happens when we dance out of phase with ourselves?

When thoughts and reflection become visualized by a moving, shifting robotic projection object? And when that object answers back around questions of gentrification, climate change, and political mobilization? This installation allows performers and audience-interactors to create dance-gesture sequences that become part of an expansive archive. In the performance, dancers and musicians create unexpected sequences of sound and motion that suggest the haunting of previous dances and others who have passed through the space long ago, and possibly, in the time to come.

**Martin A. Brooke and Thomas F. DeFrantz, lead artists**

**with Denver Carlstrom, Dasha Chapman, Tessa Nunn, Vladimir Smirnov, Libi Strieg, Porter Witsell, Matthew Young**  
**45 minutes, no intermission**

**Martin A. Brooke** received the B.E. (Elect.) Degree (1st. Class Hons.) from Auckland University in New Zealand in 1981. He received the M.S. and Ph. D. in Electrical Engineering from The University of Southern California in 1984, and 1988, respectively. He is currently an Associate Professor of Electrical Engineering at Duke University. Professor Brooke was an Analog Devices Career development award recipient from 1988-1993, won a National Science Foundation Research Initiation Award in 1990, the 1992 IEEE Midwest Symposium on Circuits and Systems, Myril B. Reed Best Paper Award, and the Georgia Tech Outstanding Thesis Advisor Award in 2003. He has graduated twenty three PhD students from his research group and has six U.S. patents awarded. He has published more than 120 articles in technical Journals and Proceedings, and articles on his work have appeared in several trade publications. Dr. Brooke is a Senior Member of the IEEE. Professor Brooke's expertise is in multi-disciplinary, team-oriented collaborative research involving co-design and co-development of hybrid analog, digital, and optoelectronic information processing systems.

**Thomas F. DeFrantz** is Professor and Chair of African and African American Studies at Duke University, and director of SLIPPAGE: Performance|Culture|Technology. He recently taught at New Waves Institute in Trinidad, and ImpulseTanz in Austria. He is Past President of the Society of Dance History Scholars.

**SLIPPAGE: PERFORMANCE|CULTURE|TECHNOLOGY**, the innovative performance research group led by Thomas F. DeFrantz, was founded in 2003 at MIT. The interdisciplinary group explores connections between performance and emergent technology in the service of theatrical storytelling. SLIPPAGE has received Creation Funding from the National Performance Network for the development of QUEER THEORY! AN ACADEMIC TRAVESTY (2006), commissioned by the Theater Offensive of Boston and the Flynn Center for the Arts in Burlington, VT. SLIPPAGE presented Ennobling Nonna, (EN), a solo performance work devised by Maria Porter, professor of acting at CW Post College. EN has been performed in Denmark, Peru, Cuba, Italy, and at several venues in the United States. SLIPPAGE premiered CANE, a responsive environment work, at Duke University in April, 2013. The group sponsors the Black Performance Theory Workshop, as well as the Collegium for African Diaspora Dance. The group has several performance projects in development, including a wearable technology dance work THE HOUSE MUSIC PROJECT, developed in collaboration with researchers at the University of Texas, Dallas, and a performance at the Detroit Institute of the Arts in 2016.

#### Phase Mirror Collaborating Artists

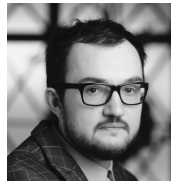
**Denver Carlstrom** dancer and performer living in Carrboro, with varied experiences combining and improvising with technology and musical accompaniment. [denvercarlstrom.com](http://denvercarlstrom.com)

**Dasha Chapman** is currently Postdoctoral Associate in the Department of African and African American Studies at Duke University, working alongside Duke's Haiti Lab, the Program in Women's Studies, and Dance. She holds a PhD in Performance Studies from New York University, where she was awarded the Deena Burton Memorial Award for Outstanding Dissertation Research. As a dancer and performer she works in African diasporic techniques and improvisation, and collaborates with choreographers in New York, Haiti, and now Durham, NC.



**Tessa Nunn** is a PhD student in Romance Studies at Duke University. Her research examines the intersections between 19th- and early-20th-century French literature and dance. She began her dancing adventure studying ballet in Williamsburg, VA. Since then, she has been fortunate enough to explore a variety of movement vocabularies in France, Spain, Germany, Morocco, and the US.

**Vladimir Smirnov** is a composer and musician born in St. Petersburg, Russia and currently based in Durham, NC. His music has been performed by prominent musicians and ensembles, including yMusic, Wet Ink Ensemble, Baltimore Symphony Orchestra, mezzo-soprano Jacqueline Horner-Kwiatak, and cellist Daniel Gaisford. He earned a PhD in music composition from Duke University. Recent large-scale compositions and recordings include "Double Rainbow" for large chamber ensemble, and "Appalachiana" for electronics



**libi strieg** - i am an artistic omnivore. my practice is in the process. the medium is mutable. i am interested in function, failure, technoculture, hacker culture, science in art, neuroscience, disability arts, neurodiversity, multiple knowledge modalities. i make interactive installations, single-channel animations, games, internet toys, hacked hardware objects, printed material in 2 and 3 dimensions. all works incorporate elements of time, seriality, and indexicality. i am a teacher and collaborator – Duke University MFA-EDA, SLIPPAGE Performance and Technology Lab, S-1 Speculative Sentsation Lab



**Porter** has studied dance, movement and performance. She trained and performed with LEM in Buenos Aires, SNDO in Amsterdam and NAPsquad in Baltimore, MD. Techniques that inform her experience of movement include physical theater, release, neutral mask, lasparra technique, tae kwon do, creative writing, waacking/voguing, swing, yoga, butoh, and every day life.

**Matthew Young** has been a movement improviser since the early 1980's when he first allowed his considerable kinetic energy to be expressed in the relatively safe environment of his parent's living room. It wasn't until 2002 that he learned that dance improvisation is a sub-discipline of great breadth and depth. Since then, he has tirelessly developed his skills as an improviser. Matthew has worked with a wide variety of dancers in Durham and is proud to be a founding member of the all-improv group, The Department of Improvised Dance. This is his first time collaborating with Slippage.

