

## description

Visible Sketch v.5 (11:30) is an interactive media/dance performance for three movers/vocalists. We use sketches to describe each major performance of the piece, referring to an iterative creative process that resists perfectionist temptations. Furthermore, we use language convention of software versioning to point to its continued transformation throughout the development of this multi-disciplinary work.

In their joint statement about Visible Sketch v.3, David Dorfman, Virginia Johnson and Tiffany Mills called the work “an imaginistic evocation of a unique world inhabited by committed mover/vocalists whose transformative journey visits a series of evolutionary states.” The artistic team builds these states around the poetic phenomenon of visibility. In this vein, Visible Sketch v.5 explores a dynamic concealing/revealing in contexts of multiple relationships: individual and ensemble, body and self, open and closed, part and whole, qualities and quantities, knowing and naiveté.

As a multimedia performance, Visible Sketch v.5 employs movement, interactive sonic arts, and costume design in

a blended choreographed/composed, improvised and responsive performative structure. Throughout the piece, the movers cycle through kaleidoscopic shifts of quality and texture which bring the ensemble and its individual actors in and out of the focus. The performers’ movements drive musical gestures and influence the unfolding musical dramaturgy. The fragmented individual/ensemble is embodied by the work’s vocal passages, sung live by the performers. The interplay between individual and environment is seen in the performers’ changing relationship with their costumes. The costumes, dresses constructed out of aluminum screening and steel welding tape, provide a gamut of rich imagery throughout the work. The dresses shield, incubate and partner the performers, before serving as the standing relic or artifact of the performer’s transformation. In combination, these elements work together to obscure the divide between the individual and group, propel the ebb and flow of juxtapositions within the transformation, and support the recapitulation of the performers at the end of their journey.

## equipment list

### PROVIDED BY THE ARTIST

- (2) Kinect Cameras + stands
- (x) 50ft USB extensions
- (1) Laptop
- (1) Multi-channel audio interface
- (x) Custom costuming

### REQUESTED

- (2–4) Amplified PA speakers + stands
- (1) table/chair for electronics

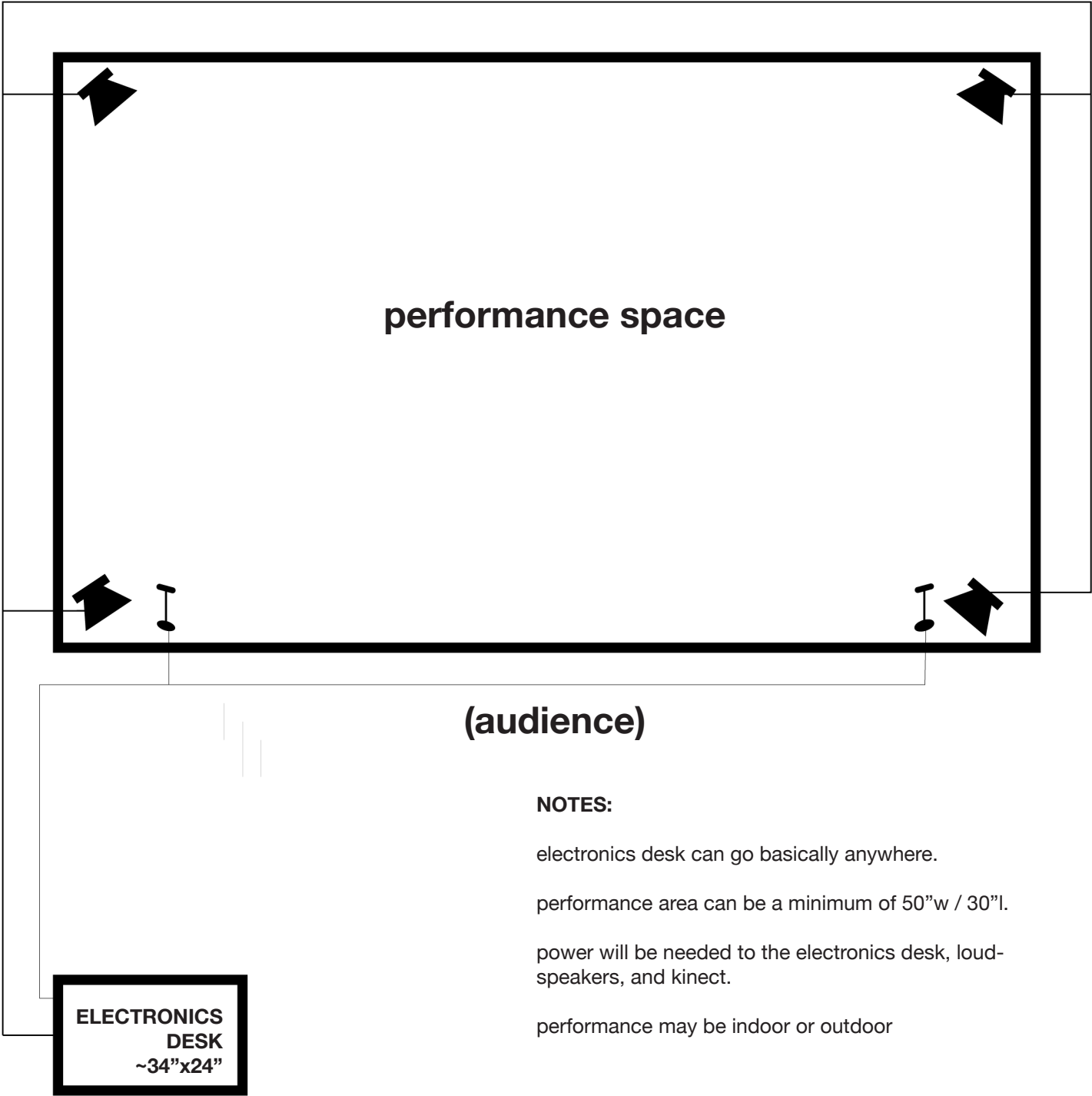
### ADDITIONAL CONSIDERATIONS

Depending on venue, the artists will be interested to discuss what is afforded for performers in the way of lighting instruments, or if we may arrange pop-up lighting.

# VISIBLE SKETCH

britta joy peterson  
garrett laroy johnson

## floor plan



(audience)

**NOTES:**

electronics desk can go basically anywhere.

performance area can be a minimum of 50" w / 30" l.

power will be needed to the electronics desk, loudspeakers, and kinect.

performance may be indoor or outdoor

**ELECTRONICS  
DESK  
~34"x24"**