

# Sweet Spot



*a Bonemap collaborative work*

media design / direction  
choreographer / performer  
sonic composition  
programmer

Russell Milledge  
Rebecca Youdell  
Steven Campbell  
Jason Holdsworth

# Sweet Spot

## Bonemap

### Concept

Sweet Spot is an interactive new media-dance experience that transforms the interior of the theatre into an immersive space that places the audience at the centre.

The Sweet Spot project encompasses research, design and structural development of a media and sonic environment. It looks at new ways of machine interactivity and how this may be configured around choreographic actions and generative audience engagement.

Using mixed reality and augmented technologies programmed with a sweet spot in mind, customised hand held devices; sophisticated human movement motion tracking; and a unique computer vision system have been integrated with choreographic and site specific aesthetic concerns.

In seeking the Sweet Spot of interactivity through the exploration of our live media environment, you will be engaging actively as a participant in the space.

The combination of user interaction, live performance and media design provides a transformative experience.



*Dancer between the scrims, photo: Bonemap*



*Audience participant interacting with projection and sound elements, photo: Bonemap*

### What visitors said in the comment book ...

*'Great I didn't know what to expect at any stage, and that hunger for more sensations kept me very interested and full of wonderment.'*

*'Think I found some sweet spots, If not I don't care, that was awesome on so many levels.'*

*'I so enjoyed interacting with you. Its wonderful to be able to participate instead of being just a spectator.'*

*'That was exceptional for our differently abled dancers/performers. Enchanting.'*

*'Wow - what a wholly emmersive space. Stepping up "to the launch pad" and then down, down... through the haze. Its a "beautiful" sound and image environment.'*

*'Wonderful sensory experience, different to anything we have ever seen. The dancer was beautiful.'*

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### Logistics

Sweet Spot unfolds in four scenes as a ten minute artwork.

An audience member books a fifteen minute time slot, and one - three people can interact at a time.

Depending on space, some observers and groups may be accommodated from a designated viewing area.

The images in this document are from Sweet Spot which ran daily from 19 - 21 April 2011, 10am – 5pm, at The Space, Centre of Contemporary Art, Cairns with a visitor total of 187 over the three days.

### Description

An usher provides a short induction to the participants prior to entering the work. An ipod glove is fitted to the right hand, and enables triggering of sound and vision throughout the work. The usher demonstrates its capacity to create melody through gestures that the audience creates. The audience enters into a pre-set darkened space with two circular white scrims.

The audience pass over the threshold and enter into a low mist floors and one of the scrims, which they inhabit throughout the experience. The participants movements are rewarded by visual, sound and performer response as they move about the space.

A live screen particle system, billowing satin and moving fire, smoke, and water among other imagery immerse the participant in the journey.

At intervals in the work, stage lighting reveals a Bonemap performer, providing an apparition of other worldliness as they dive in and out of costume portals. The dancers' sense of curiosity interacts with the installation, screen, sound and space, creating a reciprocal loop with the participant.

The audience leaves the work. There is a five-minute turn around to pre-set for the next participant.



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### Themes

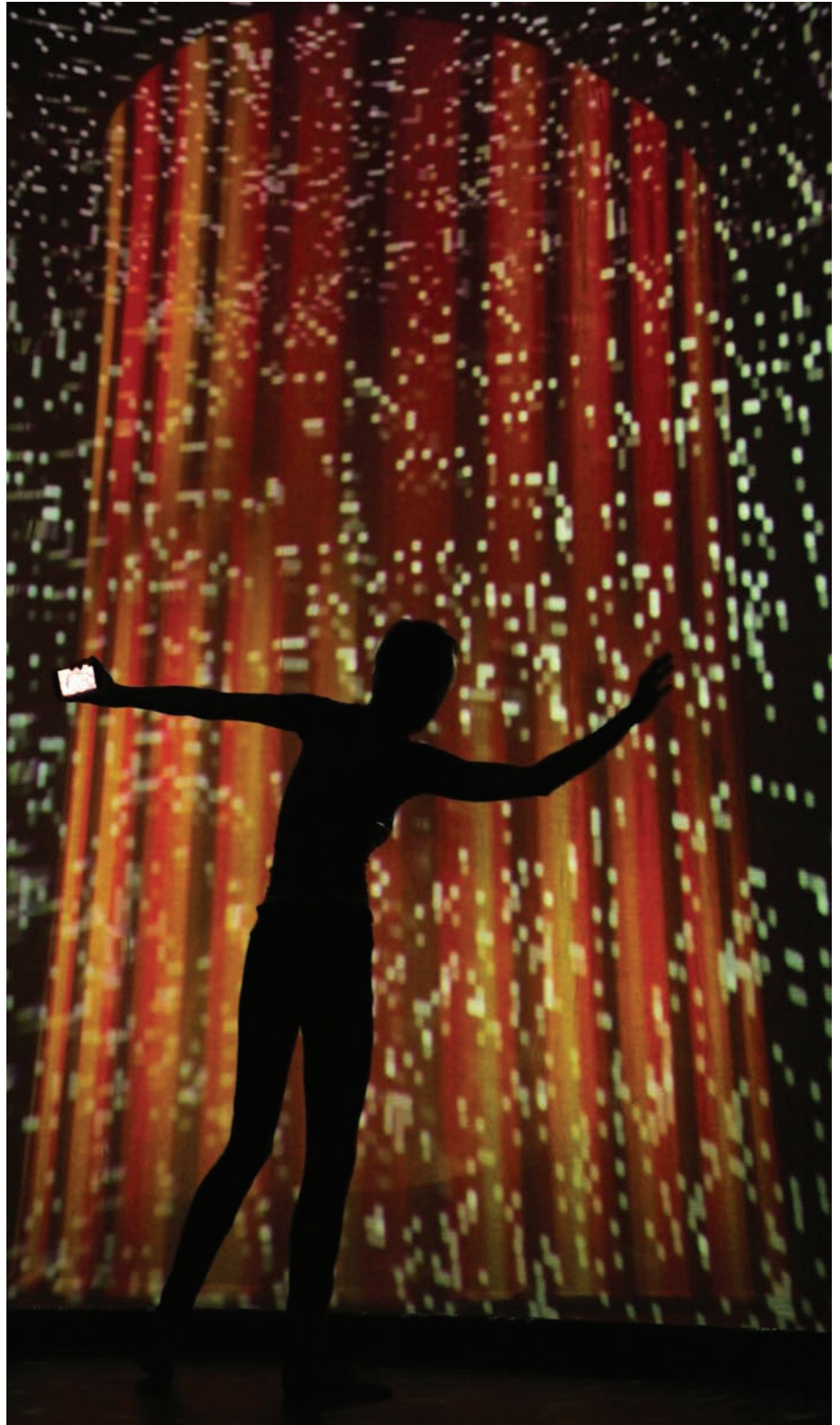
The idea of the Sweet Spot derives from references to 'desirable' situations in which the 'opportune' solution occurs.

It's not a tangible or physical spot, it's a numerical, indicative state.

Sport and musical instruments, refer to the 'sweet spot' as having an affinity with the center of percussion, oscillation and other equations, presenting the ultimate highly desirable set of circumstance or sweet state.

The phenomenon of the Fibonacci number pattern occurring frequently in nature, has a sweet spot identified by patterning found throughout Nature's flora and fauna.

Shells, fruit, plants and organic forms while aesthetically diverse have a deeper ecological implication and meaning beyond human perception.



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### Technical Summary

(indicative only and dependent on venue location)

#### Bonemap can provide:

- computer vision and motion tracking system with all proprietary software and hardware
- thermal spectrum camera
- 4 ipod touch
- up to 4 circular scrims with rigging, 4 projector ceiling mounts
- 2 x 6000 lumens data projectors, or 4 x 3000 lumens
- tri-ladder,
- trunk,
- video light
- slotted pipe

#### Venue to provide:

- 1 x low fog machine with fogger juice and 20kg dry ice per 8 hrs
- Lights: 6 x profile 1000 w lights; 6 x fresnel 1000 w lights
- 2 x boom stands
- Dimmer rack
- Subwoofer and 4 powered speakers for quadraphonic sound
- raised circular platform threshold 2000 mm width x 200mm height
- additional projectors may be required
- Access to the grid is needed to hang projectors, scrim, lighting





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and associated cables.  
Access to 3-phase power is required.

### A Sweet Spot season requires:

- The work tours with two or three people, includes technical expertise.
- Black-out for lighting and projection day & night.
- Two local theatre technicians for installation.
- No seating required. Patrons move freely around space.
- A front of house usher and presence in the foyer (an LCD monitor is useful in preparing the audience, and a "waiting" seat or bench).
- Programs are available for local printing.
- Total Performance area (includes space for the audience) minimum 10m wide x 15m deep x 6m height.
- Technical, lighting and scenic plans available upon request.
- Please note: The installation is adaptable upon negotiation.
- Venue to arrange all freight

### Workshops/Forums/ Lecturers:

Available upon request.

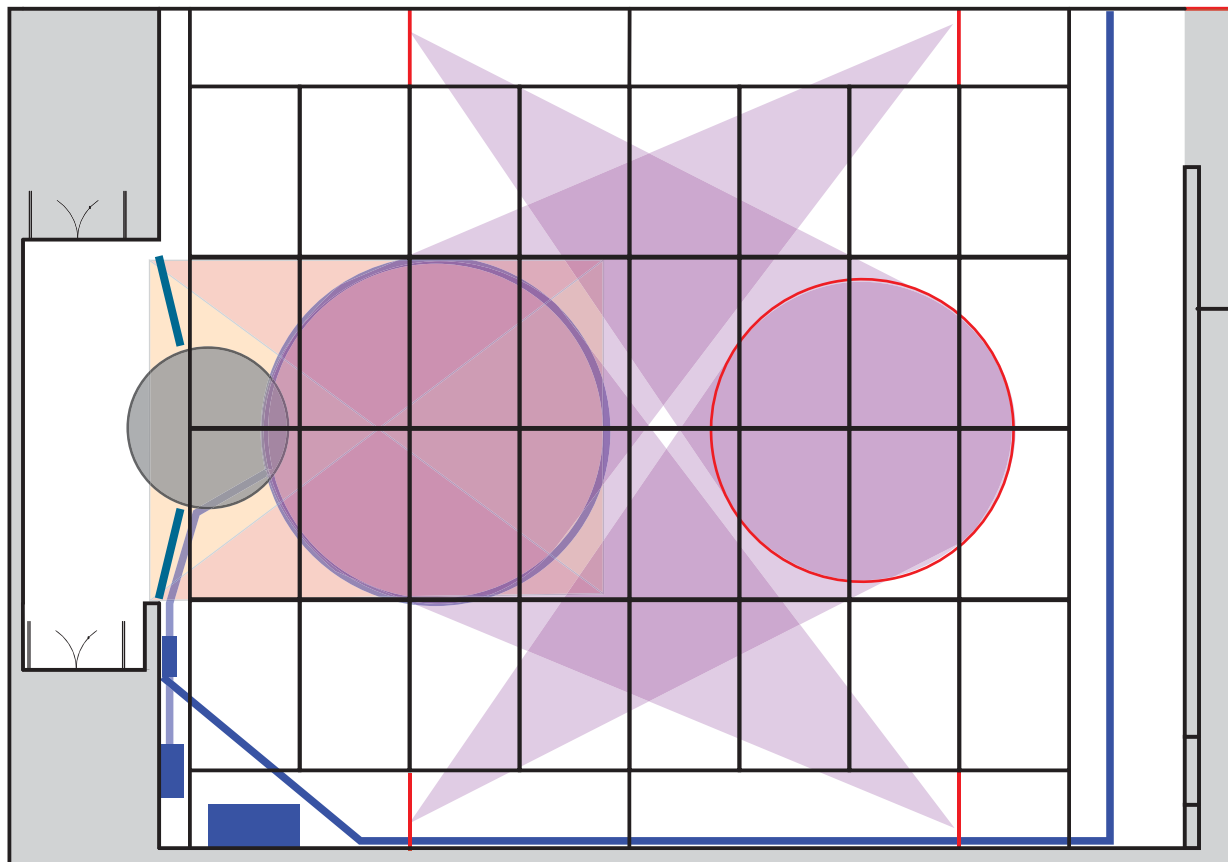
### Target Audience:

The work is suitable for a range

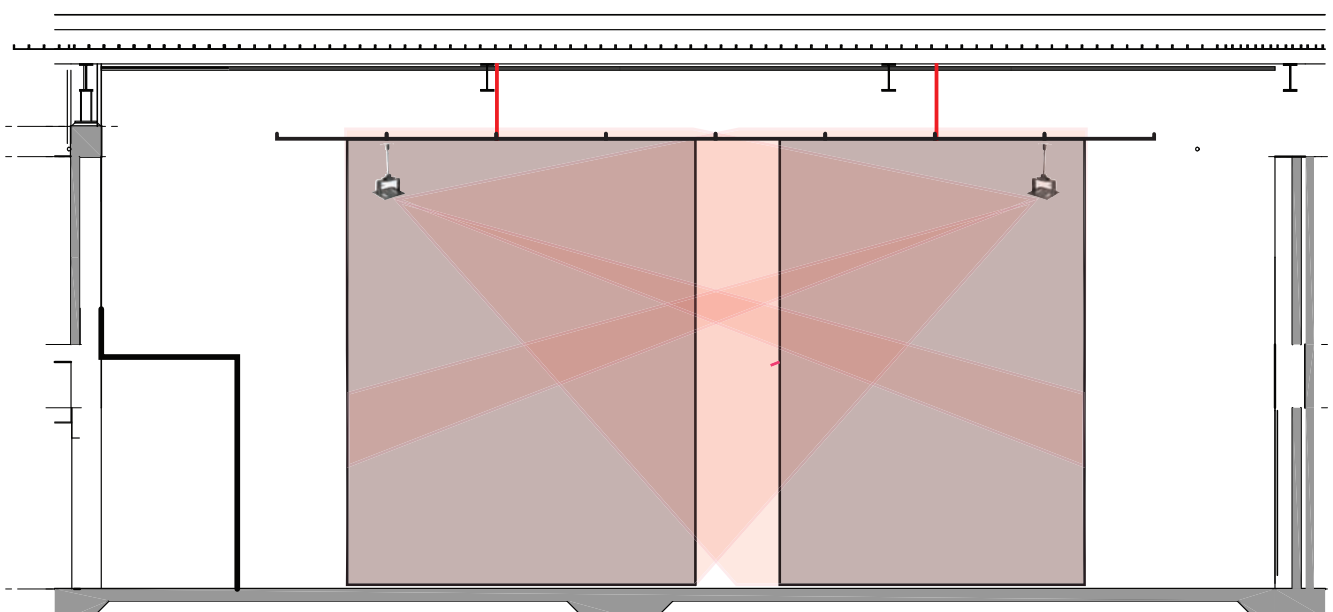


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*indicative Floor Plan: circular threshold on left, circular scrim in centre left contains low lying fog, one large circular scrim on right. Triangle apex represents projection orientation.*



*indicative Elevation view of projection spread*



Russell Milledge focuses his practice around interdisciplinary collaborations and intercultural exchange. He has received awards across the fields of performing arts, new media and visual arts. He has contributed to many site-specific and media based projects and partnerships. His visual art practice is represented in major collections and Galleries. He has a Master of Fine Arts from Queensland University of Technology and a PhD candidate at the School of Creative Arts, James Cook University. He is a Founder, Board Director of KickArts, Cairns. Currently Lecturer and Coordinator of the Bachelor of Creative Industries JCU.

Rebecca Youdell is a choreographer and performer working via site-specific interdisciplinary collaborations. She has toured and performed work internationally and received numerous awards both in Australia and overseas. She has a BFA (Dance), an MA (Visual/Performing Arts) and has diversified her practice to integrate media installations through collaborations with the Bureau of Meteorology and the use of medical diagnostic imaging technology, x-ray and ultrasound. A focus on movement language through new media sees her involved in screen and sound based works, live art, temporal media and contemporary performance.

Dr Jason Holdsworth's interest in multiple programming languages and platforms sees him specialising in mobile learning and location based applications, Software Development and System Integration. He is a founding member of NerdJam a collective of Information Technology creative professionals. His interest in music, dance and creative programming sees his specialties ideally suited to the innovative application of mobile technologies in creative contexts. These include the development and deployment of programming interfaces and systems scaffolding into the working environments of art and technology.

Dr Steven Campbell's formal training is in music. He has performed extensively as a guitarist and on double bass, and as a composer has a focus on electronic and computer music. This composition focus has led to his development of a proprietary music technology system called PLaY+SPaCE, and the development of compositions specifically for this system. He is currently Director of Research and Postgraduate Studies in the School of Creative Arts at James Cook University where he teaches music technology, music theory and sound in new media.