

The shinkansen Collection: 1989 - 2004

Flying Along a Curved path

DEBATE

Research topics and outputs from shinkansen debates, symposia, working groups

shinkansen general areas of focus and direction from PR sheets

- New forms of collaboration
- Participative and social interactive network
- Concern for issues of context and social responsibility
- Developing European community support
- Projects as catalyst for research / laboratory environment/atmosphere of exchange, sharing, debate
- Topical and fluid curatorial practice
- Sound and movement as base research point with a wide variety of styles and modes of production being examined
- Concept of experimentation within a participative context
- Range of work in arts and culture
- Well know names to complete unknowns, different ages, different cultural backgrounds
- Vision of movement in the next millennium
- Diversity of participation – linking live and digital artists, well known and emerging, young, mid career and established, male and female, geographical location, artists and producers
- Platform for live-digital communication and networking
- A resource for arts and skills training in live arts and digital technologies
- Exploration of live/physical presence within the context of a vibrant and developing research in live art work
- Access to new audiences and employment within the creative and cultural industries sector and wider social environments that arts venues.
- Innovative points of connection between artist and audience, the creator-user interface, differing artform practices, new interactive processes, artistic/ethical/social concerns

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A chronology of discussion group topics, research inputs and outputs from debates, symposia and working groups. This timeline pinpoint what issues were in debate and when across the fifteen years of shinkansen, showing evolution of content and form and research.

1991: Critical Debate in Dance

Theme: Movement in performance in the 90's – imitation or innovation?

- Relationship btw body politics, gender, identity and dance
- Appropriation of dance in performance and vica versa
- Dance in the year 2000
- 90's issues such as body-mind (the thinking and the physical) and personal politics and their effects on dance
- Identity, language, ritual, reflection

1994: The Sound Works Exchange 1

Theme: British and German Sound Art

- Cut, copy and paste culture
- Artist and audience dialogue
- Performance into process
- A Tactile Language
- Survival Tactics

Development areas identified

- Representation –communication of sound works as a decentralised body of practice
- Technology – influence of technology on the practice – tool, toy or tyrant?
- Gender – underrepresentation within the practice of women
- Collaborative working methods
- Opportunities and funding in Europe
- Arts marketing and promotion analysis
- Short term - Contacts and training
- Long term –Employment and networks

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1994: European Choreographic Forum³

Theme: Live presence, new technology and nature

- The virtual pool, live versus virtual
- The social potential of the artist'
- Deconstruction
- Europe
- Gender
- Improvisation
- Sampling
- Survival tactics

1995: IETM Meeting

Theme: 'Why Producers'

Introductory input by shinkansen

- Creativity activity giving us all a voice and place
- Through producing we serve a need and our needs are served
- It allows a sense of citizenship within the world we live in
- Many different producing processes as there are artist processes
- shinkansen exists to create support structures
- To effect change
- To allow freedom of expression and transgression
- To recognize social-cultural needs
- To enable examination and discussion of deep rooted differences that divide society
- Creation of new organizational culture
- Re-engineering of culture
- Using hybridity of process and generosity of purpose
- Mutual differences
- Win win negotiations at all times
- Integral yet flexible working practice
- Searching and reaching beyond the product
- Self development is an important factor
- Interdependency is essential for survival and quality
- Designing the future in groups gives the potential best for all
- Artist/producer collaborations are close partnerships for us
- Critical debate and skills exchange is high on the agenda
- We initiate cultural projects which are needs led from the community
- Networks for artists/producers allow this reengineering to take place

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1995: The Source

Theme: Movement research in the 90's

- Body use
- Alchemy
- Technology
- New Environments
- Survival Strategies

1996: European Choreographic Forum 5

Theme: Live presence, new technology and nature

- Multi media and interactivity
- Space Engineering
- Sense Enhancement
- Cyborgs
- Memory
- Morphing
- European co-production, touring and employment opportunities
- Live Art and Life on Screen – live presence, virtual reality, cyborgs and cyberspace, online performance, future viewing and devising methods

1996: Sound Works Exchange 3

Theme: Total immersion in the sense of sound

- Electronic Media
- Forms of Presentation
- The Physical Space
- User-creator community
- Semi commercial culture
- SOFIA/IETM
- Education work
- Working structures
- Personal integrity
- Future artists

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1996: IETM/Gulliver Satellite Meeting

Theme: New technologies

Conclusions from debate on new technologies

- All arts workers must have a commitment to respond to and cultivate change
- Activism for the arts must be as priority if society is to meet the future needs of the emerging generation of artists and audiences
- There is a true need and hope for both the established and emerging arts sector to support the work of each other regardless of what is going on in 20 yrs time
- Holistic approaches to life and work are a step towards a philosophy of the future for the whole of society and the arts sector
- Diversification is the survival strategy
- Rethinking and reengineering of the body in space
- Seeking to satisfy deeper need (user) for interaction, participation and play
- Extending boundaries of creative control beyond the individual, Redefining meaning of word artist and authorship
- Structural developments that access high tech resources for the arts?

1996/97: Connectivity Discussion Forum

Theme – The Place of Live Presence and new technology in performance environments of the future

- Why Live? Essence of live performance and experience
- New processes for making – collaboration strategies
- Creator-user interfaces – participation boundaries
- Presentation formats – different places and spaces for work
- Information overload strategies – coping with multiple sources and data
- Creation/user interface – new creation and viewing methodologies
- Ownership and authorship – crediting and copyright of new media
- Telematics – artistic practice and communication across distances
- Telematics – identity and presence – contact, feeling and meaning for humans
- Telematics – online examples – telematic works in practice
- Audience needs – new expectations and marketing methods
- Live performance online – new transmission methodologies
- Future of collaboration – creation and production chain processes
- Identity, Consciousness, Memory, Presence
- Live Transmission Methodologies
- The Redefined Body

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- Broadcasting laws and Copyright

1997: Future Physical

Theme: The future of physicality

Aim

To follow a topical focus, The Future of Physicality for local and international debate and develop it through an integrated programme of live and online activities

To build and evolve an active network which offers layers of involvement for public and professionals

Research Areas

The body and technology – interfaces of the future

A topical focus exploring

- Creative connections between the body, culture and new technology
- Nature and identity of the physical body of the future
- Enhancement of the traditional senses of the body

- Medicine and Science
- The Public Space
- The convergence of communication tools
- Identity and presence
- Interactive process
- Authorship – the challenge to ownership
- Networking

1999: Virtual Physical Bodies

Theme: Dance and New technologies

- Participating and spectating in new media arts
- Consciousness
- Telematics/Presence
- Methodologies of Making
- Co-authorship/Multi skilling

2001: Future Physical Programme

Theme: Placing the body at the centre of digital interaction

- Changing boundaries between the virtual and the physical.
- Creative use of digital technologies could enhance and extend human interaction.

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- Innovative physical/digital research.
- Can technology enrich our experience of life and human interaction?
- How will the human body interact with digital tools in the future?
- What is natural? What is live? What is authentic?

The Future Physical programme was structured around four research strands:

2002: Wear Me!!!!

Theme: Wearable Computing/Smart Textiles

The WEAR ME!!! content area explored the issues and products in play.

- What kind of digital interaction will future clothing give us?
- How can fashion, textiles and hardware industries integrate their knowledge?
- What are the 'near future' evolutions that will give us easy to wear, fashionable and portable interfaces?

Two lines of enquiry: HARWARE (interfaces, design and software) and SOFTWARE (textiles and fashion).

The following topics/issues were summarized out of the debates on hardware and software:

Key topics

- Creative User
- Active Materials
- Sensing Interfaces
- Collaboration Methods
- Representation and artistic strategies
- Future Bodies
- Privacy and Access

2003: Bio-tech

Theme: Bio-Technology

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The Bio-Technology content area explored the possibilities that new technologies offer the human body, in terms of repair, enhancement and extension, for example, genetics, artificial intelligence and implant technology. The artistic use of scientific knowledge and processes gives the possibility for demystification of new biology in the public realm.

Group Preparation Notes for Public Discussion Forum, Colchester 19/02/03 - Key issues and concerns that came through the Bio_Tech InterChange

Key topics

- Models of Collaboration
- Methodology
- Biotech Projects Overview
- Body
- Self / Social (New Consciousness)
- New Consciousness

2003: Eco-tech

Theme: Eco-Technology

The Eco-Technology content area explored topical issues relating to the physical body in the natural environment in a digital age. In particular the creative use of technology to facilitate sustainable and responsible use of the environment . Artists, ecologists and activists will debate and examine key questions through forums and events. How can the use of new technologies benefit our relationship with nature? Is there a place for the wilderness in a wired world?

Key topics

- Biomimetics: interactivity and digital growth processes
- Global Systems: tracking, mapping and data collection
- Nature Works: artworks and community in natural/rural environments
- Future Buildings: technology developments and eco architecture

2003: RESPOND

Theme: Responsive Environments

The Responsive Environments content area explored the blurred edges between virtual media spaces, simulated realities and smart environments.

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intelligent / interactive / responsive / reactive / smart / virtual /
physical stages / play / learn / new narratives

The lines of enquiry are Re-Imaging Space, Touch, Intimacy and Presence, The Creative User and New Consciousness:

- BODY – Presence, Intimacy and Touch
- DATA – 3D Navigable Knowledge and Visualisation
- SPACE – Responsive Architecture and Materials, Virtual Design Tools

Key Topics

- Telematics
- Complex Data Environments
- Trans Architecture
- Creative User Research
- Research/Practice/Practice/Research

Links

Connected documents in the 'Flying Along a Curved Path' selection of writings and documentation co-authored and compiled by Ghislaine Boddington and Debbi Lander:

[HISTORY](#) - background to shinkansen early days, role and remit

[PEOPLE](#) - key personnel in shinkansen, Future Physical and The shinkansen C Collection

[SIGNIFICANT DATES](#) - chronology of key events and achievements

[ESSAY](#) - reflection on major themes arising from shinkansen research and practice

[SUPPORT](#) - what others said about shinkansen when it needed support in 1994 (shinkansen) and in 1997 (Future Physical)

[GLOSSARY](#) - a listing of shinkansen process and research terms