

The shinkansen Collection: 1989 - 2004

Flying Along a Curved Path

Significant Dates

1989

shinkansen founded in East London by Ghislaine Boddington and cris cheek as an independent production unit emerging from Chisenhale Dance Space

1990

Voice Over (in co-production with Serious Speakout) – a London wide festival featuring Meredith Monk, Les Mystere des Voix Bulgares, Georgian Voices and Diamanda Galas

1991

Debbi Lander joined as a co-partner from Bartle Bogle Hegarty Advertising Agency

Tetes Brulees music/sculpture installation for the first Canary Wharf Arts Programme

Royal Festival Hall 40th Birthday Party Curation with Speakout at The South Bank Centre, London

cris cheek left to focus full time on making his own artistic work

Formation of the **Butterfly Effect Network** – a model artist/producer network for the performing arts involving participants from Austria, Belgium, Britain, Portugal and Slovenia

1992

shinkansen was awarded a one year **Multi and Interdisciplinary Franchise** award from the Arts Council for 1992/1993 for £22,000.

shinkansen operations moved to **Bloomsbury W1** in Central London, a basement office shared with gay café outfit, First Out

Andrew Ward and Estelle Neveux joined shinkansen, from backgrounds in photo journalism and stage production respectively.

First of two annual dance programmes **Bare Essentials** – Gender Mayhem for ICA Live Arts in London

First of five renowned annual peer group process laboratories – **European Choreographic Forum** at Dartington International Summer School, Devon

shinkansen was commissioned by the Arts Council to undertake an action research project to examine national provision for **non-gallery or theatre based live art**.

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1993

shinkansen's **Multi and Interdisciplinary Franchise** from the Arts Council was extended for a further two years at a 10% rise for 1993/4 and 1994/1995

Premiere of international co-production and award winning music/film event **Vinyl Requiem** (by artists Philip Jeck and Lol Sargent - Time Festival Gent, ICA London, Sony Music Belgium co-production) at Union Chapel in Islington and at Time Festival in Gent

1994

EC Kaleidoscope and Task Force Funding gained for Butterfly Effect Network and featured as a European case study in the EC DGV funded ADLE II project on serial employment in the cultural sector.

Foreign and Commonwealth Office funding gained to support shinkansen's European networking activities

First of four **Sound Works Exchange** Initiatives – a British-German composers network involving workshops/showings – a Goethe Institute London and British Council co-operation

shinkansen notified by the Arts Council that its Franchise funding would not be renewed and launched a campaign to make its case for revenue funding, galvanizing sector support Europe wide. (See **Support** document for quotes from support letters). This campaign was unsuccessful

1995

shinkansen operations moved to the **Arts Depot** in Kings Cross in North London, a former German Turnhalle (Gymnasium)

First of bi-annual **Club Research** events taking live art into London Clubs and the invention of the MJ – Movement Jockey concept. Supported by Arts Council and London Arts Board.

Invitation to do the **final reflection for IETM Open Forum in Bergen** on new technologies, culture and performing arts

Creation of **Sound Work Recordings** for CD production and distribution followed by the launch of two compilation releases of network artists in the Sound Works Exchange

shinkansen and Butterfly Effect Network co-produced **The Source** – a three day event illuminating new concepts in movement research at The Cochrane Theatre and Arts Depot.

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1996

Three **Club Research Commissions** awarded to young sound and movement artists to create short works for the Shamen's club venue, The End

Presentation of **The Sound Works Exchange 3** artists in a large scale Club Research event on the theme of '*Total immersion in the sense of sound*' at The Complex, London

Final year of **European Choreographic Forum 5** focussed on the theme of 'Live presence, new technology and nature' and integrating sound and movement artists with specialists in sound, vision, choreography, documentation and multi media

Creation of the **shinkansen web site**: www.shinkansen.co.uk at the last European Choreographic Forum at Dartington

Moderation of New Technologies working group at the **IETM/Gulliver Satellite Meeting** "Shall we take over?" for young East European artists in Sofia, Bulgaria

Development of the professional development initiative, **Connectivity Discussion Forum**, a debate series and online discussion forum for artists, producers and technicians involved in digital technologies at backspace, London

1997

shinkansen moved operations to Dalston in Hackney on a temporary basis and then to **London Bridge** and 3 Bedale Street art gallery in Borough Market, SE1

New environment, **Club Oval** launched at Oval House in links with the second Oval Process Week to research and present topical work by young artists in a club style

Connectivity Discussion Forum evolved into www.connectivity.org.uk – an online network, the **Connectivity Online Forum** through an ATLAS award from the Arts Council of England Education and Training Department

The creation of **FUTURE PHYSICAL** as a theme / programme of work and an **unsuccessful bid to Arts For Everyone National Lottery** for Future Physical activated a second campaign to make its case for funding, galvanizing sector support Europe wide. (See **Support** document for quotes from support letters). This was again unsuccessful

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1998

Development of **Sound Works Exchange Munich** with discussions, concerts and club style presentations at The Goethe Institut and Muffathalle in Munich

Development of **Club Research International** – a group environment touring production showcasing London and local club/theatre artists in an immersive club style performance night created for an adventurous youth culture audience in several European cities

European premiere of **Hearing Things** at V2 **Dutch Electronic Artists Festival**, a performance installation by Aaron Williamson working with voice control software

1999

The creation of a series of **body / technology themed** projects exploring the creation of live performance with digital media technologies, in the form of a series of workshops, residencies and discussion forums in Berlin, Essen, Hamburg and London

Ghislaine Boddington, the artistic director of shinkansen, was awarded a **Research Associateship** at ResCen, Centre for Research into Creation in the Performing Arts at Middlesex University

Development of **Virtual Physical Bodies** symposium and workshop in collaboration with Random Dance Company and ResCen/Middlesex University and exploring the creation of cyber dancers

1989 - 1999

Regular commissions and productions of new work: Susan Lewis (Walking Tall), Philip Jeck and Lol Sargent (Vinyl Requiem), Fiona Wright (Jonah, Touching Jonah, Jonah Touching Jonah) and with Ben Ponton (heroics), Sean Tuan John / Bert Van Gorp (Fredericks First Kiss), Esther Barton, Neil Jolliffe and Kingsuk Biswas (Club Research Commissions), Jessica Levy (Reply, Erase, Copy) and Aaron Williamson (Hearing Things)

2000

Future Physical created www.futurephysical.org

shinkansen undertook commissioned research for **Dance UK** on employment conditions for choreographers in the public and commercial sectors, **Fluid Work Flexi Lives**

First of two years dance technology programme for Dance Umbrella, **Virtual Incarnations** at the Institute of Contemporary Arts

Beginning of the **CellBytes** research programme initiated by shinkansen to extend ongoing investigation of the body, presence and [telematics](#).

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2001

shinkansen was finally awarded a **three year annual funding agreement** from the Arts Council of England / London Arts Board for 2001/2002, 2002/2003, 2003/2004.

shinkansen recreated the **Future Physical programme** and was awarded a **major commission of £550,000** by the Arts Council of England East to deliver a 2 year cultural programme on the theme in East England as part of a UK regional strategy to advance arts and technology practice.

shinkansen set up a new **non profit Limited company** called Future Physical Limited to manage the Future Physical programme of work.

Launch event of the **Future Physical web site** as a club night involving a **two way live link up and webcast** between deckspace in London and Norwich Arts Centre.

First two years programme **Virtual Incarnations** for Dance Umbrella Festival at the Institute of Contemporary Arts, South Bank, Barbican and other venues

Evolution of Club Research into **Cluster** integrating telematic performances and web casting into the programme of events

2002 - 2004

Future Physical delivered a **2 year programme in East England** involving 26 new works, 77 public events, 1239 artists, 31 venues and 84 co-producers and reaching a live/online audience of 59,000.

Launch event of the Future Physical programme as a performance/web club involving a three way live link up and webcast between Institute of Contemporary Arts, London , Colchester Arts Centre and Norwich Arts Centre

2000 - 2003

Future Physical commissions and international co-productions of new work: foam (tx0om), Sara Diamond (Code Zebra), Masaki Fujihata (Coast Digital/Mersea C ircles), Thecla Schiphorst/Suzan Kozel (whisper), Ambienttv.net (FlipFlop), Simon Byford(Love Story), Joseph Hyde (RememberMe), Igloo (dotdotdot), kondition pluriel (Martin Kusch/Marie Claude Poulin), (scheme II), Sophia Lycouris, Yacov Sharir, Stan Wijnans) (Intelligent City), People Like Us/Vicki Bennett (Remote Controller), Jane Prophet/Neil Theise (Cell), Isabel Rocamora (Memory Release), Tom Sapsford (Hypnos), Stanza (genomixer), Nicholas Stedman (The Blanket Project), Philip Warnell (Shock), Catherine Watling(Temporal Manifestation), Rachel Wingfield (Digital Dawn), Sheron Wrey/Fleeta Siegal (Textterritory).

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2004

Arts Council England responded to shinkansen's need to advance its aims and visions, awarding it a **Grant for the Arts** for a nine month period of organisational development.

Arts Council of England confirmed shinkansen's **status as a revenue funded organisation** and it was awarded a £62,000 funding agreement for 3 years for 2004/2005, 2005/2006 and 2006/2007

shinkansen delivered a **three year business plan** proposing to evolve shinkansen / Future Physical into three new business strands: bodydataspace (design unit), Mutual (cooperative business resource) and Future Physical Publishing (research and documentation)

Future Physical toured the Future Physical commission, **Texterritory to ADE2004** in Italy, Romania and Germany

bodydataspace produced a series of telematic workshops, av sets and worked on the development of the Coast Digital/Mersea Circles digital artwork through Future Physical

Future Physical was awarded a **Learning Award from NESTA** to publish outcomes of its research exploring the role of the public/audience as a **Creative User**.

2005

Integration of **shinkansen/Future Physical into a Central Resource** managed by Future Physical and supporting the set up a new business, **bodydataspace** co-founded by Ghislaine Boddington and Armand Terruli and production of **The shinkansen Collection** by Future Physical Ltd.

shinkansen's annual revenue agreement transferred to **bodydataspace** and bodydataspace is co founded by Ghislaine Boddington and Armand Terruli,

Future Physical awarded a Grants for the Arts Award from the Arts Council England to archive its history as **The shinkansen Collection**.

Future Physical published **The Creative User** – a new market for interactive digital art report/dvd and web site www.creativeuser.org

2006

Launch of **The shinkansen Collection** at the British Library including the **British Library Media Archive** of shinkansen audio and video recordings, the **Connectivity** portal of 8 web sites and online database: - www.connectivity.org.uk and **Flying Along A Curved Path** writings and documentation co-authored and compiled by Future Physical directors Ghislaine Boddington and Debbi Lander

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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

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

[DEBATE](#) - research topics and outputs from shinkansen debates, symposia and working groups

[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