



# Unreal Me

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A Holographic Image of Myself

COMPOSITION

**Master Dance Teacher**

*Specialization: Professional Education*

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Mentor:

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## **1. INTRODUCTION**

This concept and the ensuing video register are part of the Module 4 in the Master Dance Teacher program (MADT) of the Palucca University of Dance Dresden. This module offers the opportunity for students to practice skills related to choreography and its specificities, such as the use of stage space, musical time as well as the work of shaping choreographic material under aspects of movement quality and dynamics.

During my training as a dancer I had the opportunity to experience my aptitude for choreography. Between 2004 and 2013 I composed a series of short pieces and in 2014, with financial resources from the Brazilian state of Distrito Federal, I composed my first dance-theater performance with a duration of 50 minutes.

The present composition task represents for me an opportunity to work with dance, music and spatial geometry. I am interested in choreographically investigating the limits and tangent point where two-dimensionality touches a third dimension and constructs holograms in space.

This composition will be carried out in 2 phases. In the first phase I will create a solo, which will be structured within the time frame of a concerto for violin, piano and strings by Oliver Davis. In the second phase I will use the same material of movement, space and dramaturgy, however transferred to another musical landscape created by José González's piece "Heartbeats".

Following this introduction I will present the theme and dramaturgy of my composition, which will be followed by an exposition of the developmental process of the movement material, the use of space and music. Next I will write about the transformation of the initial composition. At the end there is a brief conclusion of the whole process of capturing ideas, developing and transforming them within the scenic space and in the presence of two different musical elements.

As for the realization of the present concept, it will be performed and registered in video by me.

## **2. THEME / IDEA**

This composition explores the idea of holographic images. The scenic space and the dancer viewed on the recorded performance are supposed to be understood as being 3D images of the real scenic space and dancer, therefore unreal.

Even though the performance will not in reality deal with the apparatus that produces holographic images, the performance is about the dancer's attempt to communicate his experience of

watching his own holographic image being created in front of him. For that he will use only his gaze, body shapes, shapings and attitude.

The word hologram is a neologism composed of the Greek *holos*, which indicates 'everything', and *grama*, which refers to 'message'. Holograms are three-dimensional images obtained from the projection of light onto two- or three-dimensional figures. The technology of holography was created by Hungarian physicist Dennis Gabor in 1948.

The type of hologram that is going to be explored in this composition is called Transmission Holograms<sup>1</sup>. For this hologram to work, two things are required: a light source (laser) that travels in one direction and a hypersensitive film. The light from the laser beam must split into two beams, the object beam and the reference beam. The object beam bounces off the object you are trying to image and shines onto the holographic film, while the reference beam goes straight to the holographic film, where the holographic image is registered. In other words, the object is illuminated by one beam of light and shines onto the holographic film; at the same time the other half of the laser beam hits diagonally the same holographic film, through which the bumps and valleys of the light waves coming from the first half of the laser beam are revealed. When the two laser beams reunite, they generating interference patterns, which enable the creation of 3D images of an object.

In this composition, the object is the scenic space and the dancer, and the holographic image is what I intend to show as recorded performance. Technically the two of them are the same physical happening, even though conceptually they are two separated and interconnected events.

The video recording of the performance<sup>2</sup> will be done at an angle of approximately 45 degrees to the left side of the central and frontal point of the scenic space, having as reference the outside view of the scenic space.

### **3. DRAMATURGY**

In this composition I will work with the idea that the physical action of my body is captured by a set up with laser beams and lenses that produces holographic images. The scenic space and the dancer are part of this set up. As I mentioned above, conceptually they are the object that will be projected onto the holographic film.

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<sup>1</sup> See appendix 1

<sup>2</sup> See appendix 1

As a dancer I enter and leave a set-up space for the creation of holographic images. My scenic space is a carpet with 8 squares printed on it.

Matching the number of squares, the musical pieces used in the performance has been divided in 8 parts. Each of them will be performed on the corresponding square, starting at number 1 and ending at number 8. The performance starts spatially on the upper left diagonal and ends on the lower right diagonal, having as reference the exterior and frontal view of the scenic space.

In my trajectory through the 8 squares, I will go through a chain of actions in the following order:

1. entry onto the holographic set-up and recognition of the surroundings;
2. recognition of the three-dimensionality by turning around my axis;
3. recognition of my own image being created holographically, looking at the holographic film in front of me, where my action is been reproduced in 3D;
4. discovery of my upper limbs, dialogue with my own image being recreated. *Music*: 4 bars: turn back, show hands; 4 bars: arms playing with figures on the floor; 4 bars: facing front, arms together; 4 bars: contra-lateral
5. experimentation with lower limbs; left leg attitude parallel devant in plié, arms second and third, feeling the volume, ronde de jambe to the back in plié;
6. movement sequence unaware of the holographic projection. *Music*: 4 bars: 4 times bounces down; 4 bars: inward and outward rotations with legs and upper limbs, open left, hands around the right hip socket, change demi-point to right leg; 4 bars: brush right arm up, cut elbow down and back up, full turn with left hand on the right shoulder blade, facing front drop straight arm through right side, run left hand down-right + up-left + behind the neck, end in lateral flexion looking down; 4 bars: drop left arm to the side, plié left + bring right leg up (right knee bent), bring right shin parallel to the floor, holding right foot sickled, plié with upper-body over front, come back straight forcefully;
7. hiding, looking away from everything. *Music*: 4 bars: facing backwards; 4 bars: turn front, open wide arms and chest, bring the whole scenario to me inwardly, contraction, embrace the whole scenario keeping the arms spaced parallel to each other;
8. step out; *Music*: 4 bars: take steps keeping the contraction till you are off stage front.

## **4. PROCESS AND MOVEMENT DEVELOPMENT**

### **4.1 Cards for Music Structure<sup>3</sup>**

In the first phase of the development process, I divided the music provided by Professor José Biondi into 8 parts, which are specified in section 6 of this concept. I then cut a sheet of A4 paper in 8 parts, and on each part I wrote following information concerning the musical score: numerical order for time development; instruments and their function in the structure of the piece, for example "Cello Arpeggios" or "Strings' Tutti"; my personal interpretation of the music, for example "call of piano"; and finally the number of bars.

I placed the cards<sup>4</sup> on each of the 8 squares on the carpet and walked this path several times until I internalized it.

### **4.2 Scenic Space**

The second phase was a brainstorming. I let the music play once and I improvised through the 8 stations, having as reference the structural division of the music.

I then understood that I would like to enter the scenic space, walk through it and leave it. I understood that I would like to dialogue with my image projected holographically in front of me, basically as if I were seeing myself in a mirror, with my image turned back to me instead of facing me.

In stations 1 to 5, 7 and 8, I developed guidelines for my movements, such as "mimesis of the geometric figures on the carpet", and I improvised following these guidelines.

Then I felt the need to add a moment, which would be the peak of the movement score, where a short choreographic sequence is performed. This happens in station number 6.

## **5. SPACING**

The scenic space is a rectangular shaggy carpet<sup>5</sup> with measurements 220 x 160 cm. There are 8 squares printed on the surface of the carpet, 50 cm each side, which are arranged with their vertices oriented in the horizontal and vertical planes. They touch each other through one or more of their sides. The 8 squares represent the area that will be used for the performance of solos 1

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<sup>3</sup> See appendix 2

<sup>4</sup> See appendix 3

<sup>5</sup> See Appendix 3

and 2, the outer area will not be used. The space around the carpet will be free of any object, in the background a white wall without objects.

The 8 squares are numbered from 1 to 8. They are represented in the table that can be seen in appendix 3. The scenic movement of the dancer follows the numerical order 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8, which makes reference to the musical division that is described in the following section.

## 6. MUSIC

For Solo #1, I will use the piece "Voyager, Concerto for Violin, Piano and Strings: III, composed by Oliver Davis and interpreted by Kerenza Peacock, Huw Watkins, London Symphony Orchestra and Paul Bateman. This piece was not chosen by me, it is part of the composition task given by Professor José Biondi.

For Solo #2 I chose the piece "Heartbeats" in its version covered by José González. The song features only an acoustic classical guitar and solo voice.

Piece #1 has a time signature 6/8 and lasts 2:37 minutes.

Piece #2 has a time signature 4/4 and lasts 2:40 minutes.

### 6.1 Music Structure

Piece #1 - I divide it into 8 parts:

- |    |       |  |                          |
|----|-------|--|--------------------------|
| 1. | 00:00 | Strings' Bed + Piano Ostinato (Theme 1)    | 4 bars of 6 beats        |
| 2. | 00:10 | Broken Chords                              | 4 bars                   |
| 3. | 00:18 | Cello Arpeggios                            | 4 bars                   |
| 4. | 00:29 | Strings' Tutti (Theme 2 + Development)     | 8 bars + 8 bars          |
| 5. | 01:05 | Taking turns (Piano+Bass+Cello)            | 2 bars + 2 bars + 4 bars |
| 6. | 01:24 | Repetition Part #4 with variantions        | 16 bars                  |
| 7. | 02:00 | Calling the End (Bass and Piano + Strings) | 4 bars + 4 bars          |
| 8. | 02:19 | Ending (Broken Chords + Piano Cadence)     | 4 bars                   |

Piece #2 - I divide it into 8 parts:

- |    |       |   |                   |
|----|-------|---|-------------------|
| 1. | 00:00 | Introduction                            | 8 bars of 4 beats |
| 2. | 00:21 | 1 <sup>st</sup> + 2 <sup>nd</sup> verse | 8 bars            |
| 3. | 00:43 | Preparation + Refrain 1x                | 2 beats + 4 bars  |

4.	00:55	Transition	2 bars
5.	01:01	3 <sup>rd</sup> + 4 <sup>th</sup> verse	8 bars
6.	01:23	Preparation + Refrain 2x	4 beats + 8 bars
7.	01:47	5 <sup>th</sup> + 6 <sup>th</sup> verse	8 bars
8.	02:08	Preparation + Refrain 2x	8 beats + 8 bars

## 7. PROCESS OF TRANSFORMATION

The process of transformation from solo 1 to solo 2 happened through the use of the *cards for music structure*<sup>6</sup>, which guided the choreographic structuring of solo 1.

Although both music pieces were divided by me in 8 parts, each one of them has different lengths. For example in Piece #1 the introduction lasts 10 seconds, while in Piece #2 it lasts 21 seconds. For this reason, for solo #2 I restructured the cards in relation to choreography as follows:

- a. Card 1+2+3     Square 1: arriving onto scenic space
- b. Card 4         Square 2: hands
- c. Card 5         Square 3: foot; plus fast transition through square 4
- d. Card 6         Square 5+6: 1<sup>st</sup> e 2<sup>nd</sup> parts of fixed material
- e. Card 7         Square 7: facing back; “calling the end”
- f. Card 8         Square 8: leaving the scenic space

As in the preparation for solo 1, I also placed the cards on their respective squares and rehearsed the new distribution of the choreographic themes for solo 2.

The whole structure of the improvised parts and the choreographed material were maintained. The duration of each part has been changed and the choreographed part was divided into two stations, respectively 5 and 6.

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<sup>6</sup> See subsection 4.1.



## 8. CONCLUSION

For the creation of this concept as well as for its realization I used the geometry of the carpet as inspiration for movement and as spatial reference, then I added the idea of holographic images because of their three-dimensional content, thus conceptualizing the need I had to talk about movement volume. After that came Oliver Davis' concert, which provided all the time orientation to the choreographic composition, which in turn was rearranged by José González's "Heartbeats" piece.

The process of creation plus the process of transformation of the material represented for me a good choreographic exercise. Especially the transformation phase required flexibility of perception to adapt a product that had a certain appearance and size to a new product with a similar appearance but different size.

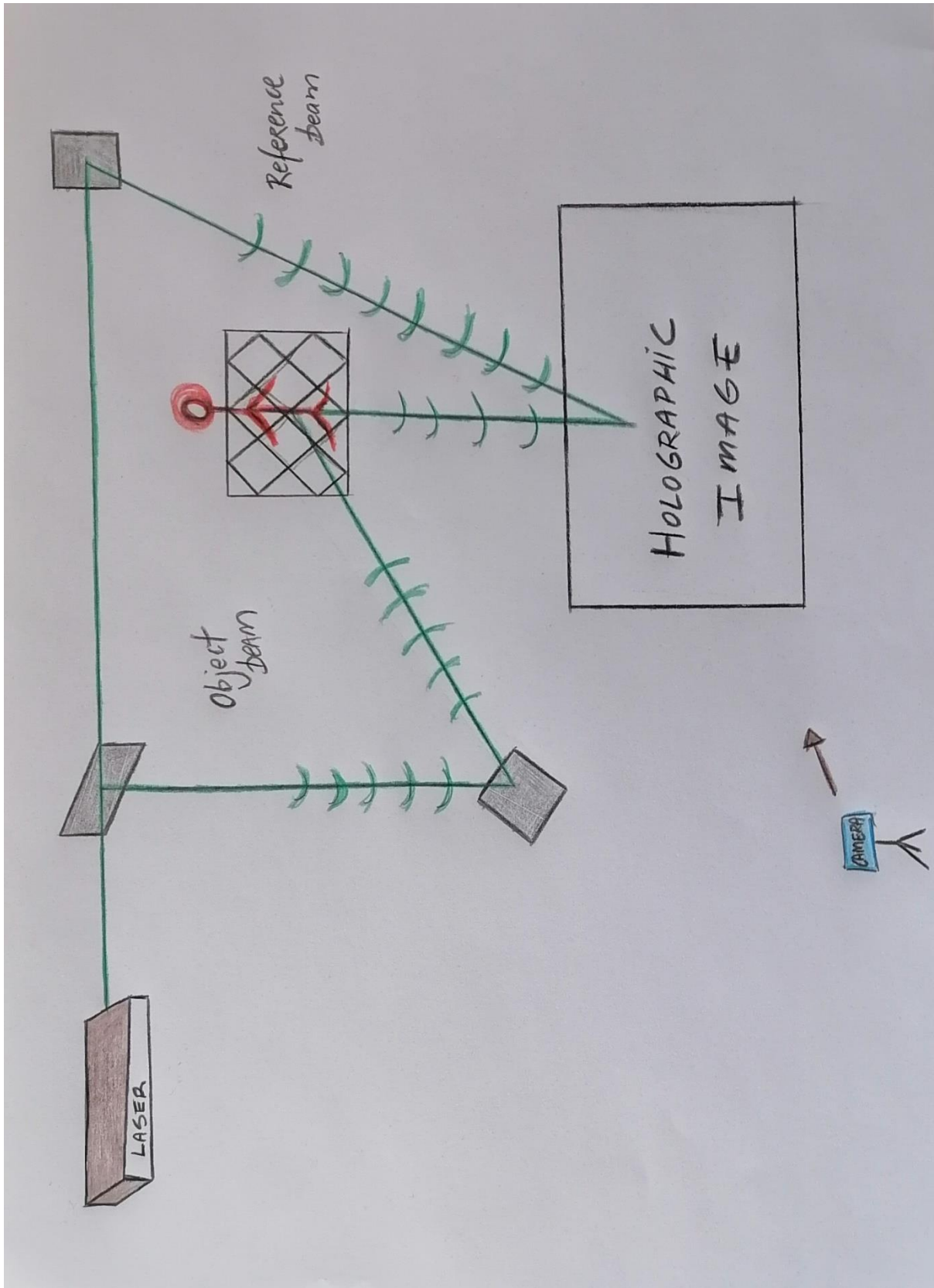
Personally I believe that Solo 2 kept the original structure and concept of Solo 1 as far as its dramaturgy and shapes are concerned, however along with the atmospheric change brought by the second music, my attitude in the performance also presented a small change, becoming subtly lighter.

## 9. REFERENCE

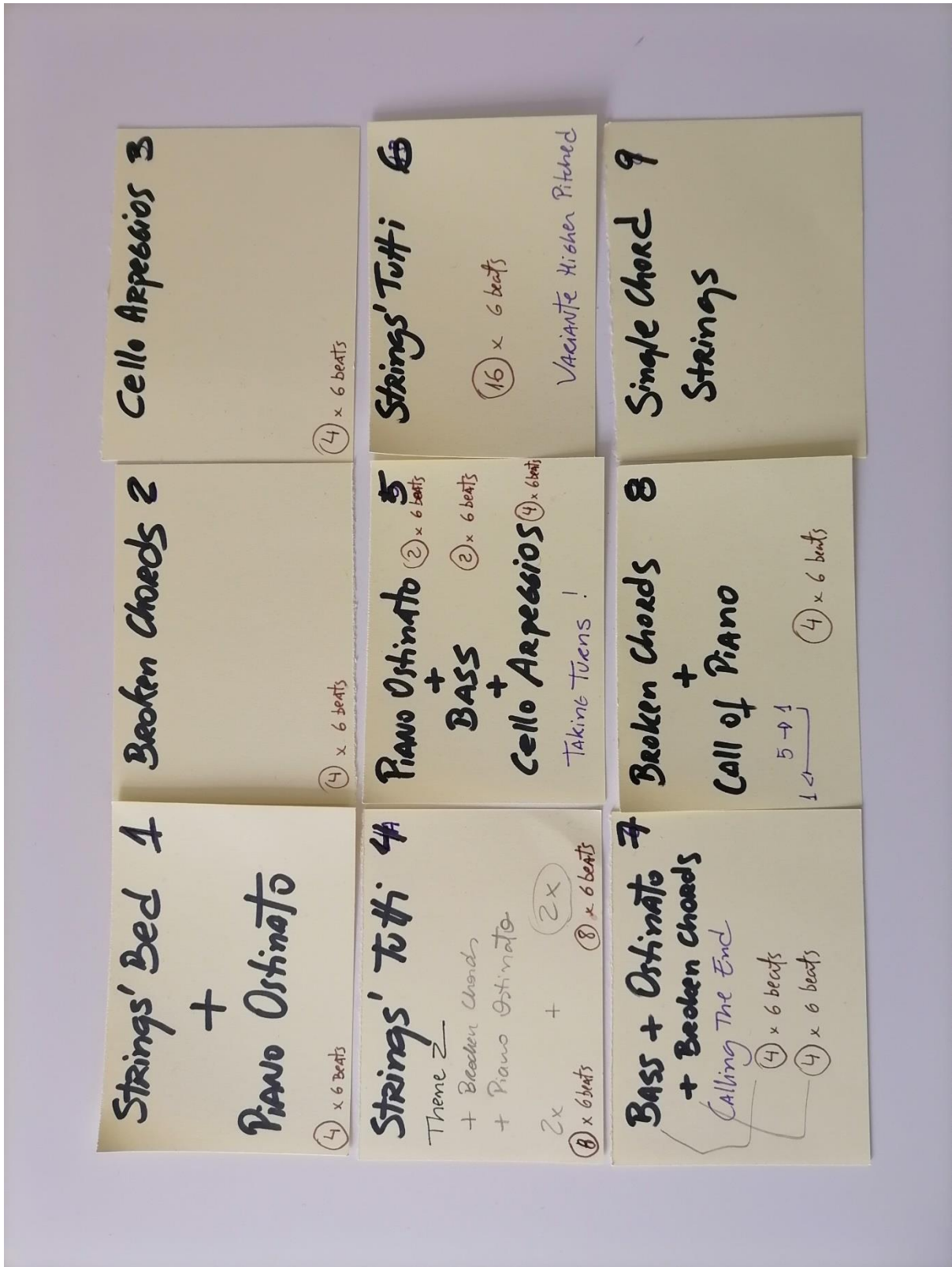
*Holograma*. Available at <https://www.significados.com.br/holograma/> (accessed March 13, 2022)

*How 3D Holograms Work*. Available at <https://www.youtube.com/watch?v=0ics3RVSn9w> (accessed March 13, 2022)

APPENDIX 1



APPENDIX 2



**APPENDIX 3**

