

*Playthings Revisited II* a video installation piece has a strong thread of mysticism that runs through the work, and a lyricism amid the density of material that is immediately discernible.

The question of meaning, as of language, is more an outcome of the perception of the audience and its engagement with the experience of the piece than of a single guided meaning mediated by the composer, providing many perspectives for the audience to ponder by design. Dreaming is the strongest influence in this aesthetic process. The music flows in unpredictable ways, circles itself, stops, starts and moves without linear reference to itself. The movement also moves in its own pace and time, simultaneous, at times related to the music, at times in counterpoint. The work is primarily about time, or how we experience time; how time moves in jagged shards, slows, all within a dream world of broken and shattered images, rough edges and sensual vignettes. Dreaming is three dimensional. It turns on itself and twists in many directions. This convoluted form is similar to the way we think and dream and different to the linear way we usually perceive temporal works. This is a world where we spend so much of our time and do our best thinking but is a world we rarely bring into the linear world that is our consciousness. The disparate performing resources are arranged in small, disparate segments in a multi-dimensional, recursive structure. Paramount to the piece are two moments of clarity; two chant-like moments, the second larger than the first. Two fragile moments of truth; two in focus moments where one can cry and express without being judged.

The BodySynth Sensor Suit exemplifies the changing state of the human body as it responds to the stimulus of the increasingly technological world. There are magical moments when the organic and the electronic components of the BodySynthed Cyberdancer exist in perfect harmony. Functioning as an alternate controller, pure musical instrument, conductor, and choreographer. The theatrical world in which the dancer performs is enriched and expanded by a direct linkage between movement and media.

The BodySynth Sensor Suit is composed of wireless sensors worn by the solo dancer that transforms movements, gestures, and other muscle efforts into sounds and morphs video images. The electrical signals generated by muscle contractions are measured, analyzed by a microprocessor, and the dancer becomes a musical instrument controlling sound and manipulating video images. The flick of a wrist, a twist, hip sways, a kick, a pirouette, and you have music and morphing of video images. The Suit simultaneously transforms the dancer into conductor, video artist, performance artist and musician. Perhaps the ultimate inter-multi-disciplinary performance artist.

The dancers' every move was filmed "up-close" in *Playthings Revisited II* as captured through the eyes of multiple cameras, processed and edited in the video studio to be projected onto multiple screens as a video installation presentation. The prepared source footage took over 8 months to prepare, each shoot coinciding with the non-traditional. The artistic decisions of the location site for the shoots, the building of specific sets, augmented with real-time performance to create a unique aesthetic were complex determinants of the final video.

*Playthings Revisited* developed and designed as an Interactive multimedia work by composer **Burton Beerman** for interactive clarinet, dance ensemble, real-time motion capture for real-time video processing, and the BodySynth Sensor Suit for a solo dancer to function as a source for controlling music from movement and video. This multimedia composition, provide a unique and high-tech multi-disciplinary concert presentation naturally evolved from *Playthings* for solo Bb clarinet and dance ensemble. In this work there was only the sound of the single clarinet.

Technical resources for *Playthings Revisited* include the WBGU-PBS and the Center for Creative Education of MCO in Toledo, composer and software programmer, choreographer, videographer, lighting designer, cinematographer, and dance ensemble. It produces a poignant, multi-layered production where time, space, and direction is dissected and explored in ways that requires the audience to pick and choose their viewing focus and constantly re-evaluate their perspectives. There are abrupt character changes, convoluted time lines, along with lyrical phrases danced as a ballet, only to be disrupted by sharp angularity. As the piece progresses, the infusion of folk, hip-hop, and ethnic moves emerge, evoking both a meditative exploration of the human form, searching for the corporeal within the virtual, giving way to a tri-coastal dance theater performance, based on the emotional content of "*Playthings*" as identified by each dancer.

*Playthings Revisited* creates a world where the Cyberdancer changes, morphs, bends and controls video and audio real-time. Real-time movement is captured by onstage cameras and subsequently trapped inside the surface of the video screen, bound to memories of times passed. The interplay of the real and the virtual asks the question, are you on the inside or the outside, and do you have the courage to break through?

This suit of wireless sensors allows a dancer to provide a continuous stream of numbers to computer algorithms written by composer Beerman in the language smalltalk, essentially allowing the dancer to participate as a musical instrument, sometimes altering the pitches of several versions of the live clarinet, sometimes altering the spectrum of the clarinet and sounds spawned by the BodySynth. Except at the beginning and end of the piece, one is not expected to closely follow what movements produce what sounds, no more than one follows the fingers of the clarinet and understands what notes are produced. In this world both the dancer and clarinetist have their own choreography to produce their own music.

WBGU-PBS processed the video images captured in real-time, and sending the resulting images onto the main video screen. Three cameras were used to capture the live dancers and performers on stage, processed in real-time and projected onto three screens real-time. Lighting designer, Keith Hofacher, Robotic lighting engineer, Jim Tuttarow, Jose Cardenas videographer, Paul Lopez live feed video processing, created an environment on stage that integrates all of the media elements into a fascinating fusion, adding to the surreal world of vivid memories, dream-states that become blurred, distorted, dramatized, or destroyed.

*Playthings, a real-time concert presentation piece, Playthings Revisited, a real-time concert presentation piece and Playthings Revisited II*, a video installation piece has been reaching a diverse and wide-range of audiences in USA and Europe. Within the context of the highly technological concepts utilized, the artistic objective for the body of work was to create magical moment ArtForms, that are transparent, organic, and technologically in- harmony with the inter/multi-disciplinary approach.