

Performance Programme

**Assume calibration pose: this breath isn't mine
a haptic feedback performance exploring sound, body and technology**

Building on the work presented at the Convergence 2024 seminar, conference dedicated to “(Re)construction in Interdisciplinary Artistic Practices” hosted at the Royal Conservatoire Antwerp by ARIA, Creatie and CORPoREAL research groups, the Antwerp-based research group [The Algorithmic Gaze](#) initiated the development of a full-length performance titled *Assume calibration pose: this breath isn't mine*. This piece continues to explore the research question of how AI can mediate live performance by investigating the relationship between performers and technology. The piece features two creatures whose movements and behaviours are shaped by the technological systems that guide them. Sensors in the motion capture suit worn by the dancer transmit her movements to the oboist, who responds through a custom-built vibrating glove that translates the dancer's motions into musical responses.

Through this haptic feedback loop, we sought to deepen our understanding of how the engagement with the technological devices transforms the interaction between us as performers. This process revealed that the tactile presence of technology not only shapes how we move and sound, but also how the dancer and the musician relate to each other. As performers surrendered to the technology, we began to explore movements and sounds that extended our bodily awareness, expanding our human expression.

In this exploration, we examined how the forces of machine and humanity influence each other, revealing the machine within human interaction. The results of this ongoing project were presented during 2024 at the concert series “Dimecres de so i cos” (Santa Mònica, centre for contemporary arts, Barcelona, 25th of September) and during the opening of the “Research Week” (Sint Lucas Antwerpen, 24th of October).

This performance continues to address our overarching research question by probing how technology can create new forms of intimacy and communication between performers, and how it can function as an active collaborator in artistic creation. Further research will explore how to close the gap between performers and technology, developing a shared language that bridges this new form of interaction. The Algorithmic Gaze consists of Frederik De Bleser on software design, Lieven Menschaert on hardware development, Cèlia Tort Pujol on sound and music and Myrthe Bokelmann on body and movement.

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Cèlia Tort Pujol (Catalunya, 1995) is an oboist, performer and researcher based in Amsterdam since 2018, where she graduated *cum laude* from her music masters in June 2020. She is a co-founder and member of international and interdisciplinary

collectives working in site-specific performances through sound, movement and visual arts, and a member of Tuscany Music Revolution, a collective dedicated to exploring new ways of making music through free improvisation. She is involved in educational activities around music creation and improvisation and also in publishing about how to incorporate the oboe in new music contexts. She has performed in venues and festivals from Catalunya, Spain, Andorra, The Netherlands, Belgium, Germany, Denmark, Slovenia, Slovakia, Latvia, England, US and UAE. Currently she is part of the research group The Algorithmic Gaze, working on performative AI.

Myrthe Bokelmann (The Netherlands, 1998) is a freelance dance maker and dance performer, currently based in Antwerp, Belgium. After finishing her master's in dance at the Conservatoire in Antwerp, she worked within several interdisciplinary creation processes as a maker. Through this they developed an interest to continue working with interdisciplinary collectives, with a special interest for sound and movement. As a performer Myrthe has worked with Claudia Bosse, Ashley Ho & Domenik Naue, Eilit Marom and LeineRoebana amongst others. Currently they are part of the research group The Algorithmic Gaze at Sint Lucas Antwerpen working on performative AI from a bodily perspective.