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Wall Street
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From the
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Need a
Crisis to
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Button



THE JUILLIARD SCHOOL

Beyond Smoke and Mirrors: Technology and Performance at the Center for Innovation in the Arts

Technology has always been a source of inspiration for artists, with many incorporating technological advancements into their work. Bach, for example, was a much sought-after consultant on organ design. The Baroque organ was a marvel of engineering and Bach used the full capabilities of this great machine in his own music. Likewise, Beethoven pushed the early piano-forte to its physical limits and inspired innovations in design that Chopin, Liszt, and other composers would exploit to their fullest.

But never has the influence of technology and design on art been greater than it is today. Exciting new performance technology has inspired innovative collaborations that invite audiences to see and hear in new ways. And yet, it is rare to find programs that feature this technology at most schools or performing arts centers. The reason? Familiarity drives audiences.

It's time for a reset in the way our leading performing arts centers approach performance and innovation. Interdisciplinary and multimedia forms need to be seen as a natural evolution of the performing arts and celebrated as the voice of our times.

Throughout history, very few writers or musicians set out to transform their art form. They merely use the tools available to them to tell the stories of their age. Directly or indirectly, the stories of today are being written in digital code. And since sound, light, and movement

can all be transcribed digitally, a kind of cross-media language is emerging. In this interdisciplinary environment, performers are inspiring each other in fresh and exciting ways. The question we ask ourselves at the Center for Innovation in the Arts (the CIA) is "at what point do these tools become essential skills?" I think the answer is, now.

Our aim is to inspire young artists today to see themselves as part of a unique time in history with a unique story to tell. They are encouraged to find new ways of creating and performing that reflect their experiences. The new tools available to them are lifting their generation to new, creative heights that were unimaginable only a few years ago.

The potential to explore time and space through movement has been expanded a thousand fold with innovative projection design and interactive technology. Exciting new creative tools allow performers to extend beyond their physical frame and inhabit multiple dimensions with new forms and architectures. With the flick of a hand, an actor can launch a dialogue with a virtual partner or engage audiences in multiple locations. Without experiencing the creative power of new technology, performers will be limited to experiencing art only through the rearview mirror.

Technology isn't pulling us away from the traditional core values of the arts. Rather, it is reminding us of our authentic selves – expansive, interconnected, and with limitless creative potential. Many artists have already willingly embraced these changes; now it's everyone else's turn to catch up. The time is ripe for accepting technology into the performance space as much as we accept it into our homes, our work, and our lives in general. ////

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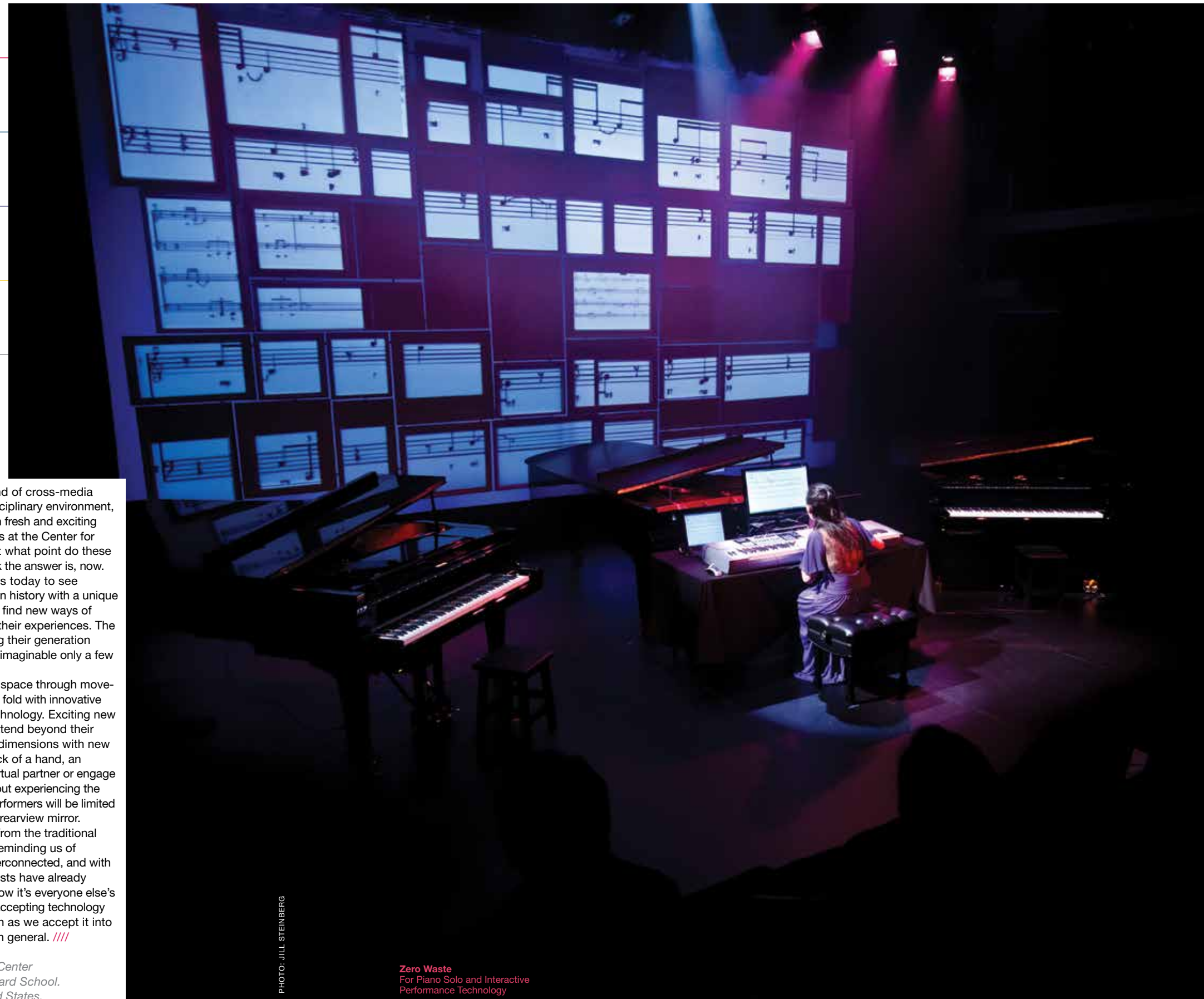


PHOTO: JILL STEINBERG

Zero Waste
For Piano Solo and Interactive
Performance Technology



Helikopter
 Music by Karlheinz Stockhausen
 For Electric String Quartet,
 Four Helicopters, and Sound Design
 Multimedia Adaptation
 Conceived and Arranged by
 Michelle DiBucci



In C
 Music by Terry Riley
 Multimedia Adaptation
 Conceived and Directed
 by Edward Bilous
 Video and Projection
 Design by Sarah Outhwaite
 Additional Video by John Toth
 Interaction Performance
 Technology, William Fastenow
 Choreography by Esme Boyce

Ghost Reel
 For Violin, Viola, and Interactive Video
 Music by Kenji Bunch
 Projection Design by Luke Dubois
 Featuring Archival Film From
 The Smithsonian Museum Civil War Collection



Third Construction
 Music by John Cage
 Multimedia Adaptation Conceived
 and Directed by Edward Bilous

PHOTO: JILL STEINBERG

