

Natalie Inside Out

By Natalie Reckert and Mark Morreau

We are acrobat and theatre maker Natalie Reckert, and digital artist and videographer Mark Morreau. Our work explores the body in the actual and the digital realm through extreme close up as well as the wide lens perspective, through video projection, spoken word and acrobatic movement. We use the camera's eye to play with the process of seeing and the biographical narratives that arise from looking at details as well as considering the larger perspective. We are particularly interested in the mechanics and the psychology of the body, its digital alter-egos and the meaning they have for the construction of identities.

This visual essay is based on the stage performance *Natalie Inside Out*, which premiered in 2018 at the Lowry in Salford as part of the Lowry's "Developed with..." program and was supported by National Centre for Circus Arts Lab:time² bursary, Jacksons Lane theatre in North London, Arts council England and the Roundhouse's circus fest.

Concept and texts by Natalie Reckert and Mark Morreau.

Pictures by Natalie Reckert/Mark Morreau.

Computer interface screenshot: Isadora 3 by Troikatronix.

Natalie Inside Out (2018) was created by Natalie Reckert and Mark Morreau as part of the Lowry's "Developed with..." program, supported by Jacksons Lane theatre, Greentop community circus and Arts Council England.

www.natalieinsideout.com

www.nataliereckert.com

www.morraux.co.uk

I am Natalie and I am a handbalancer.
It is a rather strange thing to choose
as a career: The art of balancing the body
in contorted, unusual and spectacular shapes.

My fascination
and complex
same time:
is simple
at the

Doing a handstand makes
me feel invincible,
like a rocket
flying through
space.

It also makes me feel
very fragile,
like a leaf
in the wind.

Balance sounds gentle
but balance is an
artificial state.

Sometimes the moment
of balance is quiet,
like I imagine
the deep sea to be
DENSE AND DARK,
AND CALM.

At other times staying
in balance is a raging
struggle. Every bit of
we struggle, my back is aching!
my arms are getting pumped
and my head feels three
times its size.



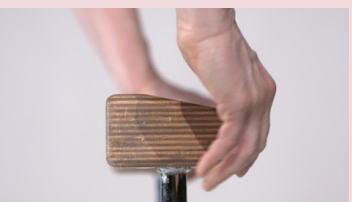


Balance in a handstand is a perpetual victory against gravity, which will ultimately wrestle me

down.



In the few moments in a handstand, when I have complete control, when I am in balance, I feel immortal. For a few seconds time is suspended and I feel invincible.



For the upkeep of balance a constant struggle is necessary, cancelling out all other options because imbalance is just one out of many possible states. It is the most unlikely state, the million other off-balances will eventually win.



Mark is also here. Mark is a photographer and filmmaker. Mark loves to watch things through his favorite camera. Mark is fascinated by details. Especially by details the audience never notice when they see an acrobat on stage. Mark films my handstands. With a super close up camera. With an infrared camera. With a Go-Pro and with a remote controlled camera which I call the independent camera.



Mark and I talk a lot about what we see through the lens. We often disagree in ways that make us see each other's world better. Mark's super close up lens has made me understand that I am a superhero and a mortal being at the same time.

In my dreams I am an avatar.

My muscles can hold an unlimited amount of weight.

My hips rotate sideways for more than 180°.

I have a head-body-pressure-compensation valves which ensures perfectly balanced blood pressure.

My torso stability re-calibrates every 5 minutes.

My aerodynamic carbon fibre legs make me lighter than air.

My arms and my skin are enriched with titanium oxide.

• An enhanced nervous system makes me resistant to irritations.

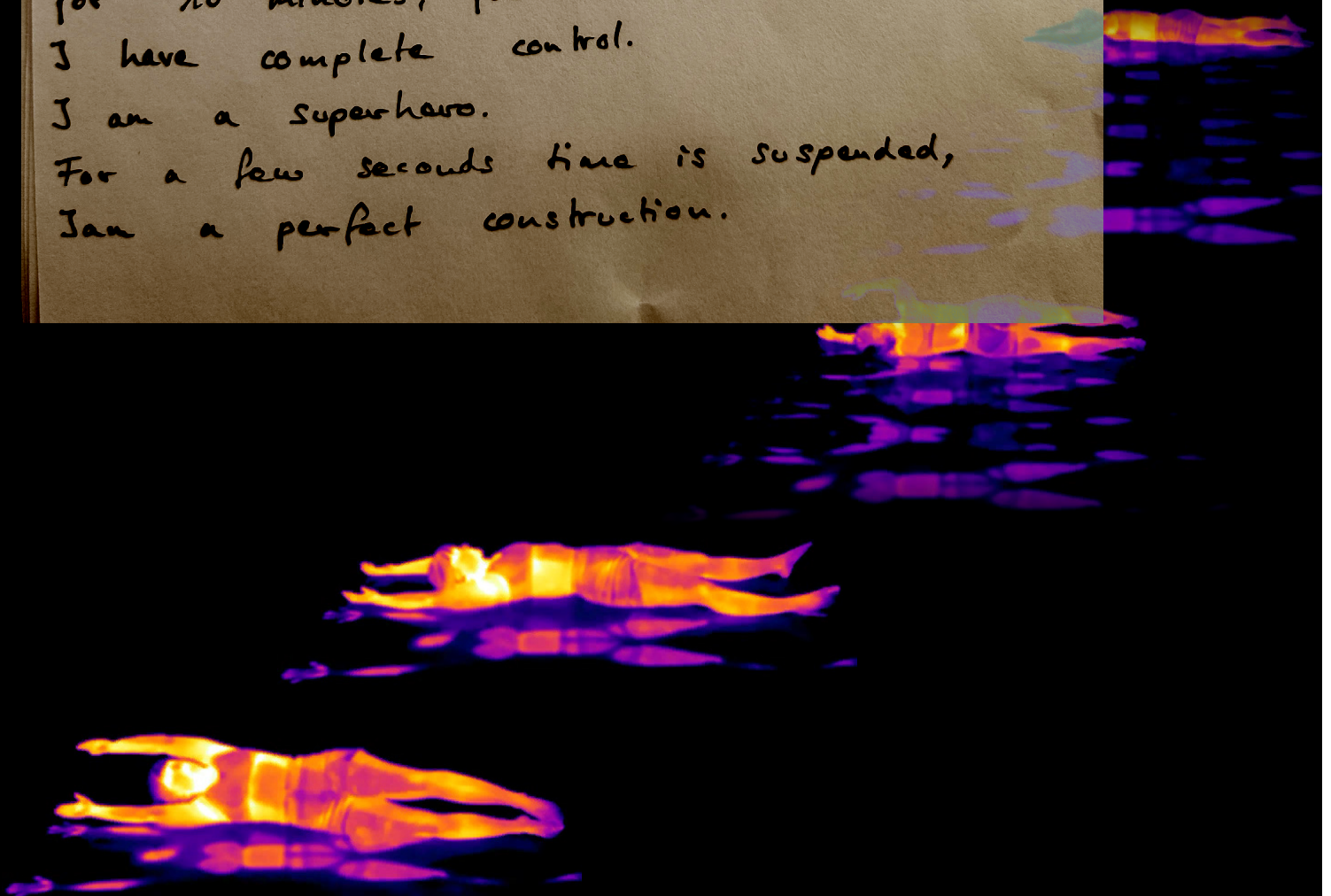
My muscles carry my weight for 5 minutes, for 10 minutes, for 15 minutes.

I have complete control.

I am a superhero.

For a few seconds time is suspended,

I am a perfect construction.




The screenshot displays the Natalie 3 software interface, which is a node-based programming environment for real-time consciousness rendering. The interface is organized into several sections:

- Top Menu Bar:** Contains standard application menus: File, Edit, View, Scenes, Actors, Controls, Input, Communications, Output, Windows, and Help.
- Toolbar:** Located below the menu bar, featuring a camera icon and other utility tools.
- Left Panel (Nodes):** A vertical list of nodes for sensor and skeleton tracking, including:
 - sensor uri, sensor index, use callbacks, init wait time (8 Sec), capture mode, resolution (640x480), fps (25), mirror, body tracking, skeleton tracking, output depth, color depth sync, depth min cm, depth max cm, depth histogram, max bodies (6), colorize bodies, body lost mode, draw skeletons, skeleton z dir, skeleton scale, skeleton smooth, file, play, stop, record, reset, stage.
 - depth video, color video, new frame, status, resolving uri, bodies internal, sensor uri (USB\VID_040), device info, resolution (640x480), fps (30), can track, bodies, skeleton 1-6, skeleton.
- Center Stage:** A 3D rendering area showing a stick figure character. It includes a 'vid-gpu' node for video output and a 'skeleton' node for skeleton tracking. A small 'OPENNI' logo is visible in the background.
- Right Panel (Nodes):** A vertical list of nodes for video and skeleton tracking, including:
 - video in, horz pos, vert pos, scale, width, height, fill color, line color, line size, bkg color, facets, rotation, odd inset, inside, horz size, vert size, stage, bypass.
 - video out, tracking, skeleton id, enter, exit, torso x, torso y, torso z.
- Bottom Section (Nodes):** A vertical list of nodes for logic and timing, including:
 - freq (0.6 Hz), wave (sine), phase, reset, once.
 - limit min, limit max, out min, out max, value.
 - movie, stage, visible, speed, position, play start, play length, loop enable, audio device, volume, pan, performance, straight.
 - video out, trigger, pb engine, loop end, position.
 - video, horz pos, vert pos, width, height, zoom, keep aspect, spin, blend, layer, intensity, active, stage.
 - compare, value1, value2, true, false, notify.
 - trig in, delay (0.5 Sec), trig out.

Natalie 3

Requires: Windows 10 or macOS 10.11.x
 Intel or AMD Processor with 64-bit support
 Up to 8 channels of HD Natalie Playback
 Unlimited avatar layers
 MIDI Timeless Support
 Integrated Body Mapping
 Fast, GPU-Based movement effects
 Custom body styles via OpenGL Shading Language
 Syphon, Spout, and NDI Integration

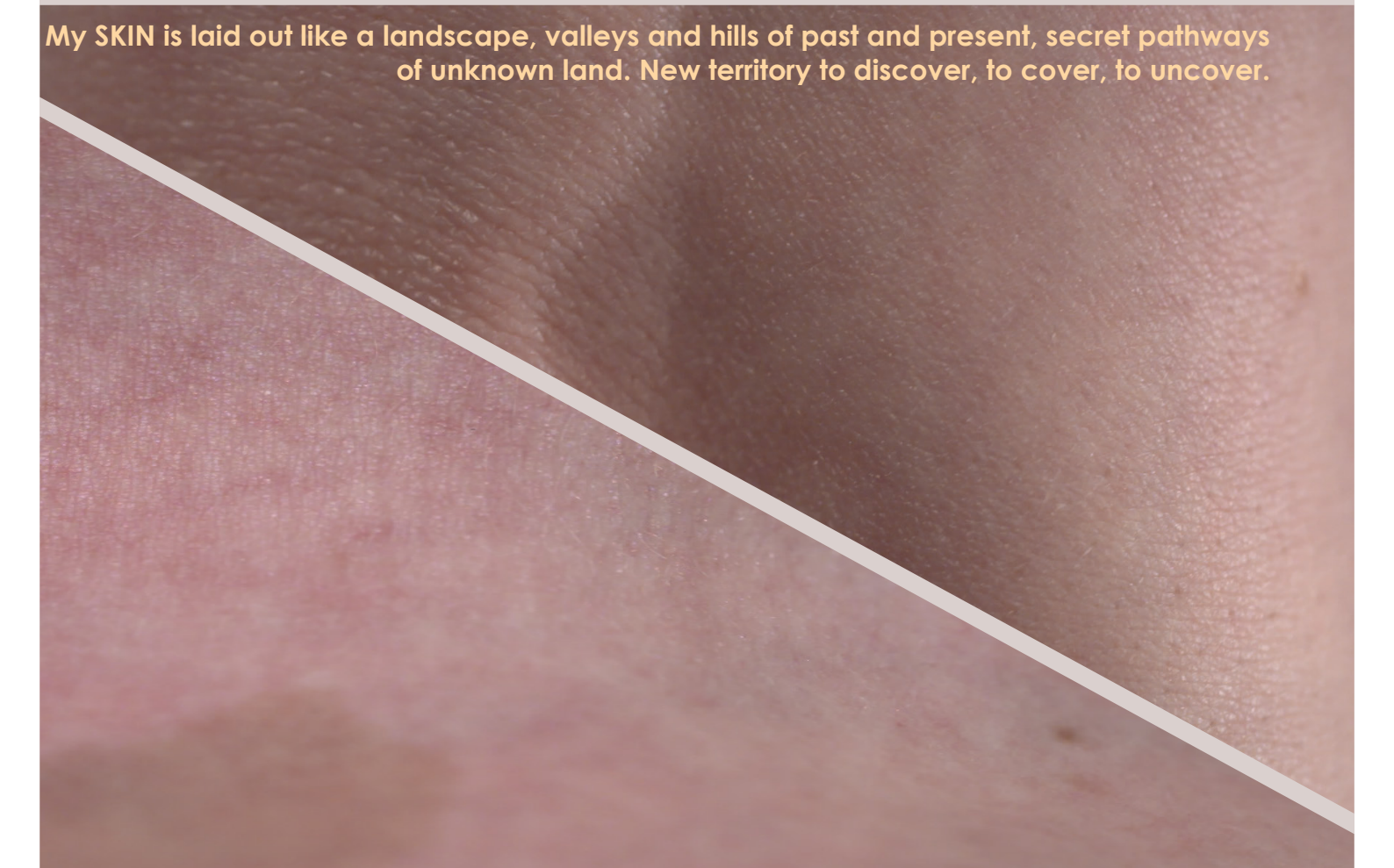
Real-Time consciousness rendering
 Intuitive Interface with emotion control
 Drag-and-Drop Media for rapid character prototyping
 Node-based programming offers deep learning
 Powerful scene-based vision devices
 Low-latency response to real-time overload
 Arduino I/O via built-in serial reset feature
 Remote performance tools and workflow
 Made by Troikatronix

A close-up photograph of human skin, showing fine details of the texture and pores. A prominent white diagonal line runs from the top left towards the middle right, dividing the image into two sections. The skin is a warm, light brown color.

**But then I see Mark's close up footage of my body and my SKIN.
The SKIN looks like SNAKE SKIN, like scales.**

**It makes me think of how SNAKES can shed their SKIN and leave the old one behind. They can renew their identity by leaving the outer shell behind. I cannot leave my SKIN behind.
My SKIN bears the imprint of the memories of my life.**

My SKIN is laid out like a landscape, valleys and hills of past and present, secret pathways of unknown land. New territory to discover, to cover, to uncover.

A close-up photograph of human skin, similar to the top section, showing fine details of the texture and pores. A prominent white diagonal line runs from the top left towards the bottom right, dividing the image into two sections. The skin is a warm, light brown color.

And then I realize that I am made from flesh, bones, skin and hair.

It is beautiful and awful at the same time. I am an organic being, I age and I am mortal.

I am the pulse, the blood and the bones that create balance.

It is me, the person in the land of blood and bones.

And all that makes me wonder how I made it through thirty five years of my life at all.

I am Natalie, I am a handbalancer.

I balance on my hands.