

Eye-Height: A Project in Pictures

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Abstract

Eye-Height is a choreographic work that activates a scenographic/instrumental object. This object is a 'stage instrument' of six metres squared, made from nine wooden modules, with an undulated variable surface, forty to seventy-five centimetres thick. Dancers perform choreographed movement on the surface of the object, which behaves as a resonance box for sounds that are created by the friction and percussion of moving bodies on its surface. The vibration induced by the dancers activates nine sets of tuned piano strings inside the stage instrument. The structure of the device articulates conceptually the qualities present in the choreography. *Eye-Height* creates an extensive landscape of performers (dancers and musicians), audience, and space. As suggested by the title, the spectator's eye is at the same height as the stage-object. This position creates a specific relationship between the dancers and the audience. The landscape is perceived in layers, and thus creates a visual depth. The sound produced by the dancers also interacts with the live musicians; the performers share the same music/dance score.

Platform 5.1, Transformations

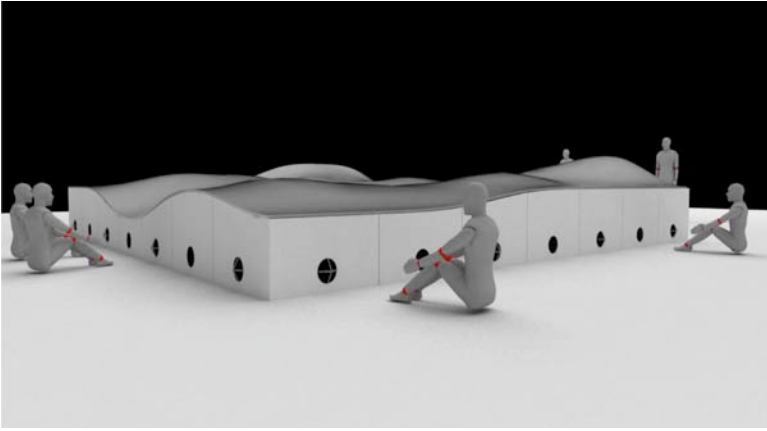


Fig. 1. 3D simulation of the construction of the stage.
Photo courtesy of Ricardo Jacinto.



Fig. 2. Movement tests on the prototype module.
Courtesy of Beatriz Cantinho



Fig. 3. Positioning the stage to place the piano strings underneath it. Photo courtesy of Shiori Usui

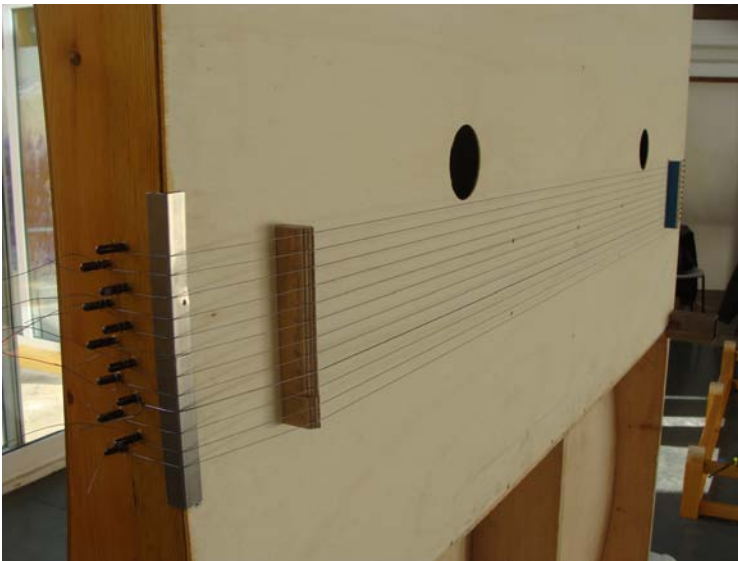


Fig. 4. Piano strings resonate with the movement on the stage. Photo courtesy of Shiori Usui

Platform 5.1, Transformations

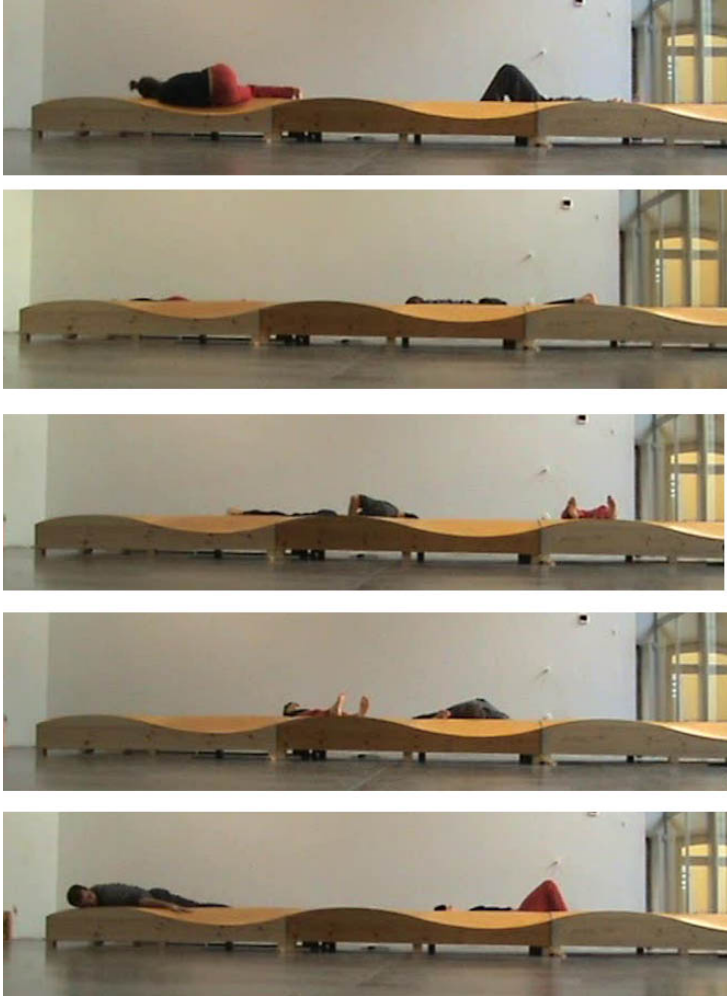


Fig. 5. Rehearsal: from the audience's eye-height perspective. Photo courtesy of Beatriz Cantinho



Fig. 6. Aligning the surface. Photo courtesy of Beatriz Cantinho



Fig. 7. The stage surface and its sound potential: exploring different possibilities of sound quality and texture, experimenting with friction and impact. Photo courtesy of Shiori Usui

Platform 5.1, Transformations



Fig. 8. The final varnish cover enhances the friction sound on the surface. Photo courtesy of Beatriz Cantinho



Fig. 9. For this performance the audience was positioned on one side of the stage. Photo courtesy of Daniel Malhão