

The Love Letters?

for two performers, two webcams, two computers running face tracking algorithms, video and electronics

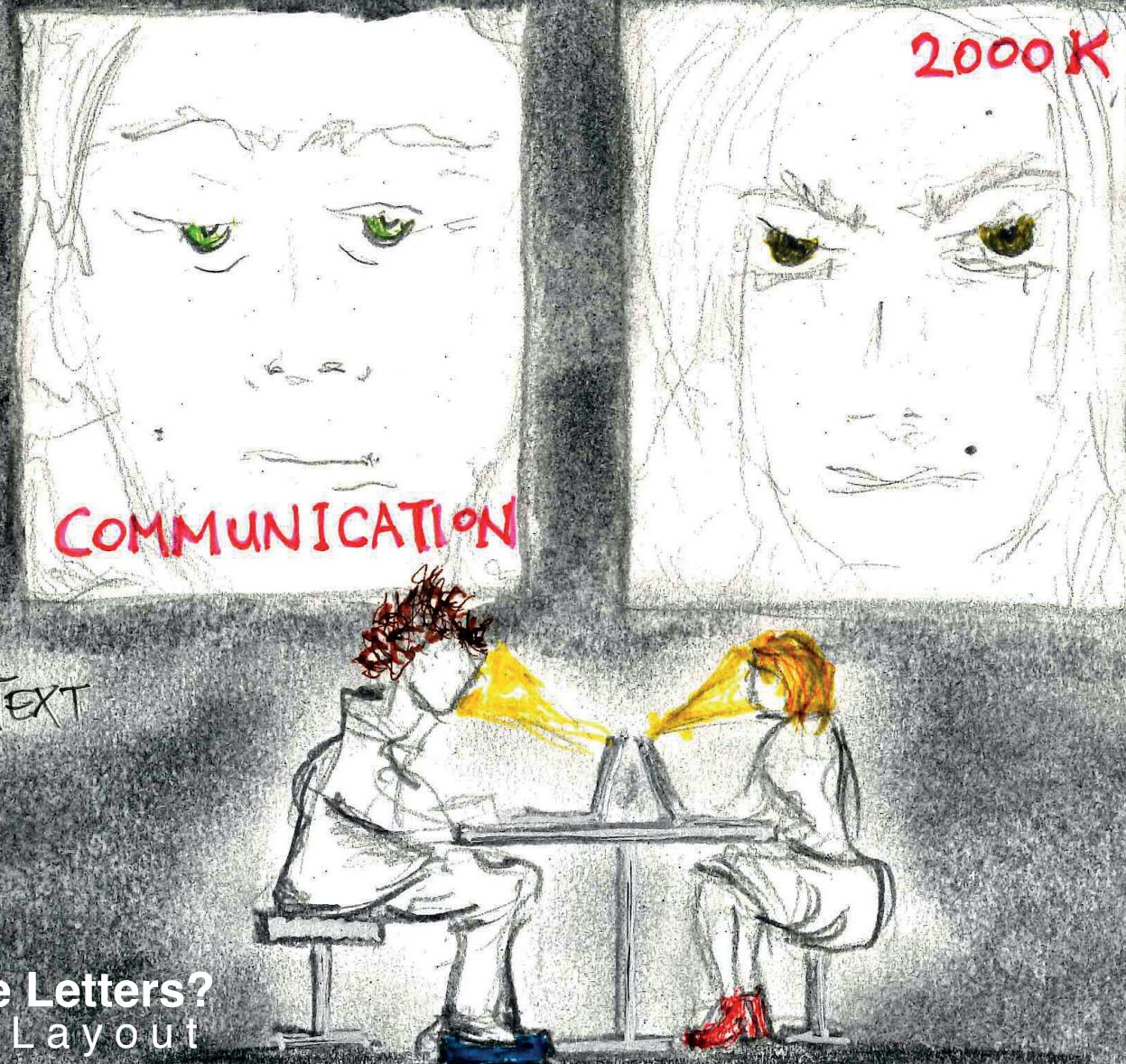
composition, coreography and programming _ Daniel Zea © 2018
commission supported by Fondation Suisa and ZKM's Gigahertz Preis



Zentrum für Kunst und
Medientechnologie Karlsruhe

De tu pura belleza me emborraché...

REAL TIME SPLIT SCREEN
VIDEO PROJECTION



2 COMPUTERS (RUNNING FACE TRACKING ALGORITHMS), 2 WEBCAMS, VIDEO PROJECTION
AMBISSONICS SURROUND LOUD SPEAKER SYSTEM, 2 PERFORMERS

The Love Letters?

program notes

The Love Letters?

For two performers, two webcams, two computers running face tracking algorithms, video and electronics

Composition, coreography and programming © Daniel ZEA (2018)

Performers, Anne Gillot, Mauricio Carrasco and Daniel Zea (Ensemble Vortex)

Aproximate duration: 25 minutes

Premiered on 25th novembre 2018 at Kubus ZKM (Zentrum for Kunst und Medien, Karlsruhe) GigaHertz Preis' Festival.

On today's society, in which communication and images have became so important, face tracking and face recognition algorithms are everywhere. Web browsers, surveillance systems in the streets, social networks, even our own smartphones are tracking and tagging our faces.

Our face, meant to be the most expressive part of ones own personality has became now subject of marketing, statistics, and police control. In addition, the saturation of faces in social network have transformed them in masks and narcissist fictions.

But our face remains our face. It is expressive by nature, and this feature has been used by arts ever since. Painting and cinema have deeply explored the power of faces to express emotions.

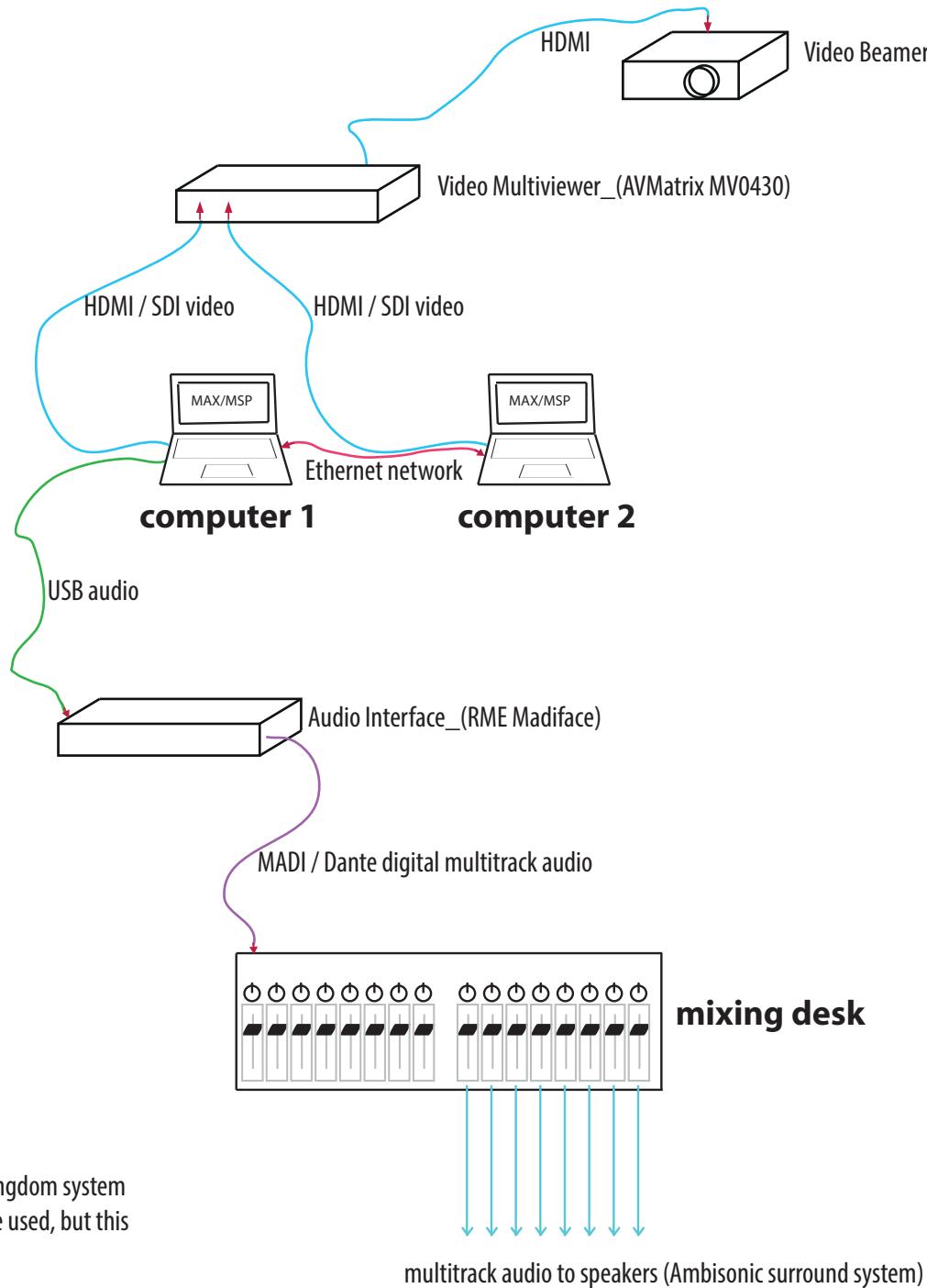
This duality between expressive face / dehumanized face is being staged in this piece ***The Love Letters?***. How transcendental can be the communication of two faces interfaced by a network of machines? What are the love letters that might result from computer algorithms?

Two persons face to face in front of their computers. Each movement and facial gesture is tracked, recognized and converted into control signals. Blinking eyes, a moving gaze or a grimace generate music and text. The emotions evoked by faces in contrast with whatever the algorithms might produce. What can we possibly understand of this multilayered dialogue?

This piece stages the fragility of our contemporary society on behalf of technology, a recurrent idea of my late hybrid performance pieces such as ***The Fuck Facebook Face Orchestra*** and ***Kinecticut***.

The Love Letters?

Technical Setup (1)

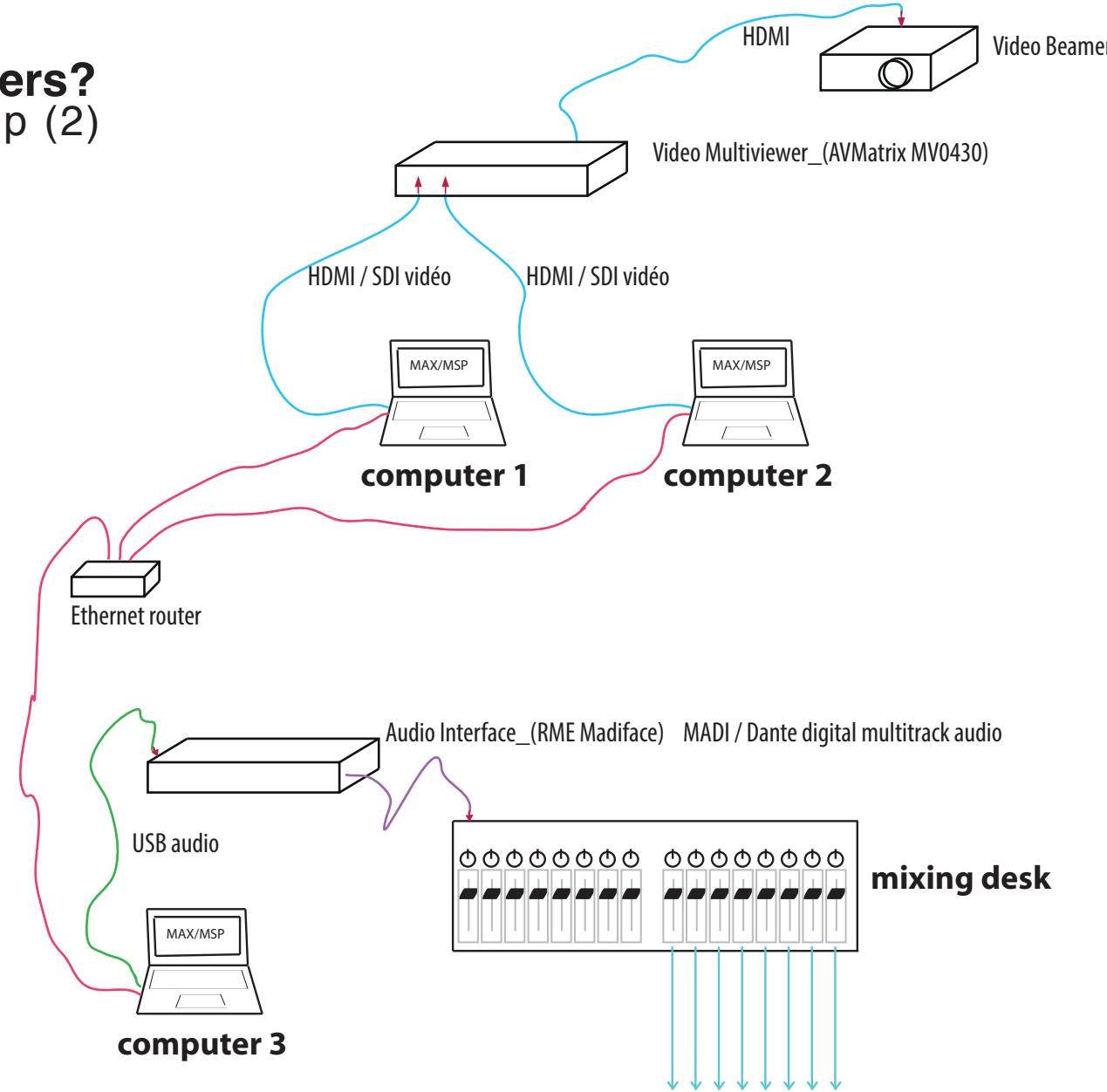


* For the premier at ZKM's Kubus du ZKM, the klangdom system consisting of 47 speakers and 4 subwoofers will be used, but this piece can be adapted to different speaker setups.

multitrack audio to speakers (Ambisonic surround system) *

The Love Letters?

Technical Setup (2)



* An option using three computers is as well considered. CPU processing is better shared between three computers. Video and face tracking tasks are performed by computers 1 and 2 while computer 3 is in charge of sound production

multitrack audio to speakers (Ambisonic surround system) *

The Love Letters?

Notation Explanation

Based on the Labanotation system developed by Rudolf Von Laban.

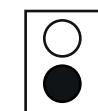
Source :

Albrecht Knust

A Dictionary of Kinetography Laban (Labanotation)

1st Edition : Macdonald & Evans LTD., Plymouth, England, 1979.

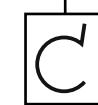
The body parts :



Torse



Head



Face (as a surface)



Eyes



Right eye



Left eye



Front



Gaze (regard)



Nose



Mouth



Jaw



Tongue



Hands (left & right)

The levels :



normal
(in place)



higher



lower

The amplitudes :



largest
(extended)



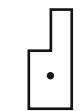
large
(extended)



small
(stretched)

The directions :

Forward



Left forward



Right forward



Left



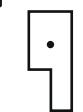
Right



In place



Left back



Right back

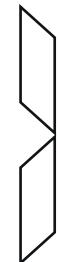


Back

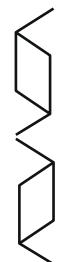
The head's rotations :



X - Axis
(affirmative)



Y - Axis
(negative)



Z - Axis
(doubtful)



none

The pauses :

- The small circle means that the position, inclination or amplitude indication above it must be kept like a fermata until next change.
- ◇ The rhombus means that the position indication above it must be kept in reference to a place in space, even if another part of the body implies a different movement.
- ▲ Short fermata
- Long fermata

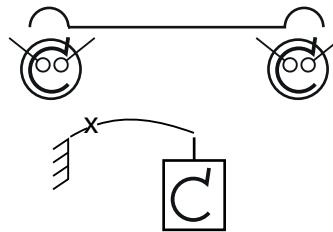
The triggers :

- A blue circle indicates that a gesture or position triggers a change in sound synthesis or text generation
- A green circle indicates that a gesture or position triggers machine messages and glitches/beeps sounds

Other symbols :

- △ A decrescendo symbol means that the gesture below is cancelled and normal position is restored
- ▷ A small inclined triangle means an accent or fast gesture
- ↙ Abduction
- ↖ Adduction
- ↙ Ad libitum
- ↖ Fast repetitions

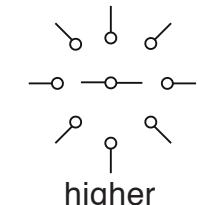
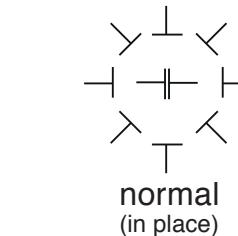
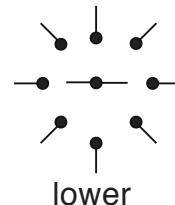
The relationship symbols :



performers look each other
(distant relationship)

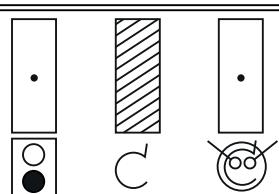
hand touches face (contact)

The position symbols :



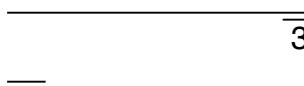
Needles indicate small levels of position change, or indicate approximate amount of rotation in association with rotation symbols.

The initial state :

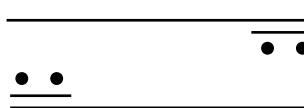


The scores must be read from bottom to top in vertical sense. The initial position is indicated before the double bar on the bottom of the staff.

The repetitions :



Repeat the gestures between the bottom and top lines.
Boxes might be used instead, read ones are optional.



Symetrically inverted repetition (right becomes left and viceversa)

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The following printed score shows in one page simultaneously, the two pages for both performers.

Each one of them reads its own score projected on its own computer's screen.

Performer 1

Performer 2

2"- 9" ♂ $\overline{3}$ ► Score 1b



5"- 7" ♂



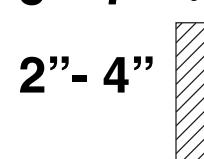
C

5"- 9"



.

5"- 7" ♂ $\overline{2}$



Boom! TF

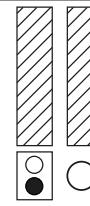
15"-18"



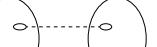
.



20" ♂



C



2"- 9" ♂ $\overline{3}$ ► Score 1b



5"- 7" ♂



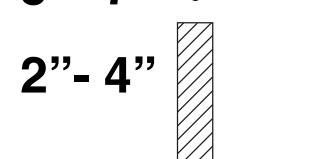
C

5"- 9"



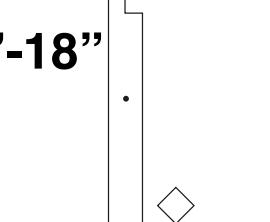
.

5"- 7" ♂ $\overline{2}$



Boom! TF

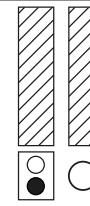
15"-18"



.



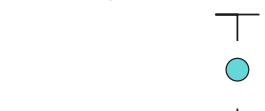
20" ♂



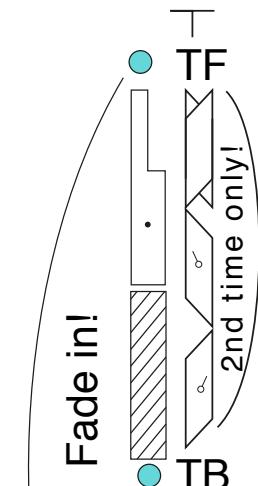
C



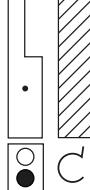
2"- 9" ♫ 3 ► Score 2



5"- 7" ♫ 2



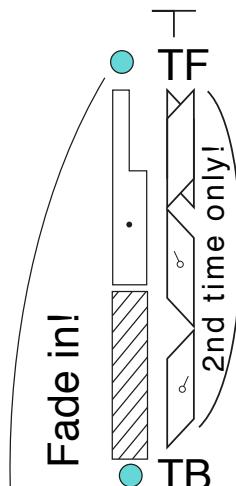
12"-15"



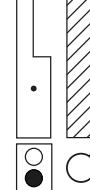
2"- 9" ♫ 3 ► Score 2

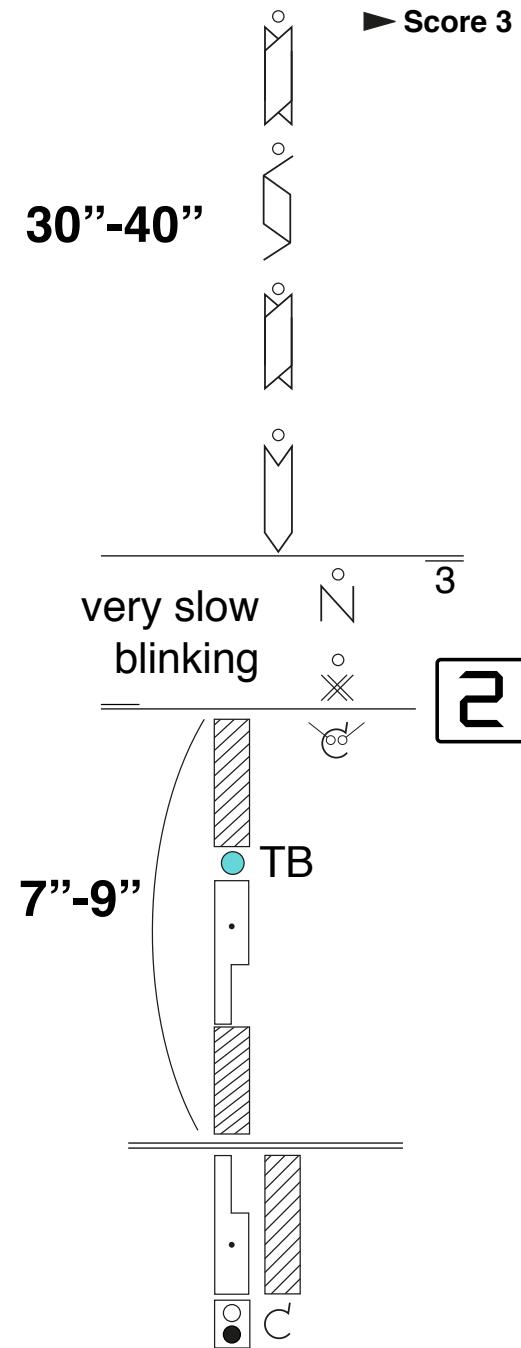
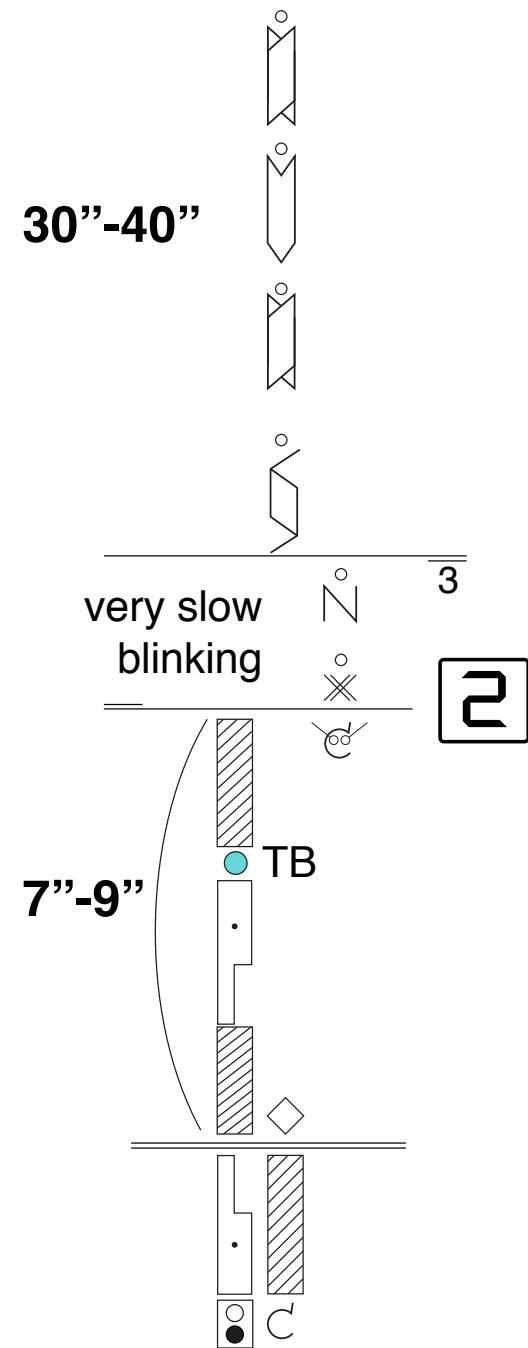


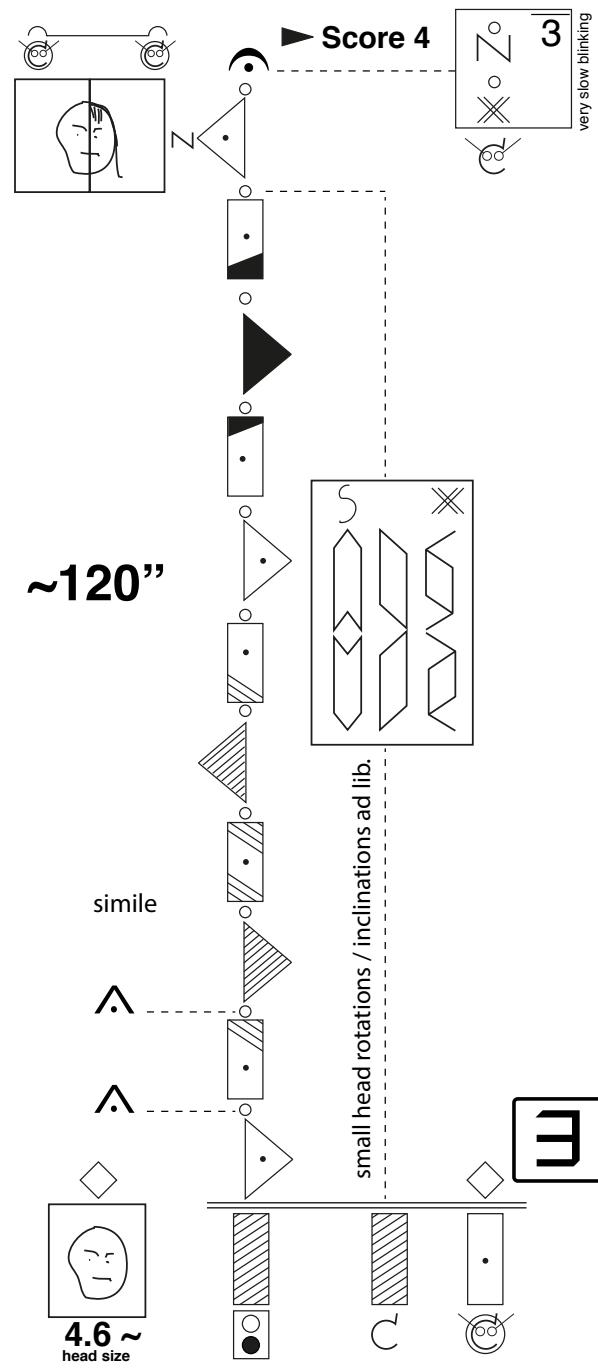
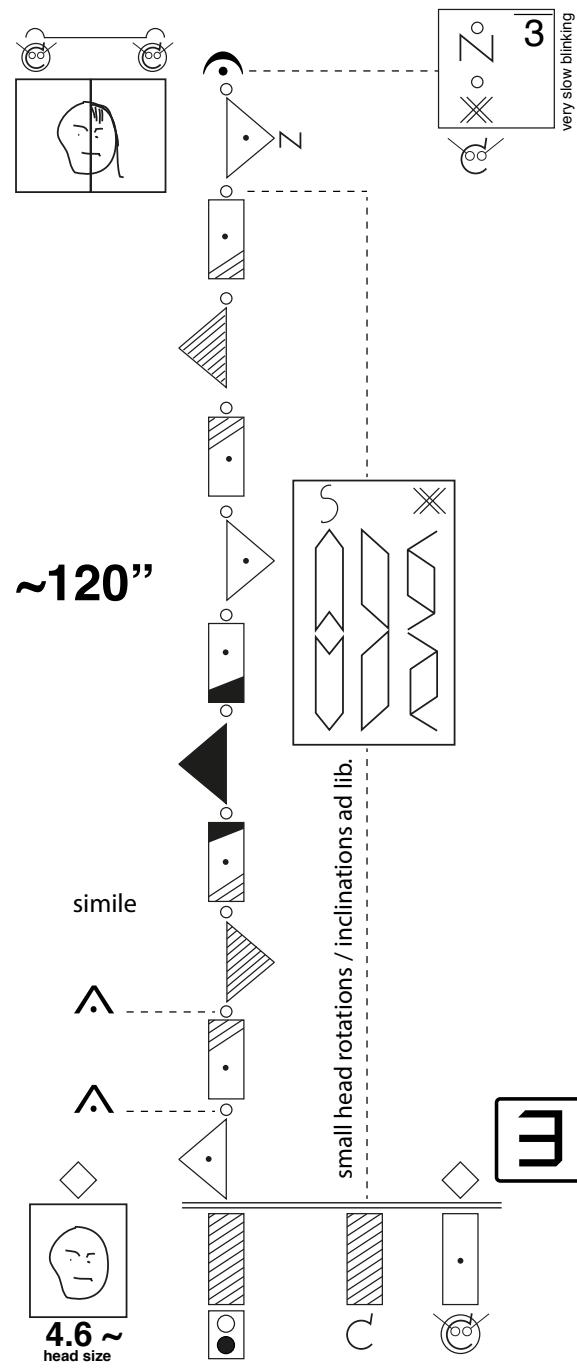
5"- 7" ♫ 2

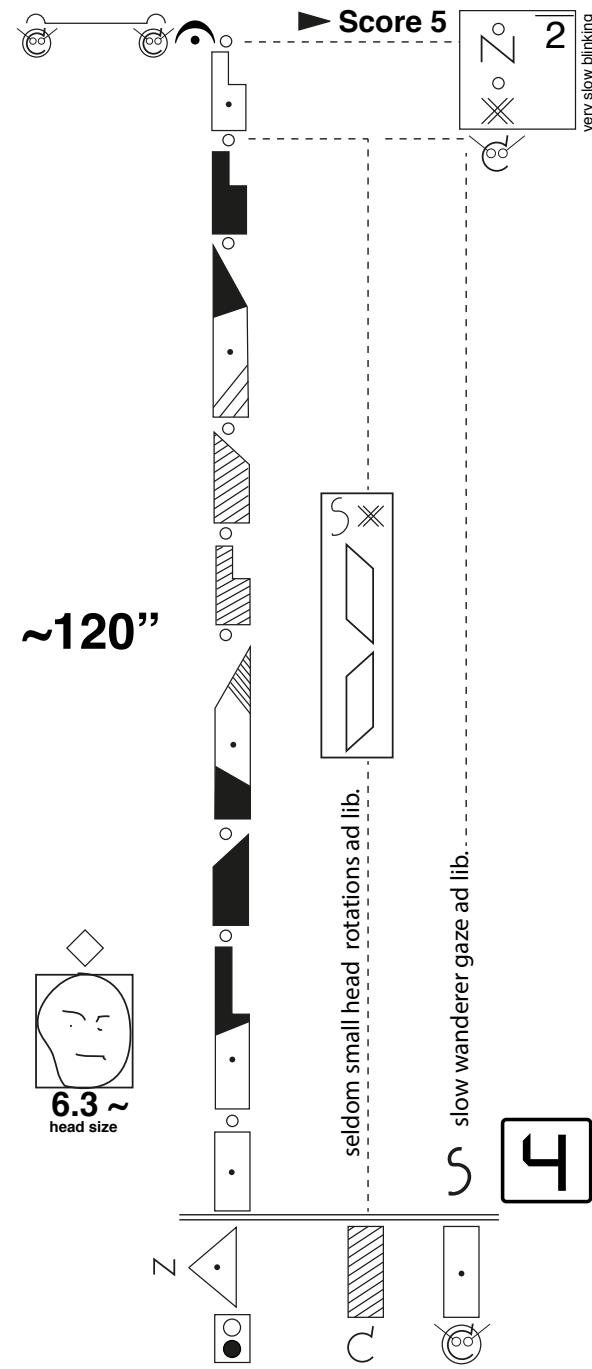
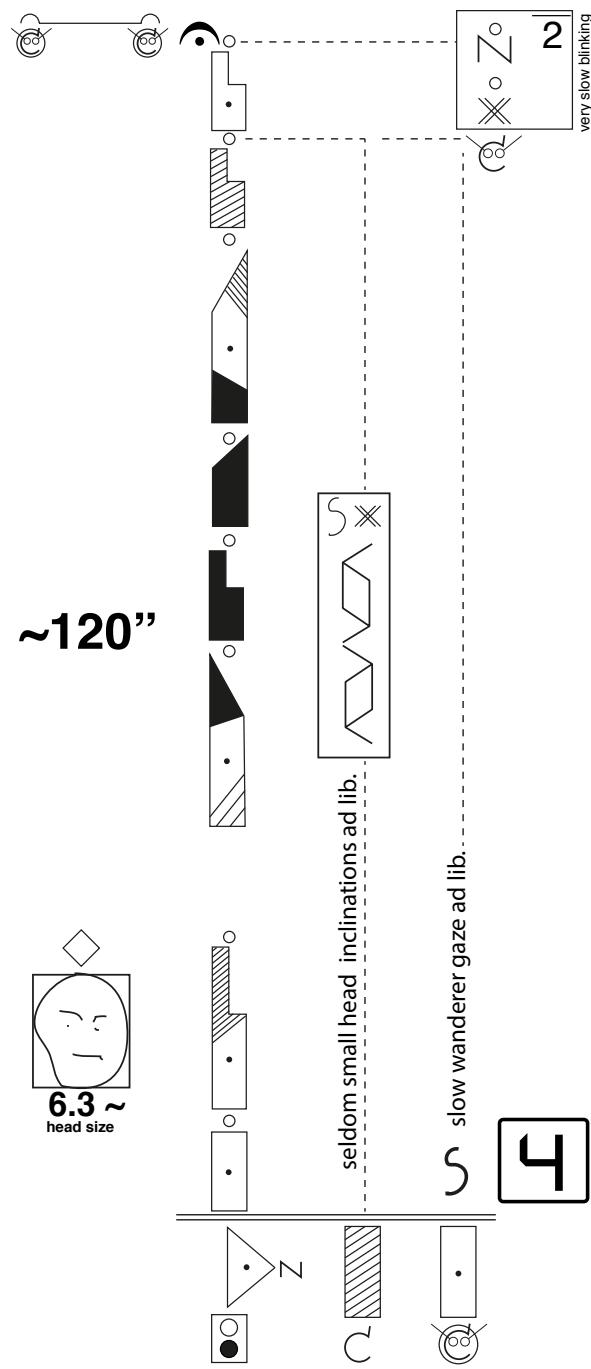


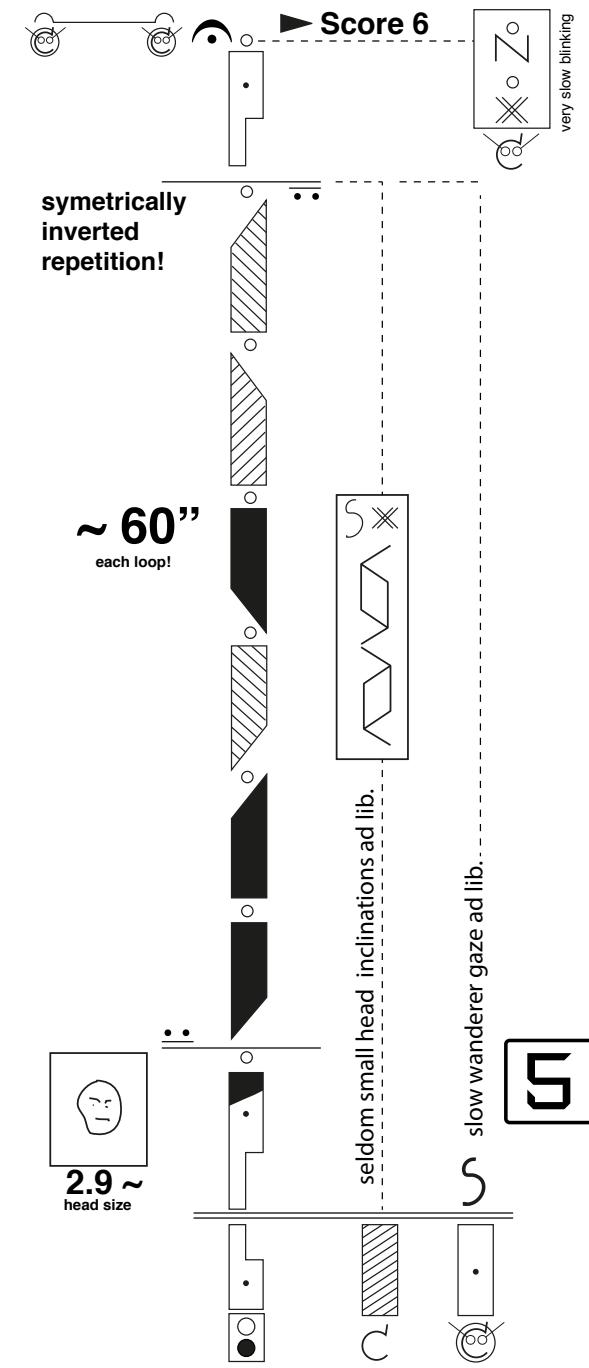
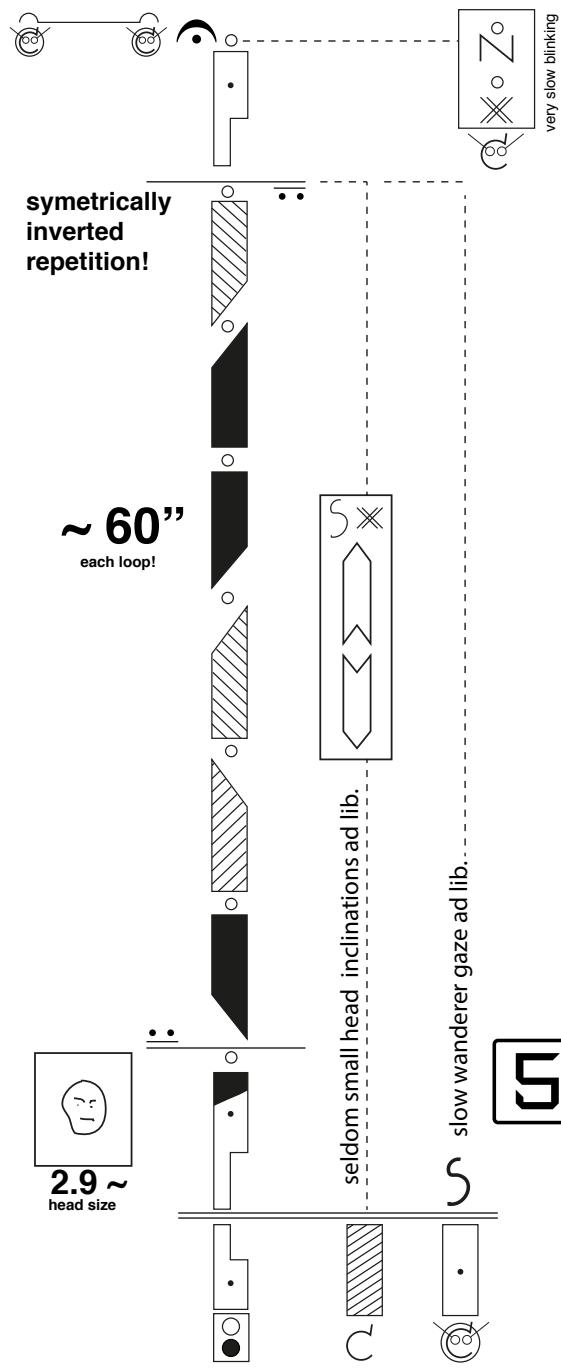
12"-15"

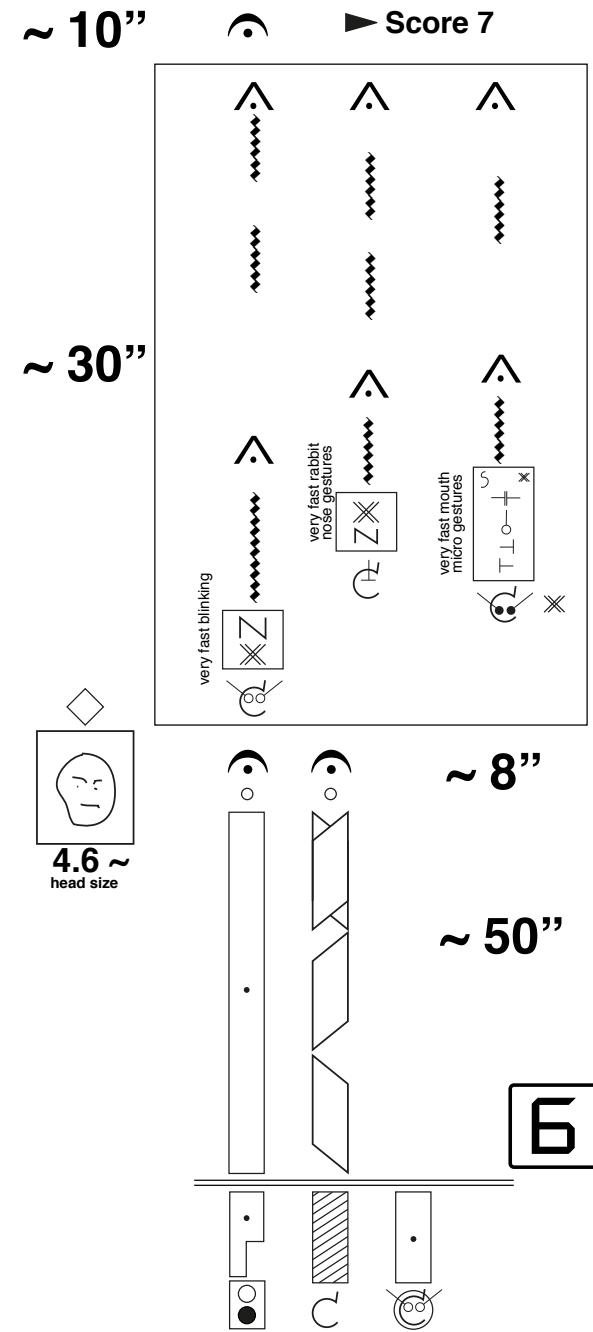
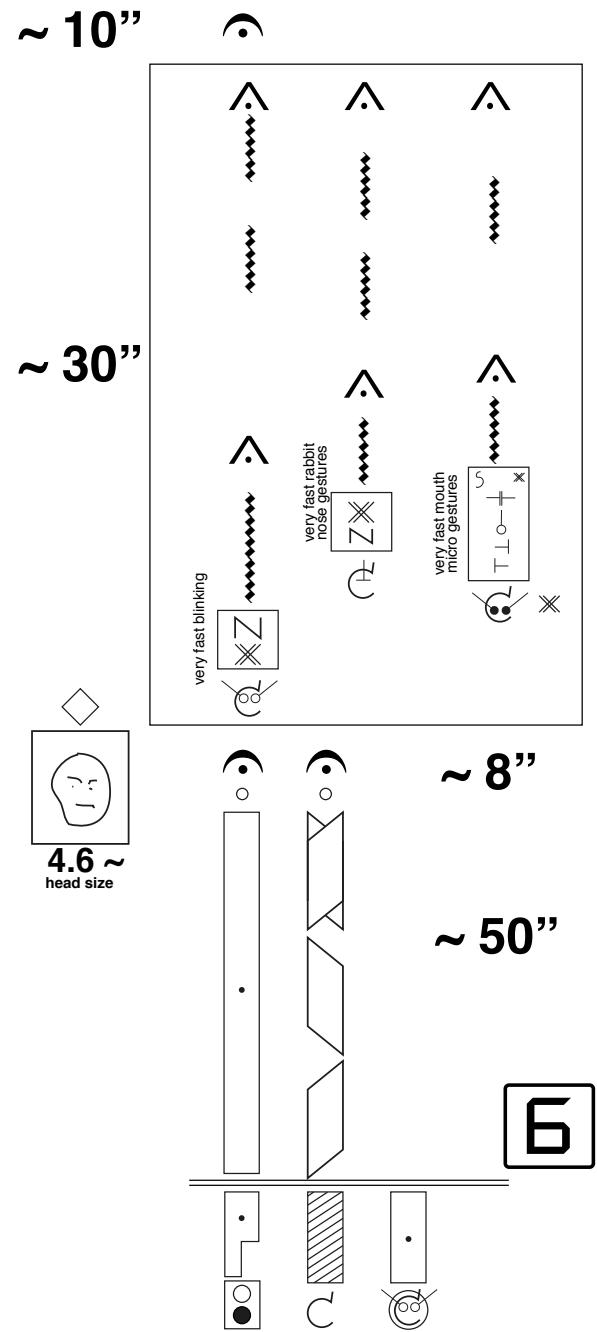


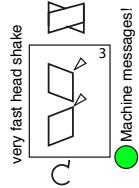




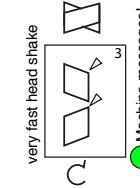
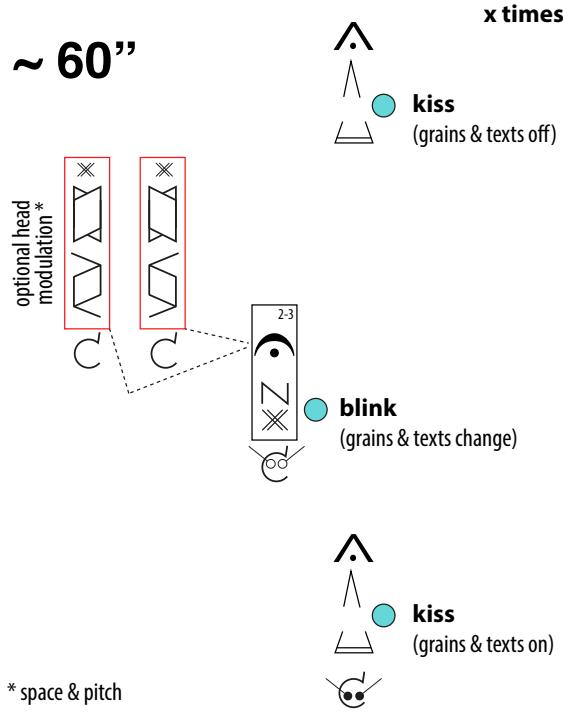




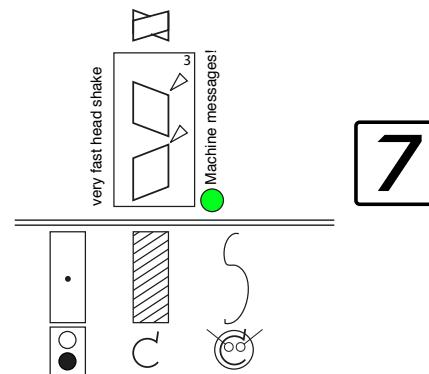
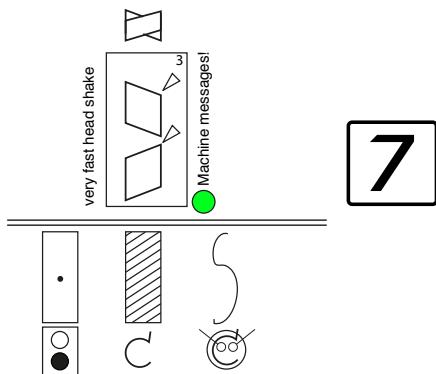
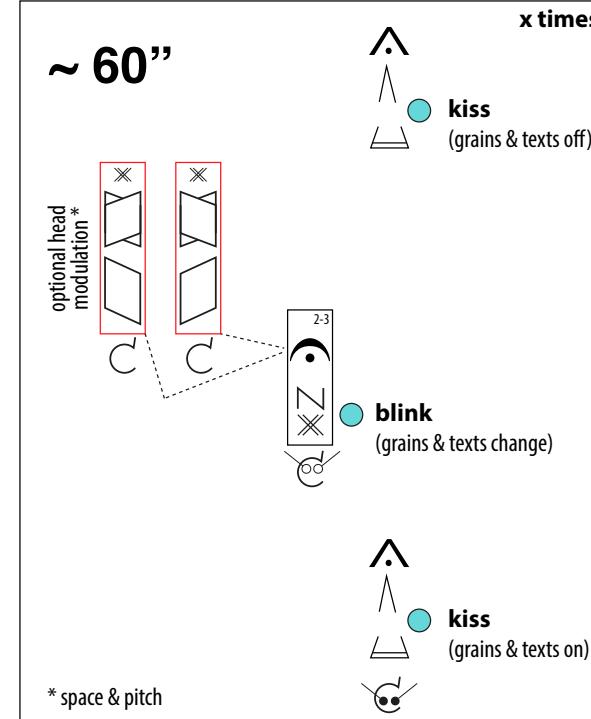




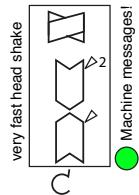
Repeat and alternate like in an absurd conversation leaving space for mutual dialogue
the length of the module should vary ad libitum



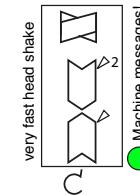
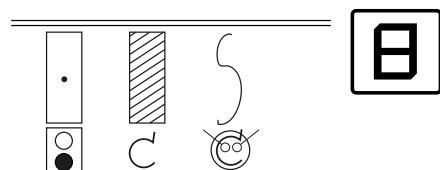
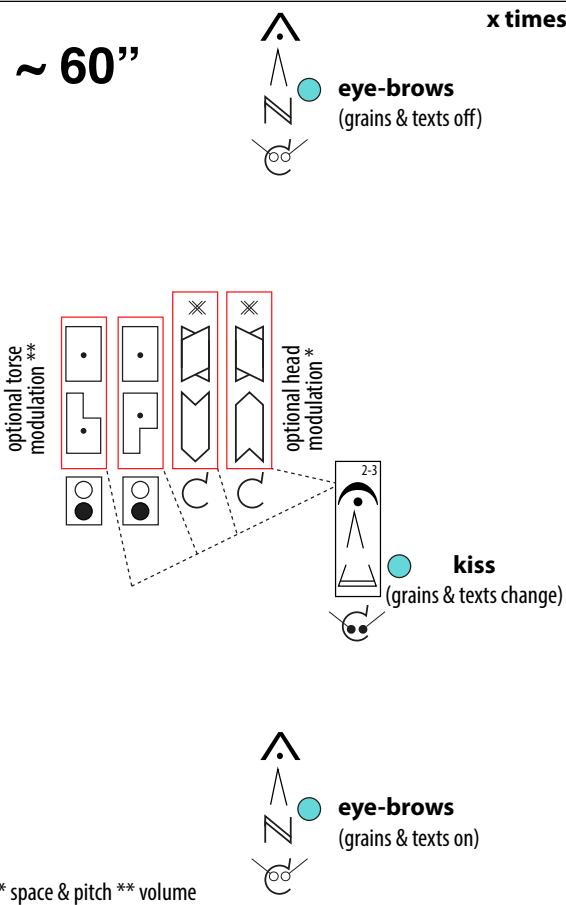
Repeat and alternate like in an absurd conversation leaving space for mutual dialogue
the length of the module should vary ad libitum



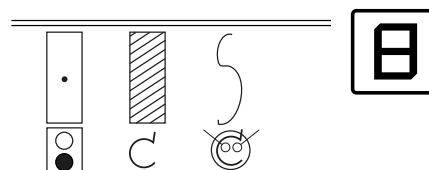
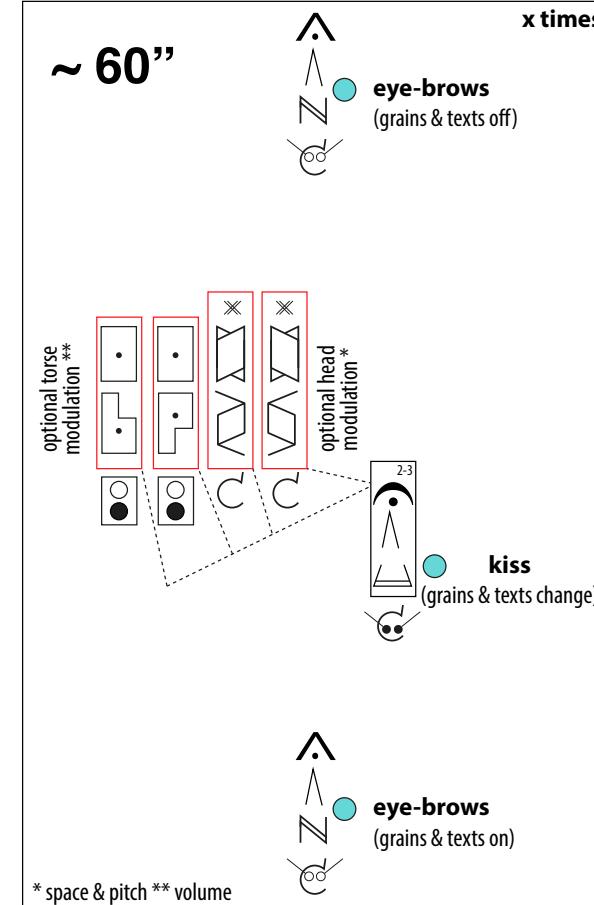
► Score 8



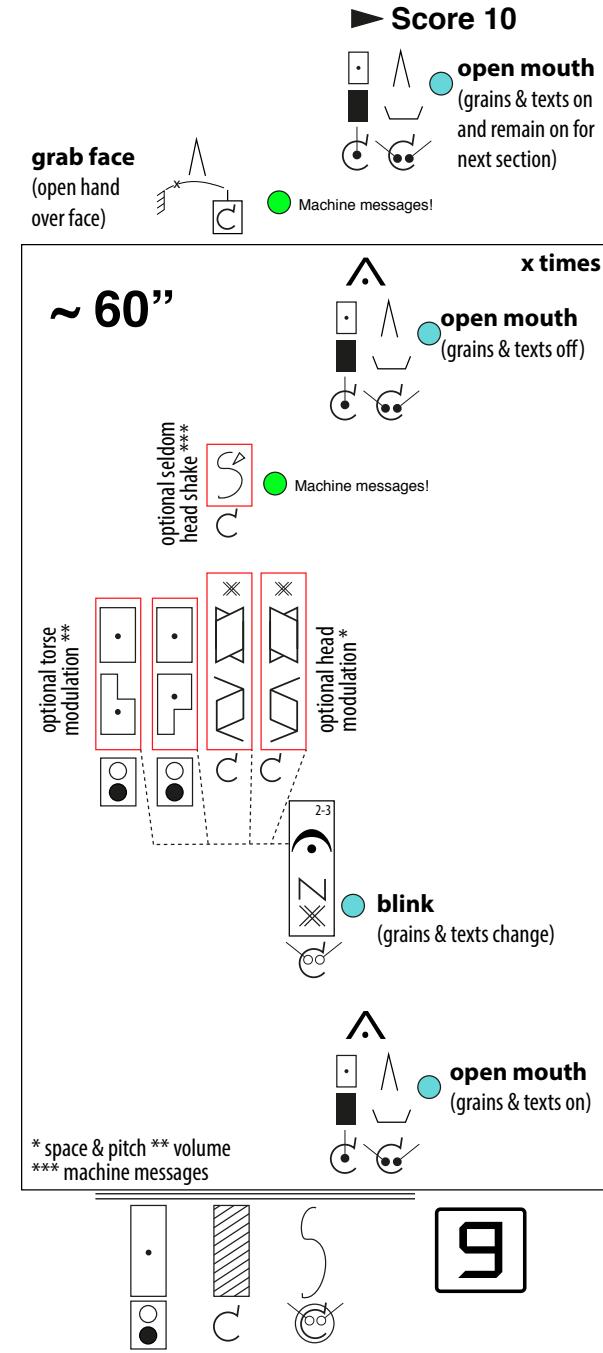
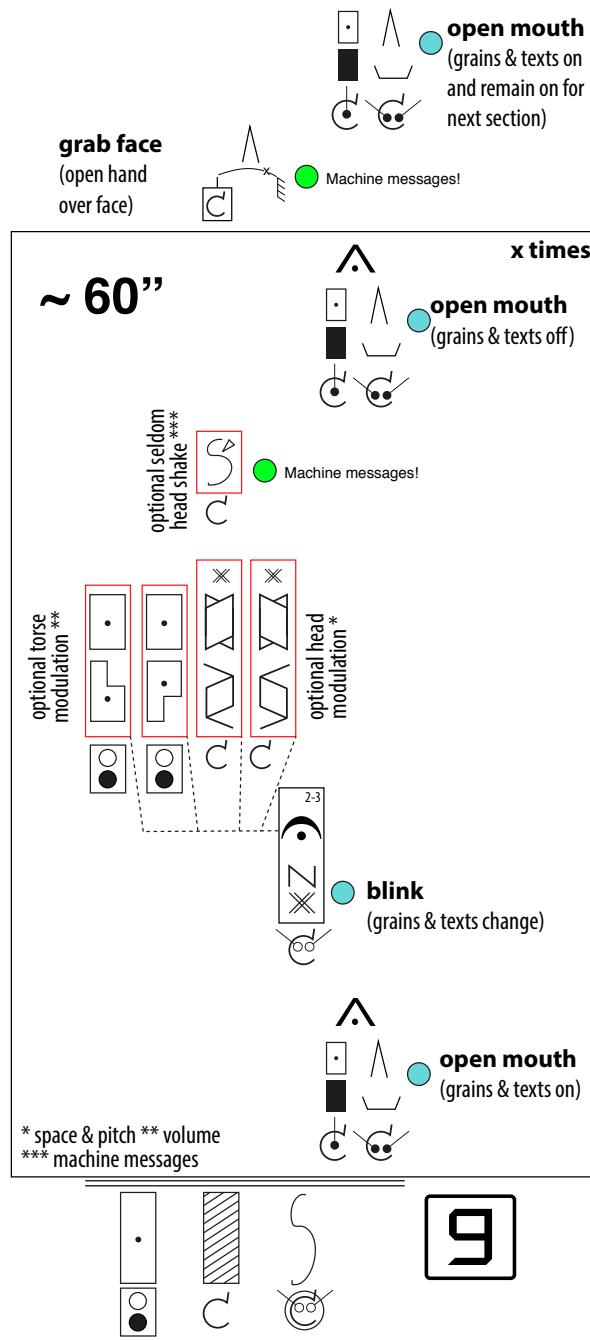
Repeat and alternate like in an absurd conversation leaving space for mutual dialogue
the length of the module should vary ad libitum

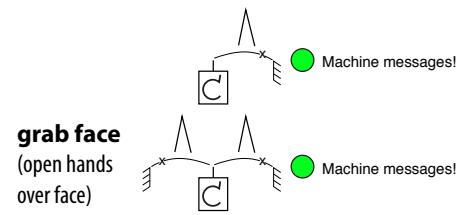


Repeat and alternate like in an absurd conversation leaving space for mutual dialogue
the length of the module should vary ad libitum



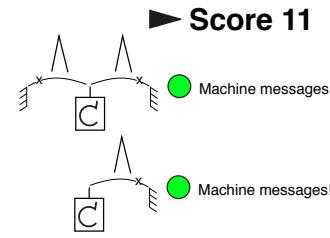
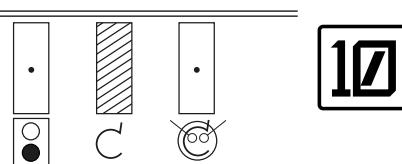
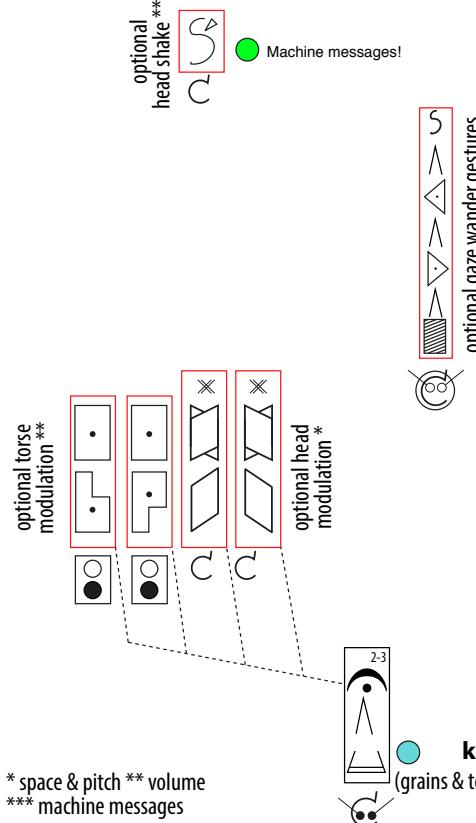
► Score 9





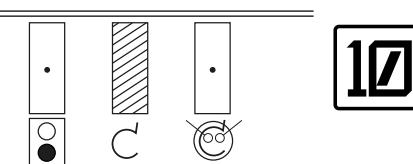
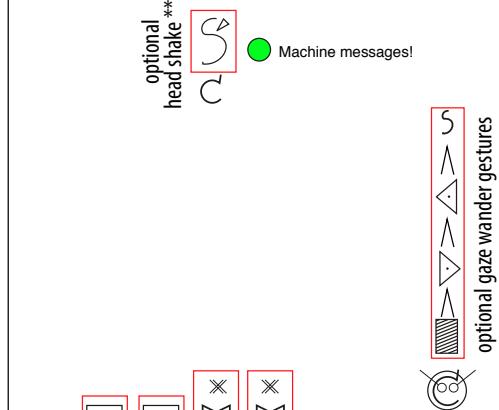
Combine freely all movements and gestures inside the box to keep the dialogue

~ 60'' **x times**

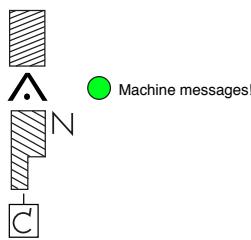


Combine freely all movements and gestures inside the box to keep the dialogue

~ 60'' **x times**



► **Score 11**



Machine messages!

Combine freely all movements and gestures inside the box to keep the dialogue

~ 90''

x times

optional knit brows

optional gaze wander gestures

optional blink (texts change)

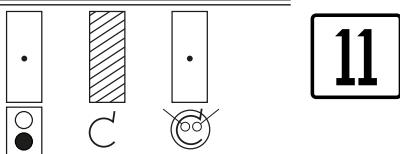
slow torso modulation **

slow head modulation *

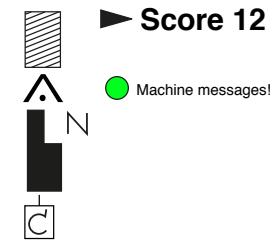
head shake

* space & feedback spectrum
** volume & feedback amount

Machine messages!



11



► **Score 12**

Machine messages!

Combine freely all movements and gestures inside the box to keep the dialogue

~ 90''

x times

optional almost a smile

optional gaze wander gestures

optional blink (texts change)

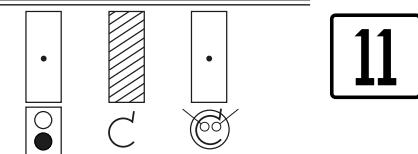
slow torso modulation **

slow head modulation *

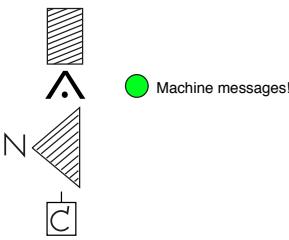
head shake

Machine messages!

* space & feedback spectrum
** volume & feedback amount

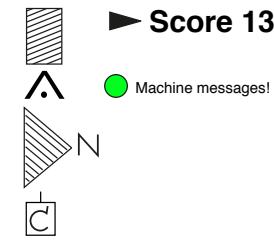
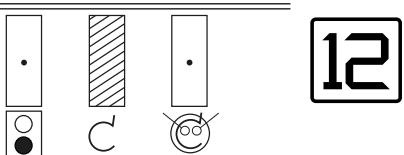
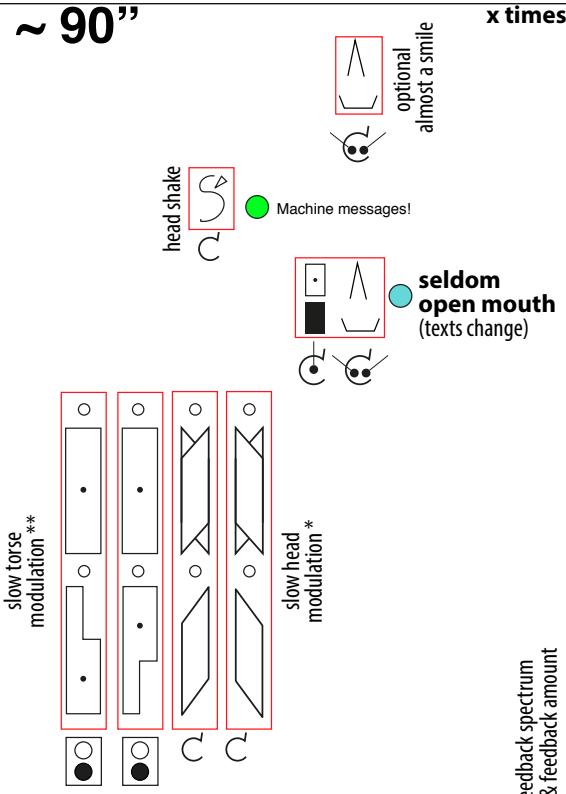


11



Machine messages!

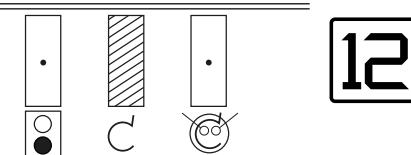
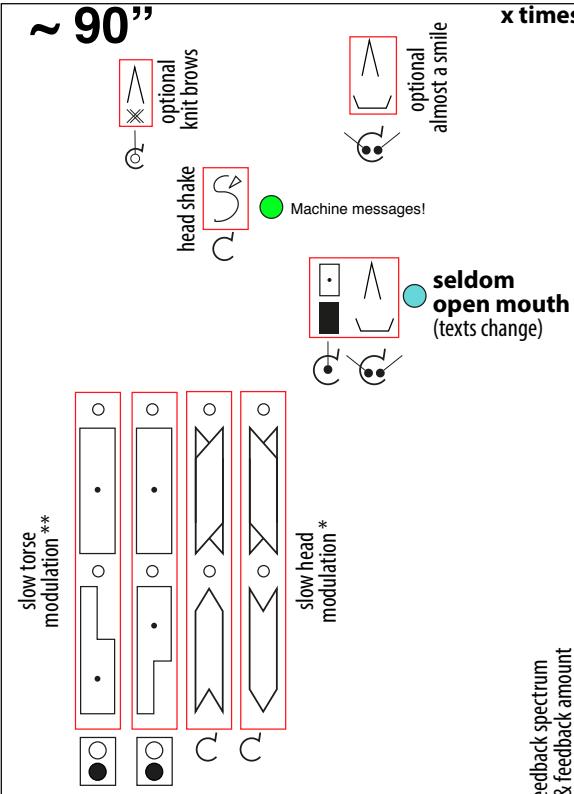
Combine freely all movements and gestures inside the box to keep the dialogue

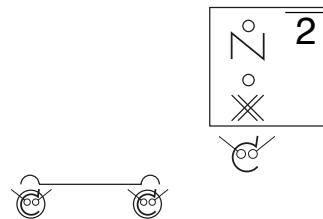


► Score 13

Machine messages!

Combine freely all movements and gestures inside the box to keep the dialogue





~60"

optional knit brows

gaze follows wandering head!

choose nice grains to modulate with head

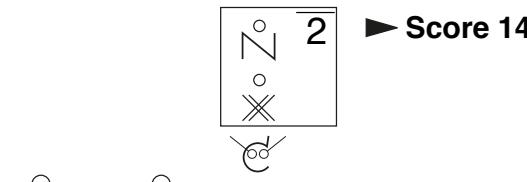
Machine messages!

head shake

space and pitch modulation

2-3

13



► Score 14

~60"

optional subtle tongue gesture

gaze follows wandering head!

choose nice grains to modulate with head

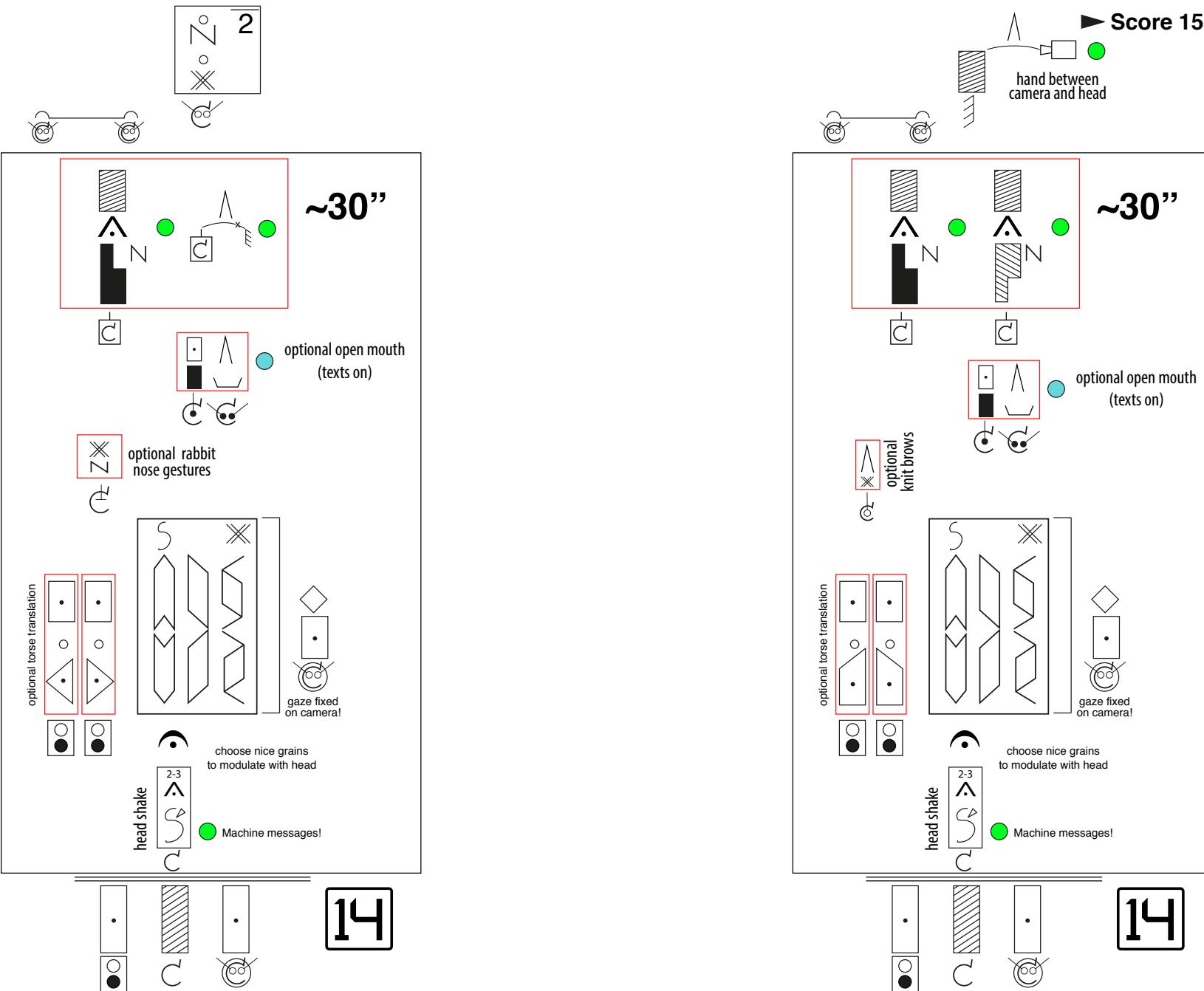
Machine messages!

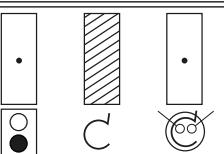
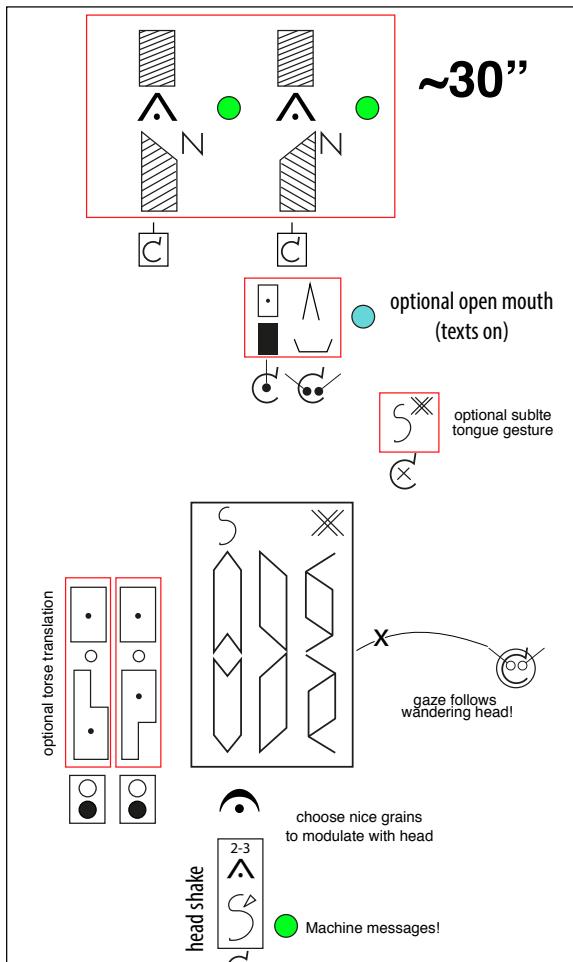
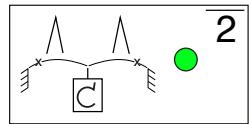
head shake

space and pitch modulation

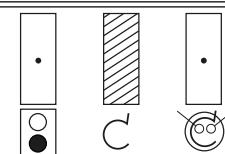
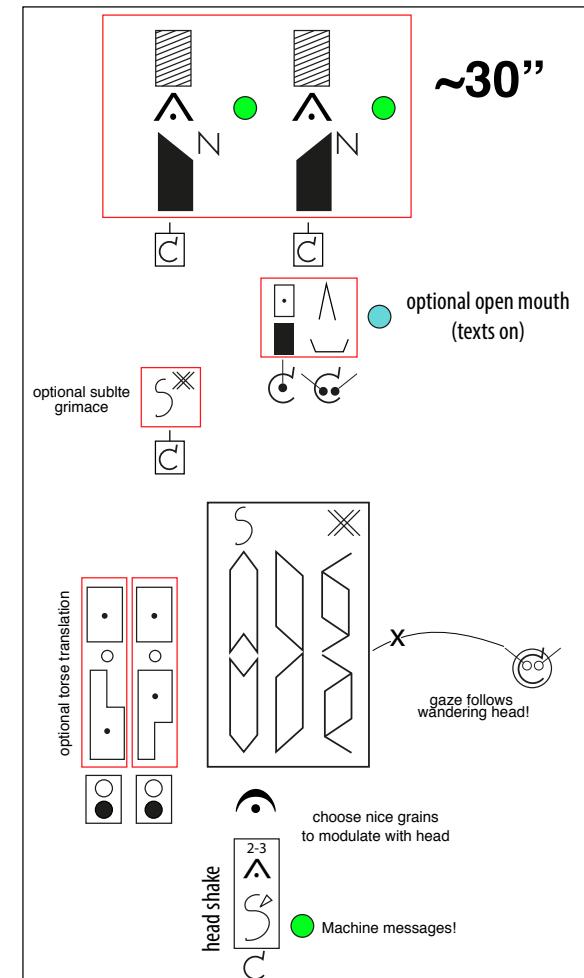
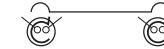
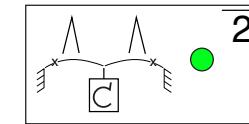
2-3

13

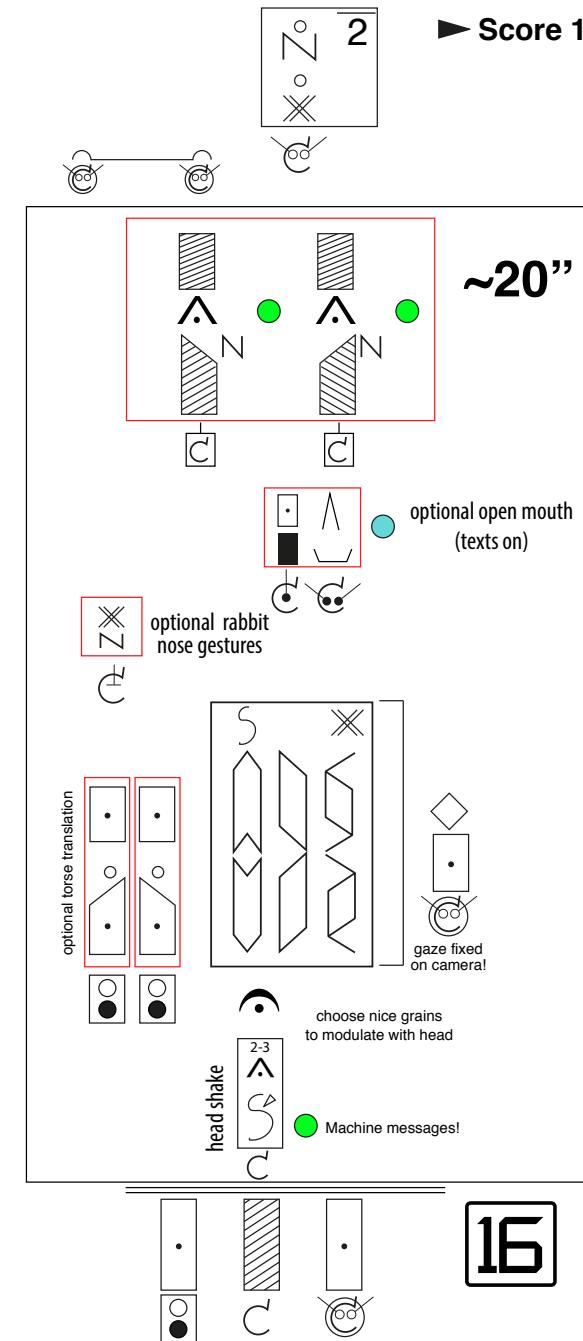
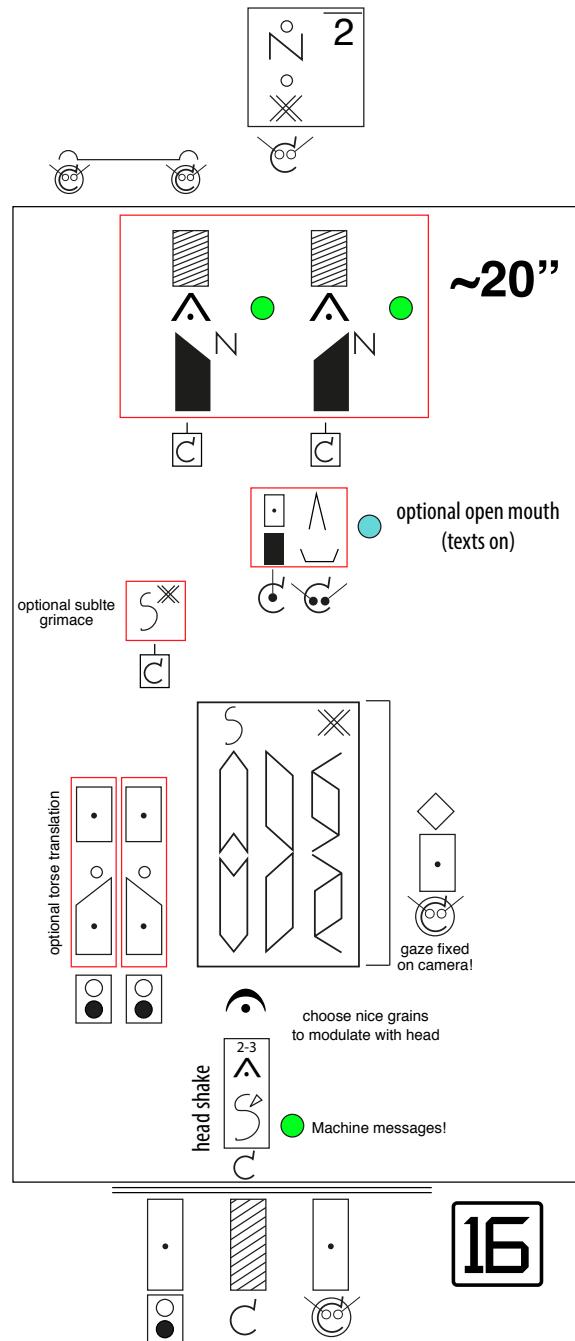


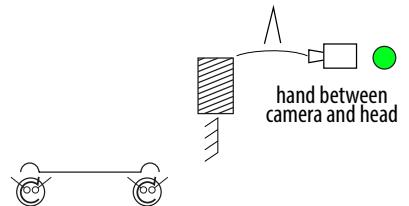


15



15





~20"

optional open mouth (texts on)

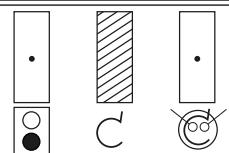
optional one-eye blink

optional torso translation

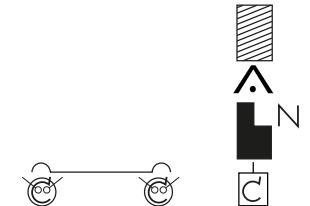
fixed gaze all along the head's rotations!

choose nice grains to modulate with head

Machine messages!



17



► Score 18

~20"

optional open mouth (texts on)

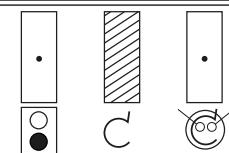
optional one-eye blink

optional torso translation

fixed gaze all along the head's rotations!

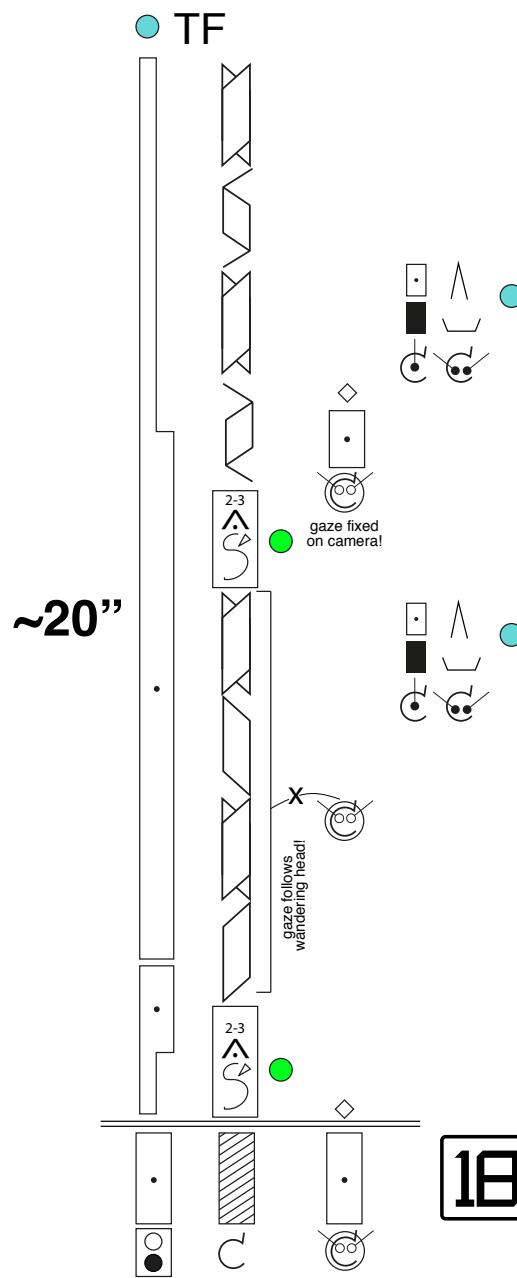
choose nice grains to modulate with head

Machine messages!



17

Boom! Final black



► credits 19 Boom! Final black

