

**fourmoo** projects

In association with the Sydney Roller Derby League, presents

**BLOOD**

**BATH**

**Bloodbath** is a collaborative distributed artwork by Bump Projects, developed, first installed and run in association with the Sydney Roller Derby League.

**Bloodbath features** five artists working in new media, data visualisation and mediated performance, taking up concerns of embodiment, violence and game play.

**Their interactive digital artworks** are driven by real time incoming game data.

**First run was at** a Sydney Roller Derby League game on Saturday 9 October 2010 at the Hordern Pavilion, Sydney.

**Artists:** Linda Dement, Nancy Mauro-Flude, Kate Richards, Francesca da Rimini and Sarah Waterson

**SRDL:** Sydney Roller Derby League, established 2007, represents a dynamic, all inclusive, full contact women's team sport striving for empowerment, athleticism and, above all, fun. The league is made up of strong, committed people engaged in a do-it-yourself approach for this fast growing, spectacular sport.



HOUSE OF LAUDANUM



bump projects  
presents

# BLOODBATH

**flesh bump data → live art units**

**5 artworks are driven by live incoming data from an all-girl flat track roller derby game. Sensors attached to players send information to servers. The servers send the data on to the artworks. Art mayhem results.**

All girl flat track roller derby is a raucous, irreverent game that usually results in minor injuries. It runs in bouts of 30 minutes, each bout being made up of 2 minute 'jams' in which one member of each team, the 'jammer', attempts to pass the pack and so score points.

For *Bloodbath*, the packs also have a virtual life, from robust wireless sensors (wii-motes) strapped to the players' helmets, collision, speed and rotational information is sent to servers and from there, on to data driven artworks, and these are projected as the game is played out.

As a sport, all girl flat track roller derby is enjoying a huge global surge in popularity - there are currently over 40 leagues in Australia and, at last count, about 800 world wide.

*Bloodbath* builds on investigations into our human tendency towards, and attraction to, violence, these trajectories creating technological elaborations of our delighted riveted engagement in battle and its dynamics of attack, revenge, defence, collapse, victory, deceit and subterfuge. The artists are working with digital manifestations of speeding flesh, brutal game play and programmed digital activity. These works both follow and break the rules, embodying the generative repercussions of a fracas.

Bump Projects gave form to a functioning constellation that allowed productive collaboration, establishing and finalising the technological requirements for gathering, sending on and utilising data. As such, it is a platform; it could be used with other games and by other artists; the procedures of the artists' collaboration loosely mirroring game procedures - if we know the rules (game rules or the structure of an arts collaboration) and have the technology (track, helmets and mouthguard or sensors, server and output technology), we can play the game or create the event.

*Bloodbath* was funded by the inaugural Digital Culture Fund of the Australia Council.

[www.bumpp.net](http://www.bumpp.net)

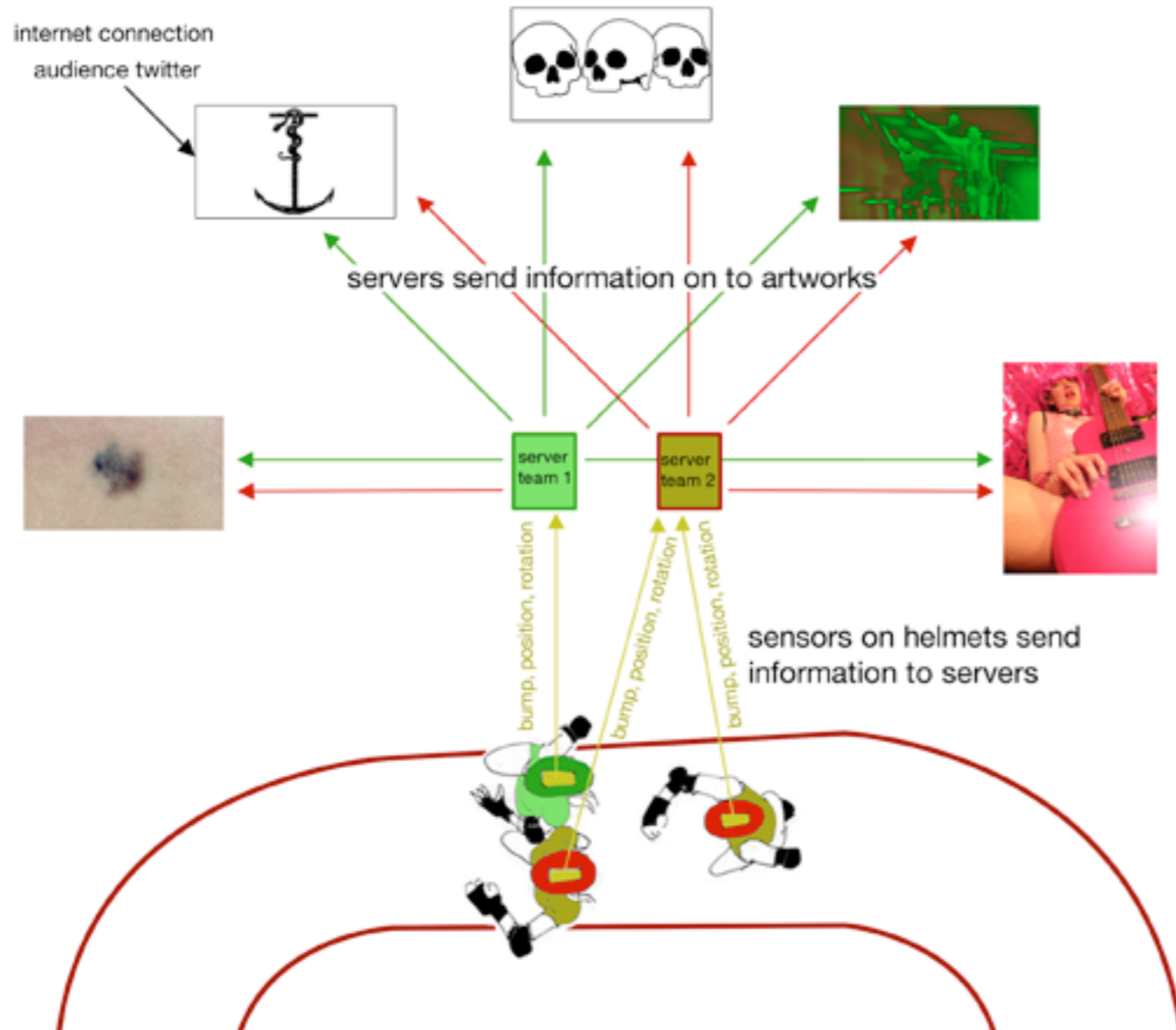
# BLOODBATH TECH

10 wii-motes send bluetooth data: x, y, z rotation and acceleration.

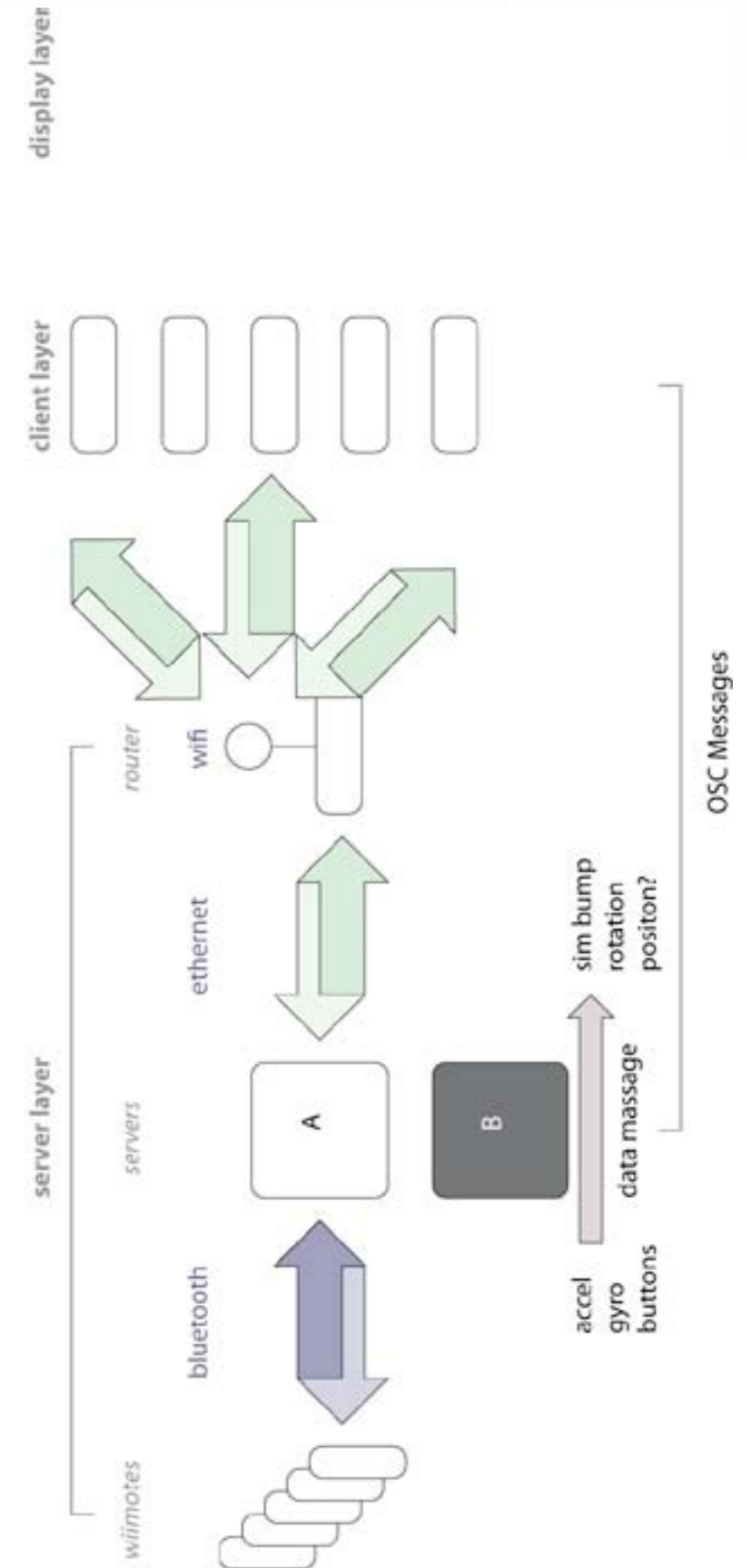
Two servers receive 5 data streams each and process the information to determine sudden deceleration (a collision or fall) and to smooth out the other incoming numbers.

The servers send on the information via an OSC signal over a local wifi network, which the 5 artworks receive and utilise.

Each artist has a laptop connected to the local wifi network. Nancy Mauro-Flude's computer also has internet access, via phone tether if necessary, to receive audience twitter feed. Each artists' visuals are projected to a screen via a data projector.



bump info diagramme v0.1  
2010-08-24



# BLOODBATH ARTISTS

## Linda Dement

<http://www.lindadement.com>

is a Sydney based artist who has worked in arts computing since 1989 with a background in photography, film, and video. Her interactive and still image work has been widely exhibited internationally and locally, including at the Institute of Contemporary Art in London, Ars Electronica in Austria, the International Symposia of Electronic Art in Sydney and Montreal and the Impakt Media Arts Festival Netherlands and Transmediale Berlin. She is twice winner of the Australian National Digital Art Award and has been awarded a New Media Arts Fellowship by the Australia Council for the Arts.

## Nancy Mauro-Flude

<http://sistero.sysx.org>

is a performing artist & experimental media hacker. Nancy conducts extensive research into networked interfaces and custom-built techniques for use in performance. Alumni of 'DasArts: advanced institute for performing arts' Amsterdamse School of Arts, she was also awarded MFA-Media Design Piet Zwart Institute Willem de Kooning Academy, Rotterdam (2007). Influenced by dada & political cabaret Nancy is an instigator in projects that engage creatively with free-software tools, and maintains an active practice in challenging the relationship of embodiment with the electronic medium in light of the fluid infrastructures of the 21C. Working on an international circuit her work is invited, performed & commissioned at acclaimed electronic art institutes such as; Transmediale, V2\_ Institute for the Unstable Media, Waag Society/for New & Old Media, Netherlands New Media Art Institute, SUBOTRON\_Electric Avenue, Criticalpath, Museum Quartier Vienna, FILE festival, Galeria Vermelho\_Sao Paulo, International Season for Electronic Arts [ISEA].

## Kate Richards

<http://katerichards.net>

creates interactive video installations, augmented performance, data visualisation, social media events and virtual worlds. Artworks include "Gondwana", an interactive, fictional galaxy of astronomy and folk sciences (DreamWorlds, Beijing 2010); "Wayfarer v2 - Urban Agents" 2010 (with Martyn Coutts), voted in the top 10 "brilliant initiatives...triggering and networking public association for public good" on David Barrie's influential media blog; "Foul Whisperings, Strange Matters" Shakespeare's Macbeth in Second Life, 2008 (with Kerreen Ely-Harper and Angela Thomas); "Bystander" with Ross Gibson, a 5 channel interactive, immersive installation (The Performance Space 2007, the Justice and Police Museum 2009); datamapping software "sub\_scape" with Sarah Waterson (ACMI 2006, Isea2004, Australian Centre for Photography and Sydney Opera House 2008) and "The Uncertainty Principle" (Australian Centre for Photography in 2007.)

## Francesca da Rimini

<http://www.sysx.org/gashgirl>

is an artist, writer and occasional curator. In 1989 she became the founding Executive Officer of the Australian Network for Art and Technology. Subsequently she worked in the Information Technology industry before returning to her own creative practice. As a member of the art collectives VNS Matrix (1991-1997) and identity\_runners (1999-2006) she has helped create many distinctive media and internet art projects. Similarly her solo work has been critically acclaimed, widely exhibited, and published. In 1999 she received an Australia Council New Media Fellowship. Her Masters and Doctoral theses (2005, 2010) have researched the nexus between informational capitalism, socialised technologies, cultural activism, and radical social change.

## Sarah Waterson

<http://www.sarahwaterson.net>

is a new media artist, designer and senior lecturer in interactive design, whose work deals with the influence of electronic technologies on subjectivities and how design as a discipline can inform practice and inter-disciplinary collaboration/s. Over the past twenty years she has exhibited interactive environments nationally and internationally. Recent interactive installations have included: 33°South - a three- channel audio-visual installation that juxtaposes the cities of Sydney (Australia) and Santiago (Chile) using a custom made data mapping system and database (collaboration with Juan Francisco Salazar), trope, a new writing project developed for the Second Life environment (SWF 08), subscapePROOF, a custom made data mapping system (collaboration with Kate Richards, Australian Centre for the Moving Image 04/05), and subscapeBALTIC (collaboration with Kate Richards, ISEA2004).



# BLOODBATH ART WORKS

## BRUISE

### Linda Dement

*The screen shows skin. A bump signal, from sensors on players in the roller derby game, causes a bruise to appear. The bruise fades through red to blue to green to yellow to brown, then morphs into a flower. The next signal triggers a new bruise; if it comes before the last bruise has finished its metamorphosis, the new bruise is stronger.*



An ecstatic moment of fury inflicts injury, venting intolerable rising energies: obstruction, desperation, humiliation, need. Connection is made between the physical and the unendurable. There's a sudden change in direction, speed, intention, strategy. Swelling starts and pain begins to throb. There's a visible, tangible lesion in the flesh. The bruise can later be cleaned and anointed and take its time to heal. The pain will gradually fade to an itch. The body can process and transform the damage. If healing is interrupted, the next injury is worse, compounding the existing haemorrhage. Either way, the body will never be the same again; trauma will leave its mark.

## READ\_RUN\_EXECUTE\_ : Pirating the archaic energy

### Nancy Mauro-Flude

Pirating sensor data from the Roller Derby players to use as framework to trigger text feeds - past, present & realtime from skaters, audience and artists. Expanding the action on the track, the screen displays a data-mash: live tweets & text feeds, mapped with the cyclic rolling energy of the skaters, building vibrancy. A montage of conversation, description, conjecture & moments pirated from history and literature.



The fervor of the game and the text transmissions charts a poetic reflection of the spaces in-between, the status updating frenzy, augmenting live action with fragments of experience, a hovering layer of meta-reports unfolding over time, channeled into a new stream. Moments replaying, systems change states in the networked space, a place of release like a telepathic field.

Tuning into the archaic energy: ecstatic movements, painful moments, and amorphous chaos. People meeting physically and virtually, sending data through nodes and cells, flows & currents, simultaneously transmitting and receiving. Sub-channeling direct & indirect action via the data feed. Excessive body states on the track, going into the zone, the triggering of intensity, the abstraction of energy, a rush, a stack smudges the line. Building up meaning together but remaining autonomous. Different entry points, we are inhabitants of many worlds and can appear in any one we wish.

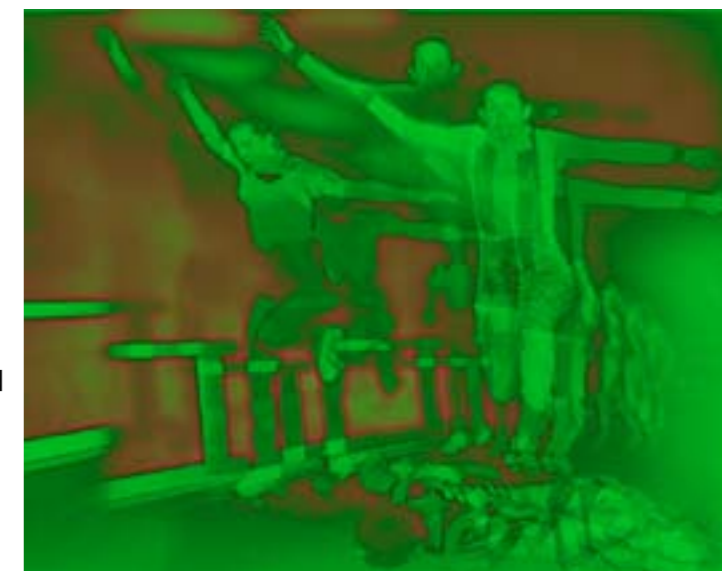
Do you want to add to the channel, a twitter bridge perhaps?

**Programming support: Chris Neugebauer**

## AFFECTIVE RESONANCE: Jostle and Jam

### Kate Richards

Roller Derby originated in Depression era America, and - like music, vaudeville and the chorus line - was a way for women to escape poverty and to work, survive and thrive. The Roller Derby revivals of the 1960s and in Texas in the 1990s were also fueled by women looking to empower themselves, to escape domestic drudgery and make some money. In Australia today the immense pulling power of womens' roller derby remind us that playing, fighting, skating, jostling and jamming are intense, immersive experiences for both participants and audience - the roller derby is an event in which imagination, power and gameplay shift through the interacting bodies.



As an artist I am interested in intense embodied experiences and connections across time and space, and in creating affective compositions that explore relations and flows within a fast moving, energised public sphere. By incorporating live resonant data from a contemporary SRDL game, and using it to manipulate, mashup and effect archival footage, I'm playing with similarities, connections and gaps between Roller Derby then and now.

## I-ROLLER; the Screen of Changes Francesca da Rimini

*Girls, you are gazelles! The future lies  
beneath your feet.*  
—Derby fragment

Two teams, warriors all, enter the great cycle of pain, humiliation, and exhilaration. Different women take the lead, driven by a new and ardent desire. Some come from the Furies, expressing the unappeasable anger of the dead, while alluring others are descended from the Sirens, liberated from their meadow starred with flowers. Streaming forward are the daughters of the Sibyls, each violent twist and collision triggering a momentary collapse in time through which their bodies can sing the future. Fragments of ecstatic prophesies spit out through the screen, interrupted by an occasional image of life at its most minuscule, revealing universes within universes. We struggle to make sense of the formless, the imperceptible. We struggle to name our fear, yet once we recognise it, we become liberated. Over time the women's power and courage increases. They are formidable, licking the future into shape. As they fall to their knees, the Invisible emerges through a bed of skulls into the yawn of radiance.

**Programming: Ali Graham**

## AXLE GRIND Sarah Waterson

Axle Grind borrows the electric violence of the roller derby pack and transforms it into noise, vibration and the rock power chord.

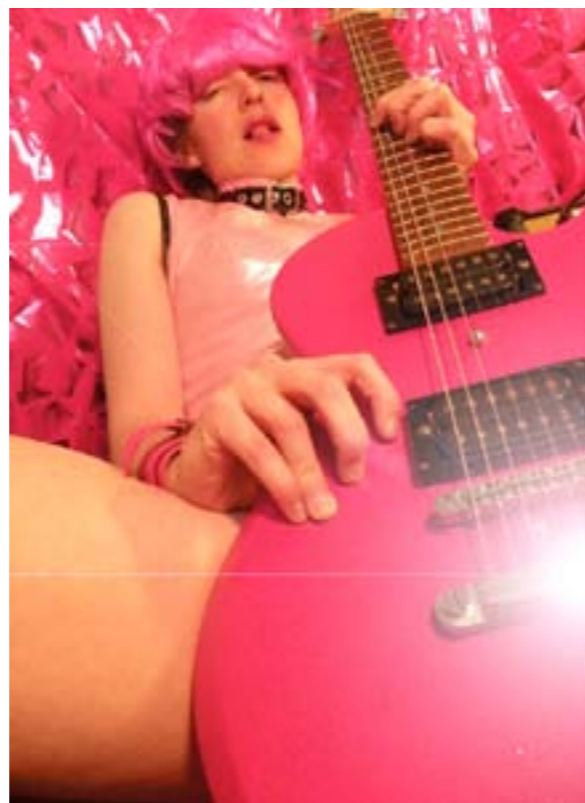
Axle Grind maps the collision data from the roller derby players to Joan Jett's *I Love Rock n' Roll*. A robotic pink electric guitar hangs in the space, activated by the ramming of the derby blockers on track. Axle Grind is about jamming with the jam, generating a soundtrack of spectacle. As each hit happens a power chord is played to progress the song, a marshalling of stacks, a G-force Jam.

I love rock 'n' roll

So come and take your time and dance with me.

Owwwww!

**Max MSP Jitter programming: Jon Drummond**



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supported by the inaugural Digital Cultures Fund

In association with the Sydney Roller Derby League

[www.sydneyrollerderby.com](http://www.sydneyrollerderby.com)



Original concept: Linda Dement

Producers: Linda Dement, Kate Richards

Technical development: Mr. Snow, House of Laudanum

[www.houseoflaudanum.com](http://www.houseoflaudanum.com)

HOUSE OF LAUDANUM

Publicity: Deborah Turnbull, New Media Curation

New Media Curation is dedicated to streamlining the planning, implementation and promotion of new media arts exhibitions.

[www.newmediacuration.com](http://www.newmediacuration.com)



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