

bumm projects

in association with the Sydney Roller Derby League, presents

BLOOD BATH



bump

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flesh bump data → live art units

BLOODBATH is a collaborative distributed artwork by Bump Projects in association with the Sydney Roller Derby League. BLOODBATH features five artists with recognised track records in new media, data visualisation, mediated performance and work with embodiment or violence.

9 Oct 2010, Hordern Pavillion, Sydney, at an all girl flat track roller derby game, sensors on the helmets of players feed data to the five artworks, generating digital elaborations of the moves and collisions on track.

follow us on Twitter

@bloodbathbybump

add to the collision generated text feed

#bloodbath

<http://www.bumpp.net>

BLOODBATH ARTWORKS

BRUISE

Linda Dement

<http://www.lindadement.com>

Collisions and falls cause bruises that exacerbate and transform.



READ_RUN_EXECUTE

Nancy Mauro-Flude

<http://sistero.sysx.org>

Action on the track causes a data mash of live tweets and text feeds.

Programming support: Chris Neugebauer



AFFECTIVE RESONANCE

Kate Richards

<http://katerichards.net>

Resonant data from the game mashes up archival footage, playing with connections and gaps between Roller Derby then and now.



I-ROLLER

Francesca da Rimini

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

Furies, Sirens and Sybils trigger a momentary collapse in time through which their bodies can sing the future.

Programming: Ali Graham



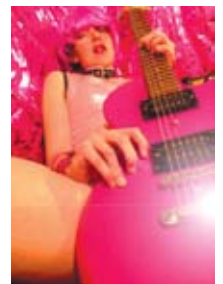
AXLE GRIND

Sarah Waterson

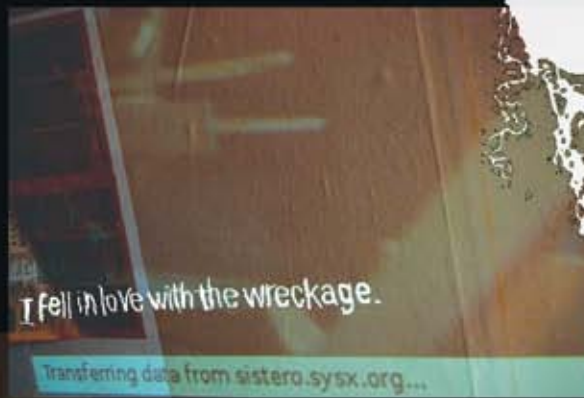
<http://www.sarahwaterson.net>

Collision data, mapped to the power chords of Joan Jett's *I Love Rock n' Roll*, is played by a robotic pink electric guitar.

Max MSP Jitter programming: Jon Drummond



duct tape
loses lead with a big block.
makes her way through and
works to make up some ground
Jam called off before Pirate Girl
can make a second pass
Axel Grind from the underworld makes easy work
Links are being built now, we're working on it!
It's the hottest/grossest thing I've ever seen.
MY EYES, MY EYES
Bat takes off for Doll and trails behind Black Cat.
Bat stays on Lady's tail and jam called off for a
0-0 score.
will need to do work some magic here to narrow
the score.
Kiss takes the outside and gets taken out.
Rolla Junky trying to speed the pack up.
Rose ruin has the advantage here
Bat is in the sin bin for cutting the track.
Gateway Girl blocks SS jammer off just as jam
called off.
sister0 is Jamming
Dement and Lady Luck are trying to speed it up
Black Cat keeps Lady Luck at a stand still
Rose makes it through a second time with no
trouble at all
Doll has a lot of heart and guts.
She is a tough player.
Pirate Girl starts with some early booty blocking.
Doll jamming looking relaxed and seem to be
having a fun game
sister0 gets sanwiched between Pheonix and Coco
A bit of a pile up on the track but Raw Dog takes
the lead.
Rose Ruin takes a hard hit but is quick to recover
Rose is making good pace as she tries to make up ground
Doll Yoko expelled from the bout early
Some amazing footwork out there from Bat Suzuk
Coco blocks the SS jammer with some nice hits.
Pheonix is notoriously hard to bring down, so kudos to the SS jammer!
Pheonix is a stunner to watch jam. Low and determined,
KK is one of those jammers who likes to block while passing through the pack.
Dement is hot on Pheonix's tail but the jam is called off before she can score



NANCY MAURO-FLUDE



affective resonance

pp

KATE RICHARDS

It is from
MONIQUE
WITTIG

LES
GUÉRILLÈRES

It is from rage that thought is born

Fury > you forgot
to do no harm

Pythia > it is finished

Fury > we will shred you skinless

Fury > your hearts are in our mouth

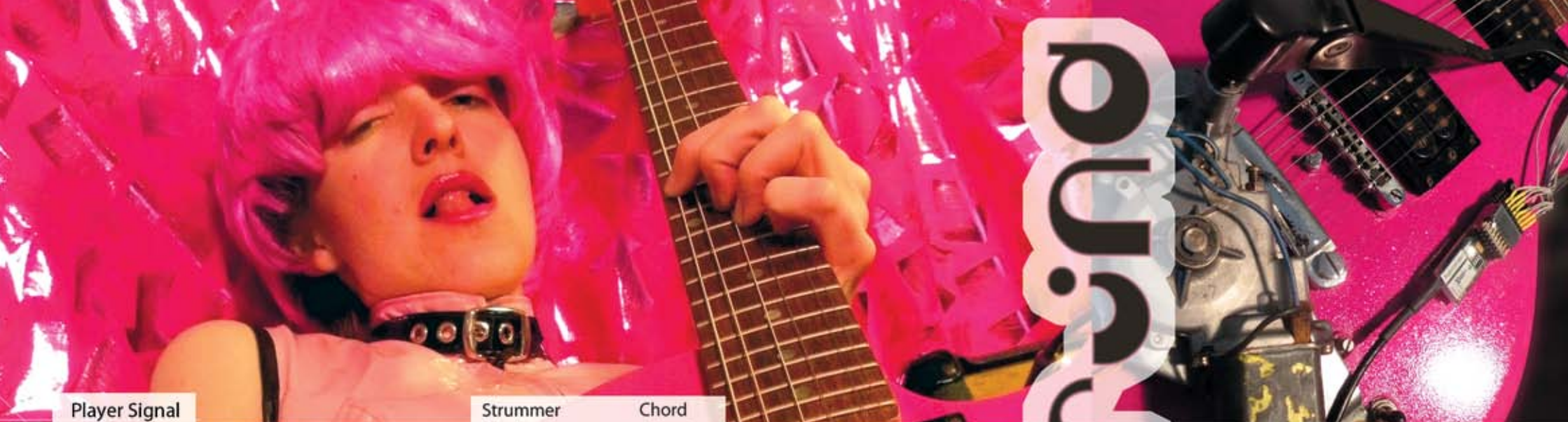
Fury > skulls around our necks were once fools like you

WAIT
TILL
YOU
GET
INSIDE

LIFE

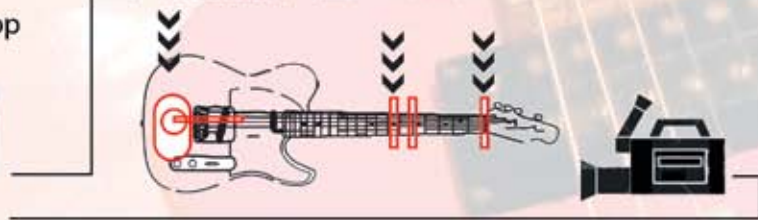
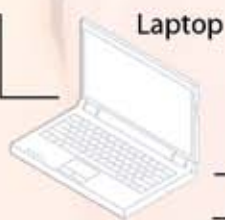
RAQUEL
On skates
as a
derby
demon

FRANCESCA DA RIMINI



Player Signal

Strummer Mechanism — Chord Actuator



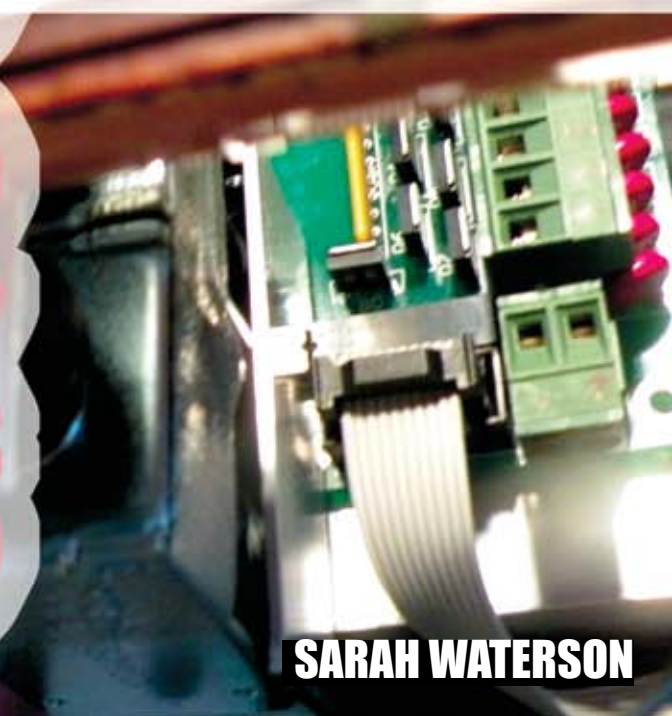
Camera

Collision data is mapped from the roller derby players to Joan Jett's *I love Rock n' roll*. A robotic pink electric guitar hangs 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!!!*

axle grind

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



SARAH WATERSON

Multiple Notions of Desire: Roller Derby

Roller derby smashes through dichotomous thinking that ranks and privileges men over women, but only if we let it. Right now there is an opportunity not to be missed, an opportunity for women to be watched and admired (judged even?) on their own terms and with their own rules. This is not to say that there are no problems or conflicts between the women involved, yet as Fullagar (1998) states, it is 'by analyzing the tension produced by different experiences of desire...we move from an over-determined, singular notion of desire to the idea of multiplicity'. There is not one driving force propelling these women into the sport of roller derby: there are multiple lines of flight.

As a cultural sociologist my task is to stay open to possibilities and to confront the fear of uncertainty in both writing and roller derby: to stay always in the middle. This middle is 'by no means an average; on the contrary, it is where things pick up speed' (Deleuze and Guattari 1993: 25). It is in between sport and creativity, movement and imagination, corporeal bodies and those that manage them, where all the fun, and the passion, starts.

Roller derby has a very particular subcultural style; it's style is one of the first things you will notice when you watch a bout. It is a bricolage of rockabilly, rock, metal and punk aesthetics, with bright tulle skirts, frilly knickers, fishnets, tattoos and coloured hair. Yet it is this colourful aesthetic that has at times obscured the complexity of this scene. Women come together to organise and create an international sport; a sport that privileges their experiences as women and that does not position them as inferior to, or weaker than, men.

Just as the women who participate in roller derby are able to take on multiple, alternative subjectivities, so too can the sport itself. It is at once a sport, competitive, requiring discipline and training; while at the same time adhering to notions of play. The perils of playing are often disguised by saying that play is "fun", "voluntary" — when in fact the fun of playing is in 'playing with fire, going in over one's head, inverting accepted procedures and hierarchies' (Schechner 1995).

So the five artists of Bloodbath 'play with fire', taking up some of the ways that bodies can be mediated through technology, highlighting movement and transformation rather than permanence and structure. This emphasis on movement opens up spaces that were previously closed, making for new and exciting possibilities for art, technology, sport and women's bodies—new ways of imagining oneself and embodying movement.

It has been said that 'human beings live fragmented lives whose meanings always evade them' (Tamboukou 2010). These fragmented lives can

be brought together at some points through visual and textual narratives, mirroring the social and cultural world of the producer. In considering the multiple surfaces explored in Bloodbath—music and sport, women and aggression, embodied pain and visual representation, past and present—fragmented lives are brought together momentarily, creating conditions of possibility for women to imagine themselves becoming other and for them to actualize new possibilities.

Roller derby, in its present configuration, is an open space, not structured by old notions that separate sport and creativity, movement and imagination. It inspires creative work in a variety of mediums and creative platforms: music, fashion, crafts, writing, film, documentary and now, digital art. Each mode of expression interacts with roller derby in its own way, but almost always with women's bodies, words and voices at its centre, expressing multiple notions of desire.

References

- Deleuze, Gilles and Guattari, Felix 1993 [1987], *A Thousand Plateaus, Capitalism and Schizophrenia*, University of Minnesota Press, Minneapolis.
- Fullagar, Simone 1998, *Lines of Flight: Desire Within Narratives of Travel*, Unpublished doctoral dissertation, University of New South Wales, Sydney.
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- Tamboukou, M. 2010a, 'Narratives from within: an Arendtian approach to life histories and the writing of history', *Journal of Educational Administration and History*, vol. 42, no. 2, May: 115 – 131.

Adele Pavlidis is a PhD Candidate with Griffith University. Currently, her research focuses on women's stories of becoming 'roller derby grrrl' and the ways that these women creatively manage this rapidly growing sport. As an interdisciplinary project, it traverses theory in a number of fields, including: sport and issues related to women in sport, music cultures and collective identity, cultural theory and writing, and feminist philosophy.

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HOUSE OF **LAUDANUM**

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