NAME: Rachel Bowditch

Title: Virtual Web: Global Interactive Spectacle

Genre: Performance/ Multi-media Video/ Sound Art/ Website

Applicant's Role in: Project Director/ Primary Artist
Production

Production Format: Installation/ Internet Broadcasting

**Anticipated Length:** Installation of Fiber Optic Web Performance 4-6 Hours

Installation active for two weeks

Color/B&W: Color/ Video Projections mixed "live"

Sound/Silent: Electronic & Acoustic sounds mixed "live"


Brief Project Description (do not exceed space given below)

I propose to create a "cyber-theatre" where a dialog between the "live" and the "virtual" worlds can occur. **The Virtual Web: Interactive Global Spectacle** allows everyone to become an artist. The "cyber-theatre" provides the opportunity for the "non"-artist, performer, DJ, VJ or cinematographer to create an original composition in collaboration with other global "artists". Participants will be able to explore the resources and tools they may otherwise not have access to experience. In one moment, there are potentially ten "live" artists in collaboration, as well as the unlimited number of "virtual/remote" artists creating this universal, global spectacle simultaneously. Each moment will be a collision and chance meeting of sound, image and movement. This becomes a "living" composition and spectacle because each moment is constantly shifting and transforming. The project will take place in three phases. One can interact seven ways with the "cyber-theatre". The "cyber-theatre" creates a venue where a universal visual language can be born. Anyone, anywhere on the globe can experience and interact with the **Interactive Global Spectacle.** This global collaboration emphasizes the importance of communication and dialog between diverse artistic mediums and investigates the discoveries made when visual art, poetry, performance, technology, music, sound and the Internet collide to create a new visual language that crosses language and geographic barriers.

\

100FT

100 FT

100 FT

Cyber-Theatre
Performance/Playing Space

Spectators Watch From Here
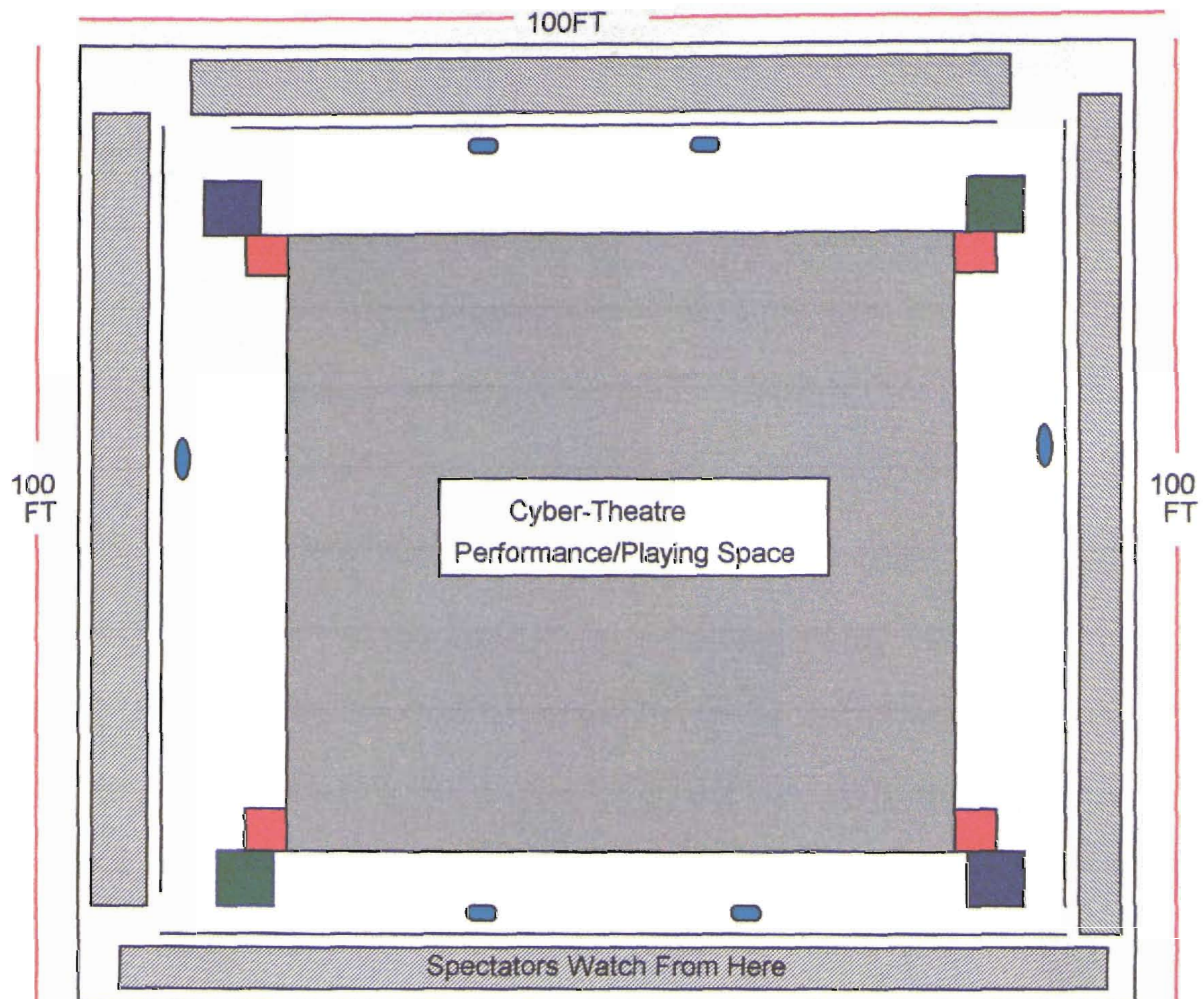
Bird's Eye View of "Cyber-theatre" before Fiber Optic Web Installation
Diagram One

Video Terminals

Sound Terminals

Projectors

Speakers

Spectators Viewing Area

Ceilings: 20 Feet Tall

2

Cyber-Theatre
Performance/Playing Space

Spectators Watch From Here
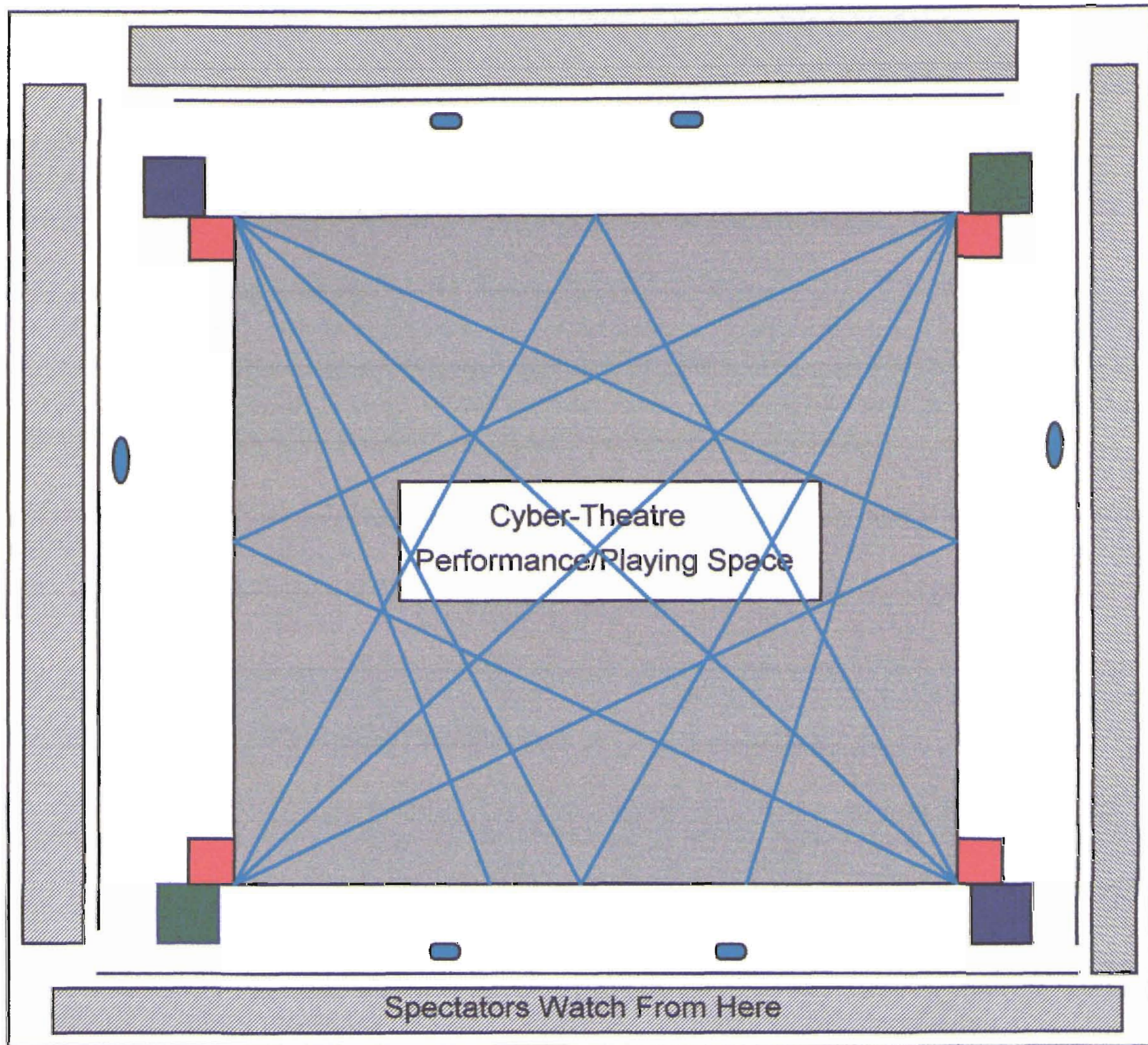
Installation Diagram with Fiber Optic Web Installed
Diagram Two

■	Video Terminals
■	Sound Terminals
▬	Projectors
■	Speakers
▨	Spectator Viewing Area
───	Fiber Optic Web With Live Data Streams

3

SUPPLEMENTAL INSTALLATION MATERIAL
INSTALLATION OF THE CYBER-THEATRE: VIRTUAL WEB INTERACTIVE GLOBAL PERFORMANCE SPACE

Detailed Installation Outline
Step by Step Phases of Installation/Outline of the "Fixed Elements"
Phase One
Pre-performance Phase
1) Building a collaborative team of cutting-edge web-designers, digital video and sound artists, technology and new media experts, and performers to set out a feasible project outline and working deadline. I will assemble a group of New Media and Technology experts to be advisors on this project.

2)Creation of a "Virtual Web Global Performance" web-site designed for "remote" participants to be able to control the images and sound that are being projected into the installation space. The website will also broadcast the "live" performance and document it's transformation over the duration of the installation.

3) Collecting/ gathering/ creating over 250 video images and sound samples to build a library of digital information.

4) Researching and selecting the "ideal" performance space for this global spectacle. Space Requirements: A large indoor public space that is open and free to the public. Preferably a space that gets a steady flow of pedestrian traffic and activity. The first location will be somewhere in New York City.

5) Researching and gathering cutting-edge technology and equipment as well as finding innovative methods for using older technology in effective ways.

Phase Two
Preparing the Performance Space
Duration of the Performance: Two Weeks or more

1) In the physical space, there are four white screens, a white ceiling and white floor, to create a white, neutral rectangular backdrop for the projection of images.

2) In each corner of the rectangle, there are four computer terminals. (See diagram)
• Two for manipulating the video images that are projected into the space.
• Two for manipulating the sound that enters into the space.
There are two hand held video cameras and the footage is directly streamed

4

back into the performance space.

3) There are six video projectors. In front of each projector is a prism of fractured glass, that fragments the images and sends the image data into a kaleidoscopic effect around the space (See Diagram One)
- Two projectors are connected to the two video terminals #1 and #2.
- Two projectors are connected to the two video cameras #1 and #2.
- Two projectors project the data from remote participants via the website.

4) The two sound terminals, combined with the remote participants selections, will become the musical composition of the piece and amplified over a surround sound system.

5) Four participants can be in the physical playing space simultaneously. There will be four white outfits available. The body becomes a canvas and a vessel for data and images.

6) There are seven ways to interact and become part of the "Virtual Web Global Performance". (See Seven Ways to Interact)

Phase Three
INSTALLATION OF WEB: Initiation of the Performance Space
Outline of the Web Installation Performance
Before the installation becomes a public space, an Initiation of the "Performance Space" will take place. A group of seven professional performers will weave an elaborate Fiber Optic web through-out the installation space inspired by the diagrams of Leonardo Da Vinci and the spatial web work I have been exploring with Vessel since 1996 (See Diagram Two, Three & Four). The performers will wear all-white costumes and make-up (See Vessel perform Transfix) that will become neutral canvases that anything may be projected onto. In a highly choreographed, stylized performance, the performers, moving in slow-motion will take four to six hours to install the web. Once the web is installed, the Fiber Optic cable is connected and live data streams and light will be sent through the web, illuminating the installation space.

As soon as the Actors begin to weave the web, the global performance begins and all the interactive elements (See outline of seven relationships with the space) become active.

Once the web is installed and the performers have left the space, the space becomes public and spectators are invited to enter into the "virtual web" and create their own performance.

5

Seven Ways to Interact with and experience the "Virtual Web Global Performance".

Experience/ Interaction #1

Live/ Local Access

Once the web is installed, participants may enter the "Virtual Web" arena by wearing a white jumpsuit that will be provided. The participant can move freely throughout the space. They will have the sensation of being engulfed by information, images, sound and have a "virtual" sense of being inside cyberspace. Images are projected 360 degrees around the performer, on the walls, ceiling and floor. This may be a disorienting experience for some and an invigorating experience for others. The shifting images create an unstable visual ground and one may have the sensation of vertigo or flying.

Experience/Interaction #2

Live/ Local Access

There will be two terminals at the "live" site where a participant at each station can manipulate the video images and become a Video Jockey (VJ). The VJ takes on the role as a video/visual artist, and has over 250 video image files to play with and compose spatial poetry. The video files become a palette, the mouse becomes the brush and the "performance space" and the "performers in white" become the blank canvas. There are unlimited possibilities to the beauty and poetry that can be created. This person creates the visual landscape. There are two "live" V.J.'s creating simultaneously.

Experience/ Interaction #3

Live/ Local Access

There will be two terminals at the "live" site where a participant at each station can manipulate the sound files and become a Disc Jockey (DJ). The DJ takes on the role of a composer and has over 250 sound files/samples to mix and experiment with. The sound samples become a score and create a landscape of sound and textures. There are two "live" D.J.'s creating simultaneously.

Experience/ Interaction #4

Live/ Local Access

There will be two video cameras that two participants can simultaneously play the role of a cinematographer. They have the freedom to capture any of the images within the space and the performers in white. This digital information is sent directly back into the space. The performers in white will see images of themselves reflected and fragmented throughout the environment.

Experience/ Interaction #5

Remote/Global Access

You will be able to select video sequences from a remote site anywhere in the world via the internet using the "Virtual Web Global Performance" website. Your choices will be broadcast into the "live" site and your choices will become part of

the composition and performance.

Experience/ Interaction #6
Remote/ Global Access
You will be able to select sound sequences from a remote site anywhere in the world via the internet and the "Virtual Web Global Performance" website. Your choices will be broadcast into the "live" site and your choices will become part of the composition and performance.

Experience/ Interaction #7
Witnessing the Spectacle Locally & Globally
This wouldn't be a global spectacle without a global audience. There are two kinds of spectators. "Live spectators" who are witnessing the event unfold in front of them and there are "web-spectators" who are watching the event from anywhere in the world that is being broadcasted live over the internet via the website .

Conclusion/ Summary
Everyone is an artist. This installation provides the opportunity for the "non" artist, performer, D.J. or V.J. to become an artist and create an original composition in collaboration with other global "artists". Participants will be able to explore the resources and tools they may otherwise not have access to experience or experiment with. In one moment there are potentially ten "live" artists in collaboration, not including the "virtual" artists participating. There are four "live" performers in space, two "live" video artists, two "live" composers, two "live" cinematographers, and an unlimited numbers of "virtual artists" who are making artistic choices, and collaborating in this universal, global spectacle simultaneously.

Each moment will be a collision and chance meeting of sound, image and movement. No moment can ever be recreated or recaptured because each variable is constantly shifting and transforming. This becomes a "living" composition and spectacle that represents a universal language that can be experienced and witnessed by anyone, anywhere on the globe. This universal collaboration emphasizes the importance of dialog between diverse artistic mediums and illustrates the discoveries that can be made when visual art, poetry, performance, technology, music, sound and the internet collide to create a new visual language that can be interpreted across language and cultural barriers.

7

NAME: Rachel Bowditch

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Rachel Bowditch: Selected Works (Primary Sample: View First)
15 Minutes

Year: 1996-2002

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
__ Installation	__ Installation	__ Unix
_X_ Other__LIVE PERFORMANCE	__X_ Other_VIDEO	

Web Info (answer only if sample work is in Web format)

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing:

Description of Work   Running Time of the tape is 15 minutes.
Rachel Bowditch: Selected Works 1996-2002 (New York City) is a collage of photographic stills and video footage from live theatrical and experimental performances created with my production company, Vessel. I have selected three works: **Transfix, City of Bells** and **A Woman's Place.**
1)Slide Show: 3 Minutes /Music by Amon Tobin
Slide show of still photography from Vessel's performances 1996-2002.
2)TRANSFIX: Interactive Urban Spectacle: 6 Minutes
Directed by Rachel Bowditch/Music by DJ Spooky
New York International Independent Film Festival 2001 @ Madison Square Garden, GenArt Summer Arts Festival 2001, Central Park, Tompkins Square Park, Grand Central and Times Square for the New York International Fringe Al Fresco, 2002.
With a core group of seven performers, we break out of the traditional theater arena and enter into a public/ shared space without the "normal" rules of theater confining us. We wear all white as a neutral medium onto which anything may be

8

projected on or filtered through. In essence, the ensemble becomes a blank canvas, which has the potential for a myriad of interpretations. Through intense focus and concentration, we attain a state of calm and balance. We intuitively respond to our surroundings and spectators. We create an interactive space where the spectators can come and go as they please. People have the freedom to create their own experience. We weave spatial webs in and around the architecture and spectators. In essence, we are exploring Artaud's notion of "spatial poetry" (Theater and Its Double). In this fast-paced urban landscape, we provide stillness, a silence and moment of calm. By putting on white make-up and costumes, we are putting on a mask and concealing our "humanness" to reveal something profoundly human.

3)CITY OF BELLS: An Adaptation of Allen Ginsberg's Poetry : 2 Minutes
Created and Directed by Rachel Bowditch/ Music by Eric Satie
Presented at Here Performance Art Café, March 2000. Running Time-1 Hour

The **City of Bells,** an original exploration of Allen Ginsberg's poetry is not a biographical piece about his life nor a realistic rendition of his poetry. Our aim was to extract an essence from his poetry that he extracted from the world around him. The story revolved around the protagonist Allen and how he related to the four driving forces of the world around him: his mother Naomi's spiraling descent into paranoid schizophrenia, his battle with homosexuality, his observations of the decaying world around him and his search for the divine and holy. Along the way, he encounters Sage, Edie, Sammy and Peter, who become his fantasy and obsession. All on the edge, "praying for each others salvation", they reach a collective catharsis that reveals the essence they had all been searching for. Through theater, poetry, dance, music, art and magic, we tried to capture this essence, weaving a collage of "images juxtaposed".

4)A WOMAN'S PLACE : 4 Minutes
Directed by Rachel Bowditch/ Music by Ferenz/ Daniel Bernard Roumain/ Bulgarian Chants
Presented at Here Performance Art Café, April 2001. Running Time- 1 Hour

The text of **A Woman's Place** was taken directly from letters, diaries, speeches, interviews and writings of historical figures from Virginia Woolfe to Margaret Sanger to Florence Nightingale, whose words made a significant impact on history. These voices weave a dynamic dialogue that spans different centuries across geo-political boundaries. Throughout the centuries, women like Margaret Sanger have fought for basic rights, like birth control and the right to choose. **A Woman's Place** is a theatrical documentary that explores the voices of men and women who have made a difference. It is a celebration of these battles and struggles that have helped define what a woman's place is today. Why do **A Woman's Place** now? After many conversations and heated debates, I came to the realization that a woman's place is not static but constantly evolving. The average modern American woman may feel liberated yet everyday the papers are filled with horror stories of women being mistreated in India and Afghanistan. There are reports of women being beaten to death by their spouses or burned alive for showing an inch of their flesh. Equality might be felt by some but certainly not by all. Our goal was to create a three-dimensional theatrical documentary that wove together dance, theater, literature, shadow puppetry, mask work, original graphic art, painting and music.

9

NAME: Rachel Bowditch

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: A Woman's Place (Sample Two: View Second) 5 Minutes

Year: 2001

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
__ Installation	__ Installation	__ Unix
__ Other_LIVE PERFORMANCE__	_x_ Other____VIDEO_____	

Web Info (answer only if sample work is in Web format)

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing:

See attached page

Description of Work   (use an additional sheet if necessary)
LENGTH OF VIDEO: 5 MINUTES
A WOMAN'S PLACE
Directed by Rachel Bowditch
Presented at Here Performance Art Café, April 2001.
Running Time of Show: One Hour

The text of **A Woman's Place** was taken directly from letters, diaries, speeches, interviews and writings of historical figures from Virginia Woolfe to Margaret Sanger to Florence Nightingale, whose words made a significant impact on history. These voices weave a dynamic dialogue that spans different centuries across geo-political boundaries.

Throughout the centuries, women like Margaret Sanger have fought for basic rights, like birth control and the right to choose. **A Woman's Place** is a theatrical documentary that explores the voices of men and women who have made a difference. It is a celebration of these battles and struggles that have helped define what a woman's place is today.

Why do **A Woman's Place** now? After many conversations and heated debates, I came to the realization that a woman's place is not static but constantly evolving. The average modern American woman may feel liberated yet everyday the papers are filled with horror stories of women being mistreated in India and Afghanistan. There are reports of women being beaten to death by their spouses or burned alive for showing an inch of their flesh. Equality might be felt by some but certainly not by all.

Our goal was to create a three-dimensional theatrical documentary that wove together dance, theater, literature, shadow puppetry, mask work, original graphic art, painting and music.

NAME: Rachel Bowditch

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: Vessel Performs Transfix at Central Park (Unedited) Sample #3 : View Third (30 Minutes)

Year: August 2002

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
__ Software	__ Software	__ Windows
__ Web	__ Web	__ Mac
__ Installation	__ Installation	__ Unix
__x Other_Live Performance_____	x__ Other__VIDEO_____	

Web Info (answer only if sample work is in Web format)

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing:

Please view attached page.

Description of Work (use an additional sheet if necessary)

Vessel Performs Transfix For the New York International Fringe Al Fresco, 2002.

Running Time of Video: 30 minutes

Central Park, August 4th (30 minutes of four hour performance)

Full Length footage without edits.

TRANSFIX: A BLANK CANVAS
Directed by Rachel Bowditch
Performed by Vessel

With a core group of seven performers, we break out of the traditional theater arena and enter into a public/ shared space without the "normal" rules of theater confining us. We wear all white as a neutral medium onto which anything may be projected on or filtered through.

In essence, the ensemble becomes a blank canvas, which has the potential for a myriad of interpretations. Through intense focus and concentration, we attain a state of calm and balance. We intuitively respond to our surroundings and spectators.

We create an interactive space where the spectators can come and go as they please. People have the freedom to create their own experience. We weave spatial webs in and around the architecture and spectators. In essence, we are exploring Artaud's notion of "spatial poetry" (Theater and Its Double).

In this fast-paced urban landscape, we provide stillness, a silence and moment of calm. By putting on white make-up and costumes, we are putting on a mask and concealing our "humanness" to reveal something profoundly human.

13

ARTIST STATEMENT : Rachel Bowditch

The history of New Media and the avant-garde from the Futurists and Russian Constructivists to Bauhaus and the theories of Artaud, have had a significant impact on my work. I draw direct inspiration from two artists, Futurist, Luigi Russolo, who wrote the manifesto on the **Art of Noise** and Oskar Schlemmer (1888-1943), who was interested in spatial webs and defining new theories of space. I want to continue their investigation of architectural and theatrical space, especially Artaud's notion of "spatial poetry".

Fascinated by the notion of being between two worlds and I can strongly identify with this place of being betwixt and between; between cultures, between languages, between social patterns and ritual, between political viewpoints and historical dynamics. Between theatre and anthropology, between poetry and multi-media, between art and technology, between public space and private space, I find my artistic voice and palette.

I aim to investigate when the boundaries of art and technology collide to create visual poetry. What happens when reality and "virtual reality" collide to form a third liminal space that is suspended between realities? Cyberspace is an under explored architectural performance space that I want to explore further. The World Wide Web represents an abstraction so immense, so huge, so unattainable and awesome that I am humbled by its brilliance. I see a hundred, thousand lights all containing millions of bytes of information speeding invisibly through the universe, surrounding us all the time in an invisible web and yet impossible to touch or feel. I propose to create my version of cyberspace in real space. I want to create an interactive environment where one has the opportunity to experience what it might be like to step into cyberspace.

Virtual Web: Interactive Global Spectacle "Cyber-Theatre Installation"

The working title of the project is **VIRTUAL WEB: INTERACTIVE GLOBAL SPECTACLE.** Cyberspace is one of the most exciting, least explored performance spaces in the world. The internet itself is a grand spectacle, a universal performance that exists in the "virtual" realm, the only boundaries being the human imagination. What would it look like, feel like and sound like if we physically entered cyberspace? I propose to create a "cyber-theatre" where a dialog between the "live" and the "virtual" worlds can occur. I want to investigate the performative potential of the Internet and cyberspace by creating a three-dimensional Internet, video, sound and performance environment/installation. The project will take place in three phases and have seven ways in which one can interact in this "cyber-theatre".

Phase One: The **"Pre-Performance"/Research phase** will include building a collaborative team of cutting-edge web-designers, digital video and sound artists, technology and new media experts and p erformers to outline the scope, duration, feasibility and goals of the project, as well as create a step by step production plan with a time frame and deadline. The web-designers w ill c reate a "**Virtual Web: G lobal Performance**" **website** d esigned f or "remote" participants to be able to control the images and sounds that are projected into the installation space. After a recent conversation with technology expert, Randal Packer (*Author/editor of Multi-media: From Wagner to Virtual Reality and Professor of Art & Technology at the Maryland Institute of Art*) suggested I include a remote access component into the installation. Apparently, the technology is brand new and has barely been explored. This project would allow further development of this technology and remote access capability. The web site will also broadcast the "live" performance and document it's transformation over the duration of the

15

installation. During **Phase One**, I will create and build a library of digital information of over 250 digital video and sound samples such as, rain falling, the structure of DNA, the Human Genome, city scenes, fire burning, construction sites, words, textures, atomic structures, scientific, biological, political, cultural and artistic images as well as sound bytes of urban soundscapes, electronic music, unusual acoustic sounds, voices, and mechanical sounds. **Phase One** will be used to research the ideal performance space in New York City for the installation of the "cyber-theatre", ideally, a large, indoor public space that is open and free to the public and gets a steady flow of pedestrian traffic and activity. The final element of **Phase One** will be researching and gathering cutting-edge technology and equipment, as well as finding innovative methods for using older technology in effective ways.

Phase Two is the preparation of the installation. In the selected urban location, we will create a square room 100 feet by 100 feet and 14 feet high with four white walls, a white ceiling and a white floor as a backdrop for the projection of images. In each corner of the square, there are four computer terminals, two for controlling the video images and two for controlling the sound. There will also be two hand held cameras whose footage is streamed directly back into the performance space. (See Diagram One). There are six video projectors focused into the center of the performance space. In front of each projector is a prism of glass that fragments the images and sends the image data into a kaleidoscopic effect around the space. Two of the projectors are connected to the two video terminals; two of the projectors are connected to the two hand-held video cameras and two of the projectors project the data being sent by "remote" participants via the website. The two sound terminals are connected to a PA system and amplified as surround sound.

Phase Three is the installation of the Fiber Optic Web and the initiation of the "cyber-theatre" **Interactive Global Spectacle**. A group of seven professional performers will weave an elaborate fiber optic web throughout the "cyber-theatre" inspired by the diagrams of Leonardo Da Vinci and the spatial webs I have been creating with Vessel since 1996. The performers will wear all white costumes onto which the images are projected. In a highly stylized performance, the performers, moving in slow motion, will take four to six hours to install the web. Once the web is installed, the Fiber Optic cable is connected and live data streams will be sent through the "spatial" web, illuminating the installation space. The public is invited to enter into the "virtual web" and create his/her performance. There are **seven ways to experience and interact with the Virtual Web: Interactive Global Spectacle**. The **first way to interact** is to become a "performer" by putting on a white jumpsuit that will be provided. The participant can move freely throughout the "cyber-theatre". They will have the sensation of being engulfed by information, images, and data, sound and have a "virtual" sense of being inside cyberspace. Images are projected 360 degrees around the "performer". The shifting images create an unstable visual ground and one may have the sensation of vertigo or flying. There can be four performers in the "cyber-theatre" at once. The **second interaction**, the participant will be able to manipulate and control video images projected into the "cyber-theatre" and become a Video Jockey (V.J.). The V.J. takes on the role of a video/visual artist and can select from over 250 video image files. The digital image files become a palette, the mouse becomes a paintbrush and the "performers" become the canvas. There are two "live" V.J.'s creating simultaneously. **The third interaction**, the participant will be able to manipulate and control the sound files and become a Disc Jockey (D.J.). The D.J. takes on the role as a composer and has over 250 sound files/samples to mix with. The sound samples become a score for a sonic landscape. There are two "live" D.J.'s composing

simultaneously. **The fourth interaction**, the participant will be able to use the hand held video camera to record the performers. They become a cinematographer and have the freedom to capture any of the images within the "cyber-theatre". This digital information is sent directly back into the space and the "performers" will see images of themselves reflected and fragmented throughout the environment. There are two cinematographers creating at once. **The fifth interaction** will involve the internet. Via the "Virtual Web" website, anyone, anywhere in the world will be able to "remotely" control the video images that appear in the "cyber-theatre". **The sixth interaction** will allow anyone, anywhere in the world to "remotely" control the sound files that appear in the "cyber-theatre". The final, **seventh interaction** is the witnessing of the event. There are two kinds of spectators, **"live spectators"**, who are witnessing the event unfold directly in front of them and the **"global web-spectators"**, who can watch the event unfold over the internet. **The Virtual Web: Interactive Global Spectacle** allows everyone to become an artist. The "cyber-theatre" provides the opportunity for the "non"-artist, performer, DJ, VJ or cinematographer to create an original composition in collaboration with other global "artists". Participants will be able to explore the resources and tools they may otherwise not have access to experience. In one moment, there are potentially ten "live" artists in collaboration, as well as the unlimited number of "virtual/remote" artists creating this universal, global spectacle simultaneously. Each moment will be a collision and chance meeting of sound, image and movement. This becomes a "living" composition because each moment is constantly shifting and transforming. This global collaboration emphasizes the importance of communication and dialog between diverse artistic mediums and investigates the discoveries made when visual art, poetry, performance, technology, music, sound and the Internet collide to create a new visual language that crosses language and geographic barriers.

ROCKEFELLER NEW MEDIA BUDGET PROPOSAL	
PROJECT: VIRTUAL WEB: INTERACTIVE GLOBAL PERFORMANCE	
PROJECT DIRECTOR: RACHEL BOWDITCH	
DESCRIPTION OF EXPENSES	ESTIMATED BUDGET
TECHNOLOGY	
INTERACTIVE WEB-DESIGN/ Technological Assistance	$8,000.00
TECHNICAL EQUIPMENT	$10,000.00
4 Computer Terminals	X
2 Video Cameras	X
PA Sound Equipmenet	X
6 Video Projectors (Rented)	X
SYSTEM UP-GRADES	$5,000.00
INSTALLATION	
FOUR LARGE WHITE SCREENS	$2,000.00
FIBER OPTIC CABLE	$500.00
4 WHITE COSTUMES	$500.00
PERFORMANCE BUDGET	$1,500.00
PROMOTION & PUBLICITY OF INSTALLATION/EVENT	$2,500
PRIMARY ARTIST	
LIVING/TRAVEL STIPEND	$5,000.00
Estimated Total Project Budget	$35,000.00

19

RACHEL BOWDITCH
DIRECTOR/ VISUAL ARTIST

EDUCATION

New York University
Masters In Performance Studies   2002-2003

Ecole de Jacques Lecoq
International School of Physical Theater. Paris, France   1998-1999

Skidmore College, Saratoga Springs, NY   1994-1998
Bachelor of Science: Theater Major: Concentration in Directing/ Studio Art Minor
- Recipient of the Margaret Ellen Clifford Memorial Prize in Theater Award.
- Highest Academic Honors: Cum Laude with Department honors
- Periclean Honor Society

THEATER TRAINING

East Coast Artists Workshop (Richard Schechner)   07/02-08-02
New York University
- Rasa Aesthetics and Ritual

Saratoga International Theater Institute (Anne Bogart & SITI Co.)
Saratoga Springs, NY   06/96-07/96
- Viewpoints and Suzuki Training

British American Drama Academy (BADA)-Intensive Shakespeare Program. 09/96-12/96
Stratford-Upon-Avon/London, England
- Master Classes with the Royal Shakespeare Company, Fiona Shaw and Janet Susman

---

SELECTED PROFESSIONAL DIRECTING EXPERIENCE: NEW YORK CITY

Founder & Artistic Director of Vessel, 1996 – Present
All work produced by Vessel

08/02 **Arcana** Created & Written by Rachel Bowditch.
Downstairs Series, Ontological Theater, St. Marks Church, NYC
A poetic exploration of the diagrams of Leonardo Da Vinci, weaving architectural spatial webs and video art with theatre, dance, masks, stilts and acrobatics.

04/01 **A Woman's Place** by Susan Riskin.
Here Performance Art Café, NYC
Weaving multi-media slides, poetry, theatre, dance, music to create a theatrical documentary, **A Woman's Place** is based entirely on the letters, diaries, speeches, interviews and writings of historical figures from Virginia Woolfe to Margaret Sanger to Florence Nightingale, whose words made a significant impact on history. (*See Video)

07/00 **Mastaba** Script by Rachel Bowditch/ Poetry by Tracey Raven Dawn
American Living Room Festival 2000; Directing Cabaret, NYC
Mastaba is a haunting portrait of two women whose fates are intertwined, inseparable. Working with poetry, dance, mask, photographic landscapes, video art and music, our aim is to explore the delicate and fragile balance between life and death. This piece was inspired by Anne Sexton's poem "Live".

03/00 **City of Bells. Adaptation of Allen Ginsberg's Poetry.**
Created by Rachel Bowditch.
Here Performance Art Café, NYC
City of Bells is a three-dimensional exploration of the poetry of Allen Ginsberg. Through theater, poetry, dance, music, art and magic, we are weaving a collage of "images juxtaposed". This piece is aiming at reality in a theatrical way, shedding a new light onto a world we tend to label as dark. (* See Video)

ON-GOING INTERACTIVE URBAN PERFORMANCE: TRANSFIX
CREATED & DIRECTED BY RACHEL BOWDITCH
Performed by VESSEL: 1996-Present

09/02 **Interactive Performance, Transfix: Virtual Web IV** in collaboration with video artist, Mojo and Burning Man Fire Conclave performers, Ben and Cassandra. At the Lunatarium, Dumbo, Brooklyn.

09/02 **Interactive Performance, Transfix: Virtual Web III** in collaboration with video artists Square Square and the Philadelphia Ice Sculpting and Fire Performance group Cryolumia at the Lunatarium, Dumbo, Brooklyn.

08/02 **Interactive Performance, Transfix: Natural Web** at Central Park, Bethesda Fountain for the **New York International Fringe Festival**. (* See Video)

08/02 **Interactive Performance, Transfix: Rush Hour Tour with Speed Levitch**

at 5pm at Grand Central to Times Square for the **New York International Fringe Festival**. (* See Video)

07/02 **Interactive Performance, Transfix: White Picnic** at Busking Bonanza. Tompkins Square Park. (*See Video)

04/02 **Interactive P erformance, T ransfix: " B lack Widow" S olo P erformance** i n collaboration with video artists Square Square by Rachel Bowditch. Lunatarium, Dumbo, NYC

12/01 **Interactive Performance, Transfix: "Meditation on Time"**, Synchronic. Collaboration with video artists Square Square and John Ivory. Lunatarium, Dumbo, NYC

11/01 **Interactive Performance, Transfix: "Virtual Web II"**, Synchronic. Lunatarium, Dumbo, NYC

10/01 **Interactive Performance, Transfix: "Virtual Web"**, Synchronic; Experiment in Time. (An experimental cultural collaboration of DJ Culture, Art Installation, Multi-media Art and Performance.) Lunatarium, Dumbo, NYC.

07/01 **Urban Renaissance II**. Two nights at GenArt Summer Arts Festival 2001 (* See Video)

03/01 **Urban Renaissance I**. Opening Night of New York International Independent Film Festival 2001 at Madison Square Garden, NYC
At the Puck Building, NYC (* See Video)

04/99 **Lady in White, Solo Performance "Une Soiree de l'art et les Hazards"** Museum of Art, Arras, France

10/97 **Birth of Transfix**. Skidmore College, Saratoga Springs. (* See Video)

04/96 **Theatre of Madness in Motion**. (First use of spatial web) Feast for the Senses Art Festival, Skidmore College, Saratoga Springs, NY.

22

SELECTED ASSISTANT DIRECTING EXPERIENCE

American Slave Code by David Pilot
Woman's Project and Productions, NYC   04/00

The Hour We Knew Nothing of Each Other by Peter Handke
Performed by Mad Dog. Five Myles, Brooklyn   09/99-11/99

SELECTED PROFESSIONAL ACTING EXPERIENCE:

Barnstormers Theater, Tamworth, NH

9/01	The Crucible	Arthur Miller	Betty Parris
7/99	Dancing At Lughnasa	Brian Friel	Rose
7/98	Dark of the Moon	Howard Richardson	Fair Witch
6/96	Three Penny Opera	Brecht	Dolly
8/95	The Seagull	Chekhov	Russian Maid

New York City

| 05/01 | Not In My Name | Ensemble | The Living Theatre |

(*See New York Performances by Vessel)

Saratoga Springs, New York

4/98	Rockaby	Beckett	Woman/Voice
6/96	The Maids	Jean Genet	Madame
3/96	Jack or the Submission	Ionesco	Jacqueline

SELECTED RELATED WORK EXPERIENCE

Research/ Teaching Assistant for History of New Media Class   08/02- present
Professor, Roselee Goldberg (*Performance Art: Futurism to Present)*
New York University

Carfagno Productions, NYC
Puppet/ Costume Construction   05/00-09/00
Construction of Hyena Costumes for Julie Taymor's Lion King

Laughing Matters In Paris, Comedy Festival   10/98- 05/99
Paris, France
Production Manager

Mad Dog Theatre Company   09/00-11/00
Production of Strange Attractors, Five Myles, Brooklyn
Production Manager

Internship at Dell'Arte Mad River Theater Festival
Blue Lake, California   07/98-08/98
• Public Relations/ House Management

OTHER SKILLS: Final Cut-Pro, Photoshop, PowerPoint. Fluent in French.

23

SELECTED MEDIA/ PRESS (1996-2002)

New York Sun	**"The 'Fringe' Is Becoming Legit"** By Rachel Donadio Full Color Image of Vessel on Front Cover & p.4	August 2, 2002
Wall Street Journal	**"Life On the Fringe"** By Robert J. Hughes Full Image of Vessel, Weekend Edition	August 2, 2002
Newsday	**"Onstage and Uncensored"** Full Color Image of Vessel	August 9, 2002
NY Daily News	**Fringe Festival Review** p. 23	August 10, 2002
Skidmore News	**"The Absurd Truth: Jack or the Submission"** By Linda Leonard Arts & Entertainment p.16	March 7, 1996
Skidmore News	**"A City of Artistic and Theatrical Success:** **Rachel Bowditch Brings Ginsberg to Life"** By Kate Cunningham	March 5, 1998
Skidmore News	**"Artist of the Week: A Decorous Harmony** **Between the Visual and Theatrical"** By Kate Cunningham	April 10, 1998
Skidmore News	**"Feast For the Senses"** by Linda Leonard Arts & Entertainment p. 16 Review of First Performance by Vessel	April 25, 1996

PERSPECTIVE DIAGRAMS FROM
THE NOTEBOOKS OF LEONARDO DA VINCI
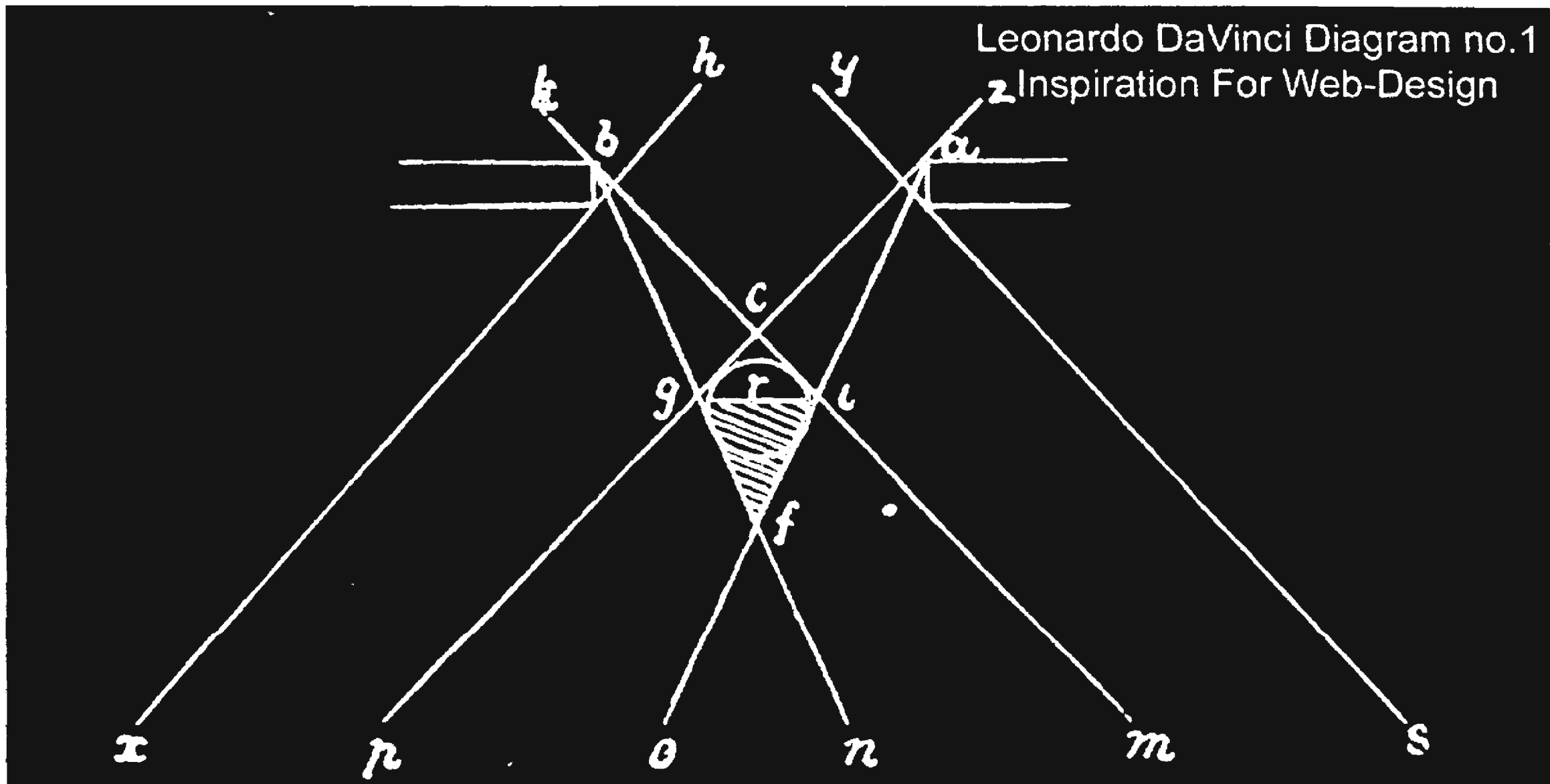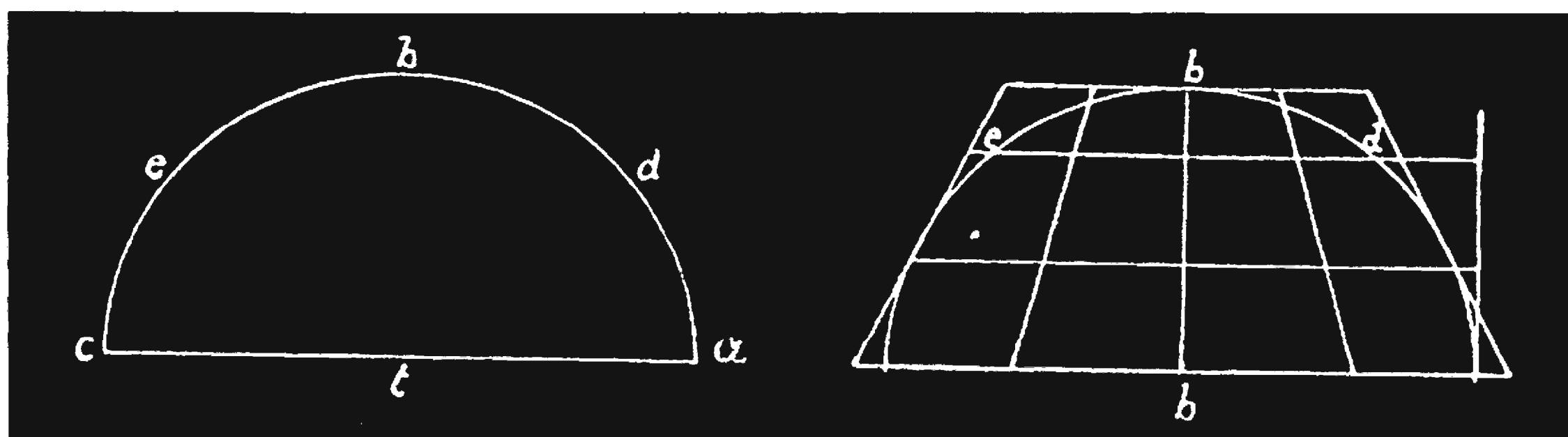# INSPIRATION FOR "FIBER OPTIC WEB DESIGN"

PLATE NO.140. FIRST BOOK ON LIGHT AND SHADE P.83
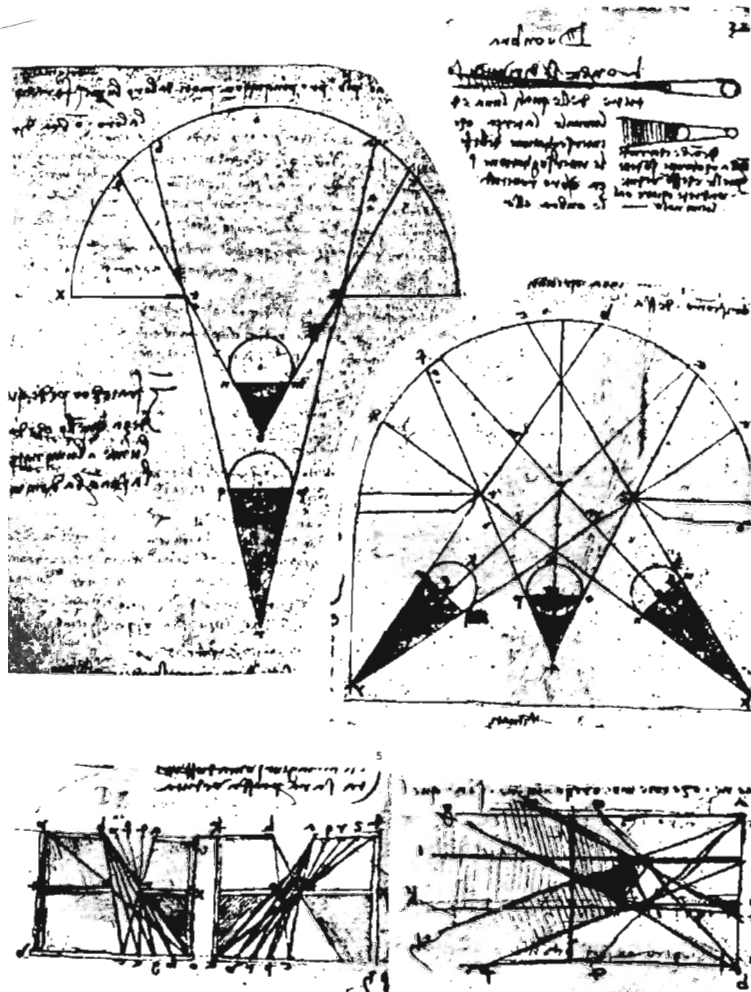
Diagram Three

GRID PLATE 545. P.273

Diagram Four

SIXTH BOOK ON LIGHT AND SHADE PL.IV P.126
DIAGRAMS FROM
NOTEBOOKS OF LEONARDO DA VINCI VOLUME ONE.
BY PAUL RICHTER.
DOVER PUBLICATIONS, NEW YORK, 1970.