

*Ghosts in the Machine:
a motion-capture experiment in distributed reception*

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Digital reconstructions of classical antiquity tend typically to use visualization as their primary sensory vehicle. As the ‘sensory turn’ in historical scholarship moves beyond vision, however (e.g. Butler & Purves 2013; Toner 2014; Betts 2017), the question also arises of how alternative sense-experiences may be re-imagined, and how this re-imagining might be facilitated using digital media. Different forms of sensory engagement generate different forms of knowledge, creating what Foka and Arvidsson have termed the ‘experiential analogy’, whereby the ephemeral cultural practices of another era are translated into present-day sense experience (Foka & Arvidsson 2016). Foka and Arvidsson concentrate on sound, but equally crucial to knowledge-production is kinaesthesia, or the sense of self-movement. The vital contribution made by kinaesthesia to comprehending physical potentialities and spatial relationships as well as the abstract concepts derived from them has been widely demonstrated in the domain of cognitive science (Sheets-Johnston 2011; see also Gallese & Lakoff 2005, Gallagher 2005, Noë 2004). It is our contention that kinaesthetic engagement can also contribute to formulating conceptions of the ancient past, and that digital technology is an ideal tool for fashioning this analogical relationship. Even as self-movement offers the impression of immersive bodily contact with antiquity, virtuality presents a simultaneous reminder of its otherness.

Technology has opened up new ways to examine antiquity.¹ Digital technologies are used to relate detailed topographic data to primary sources in order to visualize place and space distant in time (Schreibman, Siemens and Unsworth 2004; Mahony and Bodard 2010: 1–14; Barker et al. 2010; Barker et al. 2012: 185–200). Digital prototypes in the form of 3D visualisations have found prominent use within humanities research (Drucker 2011; Frischer et al. 2006 163–82; Forte 2010; Nygren et al. 2014; Foka and Gelfgren 2017, Vitale 2016). As argued by Foka and Arvidsson, the vast majority of scholarly attempts to digitally reconstruct ancient urban sites for entertainment or otherwise indeed rely on the visual representation of (physical) materiality such as buildings, bridges or roads through 3D and virtual reality models. 3D models thus make evident how existing digital tools carry assumptions of knowledge as primarily visual, neglecting other sensory detail and thereby sustaining the ocularcentric tradition within humanities research (e.g. Howes 2005, 14; Classen 1997, 401–12), as well as idealised representations of antiquity. Western intellectual traditions have indeed shown a marked preference for vision as the figure of knowledge (Evens 2005, ix). The excuse

¹ See precisely previous work by Schreibman, Siemens and Unsworth 2004; Forte, 2010, for 3D visualizations as emerging from popular culture see Foka 2017 (forthcoming).

is often that elements of intangible cultural heritage such as dance and motion (see definition by Unesco <https://ich.unesco.org/en/what-is-intangible-heritage-00003>) leave no traces or evidence, so we cannot represent them in their entirety. The lack of evidence is in fact present in any historical research, sensory or not.

Kinaesthesia, however, is becoming increasingly important to reconstructive interfaces. Digital visualizations, prototypes and reconstructions provide historical insights into aspects of urban development and facilitate critical discussions of the application of digital tools within the context of museology or narratives of digital cultural heritage (Giaccardi 2012). With the development of immersive technology, the recent trend is to move beyond static 3D models and to enable interaction with users navigating in virtual environments (Westin 2012). Contemporary technologies such as Virtual Reality (VR) and Motion Tracking (MT) engines enable participation, observation and user-interaction; these in turn afford sensory engagements with space (environment, architecture) and artifacts of the past (Forte 2010). Materials and environments are further digitally reconstructed as 3D Models (for a review see Forte 2010, Vitale 2016). These are currently implemented beyond databases, and within gaming (Chapman 2016, Chapman et. al. 2017), or Augmented Reality environments (Astic et al. 2011, Westin et al. forthcoming 2018) as well as, less frequently, within Virtual or Mixed Reality environments. The rarity of VR or MR is an issue attributed to the complexities of local infrastructure (Foka et al. 2017) as well as emerging upgrades and sustainability. Our knowledge about the intangible elements of the ancient world, such as movement, image, and sound, may be currently recreated in immersive laboratory environments.² However, beyond archaeology proper, research of ancient performance within immersive environments has not been conducted until recently.³ Specifically, the creation of immersive interactive and multimodal environments for historical performance has been underexplored.

1.

The practice-led research collaboration Ancient Dance in Modern Dancers (ADMD) was set up in 2013 with the aim of translating the verbal and iconographic evidence for Graeco-Roman dance back into movement. Our initial hypothesis was that applying this evidence in the formulation of physical performances would provide an alternative mechanism for understanding dance from the performer's standpoint, as a kinaesthetic process, rather than its usual treatment as spectacle or ocularcentric product. By drawing on the expertise of professionally-trained dancers, we have been able to produce

² Many universities have programs that research and develop immersive technology. Examples are Stanford's Virtual Human Interaction Lab, USC's Computer Graphics and Immersive Technologies Lab, Iowa State Virtual Reality Applications Center, University of Buffalo's VR Lab, and Teesside University's Intelligent Virtual Environments Lab, Humlab at Umeå University and <http://immersiveeducation.org>.

³ With the exception of Bozia 'Reviving Classical Drama: Virtual Reality and Experiential Learning in a Traditional Classroom' in this special issue.

a range of conjectures for the representation of selected scenarios, and at the same time to extrapolate a number of key principles for the art-form.

The dance genre we have concentrated on is *tragoedia saltata*, otherwise known as Graeco-Roman tragic pantomime, or simply *orchēsis*. This was a form of solo storytelling through dance and gesture popular between the first and fifth centuries CE across the Roman empire, especially in the Greek East. Much excellent scholarship over the last decade or so has established the attributes of *orchēsis*, which is now recognised as a sophisticated cultural discourse and an important vehicle for the late antique transmission of tragedy (Lada-Richards 2007; Hall & Wyles 2008; Webb 2008; Macintosh 2010; Garelli 2007; Zanobi 2013). *Orchēsis* scenarios could be comic or tragic, erotic or philosophical; a single masked dancer, the *orchēstēs*, played multiple roles, indicating character, setting and plot through a combination of hand gestures, choreographic sequences, and iconic poses. He (usually he, although some female *orchēstes* are also known)⁴ wore a flowing robe and cape, and was accompanied by musicians and a singer or singers who performed a libretto alongside.

No extant libretti have been definitively identified,⁵ but one very probable Latin source is Ovid's poetic compendium of myth, the *Metamorphoses* (Ingleheart 2008; Lada-Richards 2013).⁶ Transformation between characters, or from one state to another, was one of the skills for which *orchēstes* were celebrated;⁷ moreover, the themes of *orchēsis* as summarised by the second-century satirist Lucian, 'all of the mythical metamorphoses (*muthikas metamorphōseis*), those who have changed into trees and beasts and birds... and above all, the love-affairs of [the gods], even Zeus himself', closely resemble the subject matter of Ovid's poem.⁸ For the current phase of ADMD, the two passages selected as our libretti were one episode in which sea-nymph Thetis attempts to evade a rapist by transforming herself into multiple creatures (*Met.* 11.229-65), and one in which the impious king Pentheus is torn apart by worshippers of the god Dionysus (*Met.* 3.699-729) (click [here](#) to listen and [here](#) to read the text).

Hitherto, ADMD has experimented only with live performance. Digitization has added new variables and raised a new set of questions regarding the relationship between the body of the dancer in the present, ever-mutable moment and the absent figure of the ancient *orchēstēs*, for whom the live dancer acts as a *sēma*, a marker. Live dance practice offered us insights into the vital symbiosis

⁴ See e.g. epigraphic inscriptions such as *IG XIV 2342* (= *GV 675*); epigrams such as *Greek Anthology* 16.284, 16.286 & 16.287; Apuleius *Metamorphoses* 10.29. For discussion of the evidence for female pantomime artists, see Starks 2008.

⁵ *pace* Hall 2008. In the literature these are referred to as *fabulae salticae*. Famous poets such as Lucan and Statius are recorded as having composed them, but they do not survive.

⁶ Greek plays were also adapted for pantomime: see e.g. *TrGF* 1, p344 ad 14a; Suetonius, *Gaius* 57.9; *Greek Anthology* 16.289.

⁷ Lucian, *On the Dance* 19.

⁸ Another inclusion in the canon of pantomime subjects is Pythagorean philosophy, with its principle of reincarnation (Lucian, *On the Dance* 70; cf. Athanaeus *Deipnosophistai* 629d-e), which is also treated in Ovid's *Metamorphoses* (Book 15).

between the *orchēstēs* and the libretto, the *orchēstēs* and the musician, the *orchēstēs* and costume, character, emotions, mask/s and space; the additional layer of digitization placed more acute emphasis on the fundamental process of embodiment. Rather than the proprioceptive (internal sensorimotor) feedback which dominated the dancers' choices in the development of their live performance pieces, the activation of an external avatar required ongoing interaction with this distorted mirror-image, this not-quite-self which both resisted and responded to the dancers' manipulation. In setting up this experiment in motion capture, we shifted the point of reception from the human body to its virtual analogue.

2.

The objective of the pilot workshop run with ADMD was to examine how the dancers' kinaesthetic translation of ancient data pertaining to *orchēsis* would be affected by the additional factor of digital interaction. For this purpose we used Motion Capture in order to create 3D avatars of the dancers. Once animated, the resulting videos will also enable each dance piece to be analysed from any angle in the context of a virtual ancient theatre environment.

Over the last few decades motion capture engines have been mostly enhancing our understanding of normal and pathological human movement and have been used in the context of medical practice and education, gaming and cinema.⁹ Motion capture (or motion tracking) generally refers to the process of recording human actor or object movement and this information is used to animate digital character models in 2D or 3D user animation. Early techniques used images from multiple cameras to calculate 3D positions and assemble them to reconstruct the movement but not the actor's visual appearance. Improved knowledge of locomotion drove the invention of new methods of observation. Currently, the most common method for the capture of three-dimensional human movement requires a laboratory environment inclusive of markers, fixtures or sensors. The movement of the markers is typically used to capture movement between two adjacent segments (e.g. knee joint, ankles, elbows etc) with the goal of near-precisely recording the movement of the joint (figures 1 & 2). For ADMD's purposes, the crucial difference between 3D tracking and video recording is that video fixes a static viewpoint and coerces prospective users into a spectatorial role, with all the binary dynamics implied by this relationship.¹⁰ In contrast, the interactive user plays an active role in determining the order in which already-generated elements are accessed. This is the simplest kind of interactivity, and it allows for variability of interpretations, as opposed to mere spectatorship.¹¹ In order to bring the user into the performance space, as it were, alongside the dancer,

⁹ See Mundermann et al 2006, inclusive of relevant bibliography. See forthcoming Foka (2017).

¹⁰ See McMillan 2002, 271-91 and Dixon 2007 especially in relation to the study of interactive platforms for the study of performance arts, Kilteni et al 2012, 373-87 regarding VR.

¹¹ For interactivity and interactive media see Manovich 2001.

we found the polyfocal coverage of 3D capture to afford a less restricted medium.

For the purpose of recording the dancers we used the ‘Black Box’, an isolated motion capture laboratory space in the ground floor of the Sliperiet facility at Umeå University. In a space of approximately 20m² (4x5m) we positioned a wooden flooring (3x3m), and initially twelve cameras on different angles to record the dancers. The hardware we used for the motion capture was an OptiTrack 13W system and the interface software was Motive. On the first day, we began warming up one by one the twelve motion capture cameras in by using the ‘wandering option’ OptiTrack CW-500 (B= 250mm). We then tested the sensors with an OptiTrack three point sensor triangle (CS 200). The 90 degree triangle was rigid but served as a testing point to observe and to capture the two axes for the 3D capture. The software we used (Motive) offered several different interfaces including:

1. Avatar, skeleton (no gender) that could be modified with default models that are male or female (figure 3).
2. Motion tracking avatars with strings that display the direction and the velocity of the motion capture (figure 4).

Numerous problems were encountered while trying to set up and use the tracking system. The dancers’ feet could not be ‘captured’ at first due to reflection from the concrete floor. The system would not pick up anything lower than 15cm, so the dancers’ feet remained undetectable. While the system was ready, the software was still not reading all the markers properly; it was picking up all 37 out of 37 sensor points, but informing us that it required more markers. This was solved by a combination of adjustments. We raised the floor surface to a height of about 3cm, and used non-reflective wooden boards. We also altered the angle of the cameras and moved the capture area so cameras could be attached to fixed points as opposed to being placed on moveable stands.

All this resulted into wasting some valuable time. By midday on the first day of laboratory work we still could not capture the whole skeleton as one, and we had to move on to test it with the dancers. While we got the 37 sensor points to show, there were further glitches in the system. For example, we would temporarily lose all movements of the arms and legs (because they had frozen or disappeared), but then manage to detect all the points again after a few moves. We were informed by Sliperiet technician Jim Robertsson that glitches of that sort may be rectified with post-production animation. Another issue was the fact that we could not capture movement in detail – for example hands and feet. While there was no need to capture facial expressions given that historically pantomime dancers normally wore masks, there was absolutely no possibility to capture the movement of fingers or hands, or small, subtle movement. That put some constraints on how the dancers would perform.

The first question asked by the participating dancers was whether they should modify their performances in any way to compensate for these technological constraints. Many movements in the ‘Thetis’ piece, for example, took place on the ground; but crouching, kneeling, rolling, or reclining brought the dancer perilously close to the plane below which the cameras could not reliably track. We instructed them not to make any initial modifications, but to wait until after reviewing the footage in order to identify problem areas. Feet proved troublesome, placing much of the footwork, the essential *pedēmata* of *orchēsis*, out of range, creating glitches in which they popped up reversed at the ankles or vanished altogether from the figure on the interface. Although our dancers typically performed their pieces barefoot, we found that wearing shoes under the suit’s felt slippers tightened the fabric and hence improved the consistency of capture. Another common issue was the concealment of bent limbs, particularly in some of these floor-level positions. Rapid or complex sequences were easier to track if executed in the centre of the performance area, where more of the cameras could track each marker. We added more markers, taking the total suit count up to the maximum of 50. It seems that for dance, and for this genre of dance in particular, more flexibility is needed in the options for positioning the markers on the body. The mask eliminates any need for capturing facial expressions, but the corollary is that a need for greater accuracy accrues to the hands, feet, and torso. (Click [here](#) to see an extract from one of the dances, and [here](#) to see the resulting avatar pre-animation).

Another of the issues we encountered had to do with veils, shawls and loose clothing. These costume items are integral to *orchēsis* (Wyles 2008; figure 5) but could not be recorded in any possible way. We were advised to use small triangular ‘rigid body’ markers attached to the edges of the cloth, and attached these rigid bodies onto a veil made of semi-transparent gauzy fabric. The rigid bodies we used had sensory properties but also made the thin veil the dancers wore significantly heavier. Moreover, they would create further problems for animators in post-production as they only marked the extremity of the cloth. The inability of the motion capture system to track the movement of the veil, however, presented a creative opportunity as well as a problem. Even if the material object could not be tracked by the sensors, its presence could still be perceived in the quality of the dancers’ movements, as they had to adapt to the constraints the prop imposed on them.

3.

The use of masks in itself has a profound effect on the way the dancers move. When facial expressions are hidden behind a mask, the dancers can only rely on body language to create meaning through their movements. This also allows them to embody with more ease a wider range of characters or other entities such as landscapes or elemental substances, as their individual self is made less visible. The dancers are aware that the focus of the audience shifts from the face to the whole body, and that they

have to adapt their choreography accordingly. In the absence of any expression on the face to read, the effect of very subtle movements, such as those of a shoulder, a finger, or an inclination of the head, is magnified, thereby acquiring the potential to become very powerful and highly significant. Consequently, each movement has to be very precise and neat, as the smallest imprecisions are more likely to catch the audience's attention and thus to blur the dancer's intention. Working with a veil (a *pallium*) equally pushes the dancers to make clearer and more precise propositions. It also forces them to make more ample movements when dancing with it.

Working with the avatar turned out to have similar effects on the dancers' choreography to those triggered by the use of the mask and of the *pallium*, and indeed actually amplified them. On the one hand, the avatar appears to become an extension of the mask, as it conceals the dancers' own identity one step further. It promotes dissociation between the dancer and his performance. The body is perceived to be a kind of raw material that can be shaped at will to produce the desired effects, and is thus less emotionally invested. On the other hand, working with an avatar also imposes constraints which resemble those created by the use of the *pallium*. It requires that the dancers focus more on the smoothness and details of their movement, and less on their levels of energy and emotions. The movements have to be bigger in order to translate on the screen. Consequently, the dancers have to rely more on their technical skills as well as on the visual cues provided by the avatar, and less on their inner feelings. This also applies to the dancers' energy levels. How much energy they put into each movement no longer reflects their emotional state, but instead is largely dependent on how much of it is needed to convey the desired effect through the avatar.

The performer of *orchēsis* is already in possession or occupation of dual, even multiple body-images, and the introduction of the on-screen avatar further complicates this perceptual relationship. Firstly, the dancer is both subject and object, skilled manipulator of the instrument that is her body. She is both spectacle and impresario. Second, the notorious plasticity of the *orchēstēs* means that by altering factors such as bearing, rhythm, tension, and speed, this instrumental body becomes the vehicle for a multitude of characters.¹² The articulate body which consists of a visible, exterior manifestation of motion – the shared sign-system of pantomimic gesture – coexists with the subjective, kinaesthetic evolution of the moving body-schema as experienced from within (on which distinction in dance more generally, see Cohen Bull 1997).

In antiquity, *orchēstes* had no means of seeing the whole of this outer body except as reflected in the movement of a trainer or rival performer. Their sensory feedback was purely proprioceptive. In the studio, our collaborating dancers make use of the mirror; previous ADMD research has embedded the use of video footage in the development process of pieces for performance. The 3D

¹² Lucian, *On the Dance* 19.

feedback of the screen extends this strategy of separating the visible (exterior) from the kinaesthetic (interior) body. The screen interface was available to our participants throughout, and although they did not typically refer to it during the execution of their performances, it was used in much the same way as a mirror when preparing. This mirror-image, however, was distorted, producing an appreciable disconnect between the motion of the dancer and its on-screen realisation. (A very basic example: because the markers were on the backs of the hands, they remained some 5cm apart on the avatar when the dancer clapped; in order for the avatar to clap, the dancer's hands must cross.)

This raises the matter of translation. This has been central to ADMD from the beginning, as we define the activity of participating dancers as a form of intermedial translation, or translation across media:¹³ performances witnessed in antiquity have been translated into the written texts and static images which are our source-material, and these we then translate back into movement using the kinetic discourses of twenty-first-century dance training and practice. One primary challenge addressed by ADMD has been that of making comprehensible a language of gesture that both references the extant data on *orchēsis* and resonates for present-day spectators. In the project's initial phase, it was sufficient that participants invented an idiolect, a private language accessible to other members of the group. Subsequent phases involved public performance and consequently demanded expansion of the gestural vocabulary as well as refinement of its utterance: elements had to be at once precise, repeatable, and recognisable. Instead of addressing human spectators, on the other hand, the Umeå participants were addressing their performances towards the impersonal and inorganic but no less partial and interpretive gaze of the motion-capture system. As when a performance is transferred from an intimate venue to a large stage – which may certainly have been the case for Roman *orchēstes* –¹⁴ gestures suited to the studio had to be adapted in scale and orientation if their effect was to be comparable.

Ironically, the space in which the dancers were working (3m x 3m, as mentioned above) had shrunk to a fraction of their rehearsal room. In a similar fashion to the multiplication of bodies, the introduction of a screen environment added another dimension to the already-complex spatial dynamics operational in *orchēsis*. As well as representing character, the *orchēstēs* is responsible for establishing his setting: the sea-cave where Thetis is assaulted, the mountainside where Pentheus is caught spying. Without scenery or backdrop, space is transformed imaginatively through the interaction of movement and libretto. The musical soundscape is vital, as it fills up the space like liquid with the mood which the *orchēstēs* crystallises and channels. The other fictional setting, however, simultaneously being defined by the movements of our participants was the on-screen grid. In one sense featureless, in that it consists of nothing but the geometric axes that contain the stick-

¹³ Influential in this respect has been the work of Scott 2012.

¹⁴ On the range of performance venues used for pantomime, see Webb 2008 and Garelli 2008.

figure or ‘skeleton’, this anonymous screen-space in fact makes a powerful intervention into the conceptual location of the dance. No longer constitutively identified with the live dancing body and its material context, the dance is transposed into an intermediary, purgatorial zone where it is perceptibly *neither* the actions performed by the present-day dancer opposite, *nor* those of an ancient *orchēstēs*. A participant may be animating (dancing the role of) Pentheus on Mt Cithaeron, but he is at the same time animating (dancing the role of) the skeleton in the grid.

4.

From Humlab’s perspective and that of Digital Humanities in general, the collaboration with ADMD offered new insights. There is no comprehensive research about how the collaboration between artists, technicians, and academics may approach and appropriate technology as a critical tool, how technology changes conditions for participation in artistic (re)creation, and what is the value of technology as a medium and a reflective tool for knowledge processes within academic settings. Through the process of capturing the movements of Roman pantomime, we attempted to give at least partial answer to these questions. We examined first and foremost how the entanglements between technology, scholarship and performance art enable new knowledge production in multiple dimensions. Technology acts as a lens that affects the way we conduct empirical research. It brings new conditions and demands for research.

While the team of researchers, technicians and dancers initially saw this as a non-teleological experiment, the final implementation deliverable was to create a Virtual Reality prototype of a pantomime dancing avatar within a Roman Amphitheatre. With the aid of Humlab-based 3D artist Mattis Lindmark a simple, neutral avatar was first placed within a test space without a specific theatre background: (<http://cultumea.com/testzone/MocapHistoryWeb/index.html> last accessed 27.09.2017). At a later stage, the team borrowed a Virtual Reality environment of the theatre at Pompeii.¹⁵ (<https://www.youtube.com/watch?v=gApcaxSGqh0&feature=youtu.be> last accessed 27.09.2017 see also figure 4c). The avatar used was a synthesis of disparate gender and age features: a conventional female face on a young/early teenager male body with an olive skin complexion and African hair. The reason for the combination of these aesthetic elements was to precisely target that professional dance training started from a young age in antiquity (Libanius, *Oration* 64) and that the Roman empire was a diverse geographical and cultural space (add ref) thus adding to current scholarship and public debates about the ancient world (also add refs- perhaps Sara Bond?). The final virtual reality prototype is intended primarily for HTC vive headmounts,

¹⁵ Credit: Jeffrey Jacobson, Public VR.

while there are currently discussions for its incorporation within higher education as a study tool for the intangible cultural heritage of the Roman empire.

There is an advocacy for a gradually stronger integration of technology within arts and humanities research, and that is manifested in academic infrastructure (Slingerland 2008), recognized by scholars as ‘inevitable change’ (Burdicket al. 2012). In spite of being a relatively young direction, still on a stage of self-determination and struggling to situate itself in a bigger context (Terras, Nyhan, & Vanhoutte 2013), the digitalization of arts and humanities infrastructures has become an increasingly popular topic in academic spheres. Digital and computational tools promise new relationships between individuals and the knowledge production processes, the collapse of the long-standing opposition between the natural sciences and the humanities (Snow 1993) as well as freeing the humanities from anxious attempts to advocate their worth and relevance in contemporary society (Nygren, Foka & Buckland 2014; Foka & Arvidsson 2016). We further argue in this article that immersion dictates that movement, auditory components and other forms of expression enable an interactive appreciation of materiality beyond the visual, thus enabling a simulation of what Unesco defines as ‘Intangible Cultural Heritage’. Typically intended for education or for cultural heritage purposes, virtual worlds are gradually becoming popularized beyond the cultural or the creative heritage industry and have become tools for research, education and dissemination of the past (On mixed reality and CH see Kolsouzoglou and Veneris 2006). The complexity of building digital immersive visualizations, as well the power of experiencing the past emotionally, and physically ought to be addressed.

This discourse, however, is not unproblematic. First, although recent scholarship reflects the notion that humanistic study should correspond to the contemporary reality of the human experience (Katz 2012 123), there are no relevant discussions for performance arts in relationship to its gradual reorientation toward technology. Second, there are no comprehensive studies about how new technological competences may critically relate historical performances to our current post-human, technologically intertwined condition. As a consequence of this digitization of disciplines that are (incorrectly) considered impractical and valueless, new directions have arisen: the importance of practical engagement, hands-on work, thinking-through-making alongside developments in digital software and hardware (Burdick et al 2012; Gold 2012; Ramsay 2011). A third issue that arises is that these directions remain equally under-studied and elusive. Against this backdrop, digital infrastructure for academia, recently reiterated as the material presence of technology that may bring praxis and theory together, is only discussed at the level of potentials of settings (Smithies 2014) as a core component for new, digital forms of knowledge production. The intersections of art with traditional humanistic research and the role of technology as infrastructure have only been studied in their theoretical potential, and not necessarily addressing organizational tensions related to the

installation and use of digital research infrastructures (Foka, Misharina, Arvidsson and Gelfgren 2017).

While for ADMD technology as a medium facilitated interdisciplinary research and brokered collaboration between the artists, academics and technicians, there are some further, practical observations that need to be made. One issue was that the system required a lot of extra calibration and time to test cameras, sensor points and interface response to begin with. In the reality of academic experiments as such that require specific time and resources, it is good, in the future, to allow extra time so as to optimize the empirical part of the process. One striking example was the recalibration early in the workshop that lasted for a total of four hours. The further, practical engagement of scholars and practitioners benefitted greatly from keeping a diary of events, achievements, and problems.

In order to optimize the process of motion capture to record movement more accurately, there is not much to be done at the moment beyond post-production development of the captured avatars. We suggest that developers of motion capture may in the future consider how to ameliorate the issues identified above: glitches between sensor points and interface response, and the lack of ability to record items of clothing or motion intensity. Although early and preliminary, our very engagement with artists, text, motion, and captured image gave us new insights into both technological and humanistic inquiry. Humanities laboratories should ideally facilitate empirical engagements with text, accessed through the full range of sensory modalities, and slowly open up to recreating immersive portals to conduct humanistic research through crafting, experiencing and reflecting. Digitalized infrastructures for Arts and Humanities gain meaning and become innovative through equality of the socio-technical components and strong collaborative efforts between technology, art, and the humanities.

This collaboration between practitioners, scholars, technicians, and indeed with the technology itself can be defined as an instance of what we term here *distributed reception*. According to theories of distributed cognition more generally, cognitive (intellectual) activity takes place not exclusively within the human brain but rather within a more extensive, networked field of interactions incorporating both biological matter and inanimate objects (e.g. Clark & Chalmers 2008, Damasio 1999, Rowlands 2010, Shapiro 2004, Noë 2004, Bennett 2010, Sheets-Johnstone 2011, Gallagher 2005). In this instance, we relocated the cognitive act of processing movement from the locus of a human being to a (distributed) technological recipient. In translating ancient dance for a post-human world, for a cultural context in which digital media have become integral to everyday activities, the human actor-interpreter may not necessarily remain the sole target audience of ancient texts. Dance, it could be argued, is so intrinsically embodied an activity that it occurs only within the closed circuit

of the human body; but we feel on the contrary that the technological can be incorporated productively into the terpsichoreal.

Performances, we found, had to be modified in order to convert the electrical firing of muscular innervation into the electrical signals of the motion-capture system and transmit a version of *orchēsis* meaningful to our many-eyed nonhuman spectator. A feedback loop was created as the dancers' movements were informed in turn by the reactions of the figure on the screen. Subtle movements, for example, had to be rendered in a more explicit fashion if the system was to register them; hands must overlap to clap; a hidden foot glitches. The dancer dances their avatar like a marionette, but the marionette's responses also affect the dancer. Agency was thus likewise distributed (as in Bennett 2010). Further modification and refinement of the performance could of course be deferred to post-production, but another option is to develop effective translation techniques for meeting the medium halfway and adapting this dance form to make it comprehensible not just to human viewers but also to the alternative sensory faculties of a machine. Dispensing with the unattainable goal of ever more isomorphic capture, we might instead exploit the given conditions of this unique partnership, creatively accommodating the demands of this obedient yet exacting collaborator.

In doing so, the dancer's relationship to the antiquity s/he represents becomes manifest. When the dance is live, it is possible to elide the present-day performer with the absent ancient dancer, to mistake the translation for the source-text and to forget its duplicity, or (less pejoratively) its doubleness; but when, on screen, the skeleton simultaneously appears in all its inhuman smoothness and misapprehended disjointedness, we are reminded of how these performances are inescapably haunted by their predecessors. If and when the avatar appears in its fully reanimated Graeco-Roman guise, the effect will be even more pronounced. The figure in the grid, the imagined *orchēstēs*, comes into being only as the ghostly body-double of the dancer on the floor: visible as an external analogue of the kinaesthetic metamorphosis experienced within, its separateness supplies an imagined point of origin, a parallel text created in the act of reception.

Figures



Fig. 1: the capture area



Fig. 2: a dancer experiments with the suit, while watching her 3D image on screen.

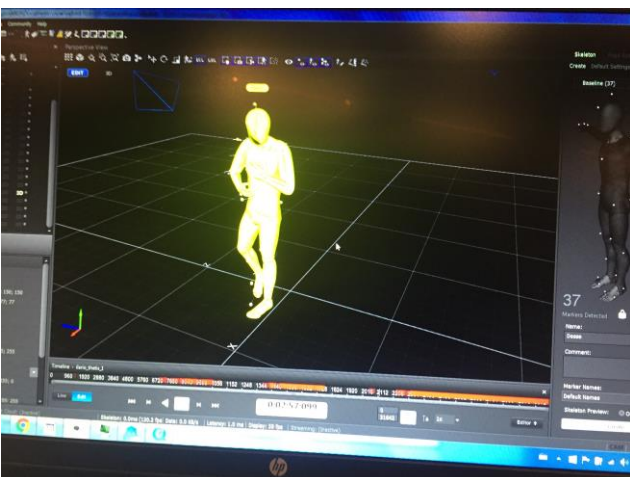


Fig. 3a: the 'skeleton' view

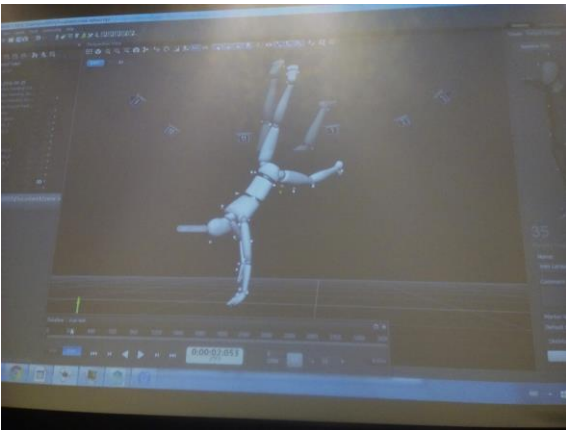


Fig. 3b: a more acrobatic version of the 'skeleton' view.

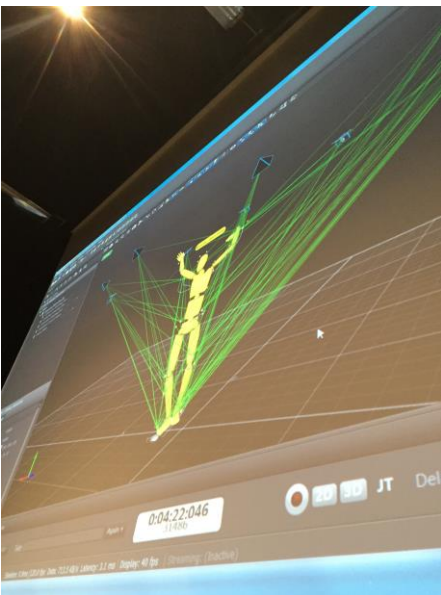


Fig. 4a: the 'marionette view'.

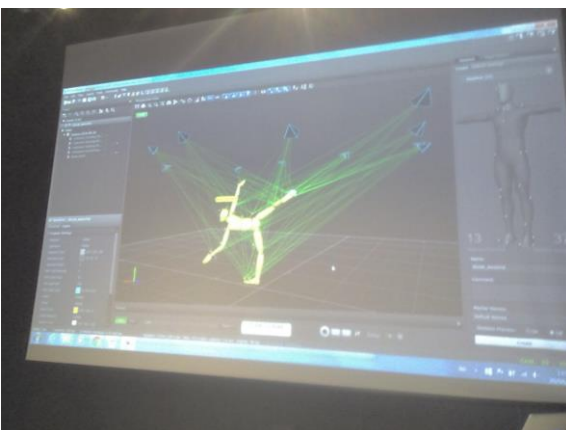


Fig. 4b: the 'marionette' view in action.



Fig. 4c: The Virtual Reality environment and avatar in 2D



Fig. 5a: dancers rehearsing with mask and *pallium* (veil / cape)



5b: dancer rehearsing with mask and *pallium* (veil / cape)



5c: dancers rehearsing with mask and *pallium* (veil / cape)

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