

A Transdisciplinary Approach to Composing Processes

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Since each of us was several, there was already quite a crowd.
– Deleuze/Guatarri

- Contemporary dance and music duo based in Pärnu, Estonia
- We create and tour our own works in theaters, festivals, site-specific
- We collaborate with other artists: poets, musicians, visual artists
- We develop and integrate digital technologies for performance work
- Creators and developers of Responsive Body practice

- Born in Estonia 1981
- BA at choreography dept. Tallinn University
- Second BA at dance faculty of Rotterdam Dance Academy
- MA of choreography at Tallinn University
- Associate professor of contemporary dance and creative technologies at Tallinn University/Baltic Film and Media School

- Born in Norway 1975
- Studied stage directing at the Norwegian Academy of Theater
- Studied physical theater and modern dance at Amsterdam Academy of the Arts
- Studied Audiovisual Composition at Estonian Academy of Music and Theater
- Software developer

{Multi, inter, trans}disciplinarity

- Our work tends towards a transdisciplinary approach. . .
- . . . but what is the difference between multi/inter/transdisciplinarity?

Multidisciplinarity

- Boundaries between disciplines remain intact
- Artists collaborate towards a common goal, but don't necessarily generate or share knowledge beyond their own discipline.
- Example: Creating a theater performance, where composers, light designers, actors, directors, set designers all work together, but the distinctions between each role is clear.

- Applying methods and strategies from one discipline on another
- Knowledge bleeds over between the fields, but the fields remain intact.
- Example: Using choreographic strategies for the spatialization of ambisonic sound.

- Holistic approach that focuses on the knowledge in between, beyond and across established fields
- New types of knowledge emerges that integrates knowledge from antecedent fields
- Example: merging of the roles of dancer and musician when using movement sensors to create sound for a performance.

- Dynamic system based on our needs and curiosities
- Integration of bodily experience and technological capabilities

The 4 Pillars

1. Training
2. Tuning for improvisation and composition
3. Creating audiovisual kinetic spaces with movement sensors and microphones
4. Programming interactive sound

First Pillar: Training

- Collection of favorite exercises relating to:
 - Martial arts
 - Contemporary dance techniques
 - Ballet
 - Somatic practices
 - Strength training
 - Social dancing
 - ...

Second Pillar: Tuning for Improvisation and Composition

- Directing our attention
- Using information from our senses to create movement responses
- 3 main areas of research:
 - Tactile sense
 - Visual sense
 - Auditory sense

Third Pillar: Audiovisual Kinetic Spaces

- Attention on creating sound
- Attention on creating movement - voluntary or involuntary
- Attention on dialogue between movement and sound - feedback loop

MiniBee Sensors:

- Accelerometers give information about three axes of movement (X, Y, Z)
- Algorithms:
 - Delta trigger
 - Continuous controller
 - Posture recognition

Fourth Pillar: Programming Interactive Sound

- Smartphones control and influence computer sound
- Students create their own interactive sound using Reaper, TouchOSC and SuperCollider
- In this workshop we use Clamps, the Common Lisp framework developed by Orm Finnendahl

The wider practice is focusing on the experiences and knowledge of:

- Own body
- Technological possibilities
- How to integrate technology and body

Artistic Practice: Creating Performance Ecologies

- Technology as an extension of human (materialized thought processes)
- The performance space as a living, breathing eco-system
- Combining movement and digital technologies in order to explore the human experience through feedback loops in real time
- Navigating between verbs and nouns, objects and processes

Selected Works

- The Chinese Room (2010)
- Blood Music (2014)
- Fracture (2016)
- Prime Mover (2018)
- Two Body Orchestra (2020)
- Singularity (2022)
- Shelter Ouroboros (2024)
- Superpositions of Infinite Spaces (2025)
- ... and the Little One Said (2025)