

Understanding the impact of new technologies on the creative process in the 21st Century Professional Dance



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Abstract

Currently Art and Science, the two main fields of the human knowledge, are interacting more intensely developing new connections between them. Throughout the last three decades we are witnessing a great acceleration of scientific and technological progress, which has permeated our society so deeply, that some people say that we have entered a new era: The digital era. "Dance, like any other social activity, cannot be disconnected from technological advances. Thus, the new technologies are incorporated into the range of resources that the choreographer uses in different aspects and moments of the creative process" (Preciado-Azanza, 2018). The creators, regardless of their scope, not only use them but explore them and invent new ways of using them. Also, the scientific and technological progress influences the experiences, knowledge, objects and images of our unconscious (personal and collective) used to create a piece of dance. To achieve the connection with the viewers, it is crucial they understand the meaning of the choreographic work, at which point the imaginary or personal aesthetics are united to the collective. Throughout the XXI Century, the new technologies also have changed this connection. We cannot talk about viewer, the current society claims greater participation of the spectator/user and the globalization of the creation. This research presents the impact of new technologies on the creative process of the dance pieces developed in this century focusing on: How mental imaginery and aesthetics had changed and which technological tools have been incorporated in the scenic space design. The utility of new technologies during the choreographic process (Creating or exploring new movements, improving technical aspects or the coordination between dancers) incorporated these aspects in professional work.

References:

Preciado-Azanza, G. (2018). *Professional Inquiry: Understanding the impact of new technologies on the creative process in the 21st Century Professional Dance* (Bachelor Dissertation). Middlesex University, London

Biography

Gonzalo Preciado-Azanza. Born in Zaragoza (Spain). He trained at the Conservatorio Municipal de Danza and Maria de Avila's Ballet School. In 2014 he graduated at the English National Ballet School. In 2018 he obtained the BA (Hons) in Professional Practice in Arts (Dance) at the Middlesex University in London. Currently, he is studying a Master in Cultural Management at the Universitat Oberta de Catalunya in Barcelona. He is a member of The Latvian National Ballet since 2015. His repertoire includes soloist roles such as Caliph of Bagdad in *Scheherazade and her Tales*, Tyrolean in *At the Blue Danube*, The Gnome in *Bolero...*, 4 Lunatics in *Peer Gynt* and more recently Karlens in *Antonija #Silmaci*. At the same time, he has developed his own Solo Tours such as *The Reborn Tour 2016* and *Fusion Tour 2017* and lately he has been involved in *Phoenix Tour 2018*. He has performed internationally in Italy, Spain, Estonia, Lithuania or United Kingdom. His choreographies include the piece *Bailar para los arboles muertos* (2015), the solo *The Reborn* (2016), the one act ballet *So far, yet so close* (2017) and more recently the two acts ballet *The Essence of Time* (2018). As an author, he is a collaborator at the dance magazine *Danzaenescena* since 2014 and the founder, editor and author of the Blog *Parallel Worlds: Arts and Sciences*. In 2011 he was awarded the Dance and Drama Award by the UK Government. Since 2015 he is a member of One Dance UK and of the International Dance Council of the UNESCO since 2017.