

Applied Choreography: Finding Kinetic Harmony Across the Stage, the Arena, and the Screen.

1. Introduction

As a dance professional, my work has always been grounded in the principles of rhythm, balance, and movement as a universal language. My current exploration is a **continuous study of applied choreography: translating** the essence of physical performance into digital animation.

The **living foundation for this studio practice is the daily rhythm** shared with my mare, Montana. Our pursuit of finding rhythm and tempo through equitation mirrors the precision and flow of dance choreography, informing the balance and movement found in my digital artwork.

This practice led to the creation of digital assets, such as the "Stage Blueprint" animation, designed specifically to prove the professional viability of digital art as large-scale, 4K commissioned projection art for contemporary stage performances. This work serves as visual evidence that fuses the principles of tempo learned in dance, applied movement learned with Montana, and the minimalist aesthetic derived from **Sumi-e** and **Ukiyo-e** traditions.

My **humble** goal is for this work to contribute to establishing a Retirement Fund to ensure Montana has fencing and security when we bring her home, **a dedication that** underpins this art.

2. The Studio as a Stage: Translating Tempo and Balance

The transition from the arena to the studio is achieved by treating the digital canvas as a stage and the animation timeline as a choreographic score. Working with Montana, specifically the rhythmic pulse of the working trot, provides the quantifiable metric for movement, ensuring the resulting art is both fluid and mathematically precise.

The "**Stage Blueprint**" animation demonstrates this control. Designed as a 6-second loop at 4K UHD resolution, the piece is built around the stable tempo of **75 BPM** from the chosen music track. (See the animation in full at <https://www.judithchestnut.net/animations>)

- **Scene 1: The Origin.** This sequence establishes the authenticity of the gesture. A single, fluid line, rendered in the light Giant Wave (#F9F7F0) colour, is revealed over the first two seconds. This use of a singular, deliberate stroke reflects the Sumi-e aesthetic, **representing** the choreographer's intentional starting pose or the horse's initial engagement.
- **Scene 2: Kinetic Harmony.** The line then undergoes a rapid, precise scaling process for three seconds. This expansion is key: its speed is precisely synchronised with the 75 BPM tempo. This movement visually proves the principle of **Kinetic Harmony**—

the controlled application of movement and scale mirroring a precise musical count, which is essential for a dancer to interact with the projection on stage.

- **Scene 3: The Check and Balance.** The loop concludes with a powerful, rhythmic halt at the final second. The expanded line instantly shrinks to its origin size and switches to the accent Berlin Blue (#3471A1) colour, while the background shifts to Lead Sky (#8D9B9F). This deliberate, high-contrast reversal acts as the "**check**"—the intentional moment of balance that proves the animation is not just a fluid loop but a responsive, controllable asset ready to be cued and adjusted during a live performance.

3. Aesthetic Integrity and The Hokusai Palette

The study of **Ukiyo-e** and **Sumi-e** styles anchors the visual language. The deliberate use of a restricted palette, based on Hokusai's Great Wave, ensures the projection maintains maximum visibility and dramatic contrast against a dark stage. The background remains the dark Indigo (#09558C), providing the essential void for the vibrant movement of the line. This approach ensures the final product maintains artistic integrity while achieving professional, stage-ready contrast.

4. Conclusion: The Enduring Pursuit of Balance

In summary, the pursuit of kinetic harmony directly connects the disciplined movement of the stage and the arena with the digital studio. The "**Stage Blueprint**" animation serves as a high-value **proof-of-concept**, establishing that digital animation, infused with the principles of choreography, can function as professional, scalable projection art. The practice continues, and I intend to share more animations and related journal articles on my personal website in the future, expanding this exploration of rhythm and balance. Ultimately, this work is a humble endeavour dedicated to securing the future comfort of my mare, Montana. **Yet**, through this artistic practice, the continuous search for rhythm and balance remains the driving force, ensuring that the art we create is grounded in authenticity and purposeful intent.

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