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## Current Research

2014-present Directing an interdisciplinary performance ensemble, DATURA, created to research the boundaries of improvisational arts performance across a range of disciplines and technologies. Current research includes; creating, developing, and utilizing multi-modal technologies for use in interdisciplinary, improvisational performances and developing strategies for implementing improvisational scores across disciplines in real-time. These performances incorporate live sound, visual images, lighting and movement. DATURA currently uses a combination of analog and digital technologies, hand built devices, on-the-body sensors and networked computers.

Ongoing The design and creation of multi-modal sensor systems for use in stage performance and simultaneously for movement analysis involves interdisciplinary teams of researchers from various areas of the university. This effort manifests in student work, faculty research, and in my teaching. Current research includes the development of a flexible platform for use with various sensors that can be custom tailored to the project at hand. The sensor systems interact with sound, video, and lighting in real-time stage settings.

2016 Thornapple, a contemporary-performance duo created with composer and visual artist Anthony Obr, Sound and visuals are performed using a variety of digital and analog means including analog patch synthesis, tape loops, keyboards, computers and woodwinds.

2014-2016 Trans-media for Kinesthetic Synchronization, a collaborative research project with Movement Source dance company, is a multi-phase project to build a wearable device that can assist in teaching dance to deaf students.

2010-2014 Research into Intelligent Stage Spaces consists of three elements: a sensory input component, an analytical component, and a media output or modification component. My research addresses all three areas as they are informed by artistic intent, performance practice, and technical considerations. Beginning in 2010 I collaborated with Eileen Standley on “edge of perception” performances and installations that use interactive lighting, real-time processing of sound and video and wearable components to create immersive viewer experiences.

2007-2012 Dance and Virtual Worlds, an initiative to develop and stage movement performances in second life with interdisciplinary artists from around the globe. The most recent public performance, part of the Fan Gathering: Media Cabaret, was presented at PSi #16 Performing Publics in Toronto, 9-13 June 2010.This project is an extension of telematic work undertaken by ADaPT over the past eight years. Second life is a massively multiplayer virtual environment that is user built and modified. To date collaborators have included Emiliano Campagnola, Josephine Dorado, Heloise Gold, Ione, John Mitchell, Sean Nevin, Pauline Oliveros, and Edo Paulus and many others, with first life presentations taking place in Toronto, Rome, New York, Chicago and Tempe.

2006-2010 Proyecto Paso, a multi-site telematic performance event organized by en lugar de creación in Seville, Spain in conjunction with Ivani Santana in Bahia, Brazil. The collective international performances, created in up to four different remote locations and streamed through the internet took place in December 2006, July 2007 and October 2008.

<http://proyectopaso.net>

2004-2009 Trace(s) is a real-time interactive video installation and the second stage of an ongoing collaborative project with choreographer Jennifer Tsukayama and poet Sean Nevin. The first iteration of Trace(s) was a contemporary modern dance for the concert stage, which integrated video-based sensing and real-time video imaging. The second iteration was designed as an experiential, interactive and immersive multidisciplinary installation using the same material and conceptual base. Trace(s) is inspired by the enormous social, cultural, and emotional complexities surrounding the issues of aging. We chose to address the concepts of memory, image and presence though the filter of surveillance, image capture, and juxtaposition.

2005-2007 Land Performance Project, in collaboration with Andrew Marcus, seeks to redefine interactive performance at the beginning of the 21st century. The nature of interactivity is examined in its capacity to express issues of performed embodiment; the simultaneous reception and transmission of sensed data as a language of perpetual impermanence.

2005-2006 tedre is a collaborative project created with Johannes Birringer and Michele Danjoux at Nottingham-Trent University. The work is based on ideas of memory, telepresence and performer interactivity across distance. Since it’s beginning the work has expanded to include partners at Brooklyn College in New York and at Keio University in Tokyo, Japan.

2003-2005 Augmented space – a New Vehicle for Dance Performance is a multi-site design and performance project. The collaborating artists/technologists are Will Bauer, APR Inc, Yacov Sharir, University of Texas, Austin, and Scott deLahunta, Writing Associates, Amsterdam. Project includes research into multimodal sensing and the synthesis of interactive and distance performance techniques.

2000-2004 ASU site director for House [raw], a multimedia database, and streaming media documentation chronicling choreographer Ralph Lemon’s new performance piece House: Part 3 of the Geography Trilogy. Partnership includes walker Art Center, Cross Performance Inc and the Institute for Studies in the Arts.

2000-2012 Founder and current chair of the Association for Dance and Performance Telematics (ADaPT). Member institutions are Arizona State University, Ohio State University, the University of California Irvine, the University of Utah, and the University of Wisconsin Madison, Florida State University, Wayne State University, the University of Brasilia, Keio University in Tokyo, and others.

1997-1999 Directed the International Dance and Technology conference (IDAT99) from conception to completion, at the Institute for Studies in the Arts at Arizona State University. IDAT99 was a collaboration between the Institute, the Department of Dance, and ASU Gamage and brought together artists, practioners, theorists and scholars from five continents for the three day event.

Workshops/ Laboratories/ Research Projects

2018 DATURA – Fill the Room, a workshop presented with Halley Willcox at Digital Research in Humanities and the Arts 2018, September 9 – 12, in Valletta, Malta.

2017 Served as a musician and composer for the Regional Dance America National Festival, May 2-6, 2017. The five-day festival was attended by over 1700 dance students from all parts of the United States.

2015 Analog x Digital x Analog, a workshop presented with Julie Akerly and Joe Willie Smith on December 5, 2015 at Phoenix Center for the Arts.

2015 Analog x Digital x Analog,a one-day workshop on August 15, 2015 presented as part of ISEA 2015 Vancouver, BC, Canada. The workshop was designed for artists seeking to expand their skills in real-time interdisciplinary performance practices.

2014-present Trans-media for Kinesthetic Synchronization, a collaborative project with Movement Source, is a multi-phase project to build a wearable device that can assist in teaching dance to deaf students.

2013-present DATURA performance ensemble features an interdisciplinary collection of artists working together to create real-time improvisational public performances. Collaborators include or included Joe Willie Smith, Tony Obr, Yingzi Liang, Benjamin Braman, Halley Willcox, Josh Bennet, Sharon McCamon, Rebecca Witt, Sandra Schoenewald, Zijia Kong, Fen Wu, Fumihiro Kikuchi,Chris Todd, Christian Ziegler and others.

2012-2015 The Future of Me – Inside Out is an interactive performance project that combines on-the- body computer systems, interactive media, and data analysis to create a unique, self- improving, performance work featuring live interactive sound and lighting . Collaborators are Nicole Witzke, Tony Obr and Tom Taylor.

2012 Alchemy presented in LIVE!, Galvin Theater, September 2012. Original sound score and interactive video installation made in collaboration with Eileen Standley.

2012 ARCHITECTURAL RESONANCE - A musical approach to structural frequency with Jo Willie and Inertia DeWitt at the Hive gallery in Phoenix, March 2012.

2011 190-192 explored notions of absence, presence, and that which is in-between in a public performance at Arizona State University in April 2011. The computer-interactive work, created with choreographer and filmmaker Eileen Standley, was performed at Arizona State University in April 2011

2010 The Penumbra performance project, commissioned by Movement Source and created with support from the Tempe Arts Commission and performed in May 2010 with Movement Source at Scottsdale Center for the Arts.

2008 Dance for Camera Victoria workshop, mentor and participant in the two-week workshop held in Victoria British Columbia.

2005 The Digital Cultures Lab, Lecturer and participant in the one-week workshop held at Nottingham-Trent University.

2005 Summer Dance and Technology 05 (SDAT05) Director, lecturer

2004 Multimedia Workshop, Lecturer and participant, Monaco Dance Forum, curated by Johannes Birringer.

2004 Summer Dance and Technology 04 (SDAT04) Director, lecturer

2003 Contemporary Choreography and New Media Technology, Co-presenter (with Jennifer Tsukayama), National Dance and Education Organization, Albuquerque, NM, October 2003.

2002 Max/MSP and Interactive Performance, Organizer/lecturer, a one-week workshop as part of the Dance and Technology Festival at the University of Wisconsin, Madison, October 2002

2002 Interactive Performance Workshop, Co-organizer/lecturer, Southwest American College Dance Festival, Arizona State University, March 2002.

2002 Exploration in Telematic Performance Workshop, Co-organizer/lecturer, South West American College Dance Festival, Arizona State University, March 2002

2001 Summer Workshop in Performance Telematics (SWIPT). Organizer/Director: An intensive workshop in dance and performance telematics held at Arizona State University in July 2001.

2000 Cellbytes 2000 Organizer/Co-Director: A workshop in dance and performance telematics co-produced by the Institute for Studies in the Arts, Department of Dance and Information Technology at Arizona State University and RESCEN at Middlesex University and shinkansen, London.

2000 symBiotic Space(s), co-presenter of a dual site performance project developed at Arizona State University and presented as part of the Performance Studies International 6 conference held at Arizona State University, March 2000.

1999 International Dance and Technology 99 (IDAT99) Organizer/ Director, Conference held at Arizona State University, IDAT99 was a convergence of performances and explorations by established and emerging artists and scholars at the forefront of the field.

1999 Mirrors and Smoke: Collaborative Nonlinear Performance in Virtual Space. A project with choreographer Ralph Lemon and video artist Philip Mallory Jones.

1996 Interact. A mediated music and dance workshop presented at Arizona State University's Institute for Studies in the Arts' Intelligent Stage Performance Laboratory.

1995 Daniel Nagrin: The Great Loner of American Dance, a prototype video disc project with writer Jennifer Dunning, media consultant Rus Gant, funded through the National Initiative to Preserve American Dance.

1994 Interactive interface design for Wiess Energy Hall. Houston Museum of Natural Science. A video-based interface was designed in collaboration with Robb E. Lovell for a permanent exhibit in the Hall that opened in October 1994.

1994 Resident Artist at Hiawatha Festival of the Arts. St. Agatha, Quebec. Participated in a two-week artist residency with Montanaro Dance•Integrated Media.

1993 Intuitive Knowledge in the Realm of Design and Technology. Co-organizer with architect D. Kristine Woolsey and industrial designer Esther Ratner. Workshop created for the Association of Collegiate Schools of Architecture's National Technology Conference 1993: Body, Technology and Design.

1992 The Shadow Project. An international workshop of artists working with performance and computers. The workshop was sponsored by the Center for Image and Sound Research and held at Simon Fraser University in Vancouver, BC in August. Participants included Thecla Schiphorst, Louis Philippe Demers, and Michael Century.

1992 Computers and Performance workshop presented at the National American College Dance Festival held at Arizona State University.

Speaking/ Panel/ Invitations/Conferences

Conference Presented a performance, with DATURA, of Kymatocarpa at the 6th International Conference on Movement and Computing (MOCO) in November 2019. The DATURA ensemble of musicians, dancers and visual artists works from an event-based score devised by the group. The musicians perform using a combination of analog modular synthesizers, laptop digital synthesis, processed woodwinds, and amplified percussion instruments. The dancers wear sensors that enable them to interact with sound and images.

Festival Served as a musician and composer for the Regional Dance America National Festival, May 2-6, 2017.

Workshop DATURA – Fill the Room, a workshop presented with Halley Willcox at Digital Research in Humanities and the Arts 2018, September 9 – 12, in Valletta, Malta.

Workshop Inoxia by DATURA accepted for performance and workshop at the Digital Research in Humanities and the Arts (DRHA)conference, Brighton, UK, September 2016.

Workshop Analog x Digital x Analog, a one-day workshop presented on August 15 as part of ISEA 2015 Vancouver, BC, Canada. The workshop was for artists seeking to expand their skills in real-time interdisciplinary performance practices.

Paper Telematic Encounters From the American Desert Southwest, published in MAPA D2, an online journal published by UFBA-Universidade Federal da Bahia, Brazil, 2013.

Speaker Dance, Telematics and Virtual Worlds, a lecture presented to the Collaboration in Networked Environments class at The New School in New York City, November 2013.

Workshop Co-facilitated an Arduino Super Session for the USITT 2013 Annual Conference & Stage Expo Milwaukee, Wisconsin, March 22-24, 2013.

Panel Arduino: Open Source, Affordable, Artist Centric Micro-processing presented at USITT 2012 Annual Conference & Stage Expo Long Beach, California, March 28-31, 2012.

Panel Teaching Interactive Digital Media presented at USITT 2011 Annual Conference & Stage Expo Charlotte, North Carolina, March 9-12, 2011.

Speaker Fan Gathering: Media Cabaret presented at PSi #16 Performing Publics in Toronto, 9-13 June 2010

Speaker Dance, Interactivity and Virtual Worlds, a public presentation as part of the Dance for the Camera Victoria workshop in Victoria Canada in July 2008.

Speaker The Body, Intelligent Environments, and Performance, Congress on Research in Dance (CORD). Arizona State University, November 2006.

Speaker 10th Biennial symposium on Art and Technology, Traces – Real-Time Interactive Video Installation, March 1, 2006, New London, CT.

Invitation The Radiator Festival – presented the talk The Association for Dance and Performance Telematics (ADaPT) – a networked community for explorations in distributed performance as part of a four-member panel on networked artist communities, in Nottingham, UK, December 2005.

Invitation DeMontfort University – the paper Dance, Interactive Performance and Telematics 1985-2005, was presented to the music and dance departments under the auspices of the Centre for Excellence in Performing Arts, Leicester, UK.

Panel Digital Cultures Lab and Symposium – Palpable Presence vs. the Flat Frame – Research in telematic performance. Presented as part of the networked performance panel, December 2005.

Master Class Interdisciplinary Collaboration master class taught to the combined music technology and department of dance first year undergraduate students at DeMontfort University, Leicester, UK November 2005.

Performance tedre, a dual-site performance collaboration between the Dap lab at Nottingham-Trent University and an interdisciplinary performance group based in the Department of Dance at Arizona State University, December 2005.

Key Note Boston Cyber Arts Festival 2005 – delivered a keynote paper, Intransient Ideas, Fluctuating Technologies, for Ideas in Motion, the dance component of the Boston Cyberarts festival.

Invitation Monaco Danse Forum Multimedia forum – two presentations were given, the ADaPT Group (telematics) and the other, Interactive Sound in Performance Settings. December 2004

Speaker Arts of the Virtual: Poetics Inquiries in Time, Space and Motion, University of Utah – Playable, Telematic Art, and Virtual Performance. September 2004

Invitation Augmented Space and New Dance Performance: a State of Convergence, Invited speaker at the International Dance Academic Symposium, Seoul, Republic of Korea, October 2003.

Speaker House [raw] presentation with Ralph Lemon and Hari Sundaram at the Institute for Studies in the Arts, Arizona State University, January 2003.

Speaker House[raw] presentation with choreographer Ralph Lemon for the annual Association of Performing Arts Presenters (APAP) conference at The Kitchen in New York, January 2002.

Invitation Connecting Interactive Dance Performance using High-Speed Networks or Is I2 Really Useful for Dance Performance? Invited speaker at the National Laboratory for Applied Network Research (NLANR) conference at Arizona State University in January 2002.

Panel Connected Dance: Distributed Performance across Time Zones. Congress on Research in Dance. New York, October 2001.

Speaker Internet 2 and Performance Telematics: Opportunities for Dance Education. National Dance Education Organization 2001 in Minneapolis, MN in April 2001.

Invitation Dance, I2 and the Intelligent Stage, Invited speaker at Performative Sites Symposium 2000: Intersecting Art, Technology, and the Body, Penn State University in October 2000.

Performance symBiotic Space(s) a dual site multimedia dance, performed as part of Performance Studies International 6, Arizona State University, March 2000.

Invitation Global Providers of Cultural Information, Panel, Arts International, New York, January 2000.

Director International Dance and Technology Conference (IDAT99), held at Arizona State University in February 1999. This conference was a collaboration between the Institute for Studies in the Arts, The Department of Dance, and ASU Gamage.

Performance Falling to Earth The collaboration with choreographer Ellen Bromberg and video artist Douglas Rosenberg was performed at International Dance and Technology 99 (IDAT99) at Arizona State University, February 1999.

Director International Dance and Technology 99 (IDAT99) conference held at Arizona State University.

Invitation Dynamic Movement-Sensing Environments, lecturer, University of Arizona Summerfest 99 at the University of Arizona, Tucson June 1999.

Panel Preservation Strategies for the New Century at the Dance/USA 1998 National Roundtable.

Invitation “Technological Innovations” panelist at Preserve Inc.’s ten-year anniversary Decade of Dance Preservation Symposium, Joyce Soho, New York, April 1998.

Panel Artificial Life: Challenges and Possibilities. Roundtable participant, ISEA 95, Montreal, Quebec, Canada, 1995.

Speaker EIDEA, Environment for the Interactive Design of Emergent Art. Co=presenter with Robb E. Lovell at the Fifth Biennial Symposium for Arts and Technology at Connecticut College. Paper published in the proceedings, 1995.

Speaker Interactive Performance Works–Designing Virtual Stage Environments for Dance Performers: "Time in the Eye of the Needle." Co-presenter at Dance and Technology III: Transcending Boundaries conference held at York University in Toronto, Ontario, CA, 1995.

Paper Virtual Space Harmony. A paper by Jean Denney, C.M.A., Robb E. Lovell and John D. Mitchell presented at the Fifth Biennial Symposium for Arts and Technology at Connecticut College, published in the conference proceedings, 1995.

Speaker Using Human Movement to Control Activities in Theatrical Environments. Co-presenter with Robb E. Lovell at Dance and Technology III: Transcending Boundaries conference held at York University in Toronto, Ontario, 1995. Paper published in the conference proceedings.

Speaker Intuitive Knowledge in the Realm of Design and Technology ; a presentation with architect D. Kristine Woolsey and industrial designer Esther Ratner for the Association of Collegiate Schools of Architecture's National Technology Conference; Body, Technology and Design 1993. Mr. Mitchell's presentation focused on the body sensing technology he is developing for use in performance at the Institute for Studies in the Arts at Arizona State University.

Speaker Long Distance Collaboration: Interactive Performance and Dance with Audience Participation. Co-organizer with Richard Povall from Rensselaer Polytechnic for the SIGGRAPH Lecture Series in New York City in September 1992. This presentation was repeated at the Small Computers in the Arts international conference in Philadelphia, PA during November, 1992.

Panel Presence and Futures: The Artist’s Prism and the New Century. Arizona State University, October, 1992.

Speaker Interactive Performance Works: The Computer at the Center of MIDI Based Performance Systems. Dance and Technology I: Moving toward the Future, University of Wisconsin, Madison in February 1992. Published in the conference proceedings.

### Public Performances

2020 Quercifolia created and performed by DATURA at the online in June 2020. Performers included Benj Bramin, John D. Mitchell, Rai Sing, Qinzie Lei, Caroline Williams, Holly Smith and Ziqian Zhou.

2019 Sound Underground collection of experimental electronic music works performed at Valley Valley Bar, Phoenix, November 2019. Chris Piraino, John Mitchell and Tony Obr

2019 Sound Underground collection of experimental electronic music works performed at Crescent Ballroom balcony in October. Performers/composers include Chris Piraino, John Mitchell and Tony Obr.

2019 Kymtocarpa created and performed by DATURA at the Nelson Fine Arts Center in April. Performers included John D. Mitchell, Tony Obr, Seth Thorn, Ella Alzua, Zijia Kong, Sandra Schoenewald, Tiffany Velasquez, Halley Willcox, and Ziqian Zhou.

2019 Kymatocarpa, performed at Trunk Space in March 2019, performers included Benj Bramin, John D. Mitchell, Joe Willie Smith, Tony Obr, Sandra Schoenewald, Zijia Kong, and Ziqian Zhou.

2018 Decorticate, a performance work created with Becky Dyer and Sharon Macamon, performed live in the 2018 Dance Annual at the Galvin Theater, Arizona State University Tempe campus.

2018 Ferox (Fierce Thornapple), a performance work created by the interdisciplinary performance ensemble DATURA, performed at Phoenix Art : Amplified, January 7th, 2018. Performers included John D. Mitchell, Joe Willie Smith, Tony Obr, Halley Willcox, Sandra Schoenewald, Zijia Kong, and Rebecca Witt.

(http://datura-phx.org/phoenixart-projects-city-scape-december-1-2017)

2017 Ferox (Fierce Thornapple), a performance work created by the interdisciplinary performance ensemble DATURA, performed at Phoenix Art Projects : Cityscape, for first Friday, December 1st, 2017. Performers included John D. Mitchell, Tony Obr, Benjamin Braman, Sandra Schoenewald, and Rebecca Witt.

(http://datura-phx.org/phoenixart-projects-city-scape-december-1-2017)

2017 Ferox (Fierce Thornapple), a performance work created by the interdisciplinary performance ensemble DATURA, performed at the Alwun House for the Monster Menagerie, October 1, 2017. Performers included John D. Mitchell, Joe Willie Smith, Tony Obr, Benjamin Braman, Yingzi Liang, Sharon McCamon, Sandra Schoenewald, and Rebecca Witt.

(http://datura-phx.org/alwun-house-monster-menagerie)

2017 Ferox, a new performance work created by the interdisciplinary performance ensemble DATURA, performed at the Fall Forward Concert, Galvin Theater, September 15 – 17, 2017. Performers included John D. Mitchell, Joe Willie Smith, Tony Obr, Benjamin Braman, Yingzi Liang, Sharon McCamon, Sandra Schoenewald, Halley Wilcox, and Rebecca Witt

(http://datura-phx.org/galvin-theater-arizona-state-university-september-2017)

2017 Metel, a performance work created by the interdisciplinary performance ensemble DATURA, performed at Nuebox – Mesa Arts Center for Experimental Art Night on April 15th, 2017. Performers included John D. Mitchell, Joe Willie Smith, Tony Obr, Benjamin Braman, Yingzi Liang, Sharon McCamon, and Zijia Kong.

(http://datura-phx.org/nuebox-mesa-arts-center-april-2017)

2017 Metel, a performance work created by the interdisciplinary performance ensemble DATURA, performed at Phoenix Experimental Arts Festival at Paradise Valley Community College on February 11th, 2017. Performers included John D. Mitchell, Joe Willie Smith, Josh Bennet, Benjamin Braman, Jamie Arakas and Yingzi Liang, Sandra Schoenewald, and Fen Wu.

(http://datura-phx.org/phoenix-experimental-arts-festival-2017)

2017 Metel, a performance work created by the interdisciplinary performance ensemble DATURA, performed at Phoenix Art Museum on February 3rd, 2016. Performers included Josh Bennet, John D. Mitchell, Tony Obr, Joe Willie Smith, and Benjamin Braman, Jordan Klitzke, Yingzi Liang, Sandra Schoenewald, and Fen Wu.

(http://datura-phx.org/phoenix-art-museum-2017)

2016 Metel, an in-progress performance work by DATURA, performance at The Trunk Space, Phoenix, December 16, 2016. Performers included John D. Mitchell, Tony Obr, Joe Willie Smith, Yingzi Liang, and Sharon McCamon.

(http://datura-phx.org/trunk-space-december-2016)

2016 Distentions of Empire, a performance work for electronic sound and computer generated drawings performed by Thornapple (John D. Mitchell and Tony Obr) at the Fall Forward concert at Arizona State University, Galvin Theater, September 30th – October 2, 2016.

2016 Metel, a new performance work by DATURA, in progress performance at the Unexpected Gallery, Phoenix, for the First Friday Art Walk, September 2, 2016.

2016 Untitled, a new performance work for electronic sound and computer generated drawings performed by Thornapple (John D. Mitchell and Tony Obr) at the Phoenix Center for the Arts on June 10th, 2016.

2016 Inoxia, a new performance work created by the interdisciplinary performance ensemble DATURA, performed at “Inventions & Conventions" at the Galvin Theater, Arizona State University on April 15th - 17th, 2016. Josh Bennet was performing on woodwinds and electronics in place of Tony Ober for this series.

(http://datura-phx.org/inventions-conventions/)

2016 Inoxia, a new performance work created by the interdisciplinary performance ensemble DATURA, performed at Phoenix Experimental Arts Festival at Paradise Valley Community College on February 20th, 2016. DATURA members include John D. Mitchell, Tony Obr, Joe Willie Smith, and Chris Todd, Fumihiro Kikuchi, and Yingzi Liang.

(http://datura-phx.org/phoenix-experimental-arts-festival-2016/)

2015 Inoxia, an in-progress performance work created by the interdisciplinary performance ensemble DATURA and JAMovement, presented at the Phoenix Center for the Arts on December 5th, 2015.

2015 Inoxia, a new performance work created by the interdisciplinary performance ensemble DATURA and JAMovement was presented with Pincushioned. and Static Announcements in an experimental performance evening at The Trunk Space in Phoenix on October 10, 2015.

2014 Stramonium, a performance work created by the interdisciplinary performance ensemble DATURA and JAMovement for ‘Known and Unknown’ performed in the Galvin Theater at Arizona State University in September 2014.. DATURA members include John D. Mitchell, Tony Obr, Joe Willie Smith, and Chris Ziegler.

2014 Inside Out: The future of Me created with Nicole Witzke, and Tony Obr and performed in the Margaret Gisolo Theater in February 2014.

2013 The Bond, an interdisciplinary performance work created with Jeff McMahon, Amber Tufts, and Emily May as part of the FUSE performance, Galvin Theater 2013.

2012 Alchemy presented in LIVE! Galvin Theater, September 2012. Original sound scores and interactive video installation mad in collaboration with Eileen Standley.

2012 ARCHITECTURAL RESONANCE - A musical approach to structural frequency with Jo Willie and Inertia DeWitt at the Hive gallery in Phoenix, March 2012.

2011 190-192 explored notions of absence, presence, and that which is in-between in a public performance at Arizona State University in April 2011. The work, created with choreographer and filmmaker Eileen Standley, was for live processed sound, interactive lighting, three dancers and one musician.

2010 A Second Life performance was part of Fan Gathering: Media Cabaret, presented at PSi #16 Performing Publics in Toronto, 9-13 June 2010. A live virtual fan-gathering was created in Second Life inviting participants from Washington DC, Tempe, London, Toronto and Dallas as well as interacting with local participants in Second Life from Japan, Mexico and Canada.

2010 Penumbra, an interactive light and sound work created for Movement Source with support from the Tempe Arts Commission. The collaboration with sound artist Tony Obr was performed at Scottsdale Center for the Arts in May 2010

2009 Dis/Placed: Bring your 1st world body into Second Life with 007Zai Hammerer - aka John Mitchell - Tempe, Josephine Junot - aka Josephine Dorado – New York, Lys McGillivary – aka Alyssa Ramey – Tempe, Media Bunny Sparta - aka AJ Niehaus – Minneapolis, Mamatink Zyplon - Lisa Eardly – Tempe, Bintajah Udein - Ajah Muhammad-Hays – Tempe. Special thinks to Simi Ormega - aka Apryl Renee Seech – London. Performed at Arizona State University, Dance Department Annual, in May 2009.

2008 Second Look: a trio of second life performances with Josephine Dorado, Meghan Price and Lauren Watson. Starting in the sea, then progressing to the sky and eventually landing on the ground, Second Look explores choreographies that question human limitations in a playful networked space. Original animations choreographed by members of ADaPT (Association for Dance and Performance Telematics) will be executed real-time and projected into the Real Life space at Arizona State University in April 2008.

2006 - 2008 Proyecto Paso, a multi-site telematic performance event organized by en lugar de creación in Seville, Spain in conjunction with Ivani Santana in Bahia, Brazil. The collective international performances, created in up to four different remote locations and streamed through the internet took place in December 2006, July 2007 and scheduled for October 2008 <http://proyectopaso.net>

2007 Mixed Reality Performance in Second Life & Real Life part of the International Society for Improvised Music (ISIM) Second Annual Conference: Building Bridges, December. Performers: Josephine Dorado, Heloise Gold, Ione, John Mitchell, Sean Nevin, Pauline Oliveros, and Edo Paulus

2007 3x3/30x30, performed as part of Romaeuropa 2007 in December. Realized by Paul André Fortier, curated by Emiliano Campagnola, performed in Second Life with Josephine Dorado, Sean Nevin, and Edo Paulus.

2006 low/land, created with choreographer Andrew Marcus, performed at Arizona State University in November 2004

2006 Bauhaus Catedrales, developed for the International Festival of Theater and Arts of Seville Fest. Catedrale Cinética, the closing event, was telematic collaboration with Salud Lopez in Spain and included performer/choreographer Andew Marcus.

2006 Land Performance Project, the Plain, was performed at Modified Arts in Phoenix in May.

2006 Traces, created with choreographer Jennifer Tsukayama and poet Sean Nevin. Performed in the Department of Dance spring concert in April.

2005 tedre, sound and interactive media design, a telematic, interactive movement and sound performance was performed as part of the Digital Cultures Lab and Symposium, Nottingham, UK, December 2005. tedre linked performers at Arizona State University with performers in Nottingham, UK. This event was streamed live to the e-media Conference in Sydney, Australia.

2005 U-Saw-Us, direction and telematic design, performed for the Telematics Dance Concert at the Maggie Allesee Department of Dance, Wayne State University in Detroit, MI, January 2005. Directed the Arizona State University team (ADaPT).

2004 Memory Traces, an interactive dance, video and sound work created in collaboration with Jennifer Tsukayama, performed at Arizona State University. November 2004

2004 The Absent Body, Performer and interactive media designer, with Yacov Sharir and Satu Humasti, Art and Technology Symposium, University of Utah, September 2004.

2004 The Viroid Flophouse, a piece of playable, multi-site, telematic art created in collaboration with Nottingham-Trent University, UK and The Waag center for Old and New Media, Amsterdam. April 2004

2002 LIVE! With ADaPT (Association of Dance and Performance) a live multi-site event connecting performers at Ohio State University and the University of Utah with participants at Arizona State University.

2002 Heel, sound design, interactive environment and score, for a performance work by Jeff McMahon, April 2002.

2001 Trust II, Composer/Interactive Media designer with Assegid Kidane, Todd Ingalls and Aaron Robinson, developed a specialized movement-sensing environment for dancers with perceptual disabilities.

2000 Cellbytes 2000. A dual site performance and webcast, in collaboration with RESCEN and shinkansen, London Arizona State University, July 2000.

1999 Boundaries. A collaboration with choreographer Jennifer Tsukayama, designed for a solo dancer in an interactive performance space where the dancer controlled the sound and lighting. This work was performed as part of an Evening of Dance at Arizona State University’s Department of Dance in November 1999.

1999 Mirrors and Smoke: Collaborative Nonlinear Performance in Virtual Space. An in-progress project with choreographer Ralph Lemon and video artist Philip Mallory Jones. This work will culminate in a work for multiple formats that may include the web, live performance and digital disc.

1998 Falling to Earth. A collaboration with choreographer Ellen Bromberg and video artist Douglas Rosenberg, the multimedia performance work was designed for the Intelligent Stage and performed at the Institute for Studies in the Arts and the University of Arizona in April and May 1998, and again as part of the IDAT1999 conference in February 1999.

1997 EIDEA - Environment for the Interactive Design of Emergent Art. An interactive installation created with Robb E. Lovell redesigned for the Computing Commons Gallery at Arizona State University.

1997 Interact. A mediated music and dance performance presented by John D. Mitchell, Robb E. Lovell, Glenn Hackbarth and Todd Ingalls at Arizona State University's Institute for Studies in the Arts' Intelligent Stage Performance Laboratory.

1995 Time in the Eye of the Needle. Sound score, sound design, and interactive design for a multimedia dance work created with Michael Montanaro, Robb E. Lovell, Paul Ahad and Montanaro Dance•Media Integré. The work premiered at the Institute for Studies in the Arts at Arizona State University and toured to the Espace Libre, Montreal, Quebec, Canada, as part of ISEA 95.

1995 Variations on Farewell. A performance work by Elina Mooney with an interactive stage environment created by John D. Mitchell and Robb E. Lovell was performed at the Institute for Studies in the Arts at Arizona State University.

1994 EIDEA– Environment for the Interactive Design of Emergent Art. A computer installation and performance work created in collaboration with computer scientist Robb E. Lovell. An artificial life world was created and linked to local weather information creating an interactive sound and visual experience. The work was created as part of a residency at the Deep Creek School, Telluride, CO in June 1994.

1993 The Last Garden. Contributing artists include Richard Povall, a composer and video artist from iEAR Studios at Rensselaer Polytechnic Institute, Jeff Thomson scenic designer from Arizona State University Department of Theater, and Kathleen Smith, a choreographer from Arizona State University Department of Dance. The work incorporates dance, interactive video laser disc, sound, and lighting elements controlled by the video/movement interface developed at Arizona State University.

1992 The Simulated Presence: A Critical Response to Electronic Imaging. Sound score composed for the symposium and published with the proceedings, which included the papers presented at the conference and videotape of the panel discussion. Presented by the Institute for Studies in the Arts.

1992 Cycles/Second. An interactive performance created with kinetic sculptor Bruce Behnfeld and exhibited at Scottsdale Center for the Arts in May.

1992 The Anamorphic Ambassador. Created with visual artist Daniel Collins, choreographer Ann Ludwig, and playwright Gus Edwards. This interdisciplinary work included computer animation, computer generated sound, and the use of a video based movement-sensing system.

1991 Reversing the Spell. Co-created and directed with composer Robert Kaplan, and performed by Arizona State University Department of Theater's David Barker and visiting choreographer Douglass Nielsen. The work, for 'cello, guitar, saxophone, tenor and soprano utilized interactive computer visual and audio elements Performed in March 1991 at Arizona State University's Institute for Studies in the Arts.

1990 Smarter than Dogs. An interdisciplinary work created with artists Bruce Marsh, Roger Palmer, Robert King, and choreographer Gary Lund, for four dancers, 'cello, percussion, and voice utilizing interactive computer visual and audio elements. Produced by the Center for Arts and Technology at the University of South Florida in Tampa.

1989 Fluxion. An interactive computer music and dance work created with choreographer Gary Lund. Commissioned by the University of South Florida Art Museum for its gala opening in January 1989.

1. Movement Initiated Sound Events. Created with choreographer Gary Lund for musician, movement sensing devices, computer, electronic sound synthesizers and effects processors. Performed at the Florida State Dance Festival in Tampa.

1976-1989 Performed as a free-land musician in St. Louis, MO. and Tampa FL, performing as a soloist and with over 20 musical acts. Genre’s include rock, R&B, jazz and jazz-rock.

##### Selected Scores for Dance and Theater

1992 Relationships: Family. Created by Blondell Cummings for the Institute for Studies in the Arts and performed in May.

1990 Separate Journeys. An evening-length dance work choreographed by Lynn Wimmer and commissioned by Repertory Dance Theater and Snowbird Institute. Based on text from the Utah Oral History Institute, the work premiered in Salt Lake City in November, and went on to tour through Utah school system and to be produced for television by Utah public television, KUED-TV, Salt Lake City, UT.

1990 Barriers. Collaboration with choreographer Melanie Stewart and poet Eleanor Wilnor. Written for six sopranos and percussion, this work was premiered by Melanie Stewart Dance in Philadelphia, March.

1989 Playing with Fire. Choreographed by Susana Tambutti of Buenos Aires, Argentina. The electronic score was completed at the American Dance Festival Durham, North Carolina in July. Premiered in Buenos Aires, Argentina in December, by the dance company Nucleodanza.

1989 Museum. Written for counter tenor, percussion, bass flute, sampling synthesizer, and drum machine. Commissioned by Melanie Stewart Dance for their 1988-89 season in Philadelphia, PA with the composer performing and conducting the musical ensemble. First performed at the American Dance Festival in Durham, NC.

1989 The Day Room. Original score and sound design for the play by Don DeLillo. Performed by Tampa Players at the Tampa Bay Performing Arts Center, Tampa FL

1. Options. Commissioned by choreographer Lynne Wimmer. Scored for two voices percussion, guitar and synthesizers. Performed at the University of South Florida in Tampa, FL.

1987 Cycles: Contemplation. Premiered at the Nancy Hauser Reunion Concert in Minneapolis, MN by choreographer Gary Lund. The work received additional performances in Florida, New Hampshire, and New York. Wellspring. Premiered in New York City by Glenn Lund Dance, choreographed by Gary Lund.

1987 The Tempest. Songs, incidental music and sonic environment commissioned for the University of South Florida's Department of Theater's production. The work was scored for six channels of tape and seven instrumentalists including percussion, marimba, cello, three vocalists, and the composer on prepared piano.

1987 Accord, composed for choreographer Jaclynn Villamil at the White Mountain Summer Dance Festival.

1987 Series Breath and Series II. Composer in a set of interdisciplinary collaborative performance works combining movement, visual arts, and sound. The composer co-directed the works and scored all of the performances, performing live on piano and synthesizers.

1987 Wellspring, premiered at the Joyce Theater in New York City by Glenn Lund Dance, choreographed by Gary Lund.

1979-1986 Additional scores were created for many choreographers during this period.

#### Citations

#### 2005 Connected! LiveArt, edited by Sher Doruff, The Waag Society, Amsterdam 2005 (pp. 112-115). The book contains a description of the Viroid Flophouse, a performance developed at Arizona State University in conjunction with The Waag Center for Old and New Media.

2003 Virtual Dance, by Wolfram, Eric, Dance Magazine February 2003. Article includes excerpts from an interview with John D. Mitchell and graduate student Nancy Happel about the dance and technology program at Arizona State University.

2002 Borg of the Dance Shreve, Jen, Wired News, April 2002. This article features excerpts from an interview with John D. Mitchell about dance and technology at Arizona State University.

2001 Interfaces – Interaktion – Performance – Zur Anwendung digitaler Technik im Theater Kaldrack, Irina mit Leeker, Martina. The CD ROM includes information about John D. Mitchell and two works created at Arizona State University – Falling to Earth and Cellbytes 2000.

2000 Information Arts : Intersections of Art, Science, and Technology, Stephen Wilson, MIT Press, 2000.

2000 Going Back to School Christine Toma, Dance Teacher, December 2000 (p. 100) the article features the Dance and Technology emphasis at Arizona State University.

1999 Mirrors & Smoke Ralph Lemon, Dance Magazine Sterns 2001 Directory and Dance Magazine/Sterns online. <http://www.dancemagazine.com/sterns/sterns.htm>

1997 Technology Takes the Stage Michael Grady, ASU Research, Vol. 11, number 1. Winter 1997. (pp. 2-5)

1996 Digital Somatics: Getting Jack Out of the Box. Dan Collins, New Art Examiner, Vol. 23, No. 10, pp. 24-29.

1. The Last Garden: Explorations in Interactive Performance Methods. Richard M. Povall, Leonardo Music Journal, Vol. 3, pp. 25-28.

1993 The Last Garden: Words on Works, Leonardo. Vol.26, No.3, pp258-9. MIT Press, Boston, USA

###### Broadcast Television and Radio

2001 “Trust” interview for NPR Performance Today in conjunction with the Aaron Robinson collaborative project working with dancers with perceptual disabilities.

1995 Television interview for City Beat in conjunction with the Time in the Eye of the Needle performance for ISEA '95, Montreal.

1994 Audio editor for First World Order, a work of video art by Philip Mallory Jones produced for Independent Television Service.

1993 Separate Journeys, choreographer Lynne Wimmer, composer John Mitchell, full-length work produced for television by KUED-TV, Salt Lake City, UT.

1993 ASU Research Review. Artist research profile and interview presented in September on KAET–TV, Channel 8, Tempe, Arizona.

1992 "The Anamorphic Ambassador." Artist interview for National Public Radio, KJZZ, Mesa, Arizona.

1990 "Smarter than Dogs." Artist interview for National Public Radio, WUSF, Tampa, Florida.

1988 "Movement Initiated Sound Events." Artist interview for National Public Radio, WUSF, Tampa, Florida.

###### Awards and Grants

2014 $2400 Herberger Institute for Design and the Arts research grant for seed money for the Trans-media for Kinesthetic Synchronization project.

2000 $8700 Teaching and Learning Enrichment Funds awarded to incorporate digital video technology into the course Dance, Computers and Multimedia DAN 423/523.

2000 $7500 Teaching and Learning Enrichment Funds awarded to develop methodologies for using high-speed internet and real-time video-streaming to teach interdisciplinary collaboration techniques for developing multimedia performances.

1999 $6462 Teaching and Learning Enrichment Funds awarded to create an on-line tutorial for the course DAN423/523, Dance, Computers and Multimedia.

1. $6953 Teaching and Learning Enrichment Funds awarded to design an environment for the creation of interactive dance performances.

1999 $25,000 In-kind support from Apple Computers Inc. for International Dance and Technology 99 (IDAT99). This support provided over 25 Workstations for the conference performances, installations, workshops and presentations.

1. $15,000 in kind support from PROXIMA for International Dance and Technology 99 (IDAT99) providing video projectors for all conference events.

1998 $3,300 Project Support Grant from the Arizona Commission for the Arts for the International Dance and Technology 99 conference.

1998 $2,000 Educational grant from the Tempe Arts Commission for educational outreach in conjunction with the performance of Falling to Earth.

1997 $3,250 Project Support Grant from the Arizona Commission for the Arts for the creation of Falling to Earth, a collaboration with choreographer Ellen Bromberg and videographer Doug Rosenberg.

1996 $4,950 Faculty Grant in Aid from Arizona State University awarded for the Daniel Nagrin and His Art digital video disc project.

1996 $8,365 Faculty Development Grant from the Dean of the College of Fine

1994 $50,000 grant from National Initiative to Preserve American Dance (NIPAD) for creating a prototype for the Daniel Nagrin and His Art videodisc project. Served as Project Director for the effort that included the creation of prototype video and CD-ROM elements used in acquiring completion funding.

1. $4775 Western States Arts Federation (WESTAF) Fee Support and Risk Taking Grant for Joe Goode Performance Group.

1992 $1,775 Western States Performing Arts Tour Fee Support Grant for Joe Goode Performance Group.

1. $5,385 Faculty Grant in Aid, from Arizona State University, awarded for the development of a video/movement sensing system.

1989 $2,500 New Forms regional initiative grant received through the Contemporary Arts Center in New Orleans, LA. Funded through the NEA and Rockefeller foundation.

1. $5000 State of Florida, Division of Cultural Affairs individual artist's award.

Organizations

2013 – present MAPA D2, an online journal published by UFBA-Universidade Federal da Bahia, Brazil, editorial board member.

2012 - present Research Journal of Korea, The Korean Society of Dance, editorial board member

2007 - present Body, Space Technology Journal, Brunel University, London, editorial board member

2000 - 2014 ADaPT – the Association for Dance and Performance Telematics, founder and co-director.

Curriculum Vitae

MM Music Composition – University of South Florida 1986

emphasis in electronic music and jazz performance,

BM Music Composition – Webster College 1979

Employment

1990-present Arizona State University, Department of Dance – Director of the Dance Multimedia Learning Center 1994-2004.

1990-2003 Arizona State University, Institute for Studies in the Arts – Dance Program co-ordinator

Current Teaching in the Department of Dance at Arizona State University

2015 Graduate 1st year seminar

2015-2016 Graduate Creative Practices – 1st year

2012-present Media for Dance Online

2011-2014 2nd Year Seminar

2010-2017 Creative Practices – 1st year, 2nd year and 3rd year

2009-present Advanced Techniques in Media for Dance

2009-present Advanced Studies in Media and Dance

2009-present Interactive Performance Design

2006-2009 Issues in Dance and Multimedia

2002-2006 Performance Technology I

2002-present Performance Technology II/ Interactive Performance Design

1999-2002 Concepts in Collaborative Multimedia

1995-present Media for Dance

1995-present Guest lectures on the subject of dance and technology in classes such as Improv I, Improv II, Philosophy and Criticism, Freshman Seminar, Sophomore Seminar, Introduction to the Dance Profession and others.