Leveling the playing field: Breaking down walls between artists and audiences through generative, interactive visuals and improvisation

Maggie M. Grundy
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Leveling the playing field: Breaking down walls between artists and audiences through generative, interactive visuals and improvisation

by

Maggie Grundy

A thesis submitted to the graduate faculty

in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

Major: Graphic Design

Program of Study Committee:
Alex Braidwood, Major Professor
Michael Mueke
David Parker

The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

Iowa State University
Ames, Iowa
2018

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I would like to thank my committee chair, Alex Braidwood, and my committee members David Parker and Mikesch Mueke for your constant support and guidance. Thank you to all the Ames venues that hosted Starlight Therapy performances: London Underground, DG’s Taphouse, Deano’s 119, and the Maintenance Shop.

I want to thank all my friends who listened to me talk endlessly about my ideas and provided helpful feedback along the way. Neil Barnett, Bree Howard, Mara Spooner, Julia Coats, Daniel Matus, and anyone else who read through drafts, provided design suggestions, and showed up to my performances – I couldn’t have done this without your support.

Calee Cecconi – thank you for your inspiration and support! You helped me see the value in myself and my work when I was having doubts. Your friendship helped me through some dark times, and you inspired me to push boundaries and become the kind of designer I want to be.

To Michael Strauss and Natalie Brown – you both had a tremendous impact on me as a musician, and I can never thank you enough for your support and guidance as I learned to play the violin.

Sincere thanks to Bob Jarvis, creator of Vizzable. The contribution of Vizzable to the look and feel of the Starlight Therapy project cannot be understated. I would also like to thank David M. Bell for writing the essay that inspired my interest in pursuing the use of improvisation as a tool for community building.
This thesis discusses methods of achieving inclusive performance spaces through improvisation and interactive visuals. A non-linear methodology is employed, and research and projects develop side-by-side. The culmination of these projects and research is an audiovisual music project called Starlight Therapy. This music project is designed to help the researcher reach a musical flow state while performing despite anxiety, as well as create opportunities for audience engagement. Methods of diminishing power imbalances that occur between performer and audience are also explored. The researcher is neuroatypical, and thus the acceptance and understanding of neuroatypical people is major theme of this text.
CHAPTER 1: INTRODUCTION

Design, Experimentation, and Community

The non-linear nature of this thesis allows for unexpected relationships between concepts to emerge, which are then explored as a unit. Because of this, an unusual writing format is utilized in order to reflect how these ideas developed side-by-side, backwards, and forwards, unlike a traditional research project that might be presented in a more linear fashion. This process begins with a single question: how can design and music be used to build community?

In this text, the researcher draws from concepts found in fields not typically associated with graphic design, specifically: music performance, music therapy, and a dabbling of anarchist theory. This research drives the design of multiple music performance events, each building on the last and guided by new research. Through this process, a few major themes emerge and recur alone and in various combinations with each other. Namely: power imbalance, hierarchy, improvisation, chance, intuition, audience participation, and generative visuals.

Terms Defined

Several key terms will appear repeatedly within this text that are of importance. These terms may carry associations that the researcher does not intend to imply, and for the purpose of clarity they will be explicitly defined within this section.
The term hierarchy refers to social hierarchies that develop in a particular space. In this case, space may refer to a physical (e.g., a concert) or digital (a Facebook group) space. The term power imbalance is used a few times in reference to social hierarchy as well.

The word therapy in the context of this text should also be addressed. “Therapy” is not used scientifically, nor should its application be associated with rigorous study or application. The researcher uses the word therapy in reference to her personal mental health and coping strategies, and in reference to the therapeutic qualities of music and human connection. None of the ideas expressed that are informed by the term therapy should be conflated with professional medical advice.

Considerable attention is paid to the term utopia, and because of the vastness of connotations surrounding this term and its analogous relationship to the core concepts within this text, the meaning must be carefully defined. When referring to utopia, the researcher is specifically drawing on an idea presented by David M. Bell in his paper “Playing the Future: Improvisation and the Nomadic Utopia.” He describes utopia as being a state that exists between two poles: Nomadic and State utopia. Nomadic utopia represents a state in which there is no hierarchy, whereas state utopia requires a fixed, immovable hierarchy. Bell specifies that neither state is achievable in its purest form.
The researcher frequently makes references to intuition and improvisation. Intuition is discussed in reference to its usefulness as a creative tool in both musical creation and design. Improvisation is discussed specifically in relationship to playing an instrument, but the possibility of applying it to generative visuals is also addressed.

Methodology

The methodology employed in this thesis relies on a symbiotic relationship between research and execution. Intuition and chance drive the research process and assist in the generation of project concepts. Throughout this text, various project concepts are determined, researched, and refined. The direction of research diverges from and returns to its initial track in order to broaden creative possibilities and allow for connections to be made. As new ideas develop along the way, the projects are tweaked and performed again.

Intent

The expertise of the researcher lies predominantly within graphic design and music performance. During the course of this text, concepts and theories from multiple fields of study are referred to in which the researcher is not an expert. It is not the intention of this paper to speak authoritatively about any of these subjects; rather, these concepts directly informed the researcher’s trajectory.
It can be argued that installation art rooted in audience participation may impose distinct hierarchies. In the essay - Inclusion and Community: The Problematics of Contemporary Art in the New Democratic Paradigm, Christos Asomatos addresses the potential for interactive works to inadvertently cause social exclusion. The researcher attempts to be aware of this when creating projects.

In addition, the desire to elevate a project’s importance in an effort to amplify its cultural significance may lead designers to create tone-deaf works, however ambitious, that end up exemplifying the very issues they attempt to address. The researcher does not claim to solve complex, nuanced social issues through this research or the handful of projects that accompany it. Hopefully, though, these materials will find a place in the universe of graphic design research and contribute adequately to the facilitation of enjoyable concerts at least, and assist in the deepening of social bonds within communities at best.
CHAPTER 2: UTOPIAN SPACE

Graphic design lends itself uniquely to the influence of space. Ideas can be woven into an aesthetic vehicle and its delivery will impact how those within it feel, as well as how they interact with each other and the space. In addition to the aesthetic application of graphic design, we will observe other potential methods of influencing hierarchy within a space: improvisation and audience participation.

In searching for information about the role of intuition in the creative process, a surprising correlation to this thesis topic was uncovered: improvisation’s powerful ability to dissolve social hierarchy. This discovery was reinforced throughout several texts and sparked the researcher’s decision to explore improvisation’s role in influencing space.

Why improvisation? Why not! “Improvisation is indeed a muddy, contested practice. But so is utopia - and by getting our hands dirty and engaging, we might just be able to move towards a freer, fairer, more exciting world for all.” (Bell p. 10)
CHAPTER 3: MUSIC AND COMMUNITY BUILDING

DG’S Open Jam and Audience Participation

For the past year, the researcher has been involved with a group of people that host a monthly “jam” at a local music venue. Musicians are invited to join each other on-stage. Someone establishes a key and rhythm, and the other musicians play along. During these open jams, a few problems became apparent. First, sometimes one or two individuals will dominate the session. Second, the improvised jam session often ends up with a few musicians who play in a band together focusing on songs they already knew how to play, which can create a hierarchy and make it difficult for everyone to get into the groove. Both of these things dampen the spirit of the open jam. The researcher worked together with friend and frequent musical partner, Adam Lyons, to write a manifesto in order to ensure all participants without hurting any feelings or causing anyone to feel excluded. By creating this manifesto, we can outline boundaries and keep the jams running smoothly.

“I’ve played at DG’s Open Jam! I think it’s a relatively unique opportunity to play with random musicians who come from different musical backgrounds!”

(Michael Fralaide, DG’s Open Jam participant)

The researcher’s decision to explore how interactivity might affect hierarchy in a space was prompted by intuition rather than research. It seems possible that provided the opportunity
to directly influence a performance, hierarchies between audience and performer may become less pronounced. Academic resources describing this phenomenon appear sparse. The Asomatos essay referenced earlier provided plenty of examples of interactive misfires that end up creating social exclusions, thus reinforcing hierarchy. Allowing audiences to directly affect musical or visual elements will ideally lend itself to the leveling power between audience and performer. The concept of audience participation in a concert setting is a tricky one to impose. Some audience members, the researcher included, cringe at the thought of house lights blasting on only to realize the performers are about to make everyone play an impromptu game of limbo. In addition to this, the potential problems regarding participation and the formation of unintentional power imbalance looms. In spite of this, it still seems worthwhile to explore the possibilities.

Figure 1: Open Jam
Music and Community Building
Case Study: Burner Communities and Music

The concept of nomadic utopia is witnessed within the burning man community. Moments of improvisation are frequent at burns and contribute to the development and strengthening of bonds between attendees.

Music and Community Building
Case Study: Easter Seals Music Therapy Program

“Community Building through Inclusive Music Making” details music making’s contribution to community building by referencing the Easter Seals Music Therapy Program. This program was developed for individuals with disabilities and created an opportunity for bonding and skill development. In this text, the authors defend access to cultural activities like playing music, arguing that it should be a fundamental human right.

Figure 2: Burning Man
CHAPTER 4: AESTHETICS AND THE WEB

The Influence of the Web on Aesthetics in Music

This section diverges slightly from the idea of literal space, and will discuss visual aesthetics as applied to music within a virtual space. Wide-spread Internet access has profoundly affected the way that visual culture is created and shared, and specific visual trends appear, proliferate, and are proclaimed dead. Somewhere around 2010, “micro-genres” revolving around particular visual aesthetics emerged. These genres operate almost entirely online, and are as recognizable visually as they are musically. Detached irony and a possible critique of capitalism seem to be recurring themes within these micro-genres, but to attempt a critical discussion of this internet culture appears to be the online equivalent of showing up to the cool high school party with one’s grandmother.

Critical discussion of design that oozes nostalgia and is understood only through layers of selfREFERENTIAL irony may prove a daunting challenge. Rigid academics may dismiss the idea that this is even design at all, and fans of the genre will likely roll their eyes and proclaim the genre died four years ago and any gasping breath is surely stilled by its inclusion in an academic text. Observations will be attempted anyway.

Although vaporwave is an Internet phenomenon, there is also a connection to be made here in regards to utopian space. “[t]he anonymity of vaporwave erases the notion of authorship
altogether. In a way, a vaporwave release belongs to the genre at large and not to any one producer, establishing a multifarious genre field that eschews something so totalizing as ownership.”

In theory, the way that vaporwave is produced and shared does not reinforce the hierarchy that generally forms between producer and fan. The idea of non-ownership may lend itself to the influence of hierarchy in space.

Figure 3: Vaporwave Imagery
CHAPTER 5: CREATING INTERACTIVE PERFORMANCES

Projects in Flux

It may be of note to mention that while this section is close to the end of the text, these performances were hosted sporadically over the past year. The projects were continuously refined and reworked with the introduction of new research and in response to the preceding performances. Unfortunately, this non-linear process does not lend itself very well to a neat structure, and so the stylistic choice was made to describe these projects after having made connections to theory and existing projects.

Sound//Color

The desire to combine music and design to do some good by society formed the researcher’s initial path. This project attempts the creation of a utopian space within an on-stage performance space. An effort to diminish hierarchy between performer and audience is approached through the introduction of a participatory element. Participants can select from keyboard buttons 1-6. Each number corresponds with a projected color and a musical key. After a button is pushed, the selected key plays over the PA speakers, and musicians hidden behind a projection screen then improvise along with the key the participant selects.

The title Sound//Color refers to the relationship established between the selection of a musical key and the subsequent projection of a corresponding color. Relationships between a musical key and a specific color are purely theoretical, and thus, the pairings of musical key and color do not carry any signifi-
cant scientific meaning. Some research indicates a potential manifestation of synesthesia in the association of sound and color, but the relationships are too inconsistent to justify an application within this project.

Another unique element to Sound//Color is its use of sound-reactive visuals. The words Sound//Color are projected onto the screen and the background color changes every time someone changes the key. The letterforms themselves were programmed to change shape in reaction to changes in frequency.

Starlight Therapy

Starlight Therapy is the largest portion of this thesis. During each performance the researcher improvises new accompaniments on the violin, and a musician is invited to join the researcher. The two musicians improvise to the base electronic tracks. These tracks are refined after each
performance and have evolved over the year.

The visuals that are projected during a Starlight Therapy performance are directly linked to both the sound and the space. Each song links 2-3 tracks (drum, synth, etc.) to a particular visual distortion. Fisheye effects are aligned with drum beats, which cause the webcam feed to distort in a fisheye effect that fluctuate with each beat. RGB separations pull the red, green, and blue channels which always result in interesting imagery that surprises viewers.

Eventually, kaleidoscopes are attached to a synth track and fluctuate along with those sounds. The RGB separator and kaleidoscope affect the final visual result, which means every show has a slightly different look. The tweaking of this visual manipulation was frustrating to execute, but once complete, the results were satisfying. The visuals created alluring abstract imagery in precise rhythm with accompanying sound, though the researcher has not yet established a deeper philosophical connection to this phenomenon. In addition to the sound-visual link, the space plays a role in the aesthetic. During the first few performances, the visuals were derived from the performance stage via laptop webcam, but subsequent performances experiment with turning the webcam towards the audience.

Distinct experiences present themselves within the performance space. The researcher’s experience will always be different from that of the audience and the guest musician, which will
invariably change from performance to performance. No one performance can be replicated, as it is impossible to recreate the nuances within a space more than once. The relationship to the music and visuals is different for everyone and also cannot be replicated. The researcher created the music and is deeply connected to it, which causes an unavoidable hierarchy. In order to minimize the effects of this, practice is avoided until performance day to help maintain genuine improvisation, and no musical notation is created for the live instrumentation. Musical guests join the researcher for one-two practice sessions before the show, but they are much less familiar with the music, which places more even emphasis on the improvisation element within their particular experience. The audience experiences the sound passively, but they directly affect the visuals through movement and, in later performances, light.

The Easter Seals music project mentioned earlier lead the researcher to the decision to incorporate a discussion of mental health into the Starlight Therapy project. To do this, each song was named for a trigger or coping strategy personal to the researcher. The song titles influenced the creation of each song, and this process served as a therapeutic activity for the researcher as well. The song titles are not shared during the live performances, but are available in the online versions.

Starlight Therapy exists both as documentation - online, and as performance - subject to whatever space in which
it is performed. Many of the decisions regarding the screen onto which the visuals are projected were influenced by the researcher’s anxiety. Placement, size, and material were modified from show to show in an attempt to combat debilitating stage fright. In doing this, the potential to incorporate the audience directly into the performance visuals was realized and subsequently executed. Before this, the researcher used a laptop webcam to project reactive visuals of the performers onto the screen. The simple solution was to incorporate an external webcam that faces the audience. The screen material evolved throughout the year as well. Initially, a small canvas screen was used with a rickety projector stand. The visual result was underwhelming. Later, like the Sound/Color project, a large clear sheet was taped to the ceiling with a heavy-duty fabric. This performance marked the first utilization of back-projection. Rather than having to stick a projector in the middle of the audience, back-projection allowed for all the performance gear to sit neatly behind the screen. This looked much better, but there was not enough room on stage to move the projector back far enough, and the projected visuals were somewhat dwarfed by the size of the screen. Installation and teardown time was also much too long for a repeatable performance. Finally, a photography backdrop stand turned out to work perfectly for draping the plastic sheet, and tape was upgraded to clamps. This new arrangement
helped speed up the installation and teardown process tremendously and 2-3 people are able to set it up in about 15 minutes. Depending on the space, the stand can be adjusted to fit, which became necessary when Starlight Therapy accompanied Burlesque performers at an event called Bartop Burlesque. This event was particularly exciting, as it was an unexpected opportunity, and the burlesque performers allowed the researcher to draw the visuals directly from them. The audience was significantly captured by the webcam as well, which was very well received. The extent to which hierarchy able to be diminished in this event is unclear, but it seemed apparent that the interactive visuals contributed to exuberance within in the space.
CHAPTER 6: THE FUTURE

One of the first concepts developed for this thesis is titled “Sound Healing Booth”. This project seeks to empower individuals that may feel ostracized due to society’s misunderstanding of mental health disorders. Participants are invited to sit in a comfortable chair while soothing music plays and cheerful, colorful lights lightly oscillate. Individuals can then speak any thoughts that come to mind, particularly negative or intrusive thoughts. Once the participant speaks these thoughts, they will play back in the form pleasant, calming music.

Ultimately, this project remained conceptual following the construction of an initial prototype. In-depth research and professional partnerships must be utilized in order to pursue this type of project and interactively engage the public. As expected, the non-linear nature of the methodology the researcher employed lead to the development of new ideas and the scrapping of others. During the course of research, focus shifts from general music therapy to more specific applications, and thus the scope of the Sound Healing Booth falls a bit outside of the main thesis that emerges. In addition, the researcher feels it will be vital to consult professionals in the area.
In Pursuit of Accessibility and Reach:

Online Streaming

In the future, Starlight Therapy sets will be live-streamed online, allowing a broader audience to be reached. Engaging an audience online allows opportunities for different types of interaction to be explored as well as the development of connections between audience members. Taking research on meme culture into account, it seems the Internet is an appropriate place in which to facilitate surprisingly meaningful discussion about society’s negative perception of neurodivergency. The Internet is undoubtedly an ideal vessel through which graphic design can make a positive impact on society via education, support, and validation.

Sound Healing Booth

“Sound healing booth” seeks to empower individuals that may feel ostracized due to widespread misunderstanding of neurodivergency. Participants are invited to sit in a comfortable chair while soothing music plays and cheerful, colorful lights lightly oscillate. Individuals can speak any thoughts that come to mind, particularly negative or intrusive thoughts. These thoughts will then play back to the participant in the form of their voice tones in a major key.

This project remained conceptual because the scope falls a bit outside my main thesis and I feel it would be vital to consult professionals in the area of psychology in order to ethically provide such a service.
Conclusion

The method of oscillation between research and application facilitated the discovery of a surprising amount of connections and it is without a doubt that the researcher will continue to employ this, or similar methods, in the future. The performances hosted to further this study were profoundly helpful in the development of a stream-lined audiovisual performance as well. Meaningful discussion generated at each performance influenced decisions that followed, and subsequent research helped to establish even more connections and clarify some of the more abstract concepts discussed in this text. It would be unrealistic in the scope of this project to attempt to somehow measure the effect of the various approaches on diminishing power imbalance, but the feedback from the audience suggests that the performances were ultimately successful. Videos and further documentation of the performances are available on Vimeo [https://vimeo.com/starlighttherapy] and Instagram [https://www.instagram.com/starlight_therapy/]
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Inclusion and Community: The Problematics of Contemporary Art in the New Democratic Paradigm Christos Asomatos (University of Glasgow)


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APPENDIX A. [SOUND//COLOR]

SOUND//COLOR: BEHIND THE SCREEN (PAUL HERTZ)

SOUND//COLOR PROJECTION
SOUND + COLOR

PUSH KEYS 1-5 TO GENERATE A MUSICAL KEY
EACH KEY CORRESPONDS WITH A COLOR
TEXT ANIMATION RESPONDS TO LIVE SOUND

SOUND EXPERIENCE
MFA PROJECT BY MAGGIE GRUNDY
HTTPS://VIMEO.COM/USER27292138

SOUND//COLOR POSTER
APPENDIX A.  [SOUND//COLOR]

SOUND//COLOR SETUP
APPENDIX B. [SOUND HEALING BOOTH]

SOUND HEALING BOOTH PLAN

INSIDE THE SOUND HEALING BOOTH
APPENDIX C. [STARLIGHT THERAPY – SHOW ONE, DEANO’S 119]

ME PLAYING BEHIND A SMALL SCREEN
APPENDIX D. [STARLIGHT THERAPY – SHOW TWO, DG’S TAPHOUSE]

LARGER PLASTIC SCREEN SETUP

LARGER PLASTIC SCREEN SETUP
APPENDIX D.  [STARLIGHT THERAPY – SHOW TWO, DG’S TAPHOUSE]

LARGER PLASTIC SCREEN SETUP

SUNLIGHT BACKLIGHTING THE SCREEN
APPENDIX E.  [STARLIGHT THERAPY – SHOW THREE, LONDON UNDERGROUND]

CURTAINS IN FRONT OF THE SCREEN

ME BEHIND THE SCREEN
APPENDIX F.  [STARLIGHT THERAPY – SHOW FOUR, MAINTENANCE SHOP]

FIGURE - BEHIND THE SCREEN (ADAM LYONS)

PROJECTION - LIGHTS ON
APPENDIX F.  [STARLIGHT THERAPY – SHOW FOUR, MAINTENANCE SHOP]

PROJECTION - LIGHTS ON

PROJECTION - LIGHTS ON
APPENDIX F.  [STARLIGHT THERAPY – SHOW FOUR, MAINTENANCE SHOP]

PROJECTION - AUDIENCE WITH GLOWSTICKS
APPENDIX G.  [STARLIGHT THERAPY – SHOW FIVE, BARTOP BURLESQUE]

PROJECTION IMAGE

PROJECTION IMAGE
APPENDIX G.  [STARLIGHT THERAPY – SHOW FIVE, BARTOP BURLESQUE]

PROJECTION IMAGE

PROJECTION IMAGE
APPENDIX H. [STARLIGHT THERAPY – DESIGN PROCESS]

ORIGINAL LOGO SKETCH

STARLIGHT THERAPY

TESTING TYPE AND LOGO
APPENDIX H. [STARLIGHT THERAPY – DESIGN PROCESS]

TESTING TYPE, COLOR, AND LOGO

FINAL LOGO AND TYPE ON POSTER
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]

SOUNDCLOUD

SOUNDCLOUD - CLOTHES MOUNTAIN
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]

DIGITAL RAIN

SOUNDCLOUD - DIGITAL RAIN

EXECUTIVE FUNCTION

SOUNDCLOUD - EXECUTIVE FUNCTION
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]

SOUNDCLOUD - RAMEN SUPREME

SOUNDCLOUD - ROOT BOOT
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]

STICKERS

FACEBOOK
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]

Starlight Therapy is part of my graphic design MFA thesis at Iowa State University. I hope to continue this project far into the future. Each song was created with a focus of my mental illness in mind, and the creative process helps me to channel my energy productively. For each performance, I invite other musicians from our community to join me on stage and improvise with me as I play violin. Together we add upon the musical bases created something entirely new. I experiment with creating live, sound-reactive visuals that are generated from either the performers or the audience. 

Using a plastic screen that sits in between performer and audience, I feel less stage fright and am able to concentrate more on playing. On other occasions, I utilize the audience as a live feed, which allows them to be part of the performance itself. Improvisation allows us to exist without hierarchy and allows us to create magical moments. My goal through these performances is to diminish the imbalance of social power between neurotypical and neuroatypical individuals and between performer and audience. I hope to strengthen our community through dynamic performances.

If you’d like to join me for a show or have any other questions, feel free to email me at starlighttherapy.music@gmail.com

Follow me on ig: www.Instagram.com/starlight_therapy

Soundcloud: @starlight_therapy
This performance is being recorded and will be available on bandcamp and on a CD that you can purchase for a small fee to fund future performances.

Bandcamp: https://starlight-therapy.bandcamp.com/

To read more about Starlight Therapy and the other elements of my thesis, which include the Sound/Color Improv project and Sound Healing Booth, check my Facebook page: https://www.facebook.com/starlighttherapy/music/ or Vimeo: https://vimeo.com/starlighttherapy.

More updates will come as I complete the final stages of my thesis. Thank you for your support!

HANDOUT BACK

INSTAGRAM
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]
APPENDIX I. [STARLIGHT THERAPY – FINAL DESIGNS]

FRONT AND BACK OF CD

EXECUTIVE FUNCTION

INSIDE OF CD

Starlight Therapy is part of my graphic design MFA thesis at Iowa State University. Though I hope to continue this project for into the future.

Each song was created with a form of my mental illness in mind, and the creative process helped me to channel my energy productively. For each performance I ask other musicians from our community to join me on stage and experience the music with me at club venues. Together we also open the musical doors to create something entirely new. Performance allows us to blend without hierarchy and allows us to create magical moments. My past through these performances to determine the balance of social power between neurological and neurotypical individuals. Hope to strengthen our community through dynamic performances.

If you'd like to join me for a show or have any other questions, feel free to email at starlighttherapy.mus@gmail.com

Follow me: @starlight_therapy

SoundCloud: @starlight_therapy

Bandcamp: https://starlighttherapy.bandcamp.com/