Media Transformation
Vorlesung

WiSe 2018–19
Øyvind Eide
Woche 9
Theatre, interactive storytelling, LARP

- Enacting vs. telling
- Enacting vs. showing
- Actor vs. audience
- Level of freedom in script
- Absolute differences?
LARP between storytelling and theatre

• Telling stories
  – storytelling
• Showing stories
  – theatre
• Making stories
  – LARP
• Interactivity?
LARP

• Can we play the game more than once?
• Is it a game or a part of our lives? – or both?
• If we play again, is it the same game? – what is the identity criteria for theatre?
Creation

• Stories
  – writing or telling?

• Theatre
  – author or director?

• LARP
  – players creating within defined settings
  – story not made but unfolded?
Looking

Blue Velvet (David Lynch 1986)
Love Actually (Richard Curtis 2003)
Looking

- Aggression
- Power
- Status
- Support
- Flirting
- Curiosity
- Love
- ...

Universität zu Köln | Historisch-Kulturwissenschaftliche Informationsverarbeitung | Dr. Eide
Looking

• The eye of the actors
• The eye of the beholder
• The camera as an eye
Looking and communication

- The eye of the beholder
- Social acceptance
- The professional eye

Playing our roles in life
The space of the theatre stage

• Which space(s)?
  – space of events?
  – stage space?

• What is a dramatic space?
  – can it be mapped?
  – is it the stage?
  – underspecification
  – movement (persons)
  – movable and immovable objects
Looking at/from/in theatre
(through the fourth wall)

Greek antiquity (choir)

Stage

Bourgeoisie drama

Epic drama (Verfremdung)

Audience
Performance

• Events
  – each night at the theatre is different
• Speech acts (Austin)
  – performativity
• Text as script (or score)
• Media transformation
• Embodiment
Addressing

- Bertold Brecht: Der gute Mensch von Sezuan (Fritz Umgelter, 1966)
  - the gods see the water carrier
  - then the water carrier looks at us

- Jon Fosse: Skuggar
  - https://www.youtube.com/watch?v=7uCsbEDCRsM
  - look at us? Or just away from each other?
Addressing?

Greek antiquity (choir)

Stage

Bourgeoisie drama

Epic drama (Verfremdung)

Audience
Characters and audience

- “Becoming” the character?
- Role of the audience
  - LARP: not present
  - Greek theatre: addressed
  - Bourgeoisie theatre: invisible
  - Epic theatre: actively challenged
VR

- Identification
- Immersion
- Audience?
- Who addresses whom?
Choice

- Epic theatre
  - explicit choice on-stage
  - choice of the author, not of the actor

- How does this relate to interactivity?
Theatre as a model of the world

- Amusement
- Education
- Entertainment
- Ritual
- ...
Theatre as a moral teacher

- or theatre as science
- The moral of the story
  - or the truth of the story
- Become a better human
  - or create a better world

- What kind of truth?
- What kind of freedom?