

Media Transformation

Vorlesung

WiSe 2019–20

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Woche 8



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
- ...



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



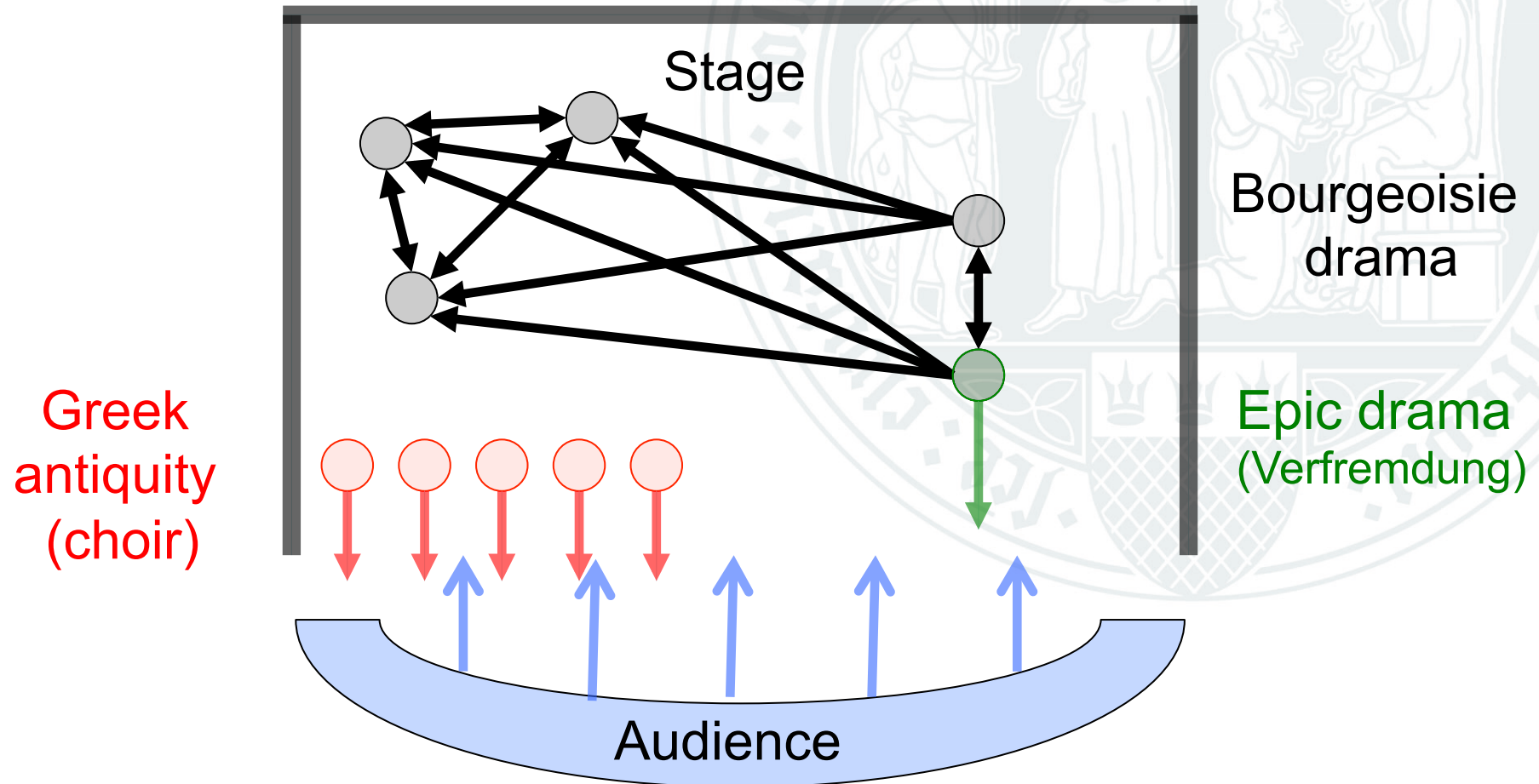
The space of the theatre stage

- 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)



Performance

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

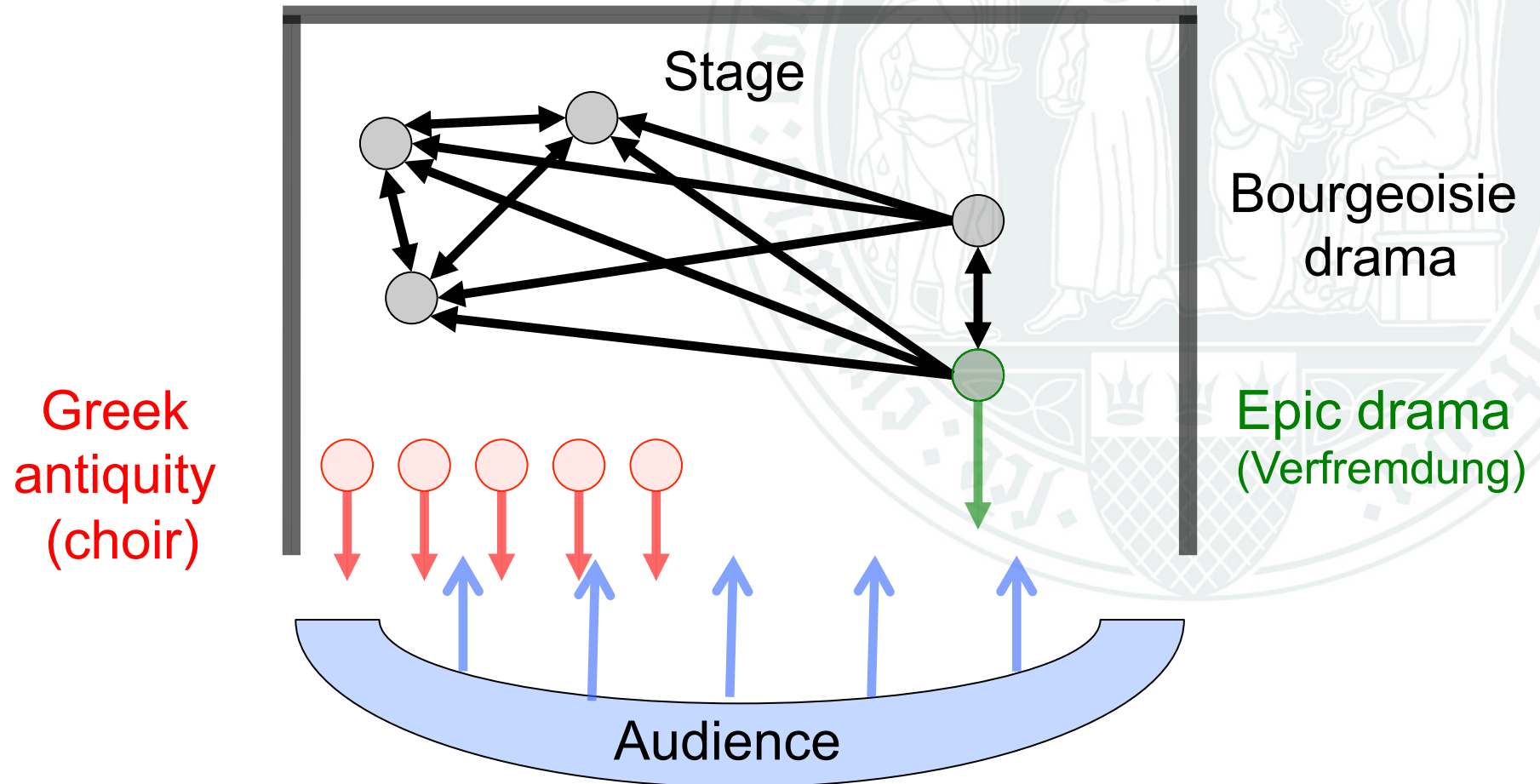


Addressing

- 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?



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?



Storytelling and modelling

- Narrative vs. simulation
 - the game as a model simulating something
 - the game as a story
- Either or?
- Different games different mix of the two?
- Different aspects on games?
- Connected to differences in modalities?

