

Media Transformation

Vorlesung

WiSe 2023-24

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Woche 8



Creation

- Stories
 - writing or telling?
- Theatre
 - author or director?
- LARP
 - players creating within defined settings
 - story not made but unfolded?



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?



The meaning of each element

- Space vs. text
 - geometry vs. sequence
 - iconic or symbolic
- Theatre vs. VR vs. other media
- Visual programming – space
 - image vs. figure
 - vector vs. raster
 - discreet vs. continuous



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



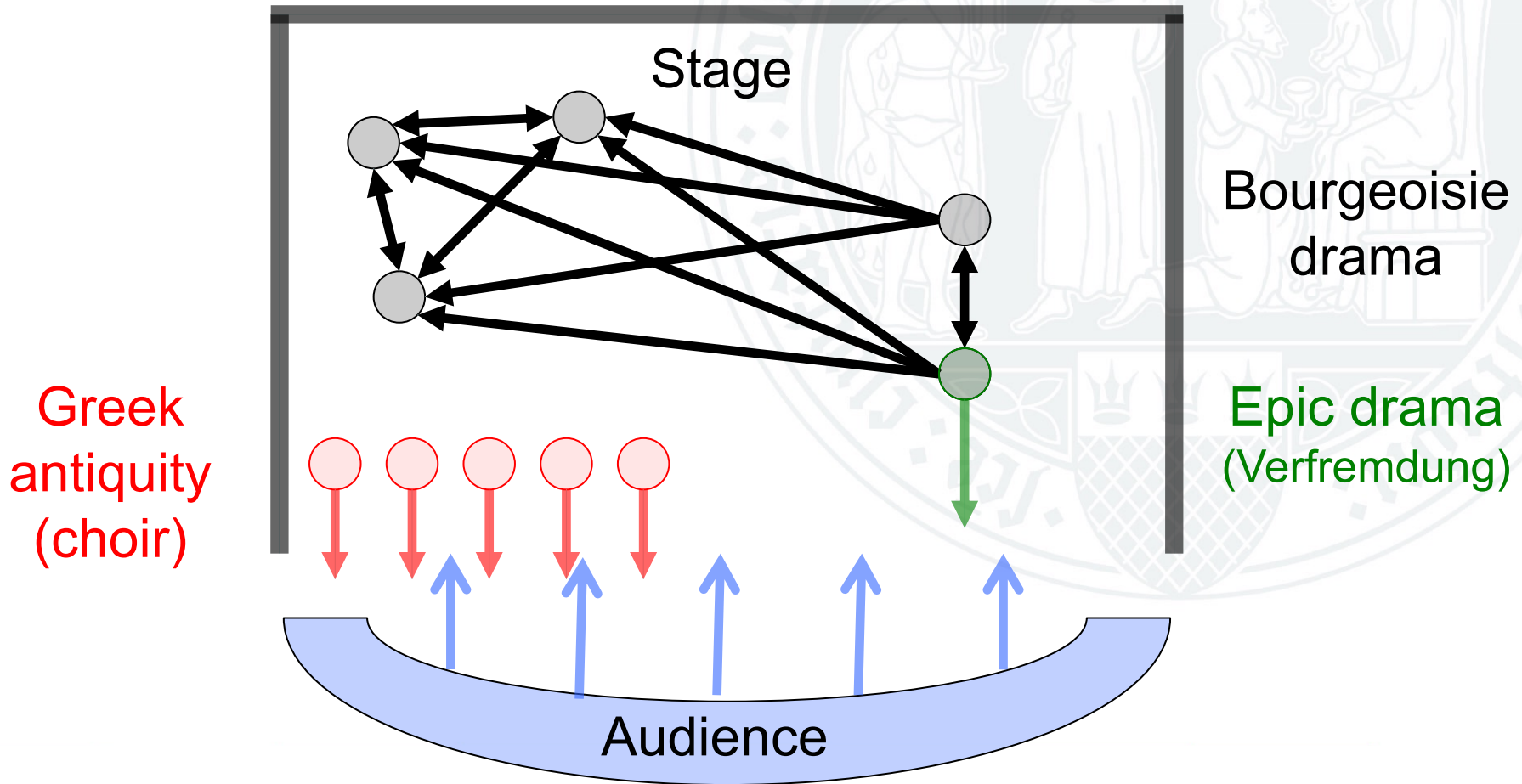
The space of the theatre stage

- 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

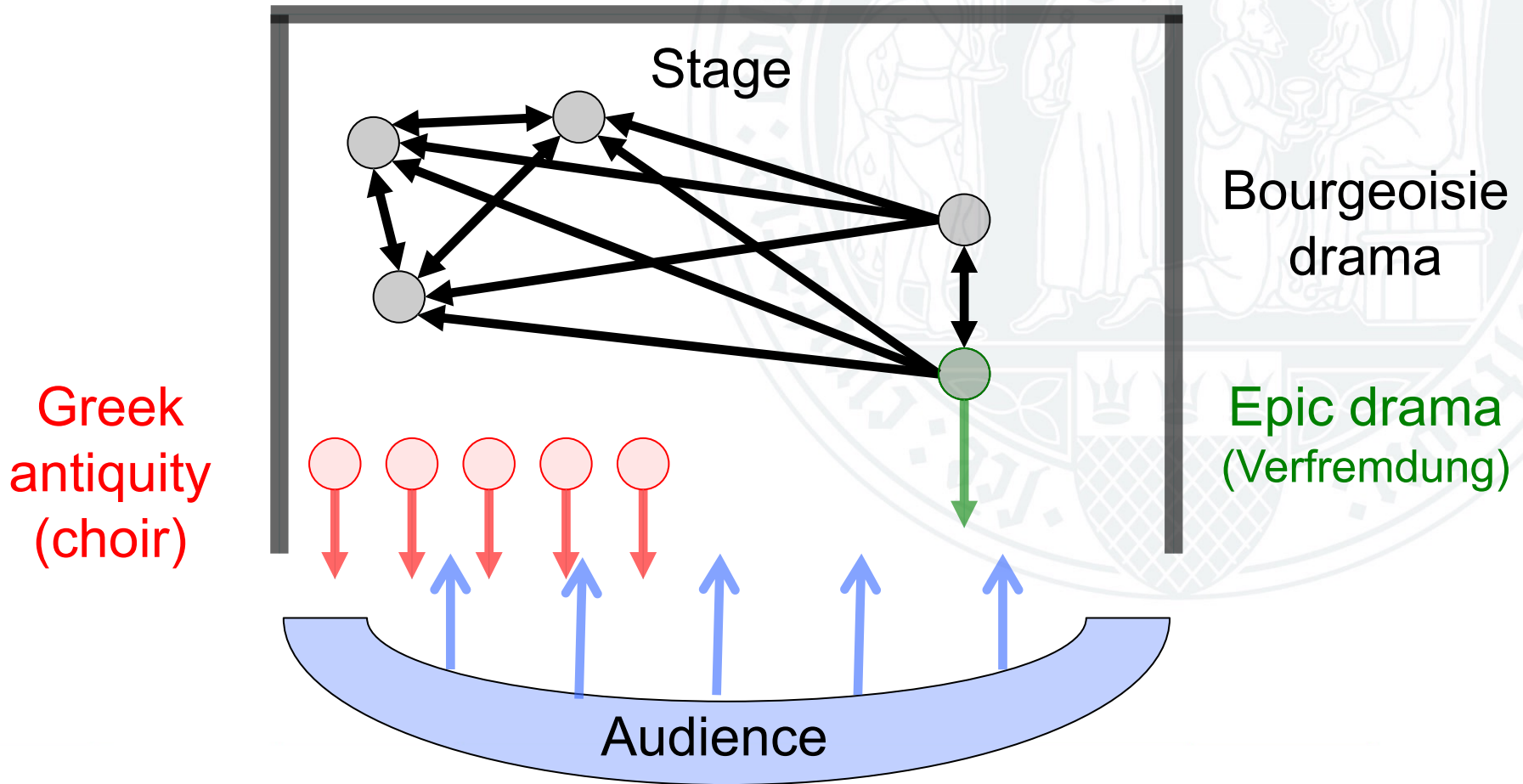


Addressing

- 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?



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Intermediality

- All media are mixed
 - but some more than others
- The medium is the message?
- Words and drawings ask different questions

Every medium has the capacity of mediating only certain aspects of the total reality.

Elleström, Lars. "The Modalities of Media: A Model for Understanding Intermedial Relations." In *Media Borders, Multimodality and Intermediality*, edited by L. Elleström. Basingstoke, 2010: 24.



Intermediality

- Different art forms (or media)
 - theatre
 - VR
 - narrative texts
 - film
- Visuality, aurality, textuality, ...
 - how to understand the differences?
 - can we find structures?
 - abstraction
 - toolbox for understanding and practice



Media modalities

- A media product has a material interface
 - document pages, bodies dancing, sounds in a room
- which meets the senses of the recipient
 - seeing, hearing, smelling, feeling, tasting
- in a spatiotemporally based interpretation
 - direct or reconstructed space and time
- based on a semiotic understanding.
 - symbolic, iconic, indexical

