

Hybrid media and Hybrid Theatre in a Software culture



Shiro Takatani, Chroma (2012) © Kazuo Fukunaga



Anna Maria Monteverdi
Accademia di Belle Arti di Lecce
www.annamonteverdi.it

Lev Manovich, Software culture

- *What is media after software?*
- *I think of software as a layer that permeates all areas of contemporary societies. If we want to understand contemporary techniques of communication, representation, simulation, analysis, memory, vision, writing, and interaction, our analysis can't be complete until we consider this software layer.*
- *Which means that all disciplines which deal with contemporary society and culture – architecture, design, art criticism, sociology, political science, humanities, science and technology studies, and so on – need to account for the role of software and its effects in whatever subjects they investigate. (L.M.)*

Software takes command (2013)

- **Ecology of software**
- Software is like various species within the common ecology— a shared computer environment. Once “released,” they start interacting, mutating, and making hybrids

- **From multimedia culture...**
- Different media become compatible thanks to digital but at the same time, they could preserve their distinct identities.

- **---To Media and Social software**
- Cultural software includes software for accessing, creating, distributing, and managing (or” publishing”, “sharing”, and “remixing”) media content

- **"Remediation" (Bolter & Grusin)**
- Older media remediate newer ones in an attempt to compete economically, culturally, and aesthetically. But there is no competition between old and new media; new media easily encompass the old

Manovich "Understanding Hybrid Media" (2007)

- **"The hybrid revolution".**
- *Since the end of the 1990s, the new visual language of moving images has dominated global visual culture. I believe that at least 80 percent of such sequences and films follow the aesthetics of hybridity.*
- *The invisible revolution that took place in the second part of the 1990s can therefore be understood as the period of systematic hybridization between different software originally designed to be used by professionals working in different media*

- **"Deep Remixability"**
- *The essence of the "hybrid revolution" lies in something else altogether. Let's call it "deep remixability." What gets remixed today is not only content from different media but also their fundamental techniques, working methods, and ways of representation and expression. United within the common software environment, cinematography, animation, computer animation, special effects, graphic design, and typography have come to form a new metamedium.*

Motus-TWIN ROOMS (2000): The theatre at the age of "ambivalence": Cinema/theatre?

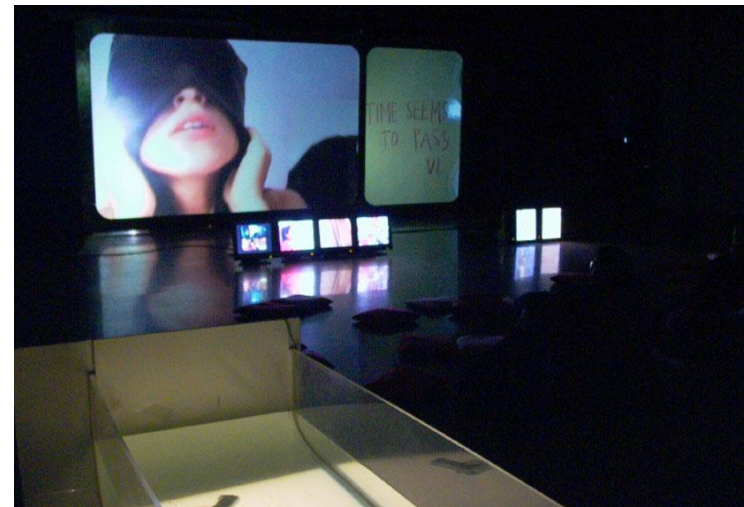
A double film/ a show divided into two parts
Or a film and a play running parallel?

*“Time seems to pass, the world happens,
the moments go by.”
The body artist, Don DeLillo)*



Twin rooms, From theatre to a video installation

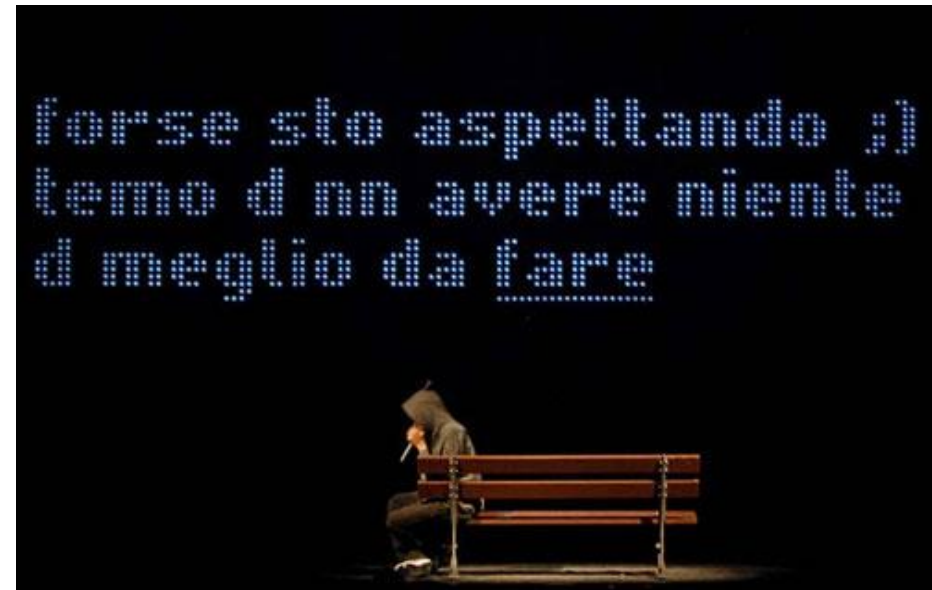
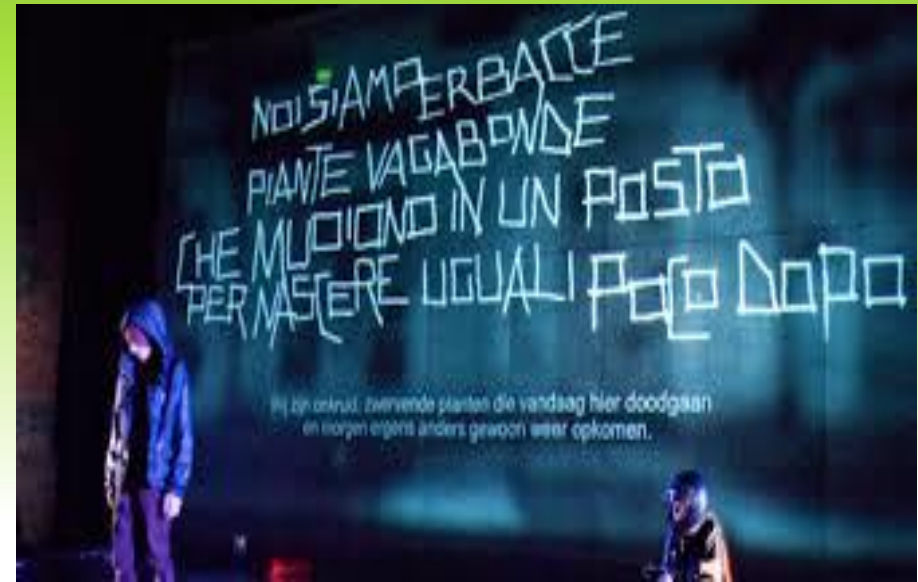
Close together, side by side.
Film-installation/theatre
Two places, two expressive
forms put into contact,
compared: the two faces of
motus theatre.



Motus,

X (ies) racconti crudeli della giovinezza (2009)

- The project includes 4 shows, a film and eclectic moments of performance.
- Urban settings and the suburbs provide the context for the theme of the youth condition , the time of passage and of "being between" for existential condition that Motus treats through theater, video installation, cartoon, short feature , the performance for pixels ...
- In every town of the tournée they shot the suburbs. All the images are become a movie



Dumb Type. "Voyage" the show and the videoinstallation

An unprecedented atmosphere of opaque uncertainty surrounds us. If you try to dismiss it, or paralyse your mind, it stays with you ,like a second skin of anxiety and fear. You may feign unconcern, but you cannot stay disaffected for long, nor write it off as someone else's problem or a distant event beyond the television (D.T)



Masbedo GLIMA, 2008, Video installation

A male and his female opponent face each other in a crueling fight without winners or losers, inseparably linked by a swarm of black leather rope that prevents escape – like a deathtrap.



Glima, Performance, 2010

The bodies of the actors, their faces, every movement is captured by a small camera placed on a mechanical object. The images are projected on two screens; the two video artists MASBEDO managing them with a video mixer and a joystick that will control the movement of the object on which the camera is positioned



Big art Group, Fliker and House of no more: TV or Theatre? Fiction or reality?

The director Caden Manson invented the integrated spectacle 'Real-Time Film', a hybrid of film and theatre in which actors recombined formal ideas of performance through the use of simultaneous acting on stage and for live video using complex choreography, digital puppetry and live video framing.



Katie Mitchell, the "live cinema" theatre

Acinematic-quality film is shot in real-time on stage in front of a theatre audience.

The pieces include elaborate film and stage sets with several detailed period rooms, as well as a moving 1940's Chicago subway train brought to life through elaborate sound, lighting and in-camera effects.



"Remediating" the theatre with old technology: William Kentridge, *The nose*, 2012

Shadows projections, film animations in stop motions, collages, drawings, simple pre cinema technique.



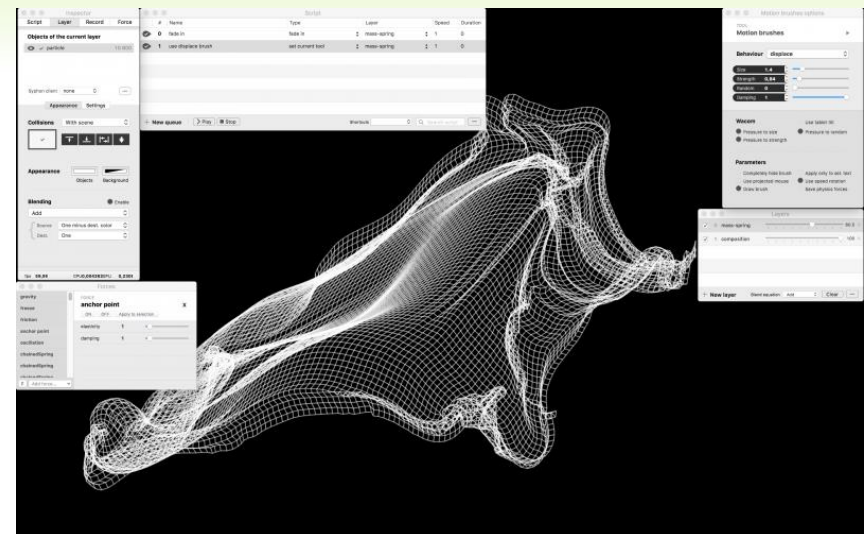
The beginning of "Software Theatre" Art+Com
The jew of Malta (2005):



Adrien B. Claire M. Cinematique, The heart is the software

eMotion is a software for creating interactions between graphical objects and real word information. It is based on a physical animation system and it aims at exploring how motion can convey emotion.

It is an editor that allows you to define a graphic world composed of objects in the shape of points, lines, images, videos, and to define the way you will interact with them (sound, kinect, wiimote, leap motion, etc.).



Cinematique/ XYZT



Theatre



Video installation



OMOTE by by NABUMICHI ASAI .

Omote is a Japanese word for face, or a mask.

Face is considered as mirror that reflects human soul, a separation between Omote (exterior) and Ura (interior), and in Nogaku, Japan's classical musical plays, performers use Omtoe masks to express multitude of dramatic emotions.

This is a projection mapping system combined with real-time face tracking

