

Theatre of the Hybrid Automata

Il teatro in dialogo con la macchina



Woody e Steina
Vasulka-

-Theatre of the Hybrid
Automata (1990)
-Machine Vision
(1974-)

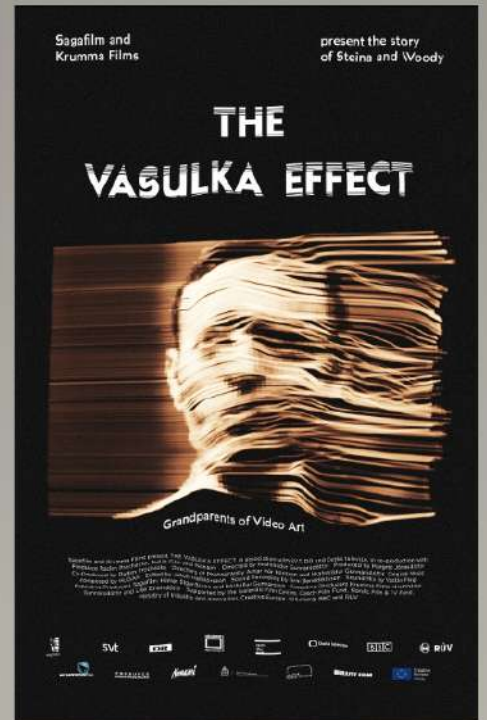




"Didactic Video" 1975



Prezi



Theatre of the Hybrid Automata

Verso uno spazio
narrativo non centrico

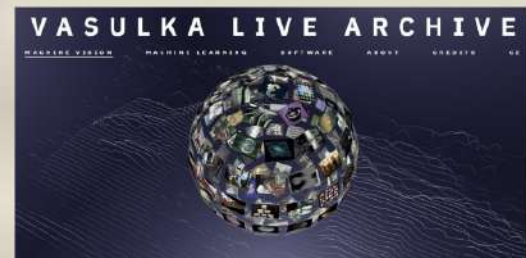


My ambition is to create a cultural interface between the creative process of writing, imaging, computer coding, and music composition for an electronic **stage that operates autonomously or under interactive human control.**

This new understanding would contribute to the emergence of new participatory genres and more stable and durable creative strategies.

The language of writing must include the articulation of an environment where there can be a symbiotic interaction of all our sensory modalities and those of technology (1989)

Steina Vasulka, Machine vision



The project Vasulka Live Archive: An Intelligent Interface for Interactive Mediation of Cultural Heritage responds to the dynamic changes in archival and museum practice within the global trend of digitization of cultural heritage, especially the ongoing digitization of artwork archives and their online accessibility

<https://vasulkalivearchive.net/>

Sight Machine by TREVOR PAGLEN & KronoS Quartet



<http://video.wired.com/watch/the-unsettling-performance-that-showed-the-world-through-ai-s-eyes>

Paglen has tried to highlight not only the social and political biases that are inherent in the way machine vision systems are structured, but also the way in which such systems diverge profoundly from human vision.

A. SOMAINI



Public/Urban spaces as stage

REFIK ANADOL, AI artist



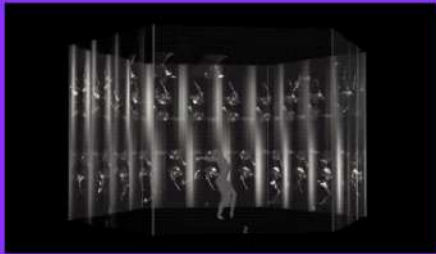
Generative adversarial networks (GAN) were trained on images from the orchestra's archives in order to hallucinate new ones.

In this WDCH Dreams excerpt, computational artist Parag K. Mital applies GAN algorithms to custom data sources from the LA Phil visual and music archive to create generative images and sound.



Refik has taken the digital archives and by applying machine intelligence, he's given a totally new way of conceiving of the history. Refik has used the PHILARMONIKA's exterior as his canvas, and through his projections, he makes it a fluid, moving space





TOBIAS GREMLER



I was deeply inspired by the dynamics of motion and philosophy of Kung Fu. The Masters: Wong Yiu Kau (variation 1-3) and Li Shek Lin (variation 3,4).



Fields – A Scenographic Media Installation

There is a lot of invisible information in movement, be it the motion of a human body or just clouds formed by the wind. It's like looking at the tip of an iceberg, while the profound forces operating below the surface. I am interested in unveiling these forces and render them into digital visuals beyond physical restrictions. This requires to identify core aspects, extract and amplify them and avoid elements that are already sufficiently represented in reality. It's like moving the subconscious into awareness by designing a cognitive shell for it."

<https://vimeo.com/252373544?>

I am creating scenarios comparable to theatre, but without a linear narrative and separation of stage and audience. The visitors define the narrative by walking through the scenery, perceiving it from different angles in their individual rhythms. Instead of being fixed in a seated position and observing a play for a fixed duration, the audience enters the stage and becomes a part of it. "Prezi like creating a spatial and temporal experience likewise."



Prezi like creating a spatial and temporal experience likewise."



Anarchy Dance
Theatre
Videomapping 360



Nobumichi Asai Face
Mapping



Adrien Mondot Claire
Bardaine/Akanai



Recentemente, Glenn Marshall, un noto AI Artist, ha vinto il primo premio al Festival del Cortometraggio di Cannes con un film generato attraverso l'intelligenza artificiale.

L'artista ha usato CLIP, una rete neurale di OpenAI e un filmato esistente come base dell'immagine e del movimento. Ha usato un prompt testuale, chiedendo all'algoritmo di generare un video di...

"un dipinto con un corvo in uno scenario desolato".

Glen Marshall
NEURAL ART



□ "It's this that makes the film work so well, as the AI is trying to make every live action frame look like a painting with a crow in it, so I'm meeting it half way, and the film becomes kind of a battle between the human and the AI — with all the suggestive symbolism."

<https://vimeo.com/698089546?share=copy>

Robot+umano



If I have to tell the truth, I am sure that replacement of living actors by robots will not be easy, at least not for a hundred years. But it is not impossible. And the very fact that it is theoretically possible makes us reflect on what theatre is and what the work of the actor is. Hirata Oriza, a Japanese playwright and director, founder, together with the robotic engineer Ishiguro Hiroshi, of the Robot-Human Theatre Project, which in the last ten years has produced five plays that share a singular prerogative: human actors and non-human actors, i.e. robots, are equally involved in giving breath and body to the plays.



Aurélien Bory Sans Object



Silke Grabinger danza con robot KUKA:
A proposito del punto di contatto tra robotica e corpo del danzatore: Si tratta di trovare qualità e perfezione nell'imperfezione. C'è il corpo che può fare certe cose, puoi allenarlo, ma non puoi mai ripetere un movimento uno a uno. È impossibile. Ho ballato lo stesso assolo 1117 volte, ma c'erano 1117 versioni diverse di esso, anche se si tratta dello stesso movimento. Un movimento in sé non è mai imitabile. La ricerca della perfezione esiste, ma in realtà è un fallimento perpetuo. Ci sono sempre piccoli errori che hanno nuove possibilità di reinterpretare le cose. Se ora ci scontriamo con la robotica, con una perfezione apparentemente diversa, ma certamente anche con errori, questo apre anche la porta a nuove interpretazioni.



Uncanny Valley Rimini Protokoll



<https://vimeo.com/339074946>

«If you came here to see an actor, you're in the wrong place. But if you came to see something authentic, you're in the wrong place, too. This is why, today, it's not about me, but about you».