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**Universitat
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THE USE OF DIGITAL ACTORS IN NARRATIVE THEATRE

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CYBORG THEATRE

- ▶ Cyborg Theatre is an art form that uses cybernetics as a part of its method and practice.
- ▶ Performers and/or the audience connect with the machine.
- ▶ Perform particular dramatic actions.
- ▶ Produce and control a new dramatic space.
- ▶ The machine and the human co-habit.

DIGITAL PERFORMANCE PRACTICE

THE BODY

VIRTUAL BODIES

THE DIGITAL DOUBLE

ROBOTS

CYBORGS

SPACE

DIGITAL THEATRE AND SCENIC SPECTACLE

MIXED REALITY

TELEMATICS

ONLINE PERFORMANCE

CYBERTHEATRE

TIME

TIME

MEMORY

INTERACTIVITY

“PERFORMING” INTERACTIVITY

VIDEOGAMES

CD-ROMS

STATE OF THE ART



'Blue Bloodshot Flowers' by Susan Broadhurst

STATE OF THE ART



'Robots, Avatars and Ghosts' by Gorkem Acaroglu

**“SKIN HAS BECOME
INADEQUATE IN INTERFACING
WITH REALITY. TECHNOLOGY
HAS BECOME THE BODY'S
NEW MEMBRANE OF
EXISTENCE.”**

–NAM JUNE PAIK

MAIN OBJECTIVES

- ▶ **Discover** new ways to integrate the technological and the organic as a subject for theatre works.
- ▶ **Explore** and analyze the effect that such technologies have on the physical body in performance.
- ▶ **Investigate** the intersect by creating a disembodied technologic actor.
- ▶ **Translate** the quality of 'presence' through technology in a performative context.
- ▶ **Analyze** human-computer interaction performance and perception mechanisms as well as questioning the theatricality of this integration.
- ▶ **Test** this hypothesis on the stage with a production of cyborg theatre
- ▶ **Evaluate** it with conducting a survey with both the audience and the actor.

RESEARCH QUESTION

**HOW A DISEMBODIED
TECHNOLOGIC ACTOR CAN
OPERATE AS A HUMAN-LIKE
INDIVIDUAL INITIATIVE AND
INTERACT WITH HUMAN ACTORS
ON THE STAGE?**

ANALYTICAL INFORMATION ON THE RESEARCH TOPIC

▶ PRELIMINARY LITERATURE REVIEW

▶ EMBODIED INTERACTION

- ▶ Philosophical perspective of 'embodiment' and 'phenomenology'

▶ THE CONCEPT OF 'PRESENCE'

- ▶ From the perspective of 'performance and technology'

▶ THE CONCEPT OF 'LIVENESS'

▶ THE SHIFTING 'SUBJECTIVITY' NOTION

SIGNIFICANCE, USEFULNESS AND ORIGINALITY

“THE ADVENT OF THE DIGITAL WORLDS OF VIRTUAL ENVIRONMENTS, ARTIFICIAL INTELLIGENCE AND THE TELEVISUAL.... HAVE RECONFIGURED OUR SENSE OF TIME, SPACE AND SUBJECTIVITY. HUMANKIND IS NOT WHAT IT ONCE WAS; WE HAVE ENTERED A POSTHUMAN PHASE...”

–MATTHEW CAUSEY

EVALUATION QUESTIONS

THEATRICALITY AND AUDIENCE ENGAGEMENT:

If we consider the stage as an interface to the real and digital how is the interactivity between human and machine? And how does it affect the presence perception of the audience?

NEEDS OF THE FICTIONAL WORLD WITHIN THE THEATRE PLAY:

Is the technology just a tool to create an environment to show human-machine interaction or does it contribute to the conception of the play in the meaning of integrity of the technology and the context of the theatre play? Is today's technology sufficient to create a sophisticated and spontaneous technological performer?

SPACE:

How does the presence of disembodied actor affect the space?

METHODOLOGY

- ▶ CONCLUSION
- ▶ FORTH METHOD: Evaluation of the Theatre Play
- ▶ THIRD METHOD: CyborgTheatre Production
- ▶ SECOND METHOD: Analyzing the-state-of-art of the CyborgTheatre
- ▶ FIRST METHOD: Literature Review

FAUST BY GOETHE

- ▶ ARTISTICAL AND METAPHORICAL REFERENCE TO 'HUMAN AND TECHNOLOGY'
- ▶ DR.FAUSTUS: HUMAN ACTOR AND MEPHISTOPHELES: DIGITAL ACTOR

WORK PLAN

- ▶ **CONSIDERED INSTITUTIONS OR ENTITIES**
- ▶ INSTITUT DEL TEATRE
- ▶ HANGAR ART RESEARCH AND PRODUCTION CENTRE
- ▶ FABRA I COATES

TIMELINE SCHEDULE

	1.Year	2.Year	3.Year
October- January	Meeting with the supervisor. Finalizing the research proposal. Making a pre-reading list. Meanwhile writing the basic steps of the theatre play.	‘Literature Review’ and the theatre play approved by the supervisor.	The Digital Actor has created and approved by the supervisor. Dramaturgical study is done. Rehearsals have started. Production process has started. Meanwhile the whole process has reported.
February- May	Complete the first draft of the ‘Literature Review’.Meeting with the supervisor for reviewing it.	Technical works of the Digital Actor is on process.	The play is ready. The play has shown to the audience. Survey conducted for the audience and the human actor. Evaluated The first full draft of the thesis has finalized.
June- December	Finalizing the ‘Literature Review’ and the theatre play.	Technical works of the Digital Actor is on process. Pre-production of the play has started.	The thesis approved by the supervisor. Staging for the jury. Defence.

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