WORKSHOP:

NEW TECHNOLOGIES FOR STAGE PRODUCTION

September 1-4, 2020

DAY 1

INTRODUCTION AND WELCOME

SYLLABUS - New Technologies for Stage Production

TUESDAY

10:15 Welcome and Intro

11:15 Break (15 min)

11:15
Mini Lecture:
Scenography / Scale / Mediation

12:30 Warm-Up Exercise

01:00 LUNCH

02:00 Exercise I: Expand

Based on your selected stage direction, please sketch six ideas: 3 “large scale” and 3 “small scale” for group discussion. Work quickly.

02:30 Work Time

04:30 Check-In

06:15 End of Day

For tomorrow morning:
Be prepared to present your six sketches to the class

WEDNESDAY

10:15 Group Discussion

11:00 Break (15 min)

11:15
Mini Lecture: *Framing, Immersion, Example work*

01:00 LUNCH

02:00 Exercise I: Refine

Based on the feedback from this morning, select a single idea and refine it - try and figure out exactly how it will be accomplished, if you’re not sure about something, write down those questions and bring them for discussion.

02:30 Work Time

04:30 Check-In

06:15 End of Day

For tomorrow morning:
Be prepared to present your single refined idea to the class.

THURSDAY

10:15 Group Discussion

11:00 Break (15 min)

11:15
Lesson: *Informational Light / Projection / Show Control Software*

01:00 LUNCH

02:00 Exercise II: Expand

New text! Now working together as a group - select a scene, then develop two ideas (one large and one small). Recommendation: divide the ideas up into roles and figure out who will handle what part of the Workshop on your team.

02:30 Work Time

04:30 Check-In

06:15 End of Day

For tomorrow morning:
Be prepared to discuss the specific challenges you have for accomplishing each of your two ideas.

FRIDAY

10:15 Group Discussion

11:00 Break (15 min)

11:15
Short Lesson: Controllers/ Cameras
Hands-On with Millumin, build a prototype!

01:00 LUNCH

02:00 Exercise II: Refine

After the group discussion, Select a single idea and refine it as a group: imagine you are actually going to stage this, what do you need? How will you accomplish it? How does it relate the text? Take it as far as you possibly can - if possible actually build out all or part of it.

02:30 Work Time

04:30 Final Check-In

05:30 Wrap Up

06:15 End of Day

Why are you here?

- Name?
- Where are you from?
- What are you working on?
- What you want to get out of this workshop?

INTRO

1998

1999

2000

Art

2001

SAIC School of the Art Institute of Chicago

2002

Research

2003

2004

mit media lab

2005

Design

2006

PEARSON Education

2007

Design Research

2008

2009

2010

IBM

IBM Research Center for Social Business

2011

Artistic Research

Mar 2012

EPFL ÉCOLE POLYTECHNIQUE FÉDÉRALE DE LAUSANNE

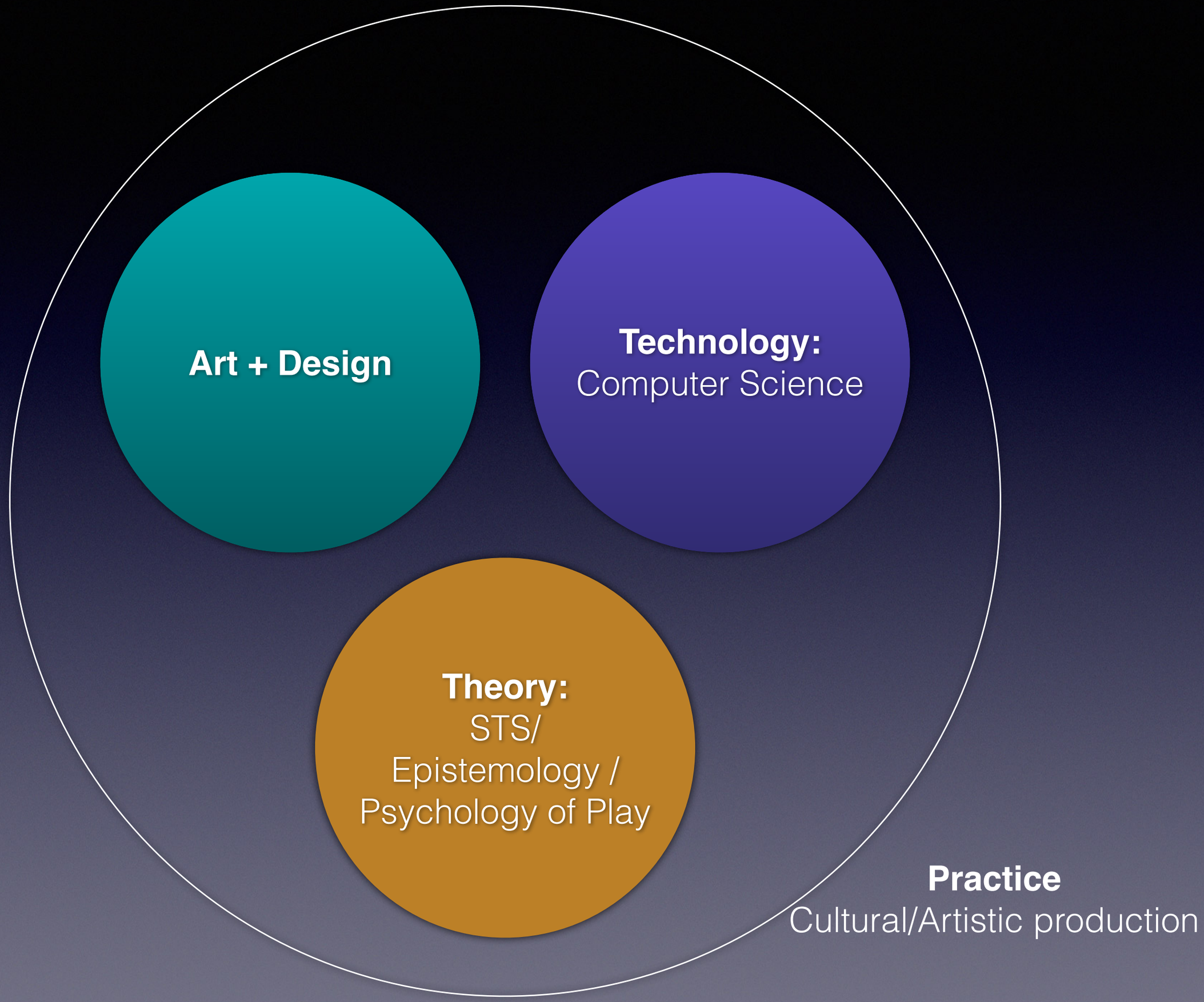
SINLAB

2013

hdk Zürcher Hochschule der Künste Zurich University of the Arts

MANUFACTURE

HEAD Genève


Art + Design
Technology:
Computer Science
Theory:
STS/
Epistemology /
Psychology of Play
Practice
Cultural/Artistic production

Artistic Research

Hybrid Research

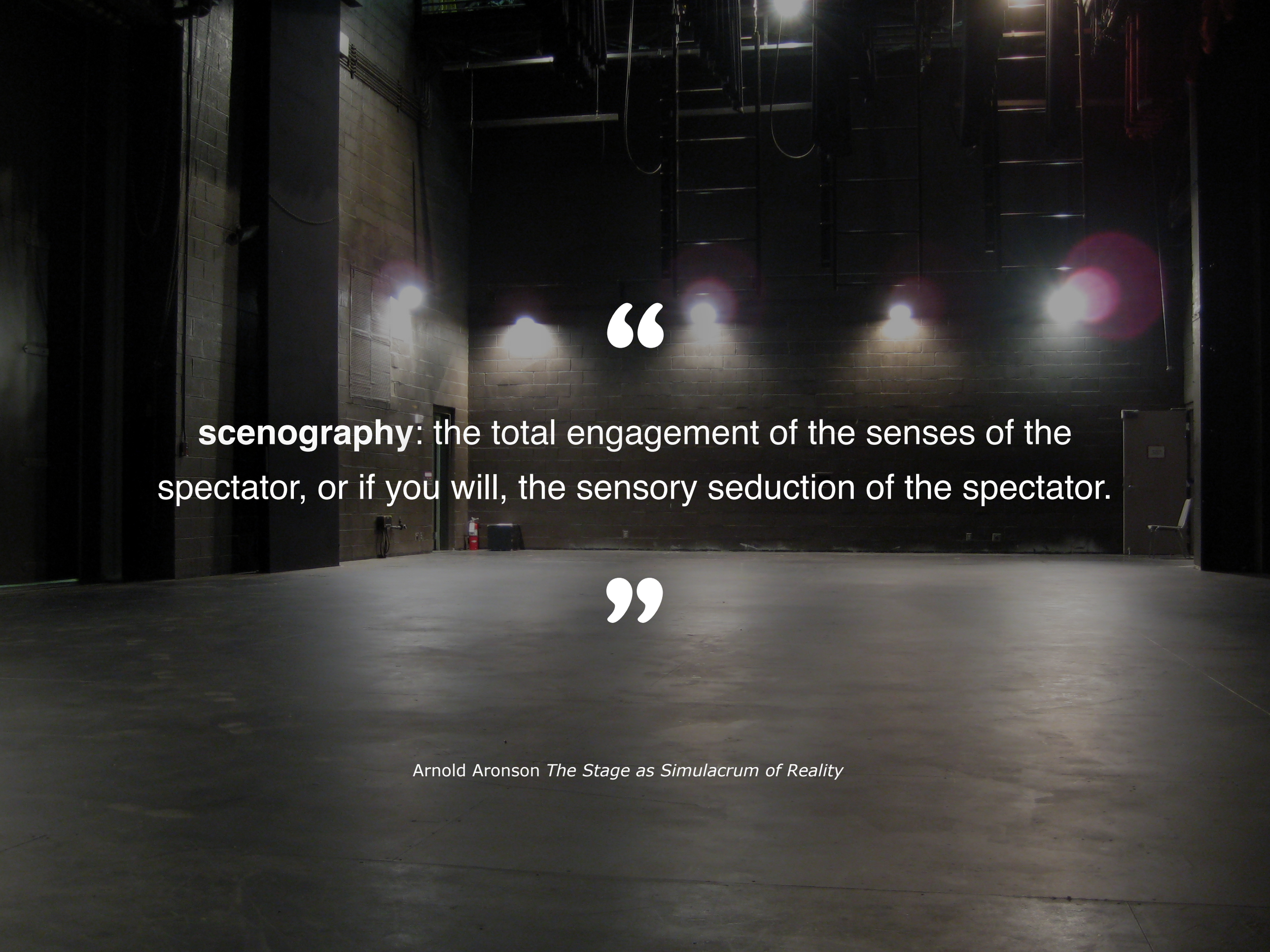
Design Research

Research **with Design**

Research **through Design**

Practice-Based Research

…



“

scenography: the total engagement of the senses of the spectator, or if you will, the sensory seduction of the spectator.

”

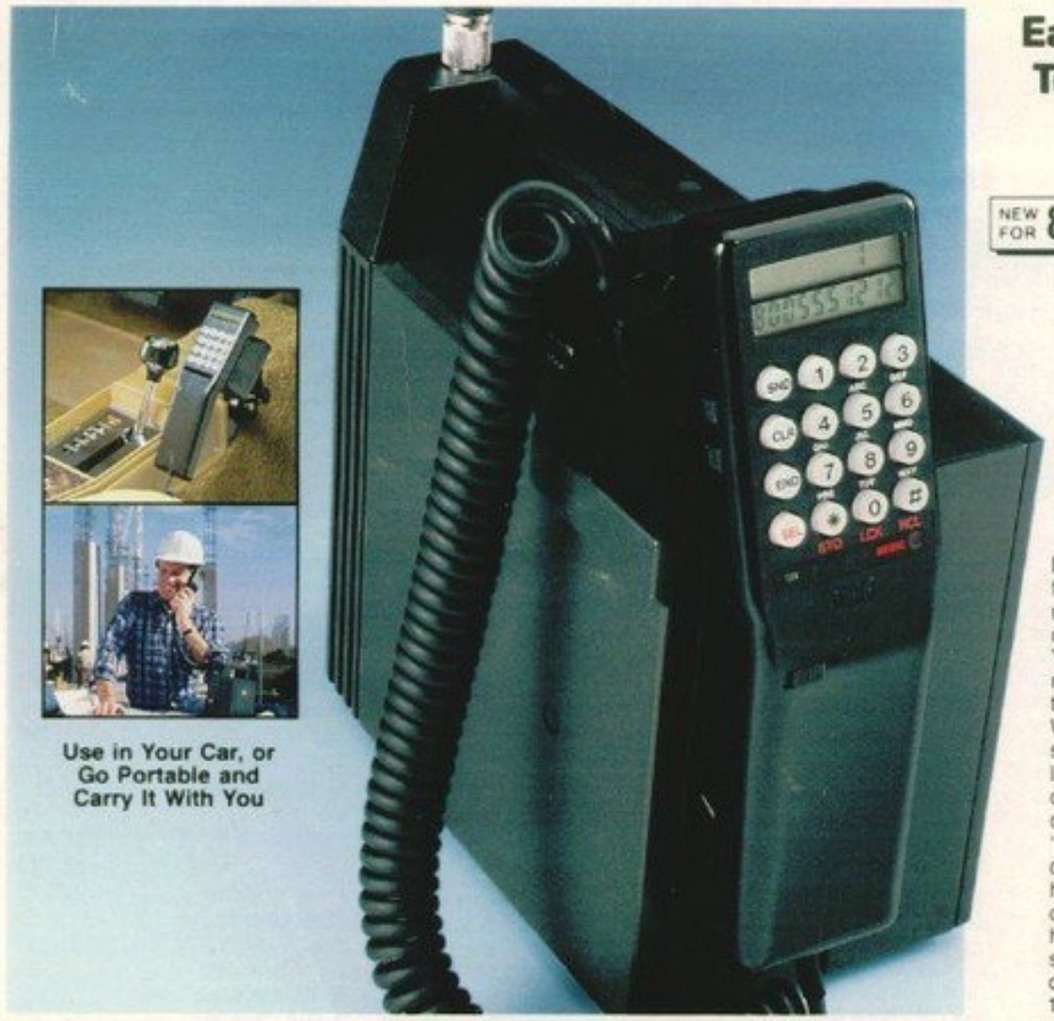
Arnold Aronson *The Stage as Simulacrum of Reality*

WHERE ARE
THESE PEOPLE?

iPod
2:43 PM

KRZYSZTOF WODICZKO'S *HIRSHORN MUSEUM*, WASHINGTON, D.C. - 1988

TRANSPORTABLE CELLULAR PHONE-CAR OR CARRY



Use in Your Car, or Go Portable and Carry It With You

Easy to Transfer From Car To Car or Carry With You

Buy Today for — Commercial Lease

NEW FOR 88 **1199.00** — Low As **39.95**

Mobile antenna and portable adapter pack extra — Plus applicable sales/use tax

- **The First Full-Power Mobile/Portable Telephone You Can Install Yourself**
- **Converts to Portable Use Quickly With the Optional Adapter Pack**
- **Keeps You In Touch Anywhere You Go, Wherever There's Cellular Service**

Radio Shack CT-200. The car phone that converts to a full 3-watt transportable—that's *five times the output* of many portables. You get the power you need for maximum range and clear sound inside or outside your car. You can make and take calls just as you would with a regular pushbutton phone. But—you can use it at times when you would normally be out of contact. When you're stuck in traffic, making a delivery, or on a service call. Snap on the Portable Adapter Pack (below) and you can be "on line" at a job site, in a rental car or on a boat. It also switches easily to your family car, so you or mom and the kids will never have to drive "alone". An optional handsfree kit is available so you can make and take calls without using or lifting the handset. You can also add a horn alert that informs you of an incoming call by sounding the horn or lighting the headlamps. Adjustable handset volume and built-in speaker for handy "on hook" dialing. Includes handset cradle, mounting brackets, hardware and cable. 12VDC neg. gnd. **17-1003** **1199.00**

Compare! Check CT-200's Great Features

Backlighted 16-Digit LCD Display. Makes it easy to check the number dialed before the call is placed.

Last Number Redial. Convenient one-touch redialing of the last number you called if it was busy or unanswered.

Backlighted Keyboard. Keys and controls are illuminated for easier, safer operation in low-light conditions and while driving at night.

Memory Dialing. Stores up to 98 numbers of up to 32 digits each for fast 2-digit dialing. It's easy to use any long-distance service and make credit card calls while you drive.

Status Indicators. The ROAM indicator lights when you're out of your "home" service area. NO SVC lights when you are out of a cellular service area. Also has power-ON and IN USE indicators.

Additional Handset Features

- **Key Entry Tone With Off Switch**
- **Removable Handset**
- **Electronic Lock to Prevent Unauthorized Phone Use**
- **Power-On Display of Telephone Number, A/B Setting And Call Forwarding Status**
- **Scratchpad Memory—Enter a Number While Using Phone**
- **DTMF Dialing**
- **Call in Absence Indicator**

CT-200 Cellular Phone Accessories

Portable Adapter Pack. Locks on to the transceiver for transportable operation. Includes flexible antenna, DC power adapter/charger with cigarette lighter plug, and shoulder strap. Batteries extra. **17-203** **119.95**

Rechargeable Battery. For use in Portable Adapter Pack. Two required. **23-181** ..... **Each 9.95**

AC Charger. UL listed. **17-202** **19.95**

Extended-Life Battery Pack. 23-182 ..... **59.95**

Handsfree/Data Interface. Full duplex. **17-501** **69.95**

Data Cable Kit*. Connect to Handsfree (17-501) above to interface with Tandy® laptop computers. **17-502** **19.95**

Extension Handset*. Allows use of a second handset in large cars, RVs or vans. **17-402** **199.95**

Horn Alert Kit*. AXX-7120 ..... **39.95**

Cellular Telephone Mobile Antennas

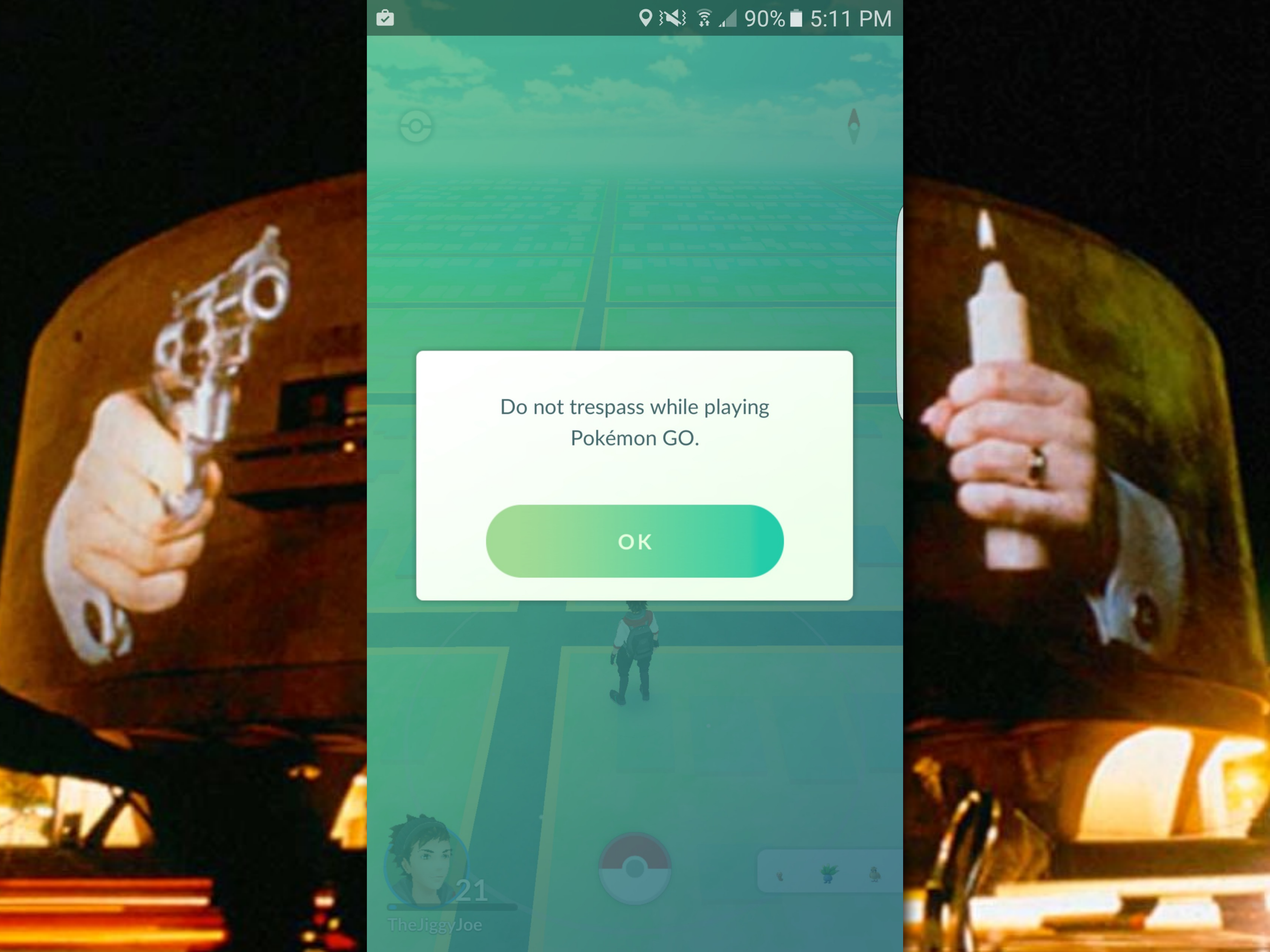
Magnet-Mount. Easy to mount and move. Was $29.95 in 1987 Catalog. Gain: 3 dB. **#17-302** **24.95**

No-Hole Trunk-Mount. Excellent performance. Installs easily. Gain: 3 dB. **17-303** **59.95**

NEW! Glass-Mount. Improved performance! Easier to install! Mounts to window glass—no holes required. Goes through car washes safely. Gain: 3 dB. **17-304** **49.95**

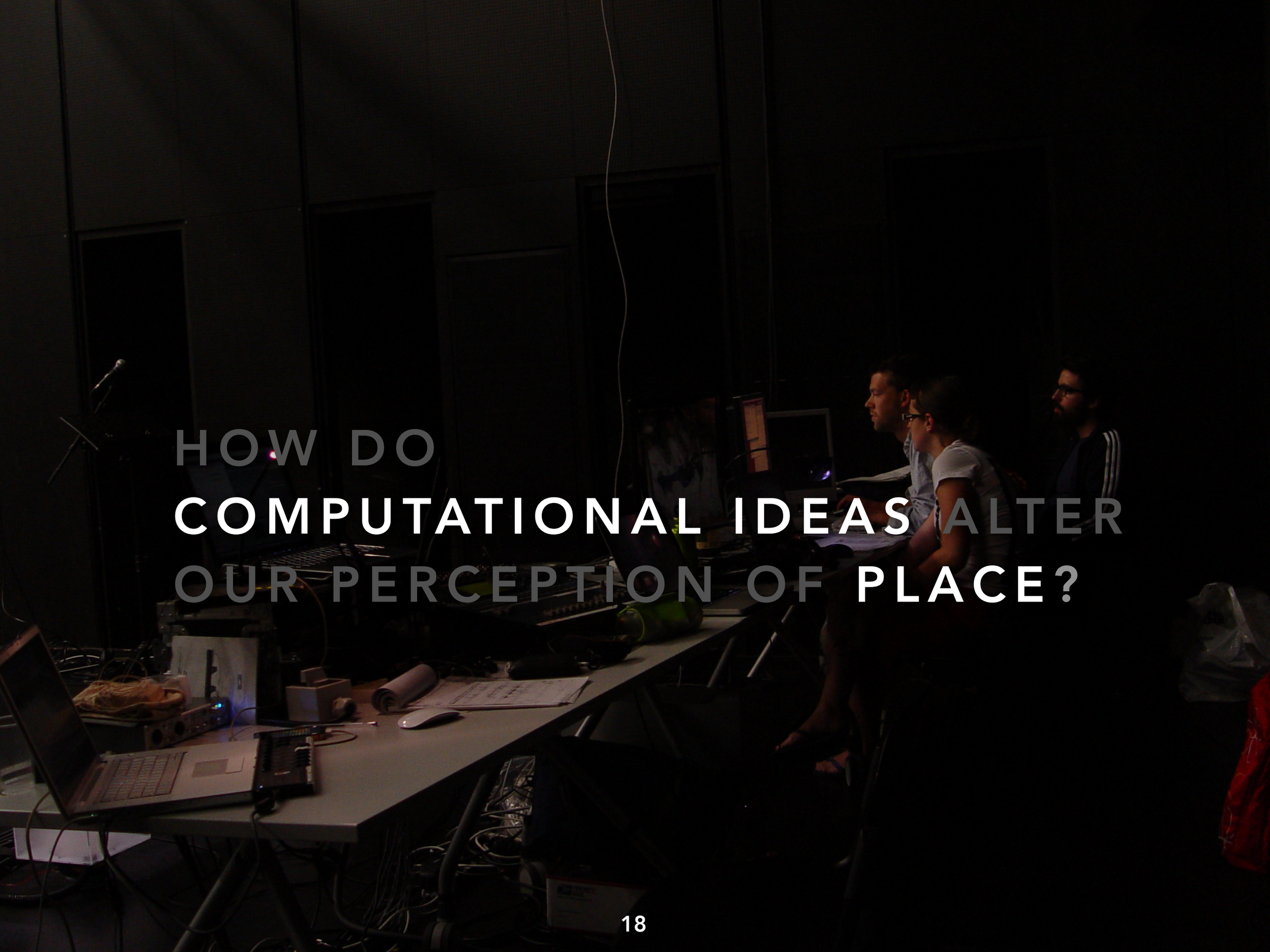
*Available on special order

Extended Service Plan for Radio Shack Cellular Telephones Available—See Page 92


90% 5:11 PM
Do not trespass while playing Pokémon GO.
OK
21
TheJiggyJoe

RESEARCH QUESTION:

HOW DO COMPUTATIONAL IDEAS ALTER OUR PERCEPTION OF PLACE?



HOW DO COMPUTATIONAL IDEAS ALTER OUR PERCEPTION OF PLACE?

COME FROM THE IMPACT OF UBIQUITOUS COMPUTING:

THE FACT THAT WE HAVE ALWAYS-ON NETWORKED MOBILE DEVICES WHICH ARE GPS ENABLED AND EQUIPPED WITH CAMERAS

HOW DO COMPUTATIONAL IDEAS ALTER OUR PERCEPTION OF PLACE?

PLACE VS. SPACE

- SPACE INDICATES A LOCATION.
- PLACE INDICATES A SPACE IMBUED WITH VALUE OR MEANING.

HOW DO
COMPUTATIONAL IDEAS ALTER
OUR PERCEPTION OF PLACE?

SPACE	PLACE
physical	conceptual
concrete	malleable
objective	subjective
house	home
sculpture	memorial
meadow	battlefield

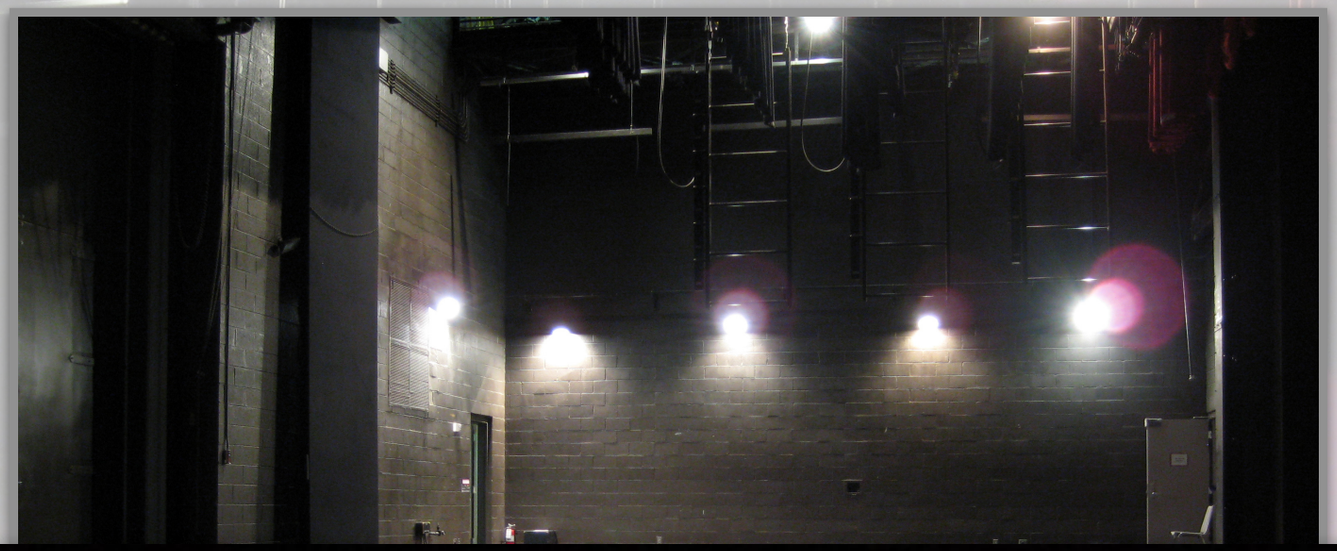
Photo: *Bloom* Anna Schuleit, 2003 MA Mental Health Center

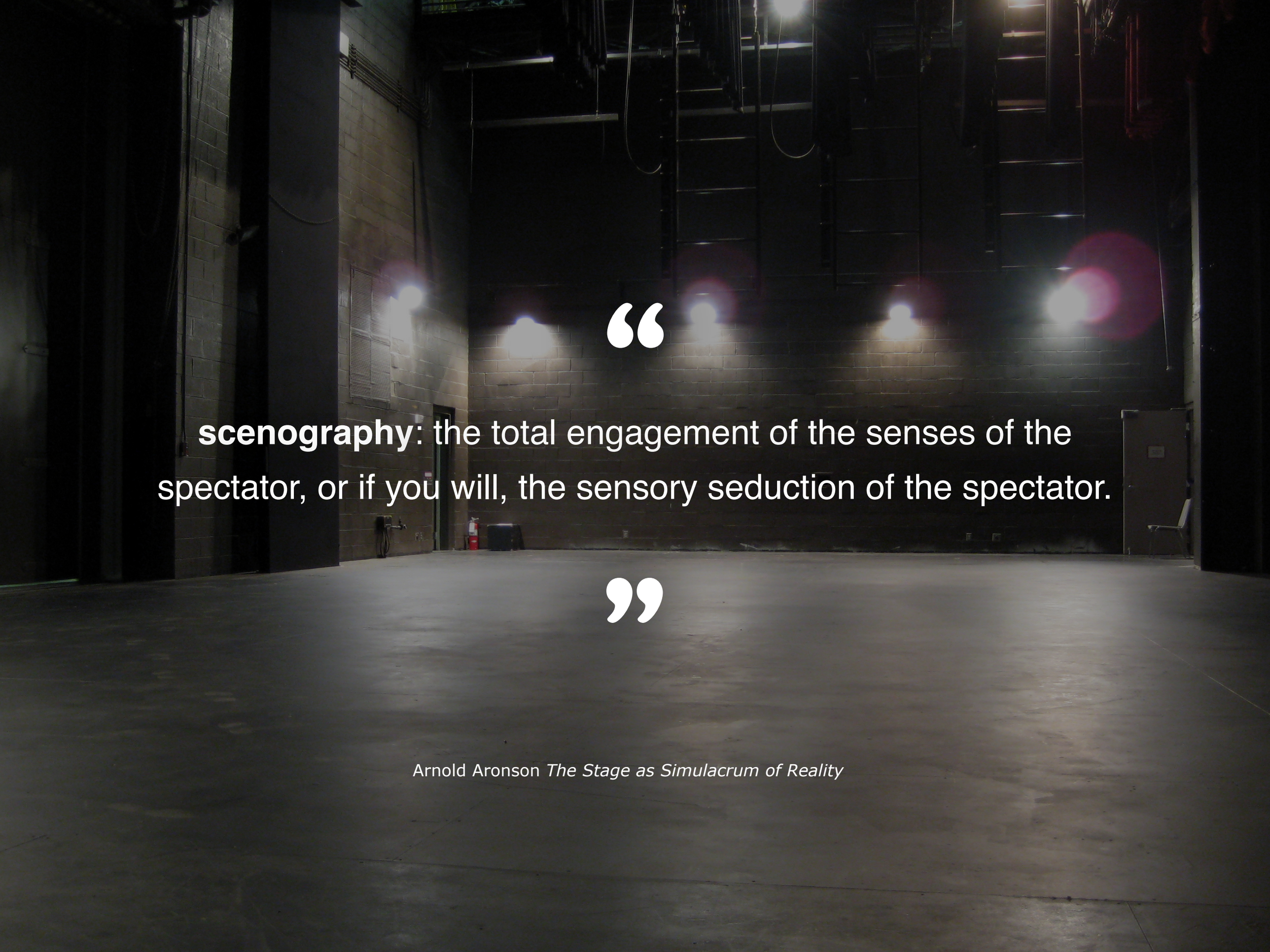
CONTEXT: THEATRICAL SPACE

THEATRE AS SPACE FOR MAKING PLACES

- "General purpose narrative-machine"
- "Place-becoming" space
- Space to "rapidly prototype" places

HIGHSCORE: 76860
SCORE: 21840





“

scenography: the total engagement of the senses of the spectator, or if you will, the sensory seduction of the spectator.

”

Arnold Aronson *The Stage as Simulacrum of Reality*

“

scenography: the total engagement of the senses of the spectator, or if you will, the sensory seduction of the spectator.

+ Ti’me

Arnold Aronson *The Stage as Simulacrum of Reality*

UPDATE...

New Tab - Toby | Projects – to | Andrew Sem | The Mix | Place Lab Lt | Contact - Ar

theplacelab.com

Portainer | Hosting | Tools | Projects | Toasterlab | Placelab | Documentation | Boards | » | Other Bookmarks

Place Lab Ltd.

News **Projects** **About** **Contact**

...simultaneously a platform, a process and a product... ...positioned between matter and meaning, topological and relational, revealing the ties that places have with each other and tracing their embeddedness in networks."

— Bodenhamer, David J. "Making the Invisible Visible: Place, Spatial Stories and Deep Maps" in *Literary Mapping in the Digital Age*. Routledge, 2016.

Projects – toaste | Andrew Sempere | The Mixed R | Trailoff: Jacob W | Mapping Bishop

bishop.theplacelab.com

Portainer | Hosting | Tools | Projects | Toasterlab | Placelab | Documentation | Boards | Other Bookmarks

Mapping Bishop

1951 — 1952 — 1953 — 1954

Jan 01, 1951 — Dec 31, 1953

(118) All fields

Name	Date
"A Cold Spring" acceptance	07/18/1951
"A Cold Spring" clarification	10/05/1951
"A Cold Spring" proof	09/06/1951
"Arrival at Santos" acceptance	03/31/1952
"Arrival at Santos" to KW	03/14/1952
"Gwendolyn" comments	10/13/1952
"Gwendolyn" proof notes + payment	11/10/1952
"In the Village" acceptance	07/29/1953
"In the Village" notes	11/12/1952
"In the Village" revision	12/18/1952
"In the Village" revision	07/18/1953
"The Mountain" rejection	08/28/1952
"The Shampoo" rejection	07/02/1953
4th of July at Shadowstone Farm	07/04/1951
addendum to feb. 7 letter	02/09/1952
Additional	

Map tiles by Carto, under CC BY 3.0. Data by OpenStreetMap, under ODbL.

Projects – to | Andrew Sem | The Mix | Trailoff: Jac | Mapping Bis | Mapping Dil

dillard.theplacelab.com

Portainer | Hosting | Tools | Projects | Toasterlab | Placelab | Documentation | Boards | Other Bookmarks

Mapping Dillard

Name
Home near Tinker Creek

Coordinate
37.34727699703393, -79.9329721927643

Source
Pilgrim at Tinker Creek

Page Number
11

Tags
public record | extrapolation

Text
"West of the house, Tinker Creek makes a sharp loop, so that the creek is both in back of the house, south of me, and also on the other side of the road, north of me. I like to go north. There the afternoon sun hits the creek just right, deepening the reflected blue and lighting the sides of trees on the banks."

Home near Tinker Creek

Covington | Salem | Roanoke | Bedford | Blacksburg | Radford | Christiansburg | Pulaski

New Tab - Toby | Projects – toasterlab

Not Secure | toasterlab.com/projects/

Portainer | Hosting | Tools | Projects | Toasterlab | Placelab | Documentation | Boards | Other Bookmarks

toasterlab

Home | About | Projects | Atelier | News | Contact

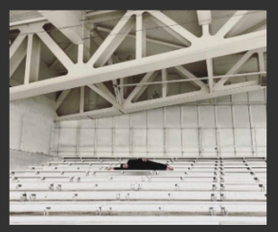
Projects

All | Atelier | Community | Dance | Dramatic | Sound | Workshop

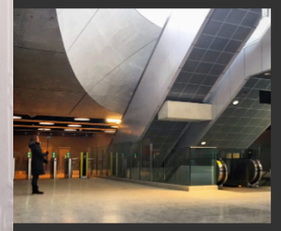
the stranger 2.0: above & below
Atelier, Dramatic

Albion Library Virtual Reality Project
Atelier, Community

Public2
Atelier, Dance



Remember Me
Sound



If You See Something, Say Something
Dance

TrailOff
Atelier, Dramatic

Groundworks
Atelier, Community, Dance

Parkway Forest Park VR
Community, Workshop

Transmission
Dramatic

Immersion and Ghosts: An Introduction to

Projects – toaste | Andrew Sempere | The Mixed R | Anindita B Semp | Trailoff: Jaco

trailoff.toasterlab.com

Portainer | Hosting | Tools | Projects | Toasterlab | Placelab | Documentation | Boards | Other Bookmarks

Trailoff: Jacob Winterstein

Export TourConfig | Reset

Use GPS:
Dwell:
3 seconds
Start:
(34.29 meters) GPS Trigger 1- Scene 1
Nearest:
(34.29 meters) GPS Trigger 1- Scene 1
Currently Inside:
-

Most Recent
Name: GPS Trigger 1- Scene 1
Fired: 2 seconds ago
Track 0: fade to lr_01.mp3 , lr_02.mp3
Track 1:
Track 2:

Prior
Name: GPS Trigger 4 - Directive for Scene 3
Fired: 3 seconds ago
Track 0: fade to lr_06.mp3
Track 1: devamp to lr_05.mp3
Track 2:

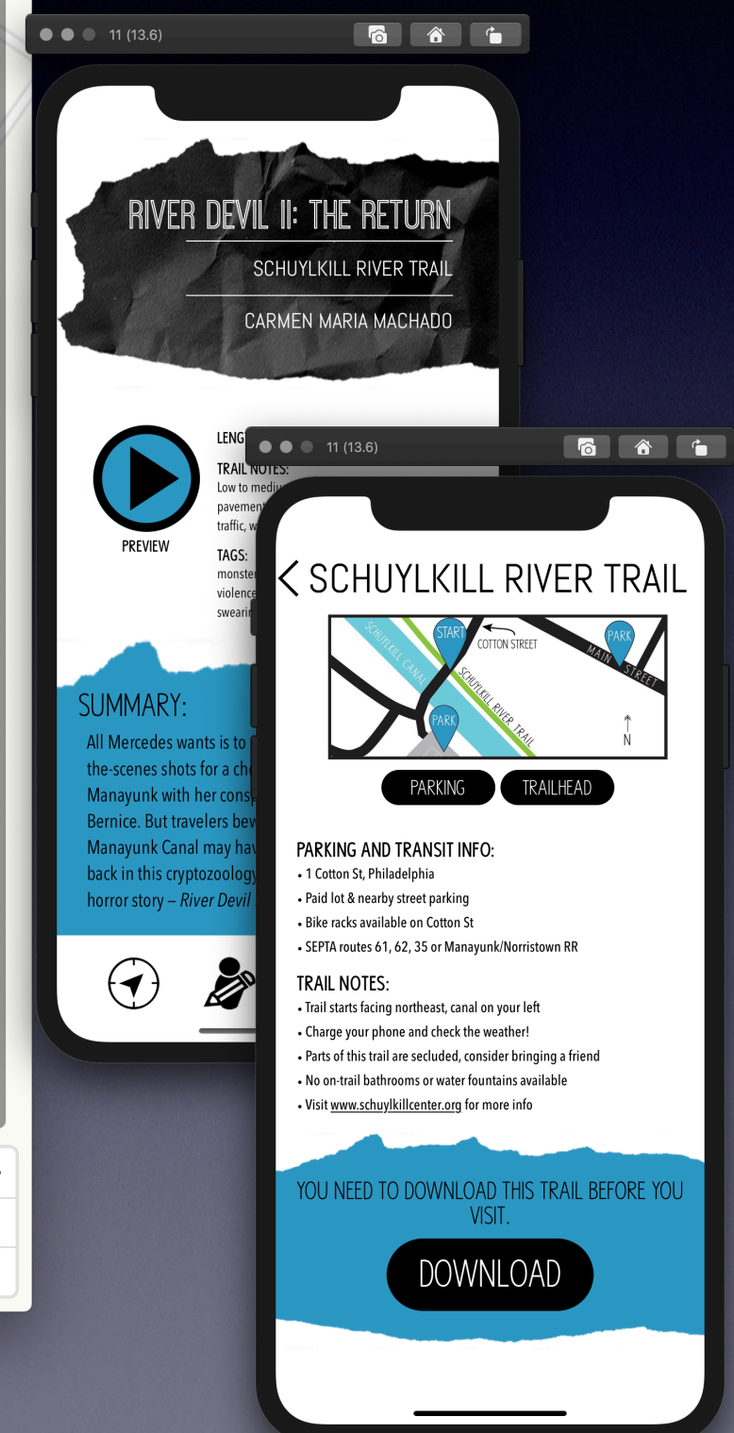
GPX

Track: 0 (1)
0.83
0:02 / 5:26
0.00
0:01 / 0:08

Track: 1 (0)

Map tiles by Carto, under CC BY 3.0. Data by OpenStreetMap, under ODbL.

SWIM PONY



New Tab - Toby | Projects – toasterlab | Andrew Sempere on Tw | The Mixed Reality Perfo

howlround.com/happenings/mixed-reality-performance-

Portainer | Hosting | Tools | Projects | Toasterlab | Placelab | Documentation | Boards | Other Bookmarks

MENU SEARCH ABOUT US CONTRIBUTE CONTENT LOG IN

HOWLROUND THEATRE COMMONS

RECOMMENDED
Theatremaking During Political Crisis
Guillermo Calderón, David Dower

MOST DISCUSSED
Committing To A Season of Historically Excluded Voices
Lisa Channer

The *Mixed Reality Performance Symposium*

by Toasterlab with Sensorium: Centre for Digital Arts and Technology at York University

Produced With

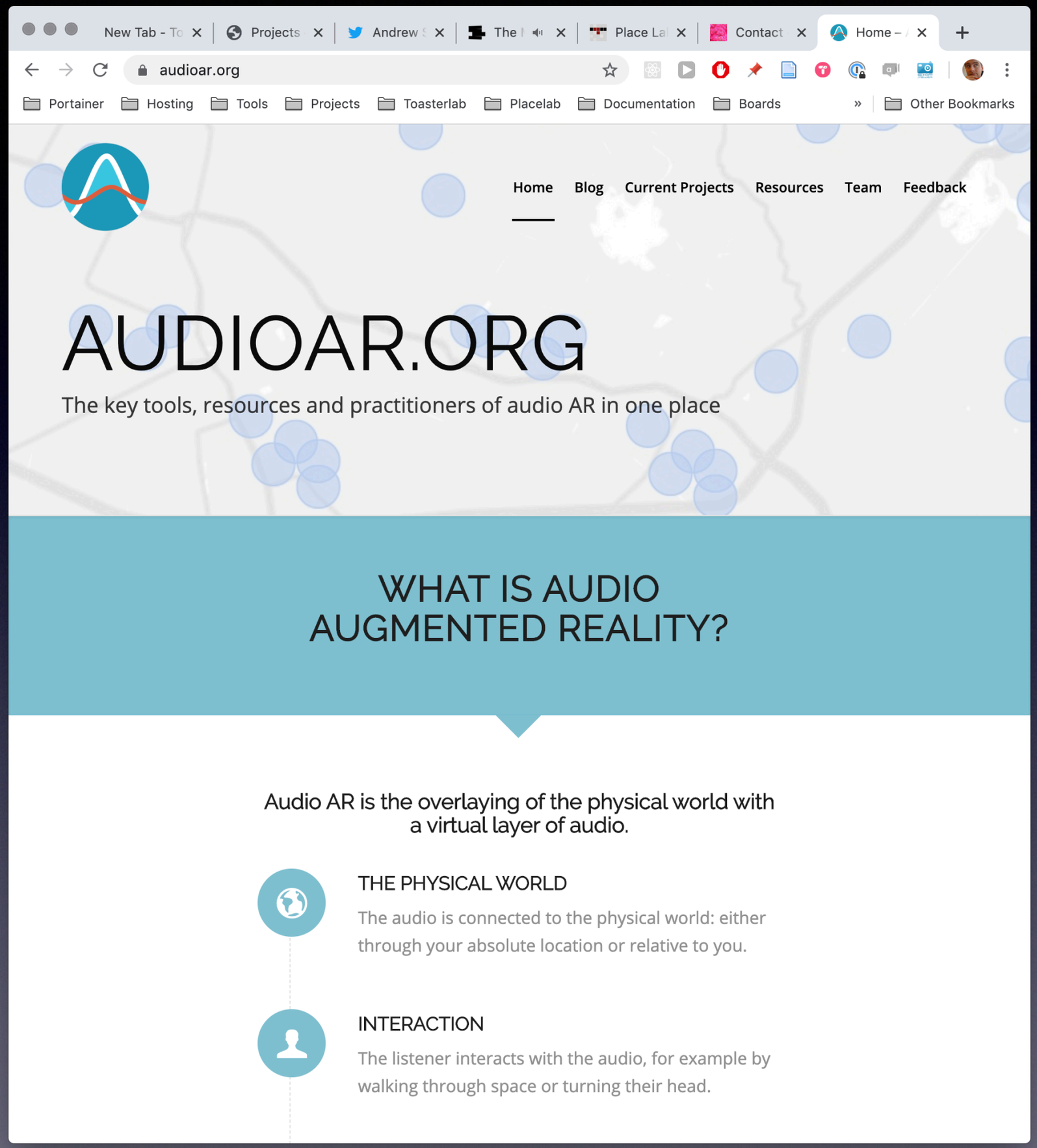
Canada Council for the Arts | Conseil des arts du Canada

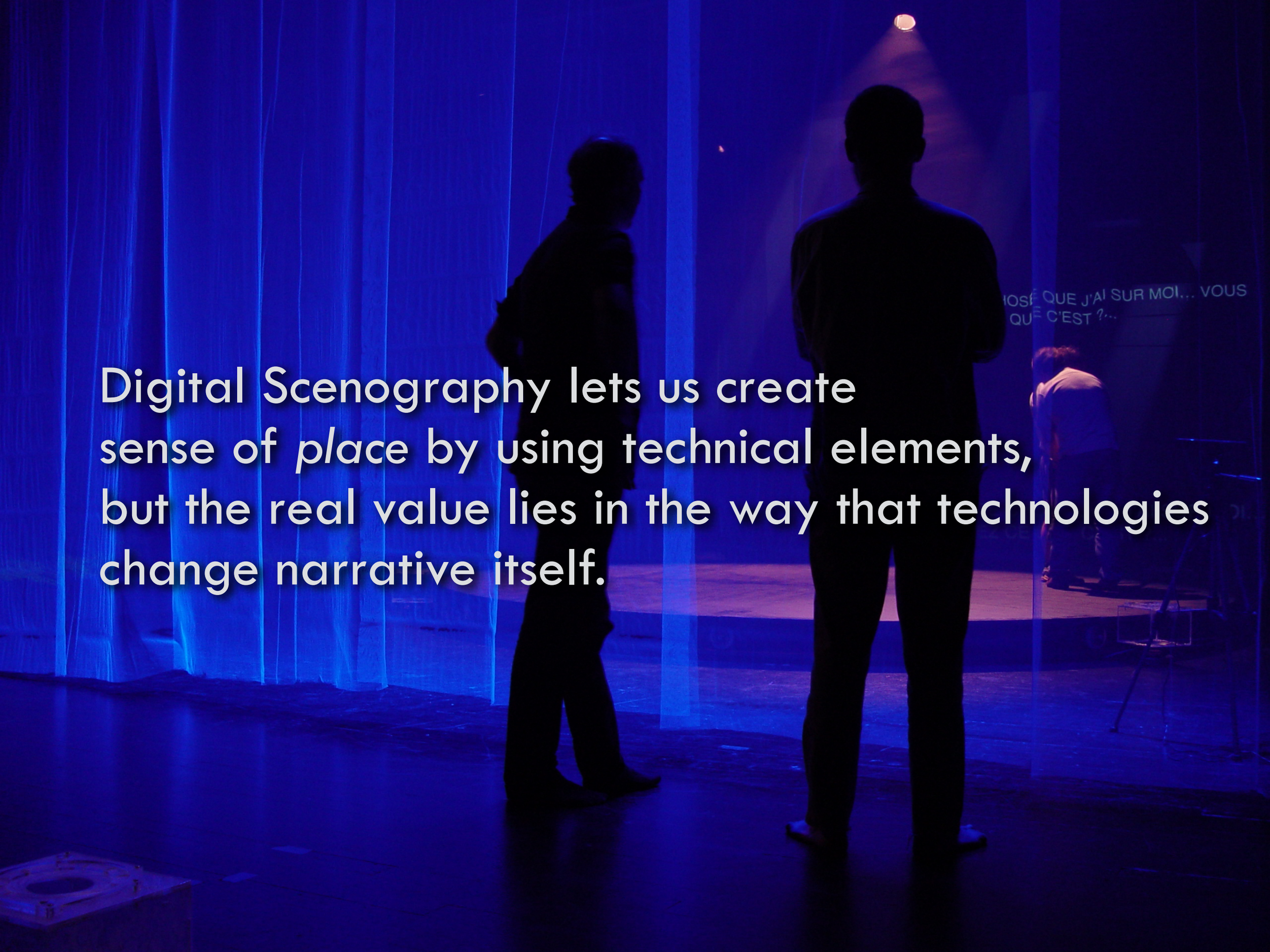
CANADA COUNCIL FOR THE ARTS

EVENT HAS PASSED

Livestreamed on this page on Tuesday 5 November 2019 from 7 a.m. PST (Vancouve
10 a.m EST (Toronto, UTC -5) to 2 p.m. PST (Vancouver, UTC -8) / 4 p.m. CST (Chicag

VIEW UPCOMING EVENTS


New Tab - To
Projects
Andrew
The
Place La
Contact
Home –
audioar.org
Portainer
Hosting
Tools
Projects
Toasterlab
Placelab
Documentation
Boards
Other Bookmarks
Home
Blog
Current Projects
Resources
Team
Feedback
AUDIOAR.ORG
The key tools, resources and practitioners of audio AR in one place
WHAT IS AUDIO AUGMENTED REALITY?
Audio AR is the overlaying of the physical world with a virtual layer of audio.
THE PHYSICAL WORLD
The audio is connected to the physical world: either through your absolute location or relative to you.
INTERACTION
The listener interacts with the audio, for example by walking through space or turning their head.



Digital Scenography lets us create sense of *place* by using technical elements, but the real value lies in the way that technologies change narrative itself.

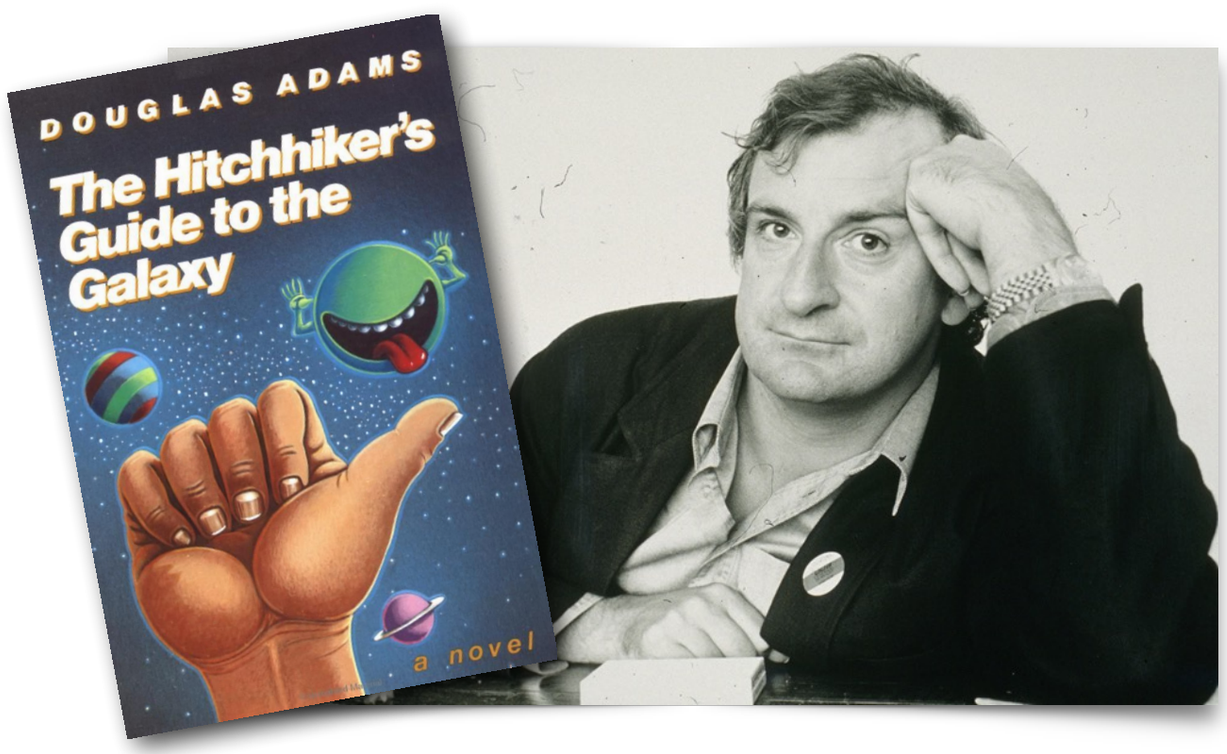
WHAT IS TECHNOLOGY?

[Douglas Adams] came up with a set of rules that describe our reactions to technologies:

1. Anything that is in the world when you're born is normal and ordinary and is just a natural part of the way the world works.

2. Anything that's invented between when you're fifteen and thirty-five is new and exciting and revolutionary

3. Anything invented after you're 35 is against the natural order of things.



WHAT IS THEATRE?

WHAT IS STAGE?

WARM-UP GAME:
WORKING ACROSS LANGUAGES

STEP 1

- Write down a research question
- Keep it to yourself
- Put a star in the corner

STEP 2

- Give your question to another person.
Do not explain anything at all, only hand them the question.

- From the question you just received, make something not-written from it. (5 min)

STEP 3

- Present your non-written-thing to a new person. DO NOT share the original question (yet)

- Recipient: Take the image you just received, and write down what you think the research question was. (5 min)

Kunst als Forschung

Ein Versuch, sich selbst eine Anleitung zu entwerfen

Peter Dunkel

„Zur als Wissenschaftler und Mitgestaltermitarbeit
und Beweisführung aktiv und bewirkte Erscheinung."
Claude Jean Ernest

Vor dem Gebrauch

Forschung und Wissenschaft werden in der Regel synonym gebraucht. Wir stellen uns den Forscher als Wissenschaftler vor und seine Organisation des Wissens als massgebend. Was aber geschieht, wenn andere Disziplinen, die explizit nicht wissenschaftlich vorgehen, mit einem Mal auch unter den Forschungsanspruch treten? Was heisst es, wenn sie als Ergebnisse ihrer forschenden Tätigkeit alternative Formen des Wissens beanspruchen?

Mit dem vorliegenden Text will ich versuchen, diesen Fall für die Künste zu denken. Der Plural „Künste" steht dabei für alle künstlerischen Disziplinen, und ich werde den Begriff „Kunst" hier absichtlich in seiner unscharfen Form verwenden. Wenn also im Folgenden von „Kunst" ohne ein beigestelltes Adjektiv wie „darstellend" oder „bildend" die Rede ist, bezeichne ich damit die künstlerischen Disziplinen im Allgemeinen und geschlechtlich in jeder Disziplin nur jenen Spezialfall von Künstlerinnen, die überhaupt unter dem Postulat der Forschung antreten wollen.

Die Frage stellt sich:
Warum wollte oder sollte man als Künstlerin eigentlich forschen? In den letzten Jahren ist die Idee der Forschung auf unterschiedliche Weise an die Künste herangetragen worden. Wir kennen z.B. die kritischen Schriften Bruno Latours, der die Wissensgenerierung in den Wissenschaften auf kundige Weise destruiert und der seine Kritik derzeit nicht nur im wissenschaftlichen, sondern auch im künstlerischen Kontext als Ausstellungen am ZKM Karlsruhe vorführt. Dann gibt es im Zusammenhang mit der Simulation und Visualisierung bzw. Sonifikation von Daten eine lebendige Diskussion um die gestalterische Freiheit der wissenschaftlichen Bilder und Klänge, besonders augenfällig z.B. im Bereich der Nanowissenschaften. Parallel untersuchen Kunstwissenschaftler wie Horst Bredekamp, Gottfried Böhm oder William J.T. Mitchell, inwieweit Bilder als alternative Formen des Wissens betrachtet werden können. In diese Richtung argumentierten auch schon Philosophen wie Ernst Cassirer, Nelson Goodman oder Georg Picht, die neben der Sprache noch andere symbolische Formen als Wissensspeicher untersucht haben. Weiterhin taucht der Forschungsbegriff in der letzten Zeit auch in den Künsten selber vermehrt auf, wenn es z.B. um die Beschreibung künstlerischer Prozessualität und Vorläufigkeit geht. Und schliesslich gibt es in der Schweiz gar eine Aufforderung des Bundes an die Kunsthochschulen, sich mit Forschungsprojekten zu profilieren.

24 **Kunst als Forschung** | Peter Dunkel | Hochschule der Künste Bern HKB 2006

§ 1 "Art as research" presupposes an epistemic interest.

§ 2 The epistemic interest is clearly stated.

§ 3 Knowledge is formulated within the respective art form.

§ 4 A grouping according to subjects complements the classification by form of representation.

§ 5 Research is done by many people, not only one person.

§ 6 The evaluation of the results of research is carried out by experts.

§ 7 The results are made accessible to the general public via publication.

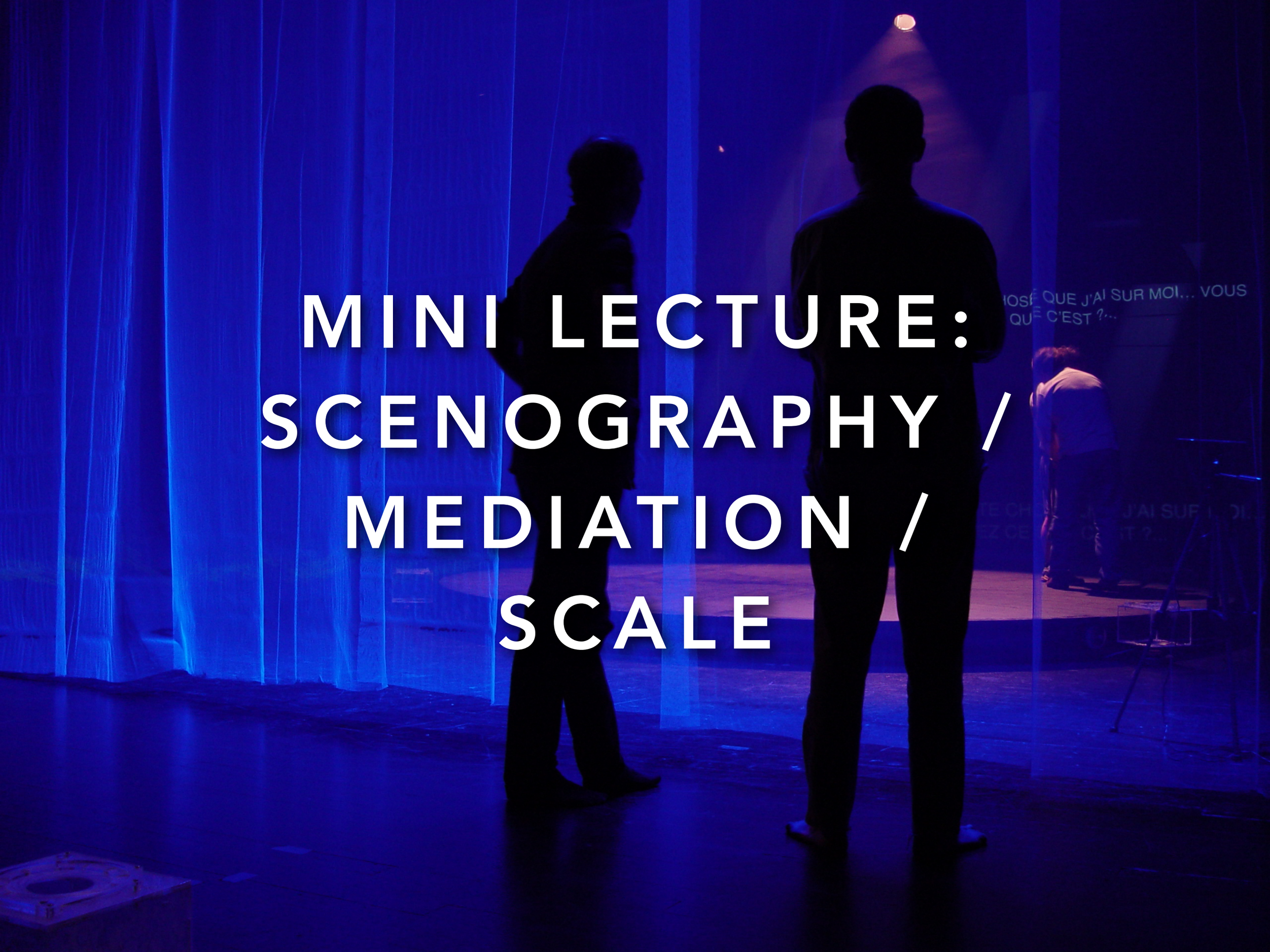
§ 8 Quality criteria are agreed upon for the discussion of research results.

§ 9 "Art as Research" takes into account the "State of the Art".

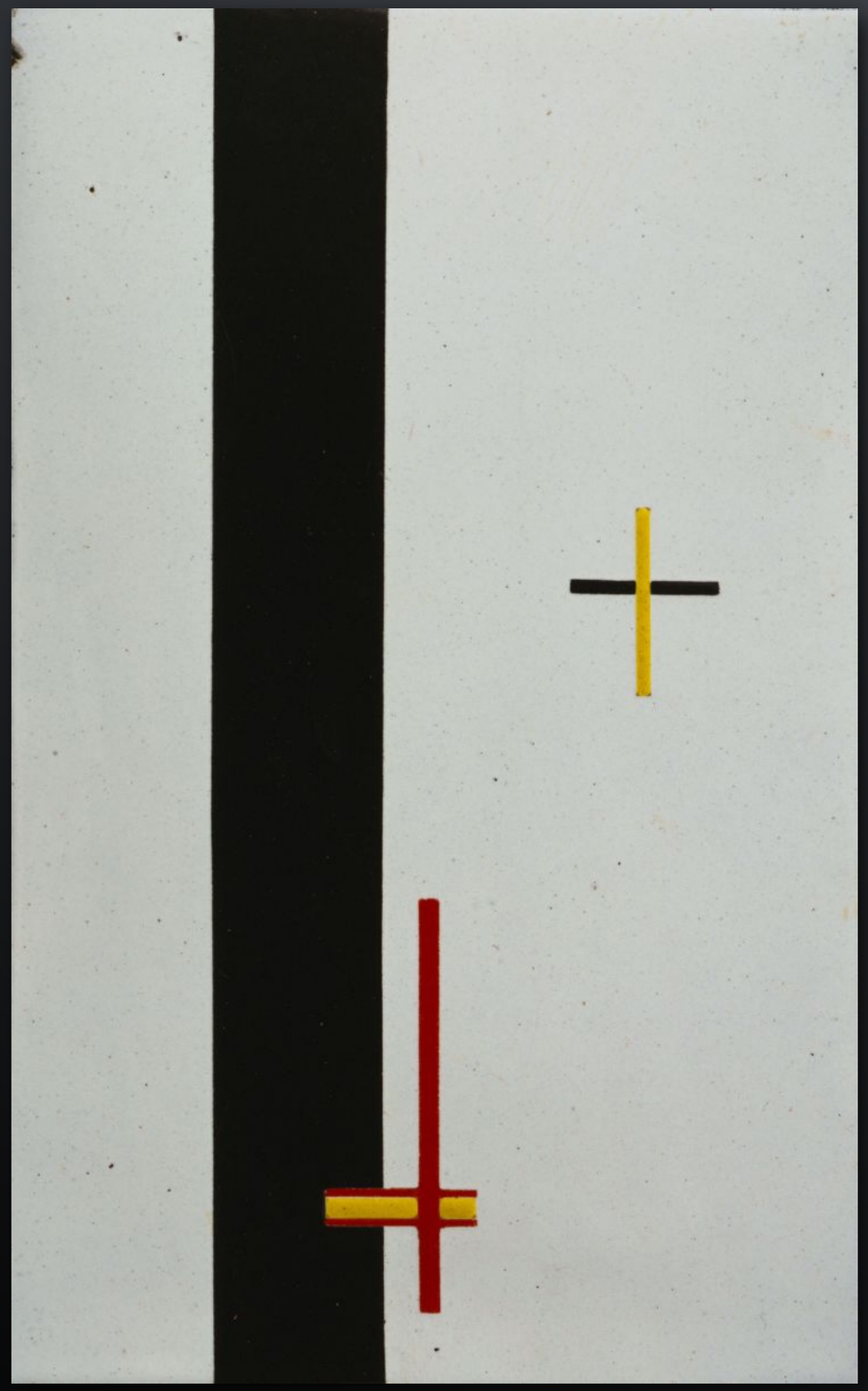
§ 10 "Art as Research" can take up the solutions scientific research offers and bat them back as questions.

- Please put the starred research Qs on the board

15 MIN
PAUSE



MINI LECTURE: SCENOGRAPHY / MEDIATION / SCALE



Telephone Picture EM 3

Laszlo Moholy-Nagy

Date: 1922

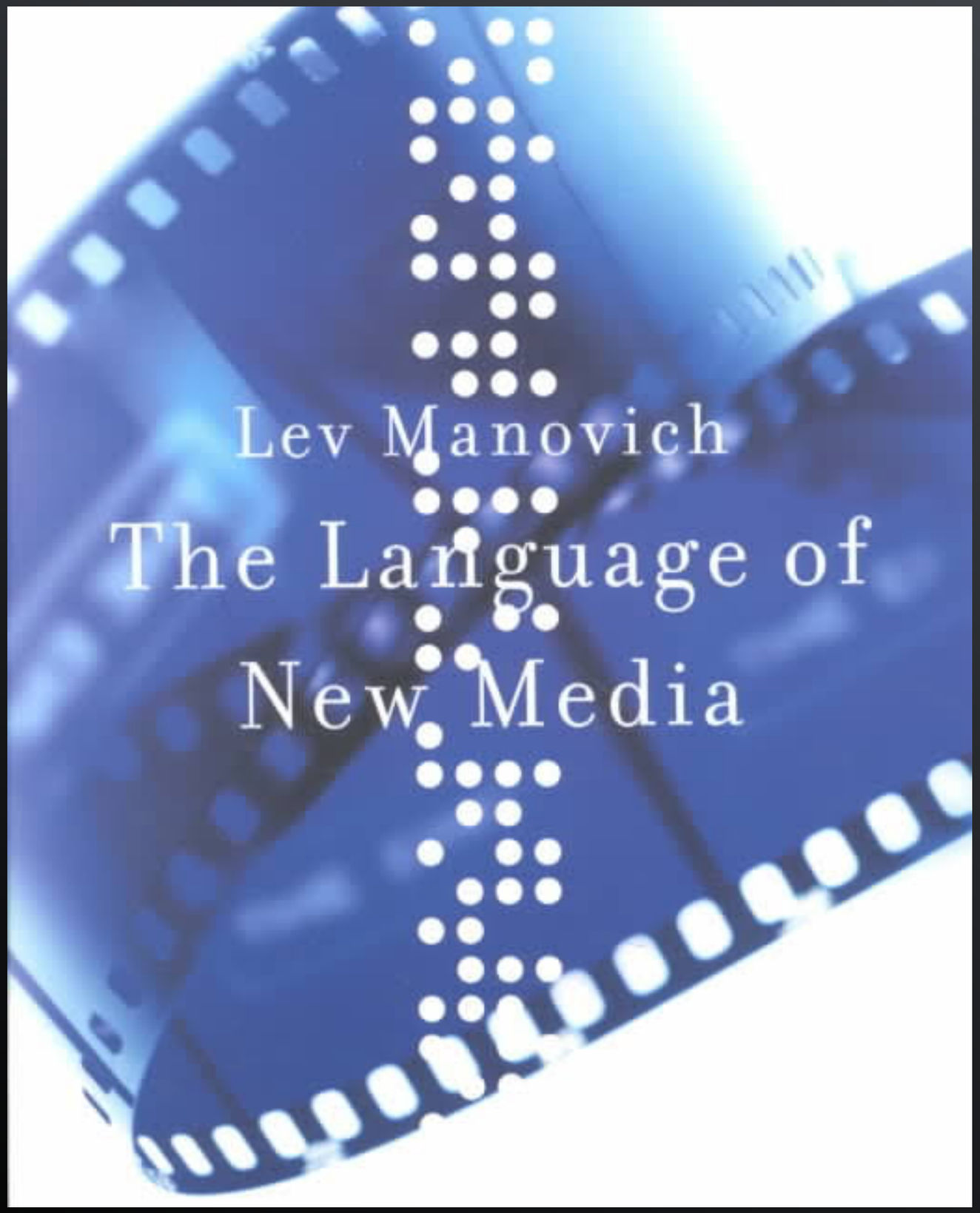
Style: Constructivism

Genre: abstract

Media: enamel, steel

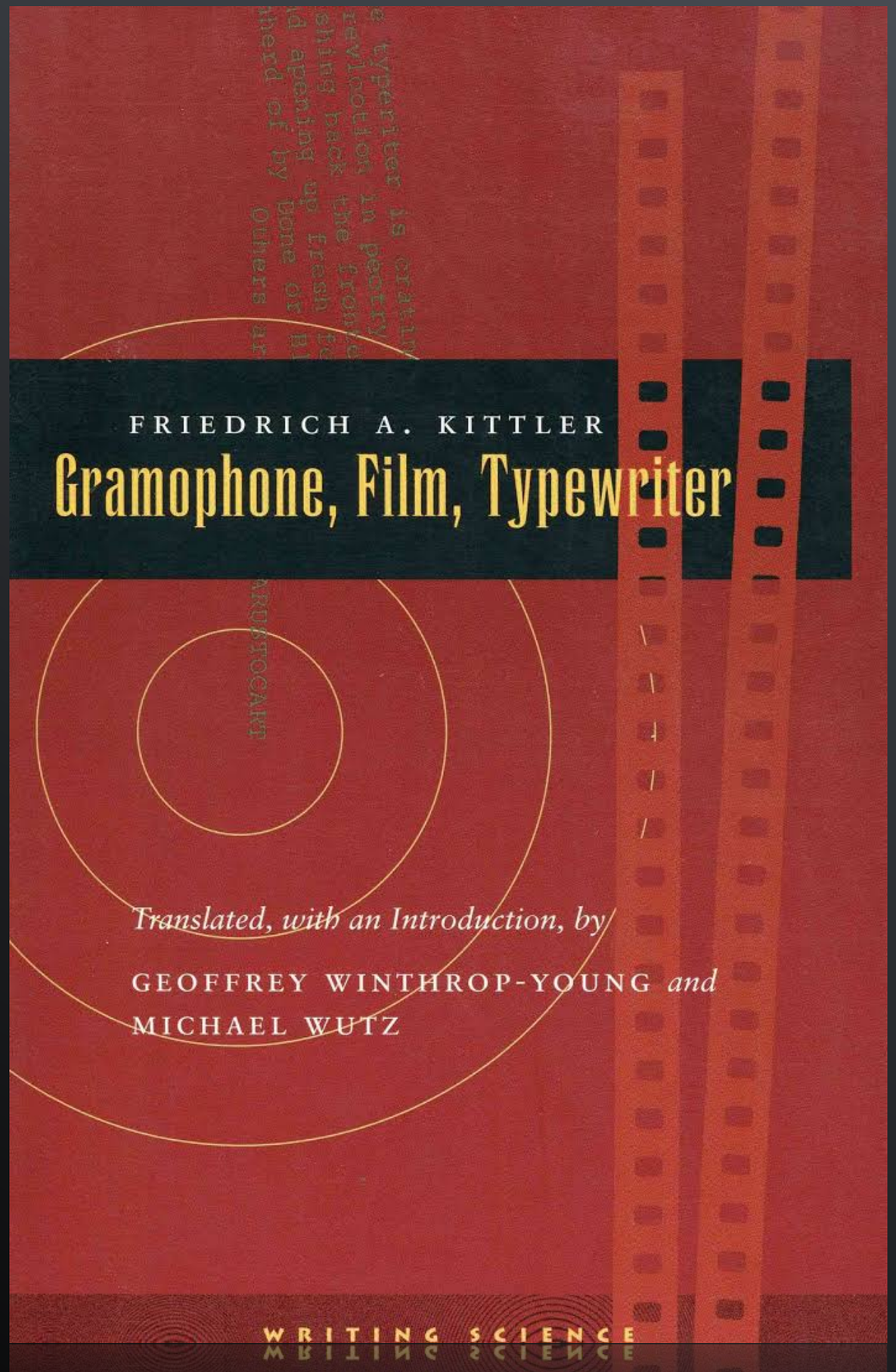
Dimensions: 15 x 24 cm

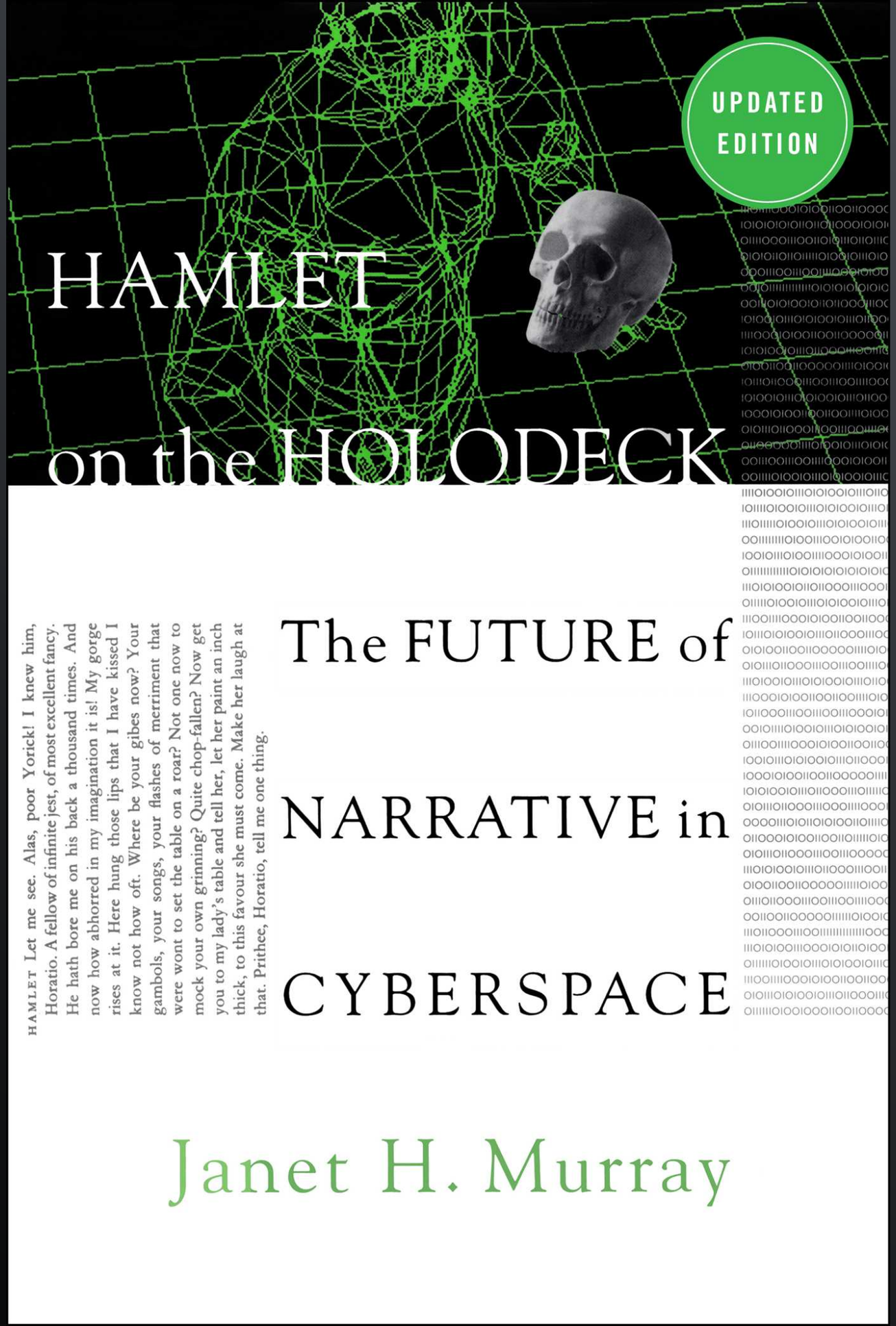
Image dimension 369x600px, View all sizes

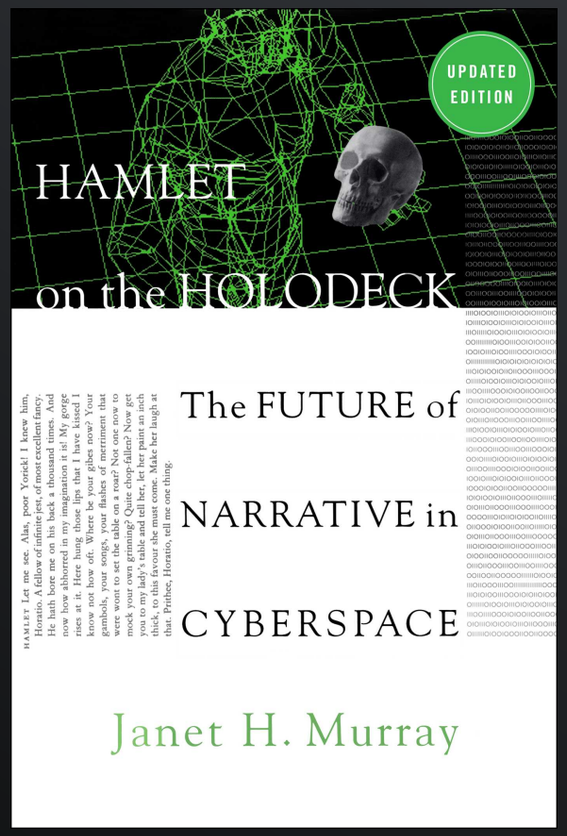


Loop as the
fundamental unit of

- film
- programming


FRIEDRICH A. KITTLER
Gramophone, Film, Typewriter
Translated, with an Introduction, by
GEOFFREY WINTHROP-YOUNG and
MICHAEL WUTZ
WRITING SCIENCE


UPDATED EDITION
HAMLET
on the HOLODECK
HAMLET Let me see. Alas, poor Yorick! I knew him, Horatio. A fellow of infinite jest, of most excellent fancy. He hath bore me on his back a thousand times. And now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now? Your gambols, your songs, your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning? Quite chop-fallen? Now get you to my lady's table and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that. Prithee, Horatio, tell me one thing.
The FUTURE of
NARRATIVE in
CYBERSPACE
Janet H. Murray

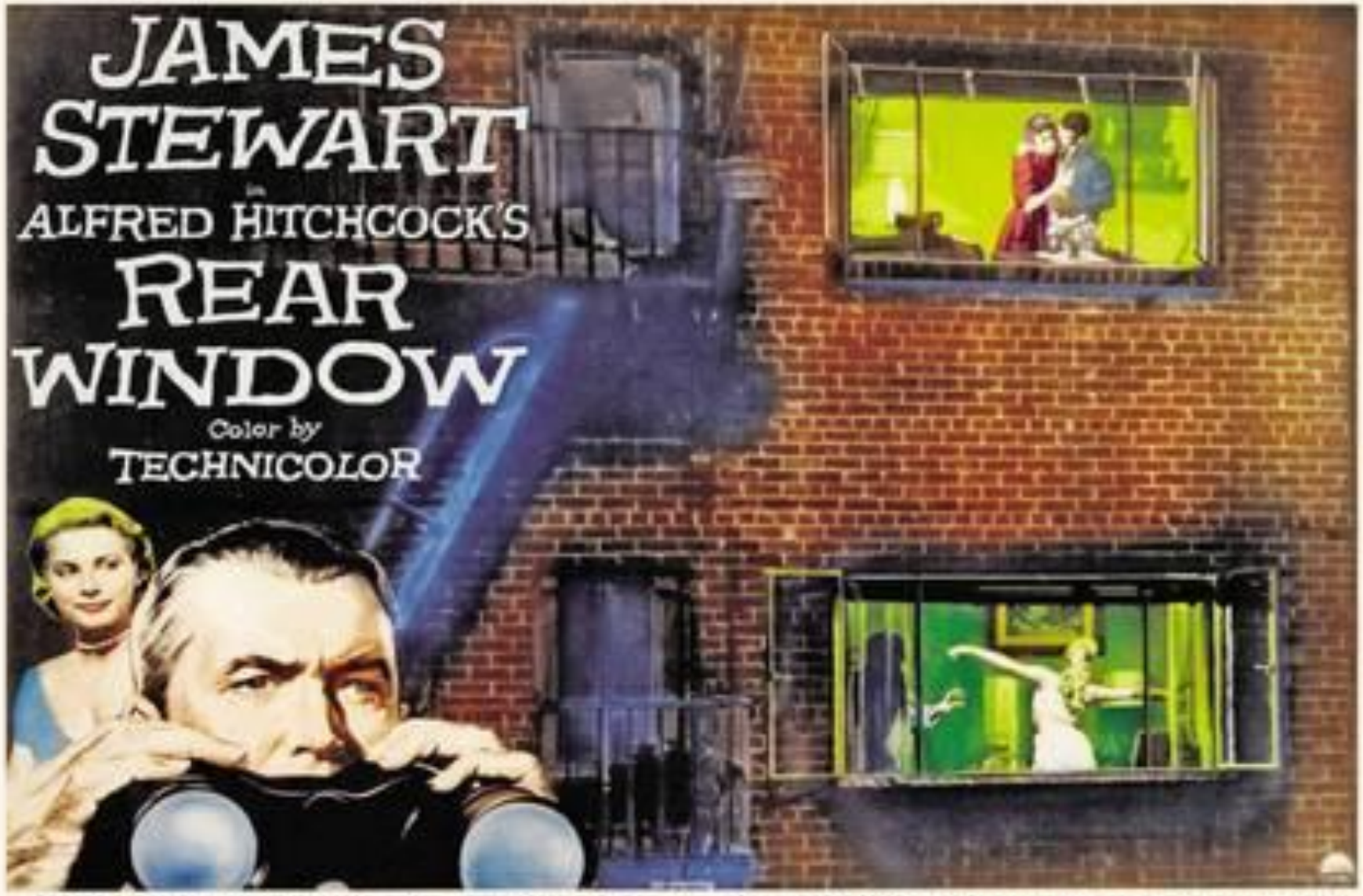


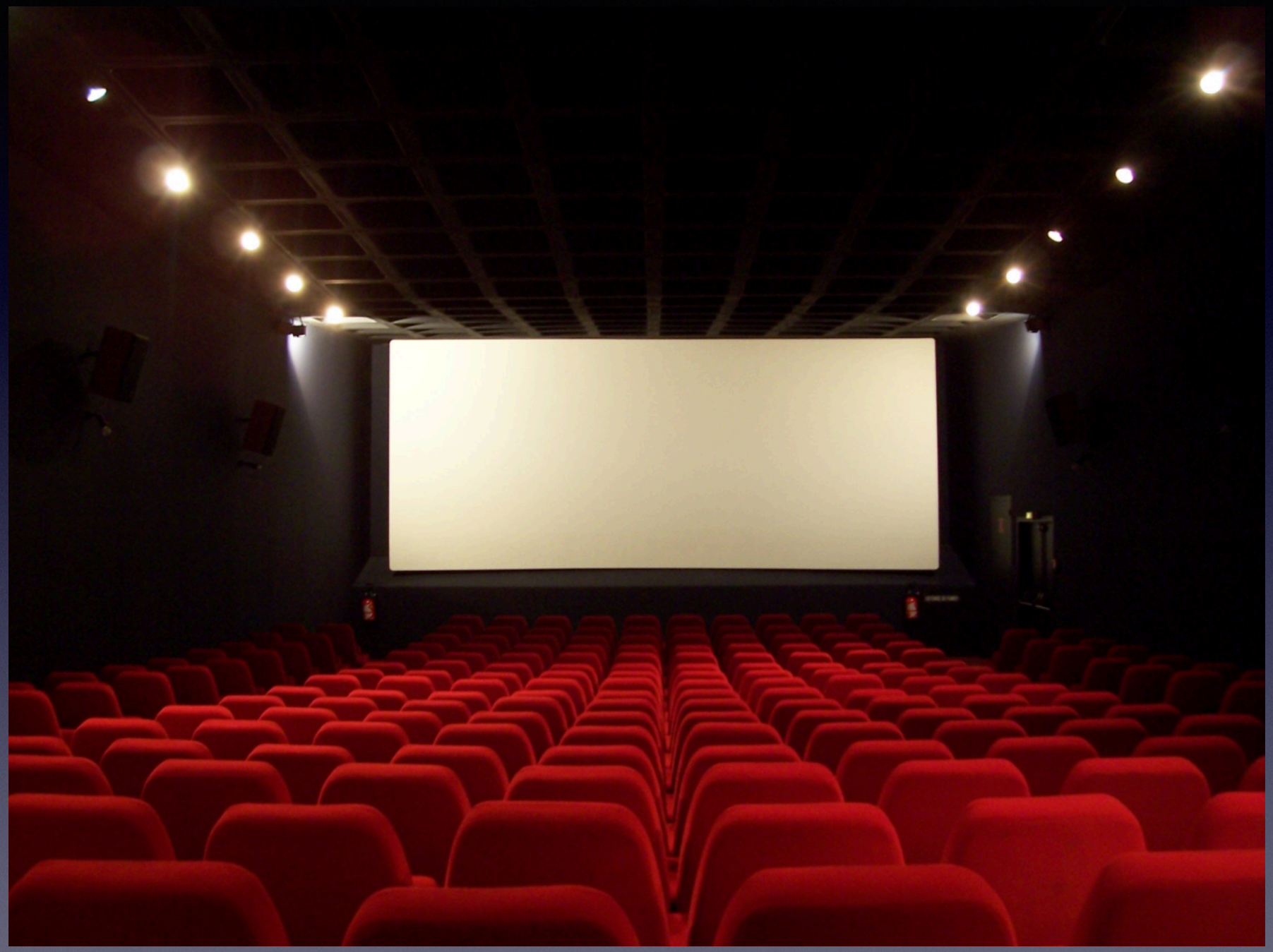
Digital environments are useful as a literary form because they are:

1. Procedural
2. Participatory
3. Spatial
4. Encyclopedic

1817:
Suspension of disbelief

1996:
The active creation of Belief


JAMES STEWART
in
ALFRED HITCHCOCK'S
REAR WINDOW
Color by
TECHNICOLOR
GRACE KELLY · WENDELL COREY · THELMA RITTER
A with RAYMOND BURR · Directed by ALFRED HITCHCOCK · Screenplay by JOHN MICHAEL HAYES
BASED ON THE SHORT STORY BY CORNELL WOOLRICH · A PARAMOUNT PICTURE



UPDATED EDITION
HAMLET
on the HOLODECK
The FUTURE of
NARRATIVE in
CYBERSPACE
Janet H. Murray

PUNCHDRUNK INTERNATIONAL
SLEEP NO MORE
PRESS

PARTNERSHIPS
WORK

WORK WITH US
MAILING LIST
CONTACT
FAQ
T&CS
PRIVACY POLICY

punchdrunk international

The Emperor's New Headset: What's Wrong With VR

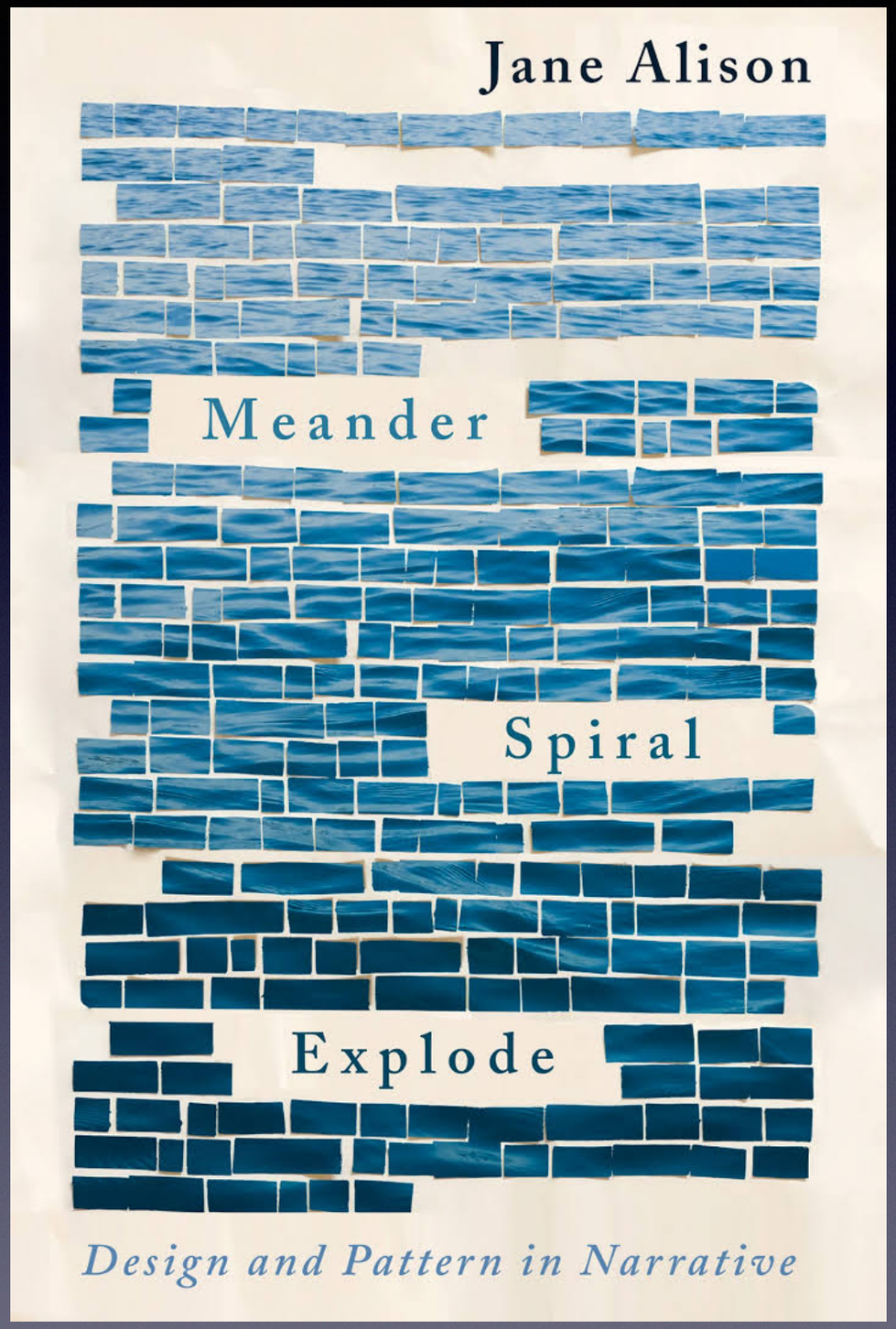
By Alex Kauffmann

Most people also don't want to pore through 360 degrees of streaming information to find a story. Looking around to find the interesting bits and patch them together is tiring and a lot of work, just ask a writer or a journalist. The problem with interactive fiction has always been the difficulty of dynamically constructing compelling stories out of smaller, reorderable units. The most accomplished form of immersive, interactive narrative I've experienced to date is Sleep No More. But it's an experience more than a story, and when I retell it, I talk about how I felt and what I did much more than about what the various characters I was watching happened to be doing. The story ends up being about me, and it doesn't scratch the same itch as seeing a traditional play, watching a movie, or reading a book. And that's SIM competition—not other SIM experiences, but all other media.

Name: _____

Title of Book: _____

Beginning	Middle	End


Jane Alison
Meander
Spiral
Explode
Design and Pattern in Narrative

QUESTIONS?

SOME
PROJECTS

CASE STUDIES

Summer of Darkness	Hotel City	Leviathan / Pylade
Screen	Stage + Screen	Stage
Summer of 2016	Sept 2014 (Manuf) Sept 2015 (NEW/NOW) Feb 2016 (QG)	May 2014 (SINLAB) Jan - June 2016 (DS/PS)

digital scenographic

MANUFACTURE

DS/ DIGITAL SCENOGRAPHY PERFORMING SPACE /PS

Hes·so Haute Ecole Spécialisée de Suisse occidentale Fachhochschule Westschweiz University of Applied Sciences Western Switzerland

SINLAB

Summer of Darkness

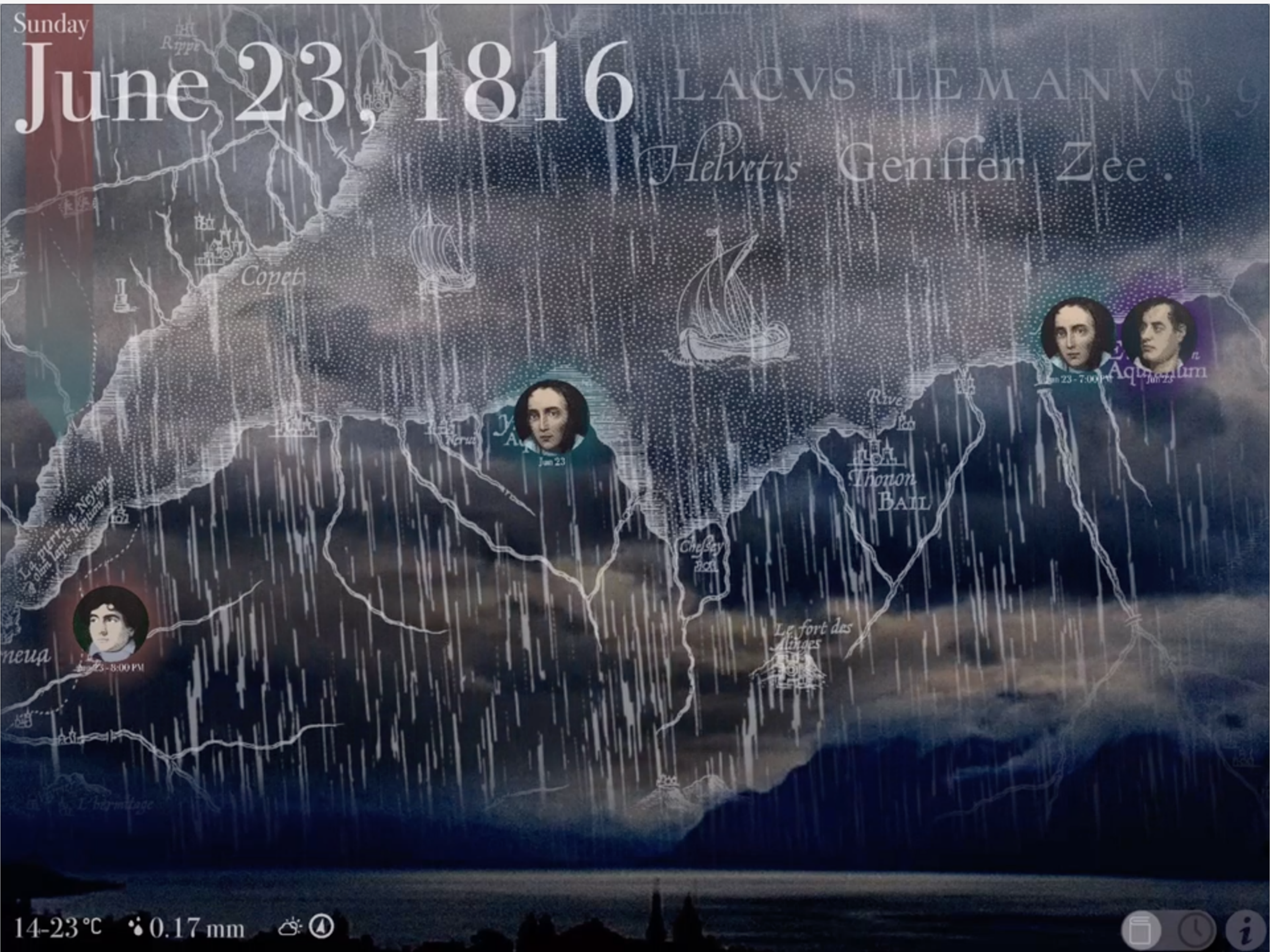
Case Study #1 - Screen

Prologue

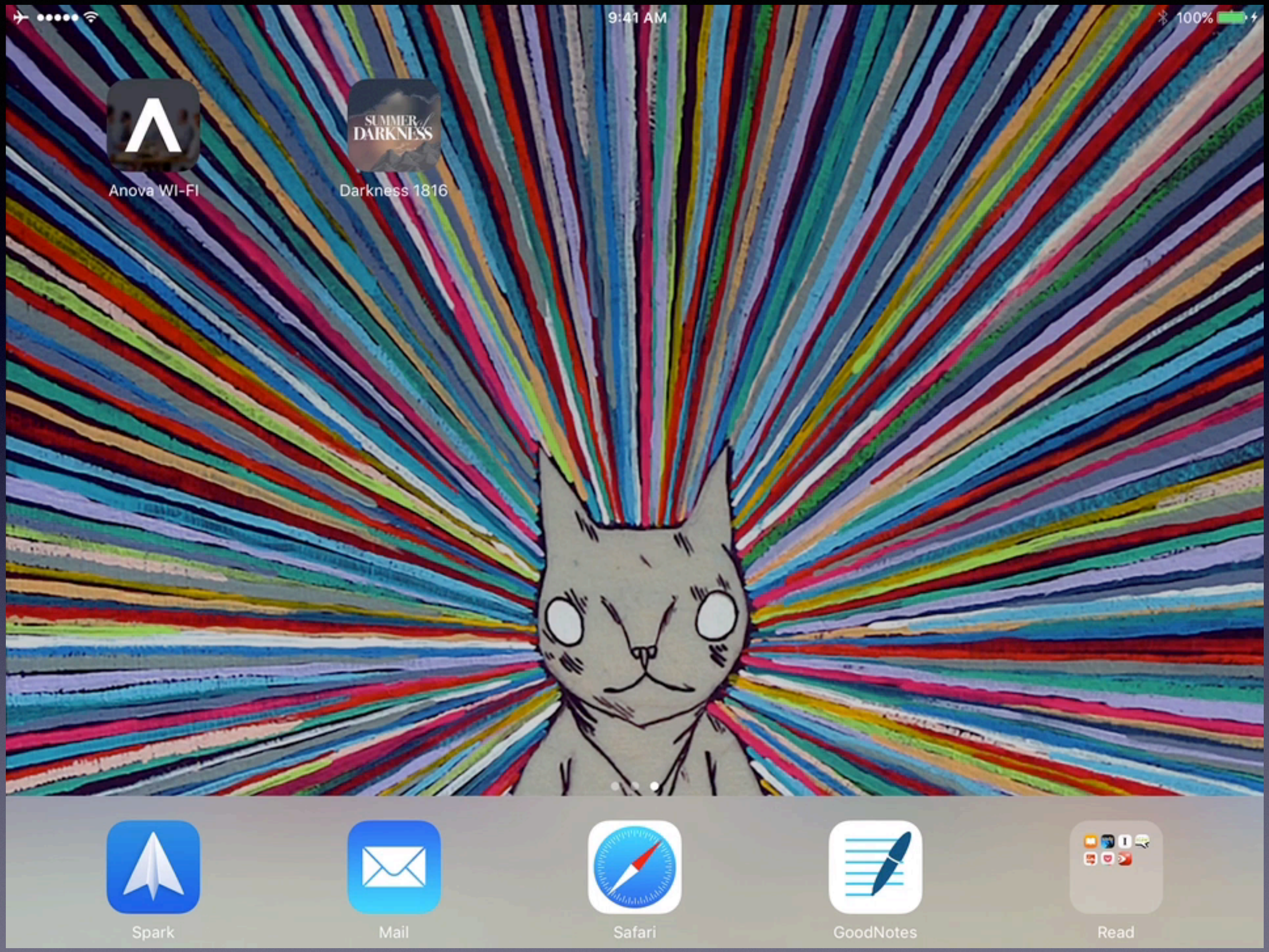
ACVS LEMANVS, Gallis
Genffer Zee
Anrion
Evian, olim
Aquianum

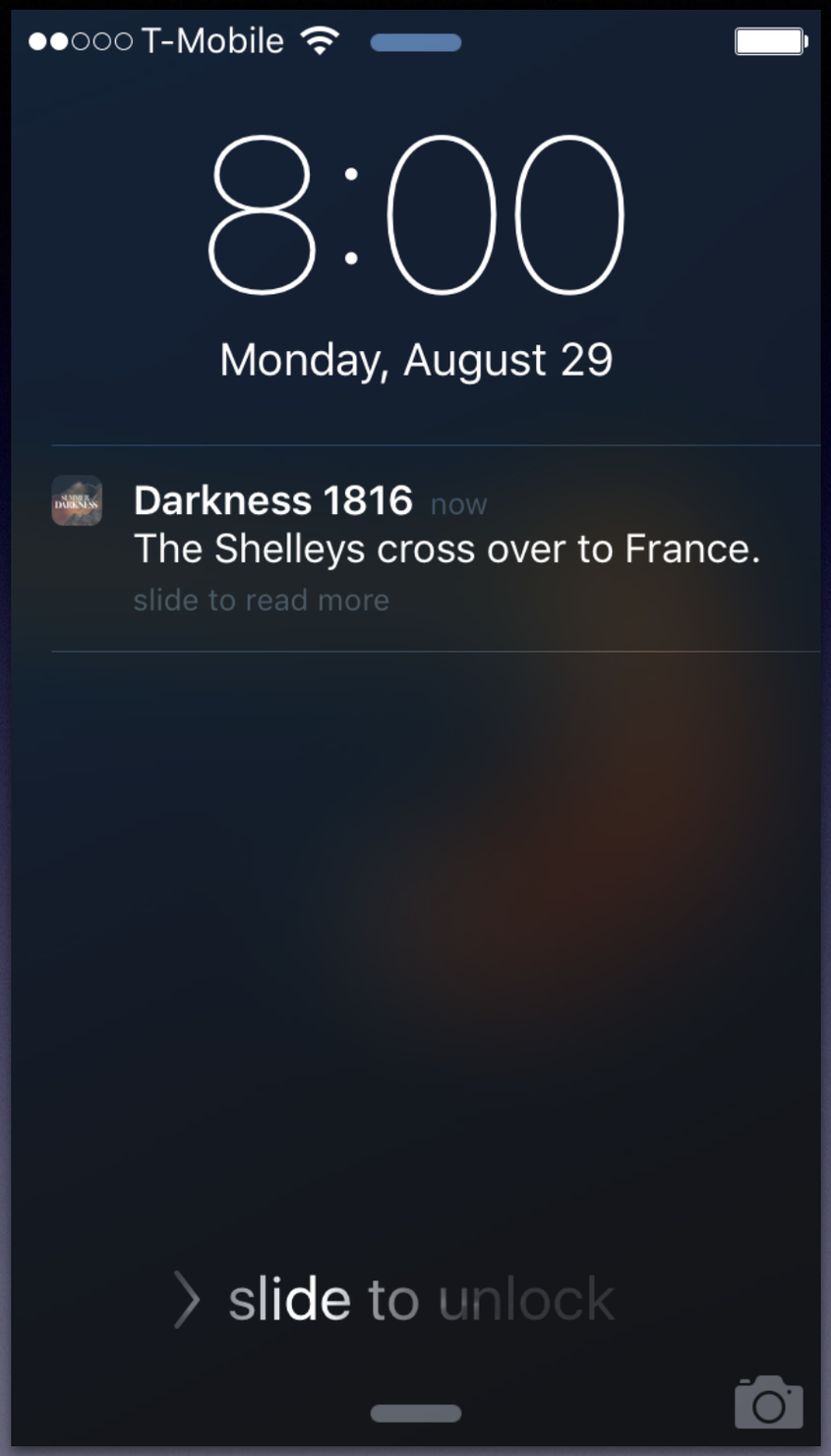
Sunday

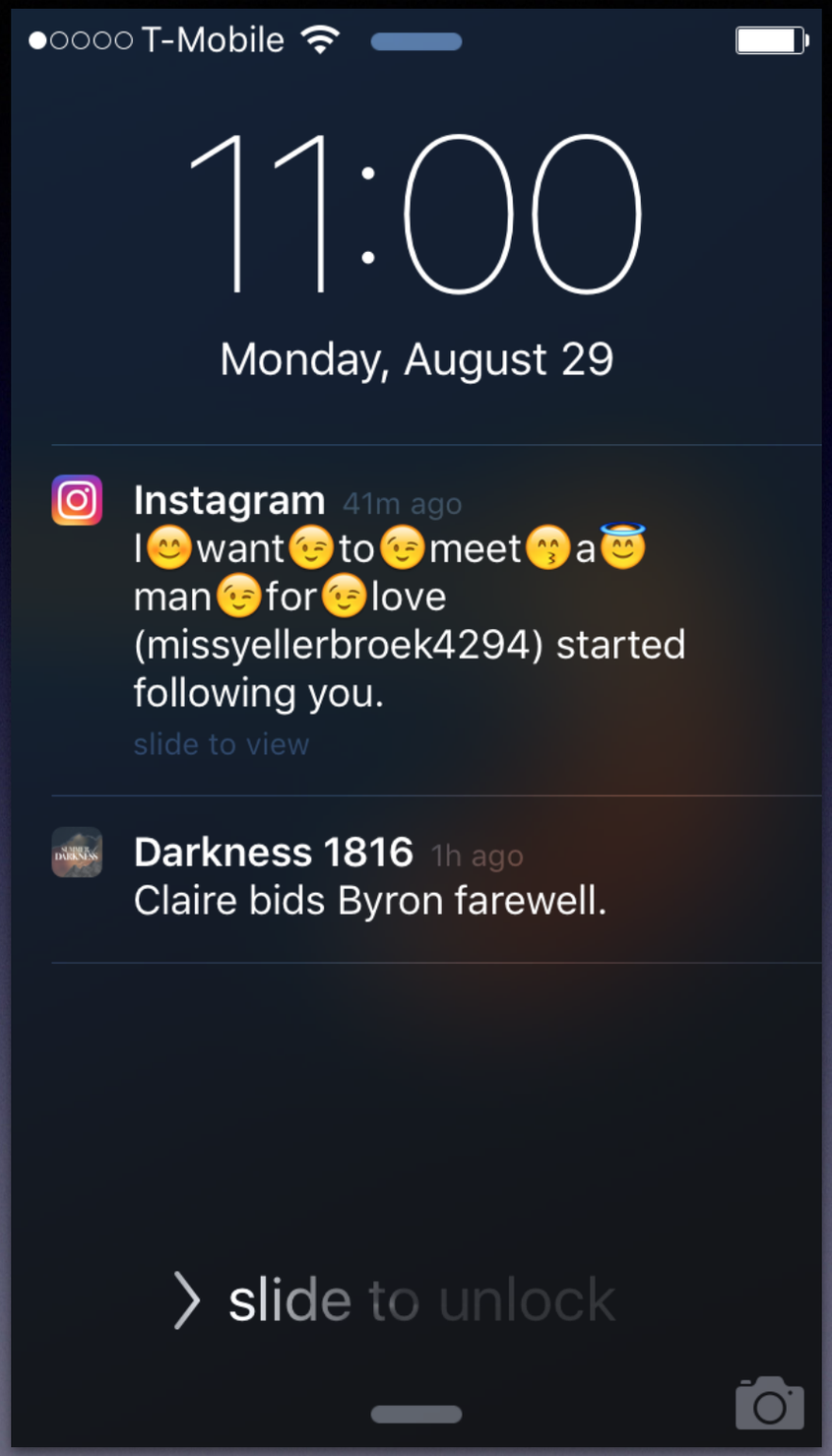
June 23, 1816



14-23 °C 0.17 mm


9:41 AM
100%
Anova WI-FI
Darkness 1816
Spark
Mail
Safari
GoodNotes
Read


T-Mobile
8:00
Monday, August 29
Darkness 1816 now
The Shelleys cross over to France.
slide to read more
slide to unlock


T-Mobile
11:00
Monday, August 29
Instagram 41m ago
I😊want😉to😉meet😚a😇
man😉for😉love
(missyellerbroek4294) started
following you.
slide to view
Darkness 1816 1h ago
Claire bids Byron farewell.
slide to unlock

TRANSMISS.IO/N

Transmission Performance anc ×

Andrew

www.transmiss.io/n/

Pocket Typely editor Other Bookmarks

get your tickets > listen to the podcast > download the app >

> “But what is loneliness, really, in a universe where we know we are not alone?”

Arrival meets Pokemon Go in *transmission:* a distributed performance and podcast series about first contact with alien life.

transmission is is an immersive theatre production that tells the story of two brilliant sisters selected to join a mission to meet our celestial neighbors. Their story is told through a live show at the 2017 Edinburgh Fringe Festival, a podcast, and several site-specific, augmented reality scenes that are linked to specific locations throughout Edinburgh.

learn more »

ONE NIGHT ONLY

Wednesday August 16
@Assembly Bar
21:00

Celebrate the pinnacle of human achievement! Toast the crew of the Saena and the entire coalition team to celebrate their last night on earth before they take off on the voyage of a lifetime. Featuring music by local favorites Smitten and a DJ set by Myles Avery.

come party with us

Ian Garrett : Theatre

theatre.ampd.yorku.ca/profile/ian-garrett/

Pocket Typely editor Other Bookmarks

YORK UNIVERSITÉ UNIVERSITY

Quick links

Search YorkU AMPD

School of the Arts, Media, Performance & Design

Theatre

Return to YorkU AMPD main site

About Programs Apply News & Events People Contact

Ian Garrett

BA - Rice University
MFA - California Institute of the Arts

Assistant Professor
Sustainability and Design, Theatre Production and Administration.
igarrett@yorku.ca

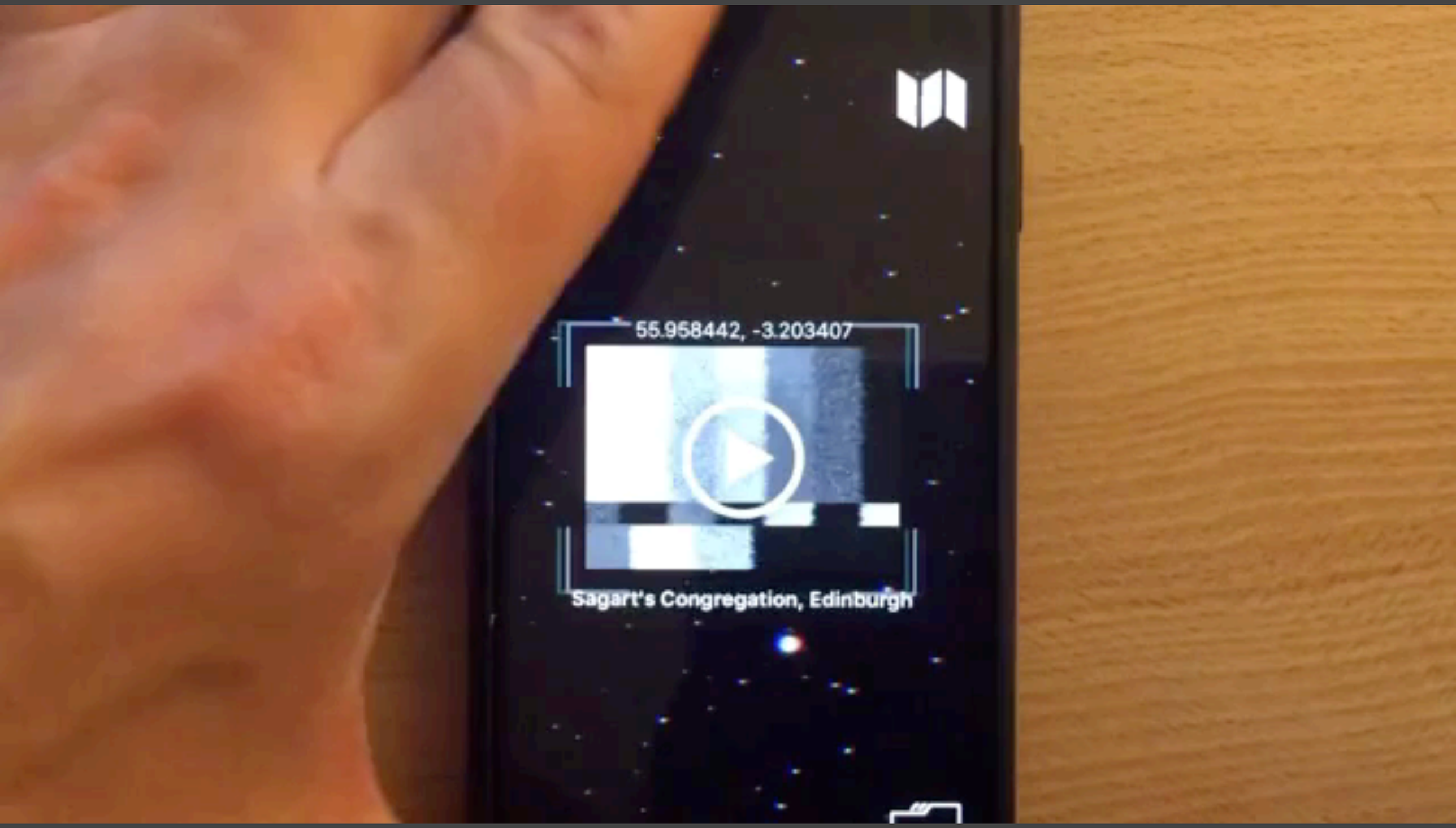
Ian Garrett is designer, producer, educator, and researcher in the field of sustainability in arts and culture. Ian is the co-founder and director of the Center for Sustainable Practice in the Arts (CSPA), a leader in the conversation on sustainability and the arts. He is a member of USITT, OISTAT and ADC, and is associate curator for the US entry into the 2015 Prague Quadrennial. He is a trustee and Vice Chair of the Board for DanceUSA, the national service organization for dance, where he serves on the Executive, Technology, and chairs the Programming committees.

Ian's writing include the monograph Arts, the Environment, and Sustainability for the Americans for the Arts's New Community Visions Initiative; The Carbon Footprint of Theatrical Production, published in Readings in Performance and Ecology, from Palgrave McMilian, and the paper Theatre is No Place for a Plant in Landing Stages from the Ashden Directory. Garrett chaired the conferences Sustainability in Theatre and Staging Sustainability, 2014, and served as sustainability programme coordinator for World Stage Design in Cardiff, Wales. At WSD 2013 he led the selection committee for the temporary sustainable theatre project built for that event, the Willow Theatre. .

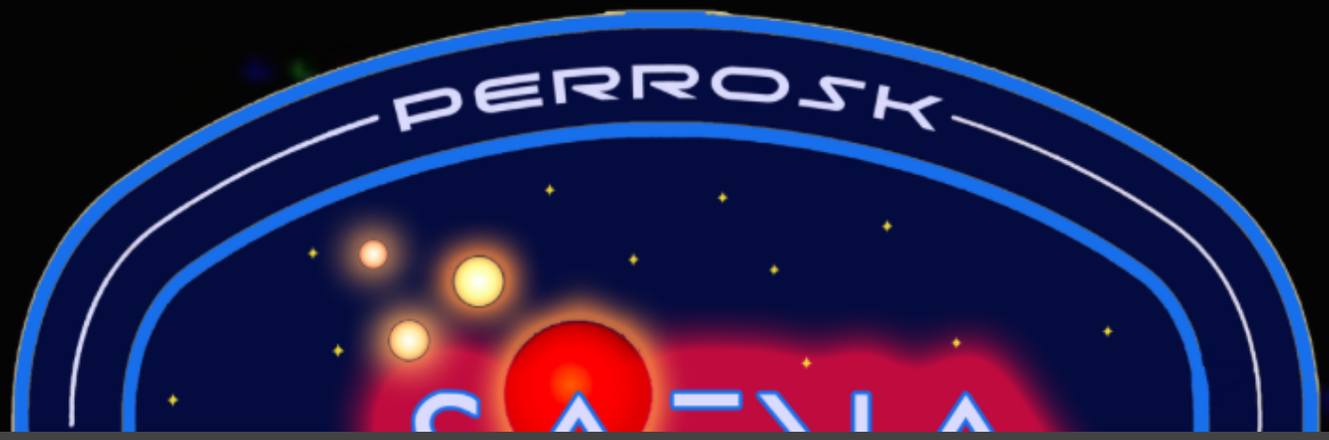
He has spoken on arts and the environment, arts infrastructure, and new models of training at conferences hosted by St. Louis University, Brown University, Live Design International, Theatre Communications Group (TCG), DanceUSA, the Association of Performing Arts Presenters, Americans for the Arts, and the Western Association of Schools and Colleges (WASC). In 2007, he received the Richard E. Sherwood Award for emerging theater artists from the Center Theater Group (CTG) for the integration of ecologically sustainable practice into theater production. In 2009 and 2010 respectively, Ian traveled to COP15 in Copenhagen and COP16 in Cancun to document the artistic responses to these global climate talks. With the CSPA, he has been featured in American Theatre, DramaBiz, and on Inhabitat.com.

Ian maintains a design practice focused on lighting, with work in scenic and video design. Recently he designed the set

Scene 22.1
45.44 m


55.958442, -3.203407
Sagart's Congregation, Edinburgh

LUXTATERRA MISSION DOSSIER



History

Learn about the Transmissions from Luxtaterra

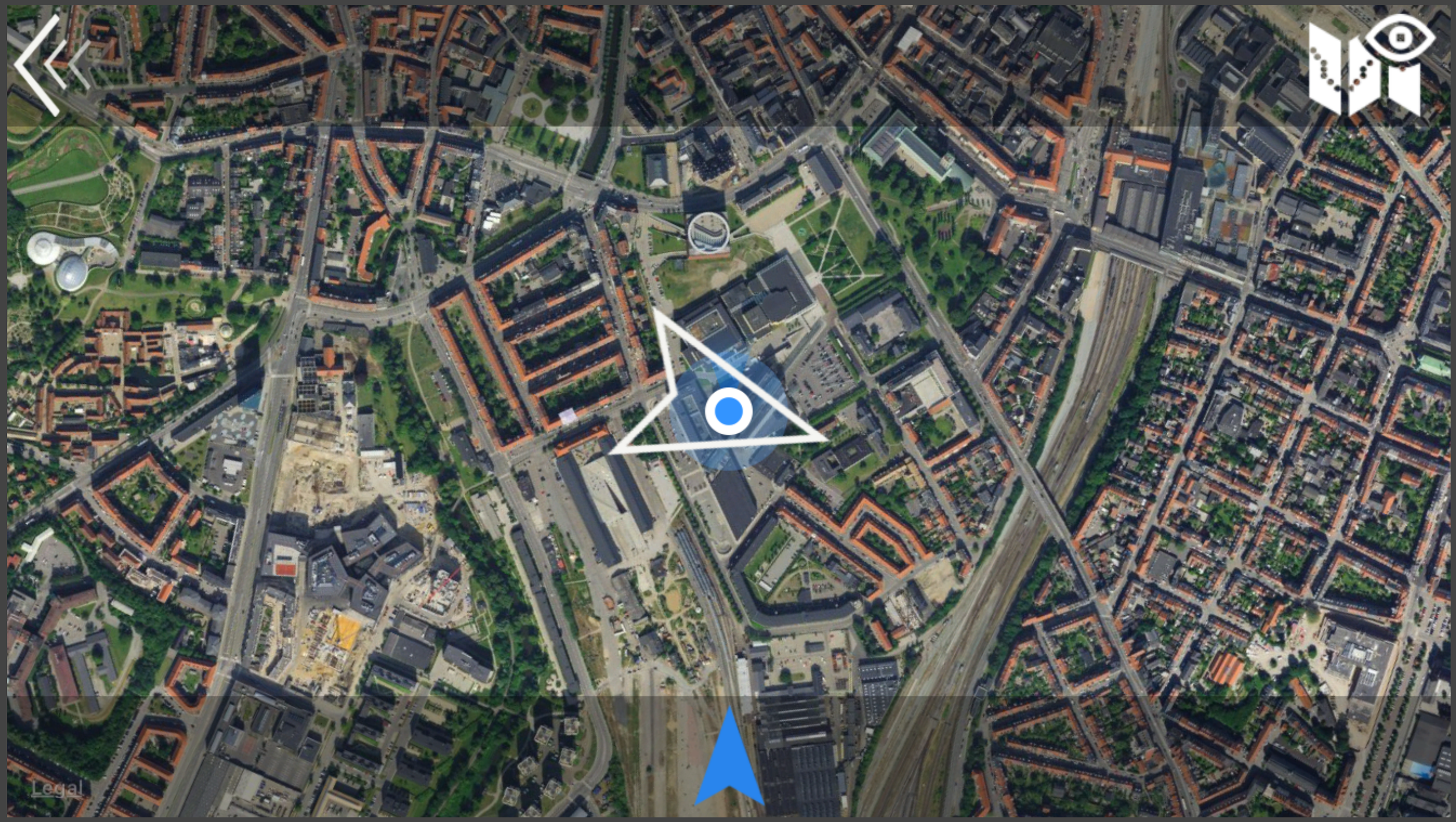
Key Personnel

Familiarize yourself with your executive crew, both on board the Saena and back on Earth.

Chronology

Follow the events leading up to and immediately following the launch of the Seana.

Mission Briefing


Legal

Choose a Route:

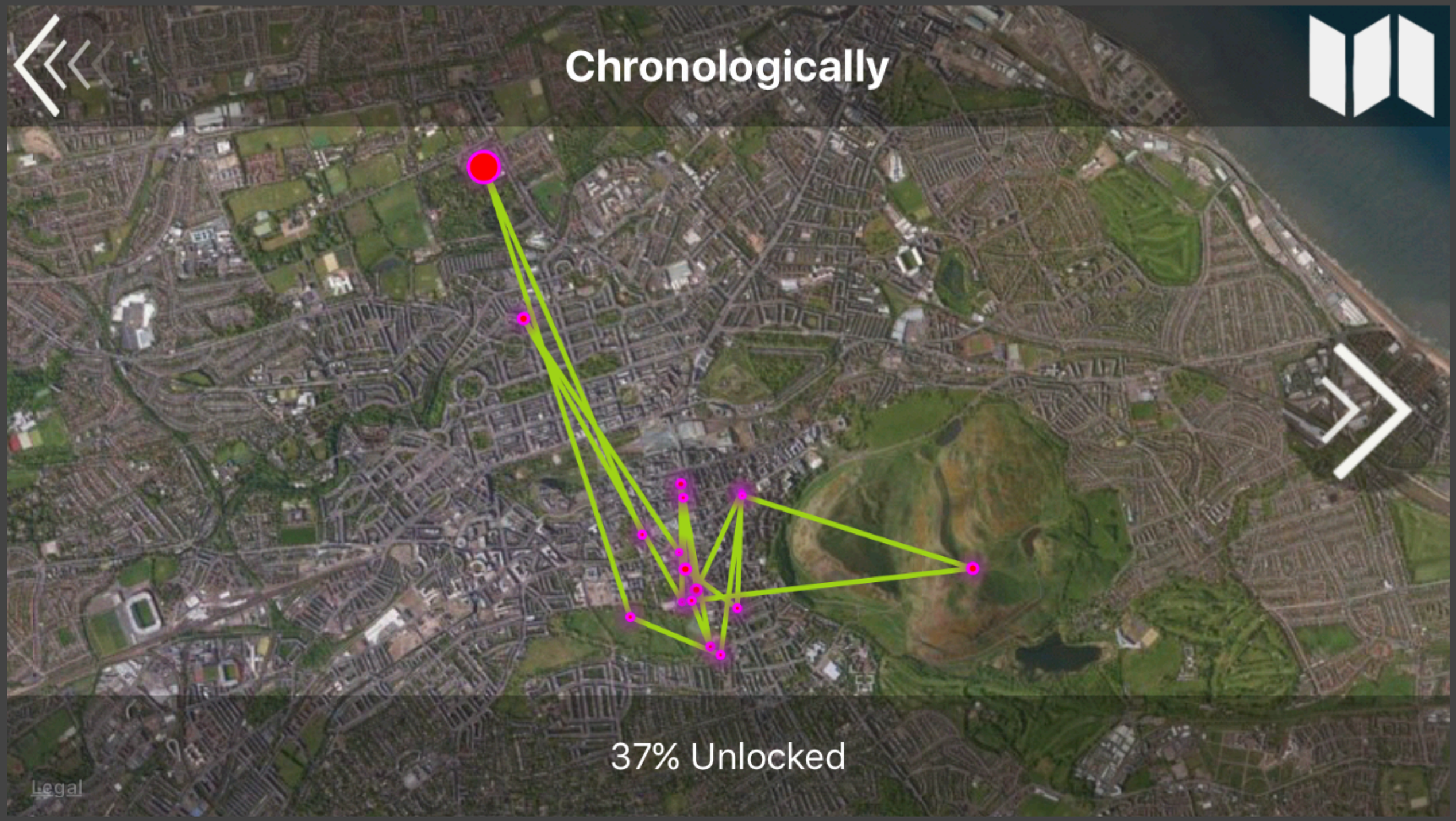
Chronologically

Leila

Zada

Joel

Lightspeed

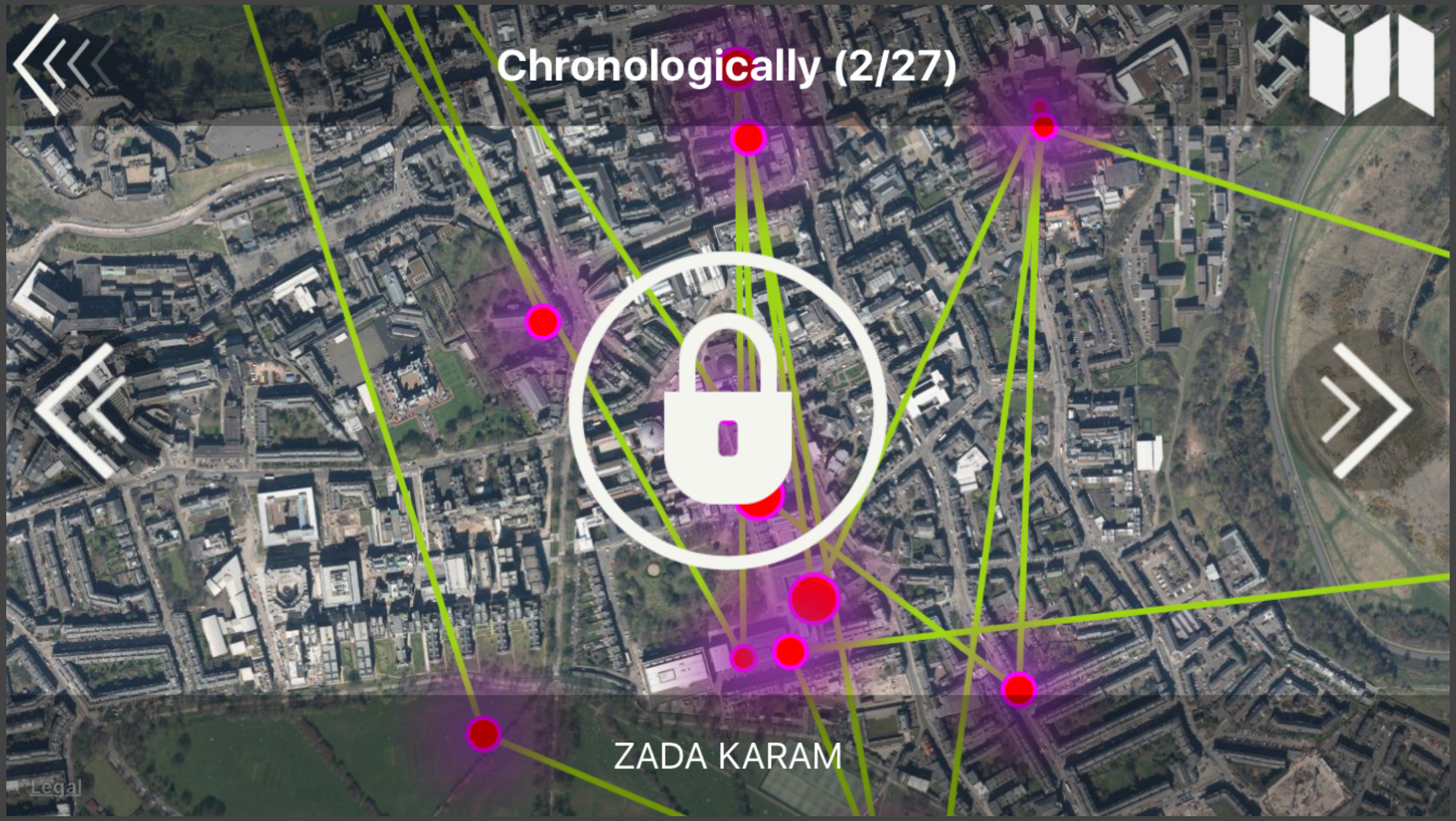

Chronologically
37% Unlocked
Legal

Chronologically (1/27)

Phone Call Invitation

SKYALR ADHAR + LEILA KARAM

Legal


Chronologically (2/27)
ZADA KARAM
Legal

LEILA, YOUSSIF, ZADA KARAM
Saena Launch Stress

Script Editor

Notification Dates: 5/ 6/ 2016 — 9/ 8/ 2016

ID	Date	Notification	Text
228	06/18/2016	Polidori begins his ghost story.	My leg much worse. Shelley and party here. Mrs. Shelley called me her brother (younger). Began my ghost-story after tea.
229	06/18/2016	Byron reads from Coleridge's...	Beneath the lamp the lady bowed,
230	06/18/2016	Shelley has a terrifying vision...	...when silence ensued, and Shelley, suddenly shrieking and putting his hands to his head, ran out of the room with a candle. Threw water in
231	06/19/2016	Polidori's leg is worse. He begi...	Leg worse; began my ghost-story. Mr. Shelley etc. forth here. Bonstetten and Rossi called. Bonstetten told me a story of the religious feuds
232	06/20/2016	Shelley, Mary, and Claire are st...	My leg kept me at home. Shelley etc. here
233	06/21/2016	Same.	Same.

Notification:

Jun 2016

Su	Mo	Tu	We	Th	Fr	Sa
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	1	2
3	4	5	6	7	8	9

☐ Unlocked at start

☐ Initial Notification

Shelley has a terrifying vision and runs from the room screaming.

6/18/ 2016, 5:02:00 PM ☑ Time Visible

Location	Coordinates
Evian	2142.270264,742.931030
Geneva	405.532257,331.940613
Hermance	852.266357,605.284546
Hotel de Sécheron	446.392151,424.179016
Hotel des Londres, Cha...	2551.819442,435.535711
Lausanne	2114.476318,1542.496582

Person	Color
Augusta	
Byron	
Claire	
Hobhouse	
Hogg	
Kinnaird	
Madame de Staël	
Mary	

ImportID 67 ContentID 230 Font All The Things

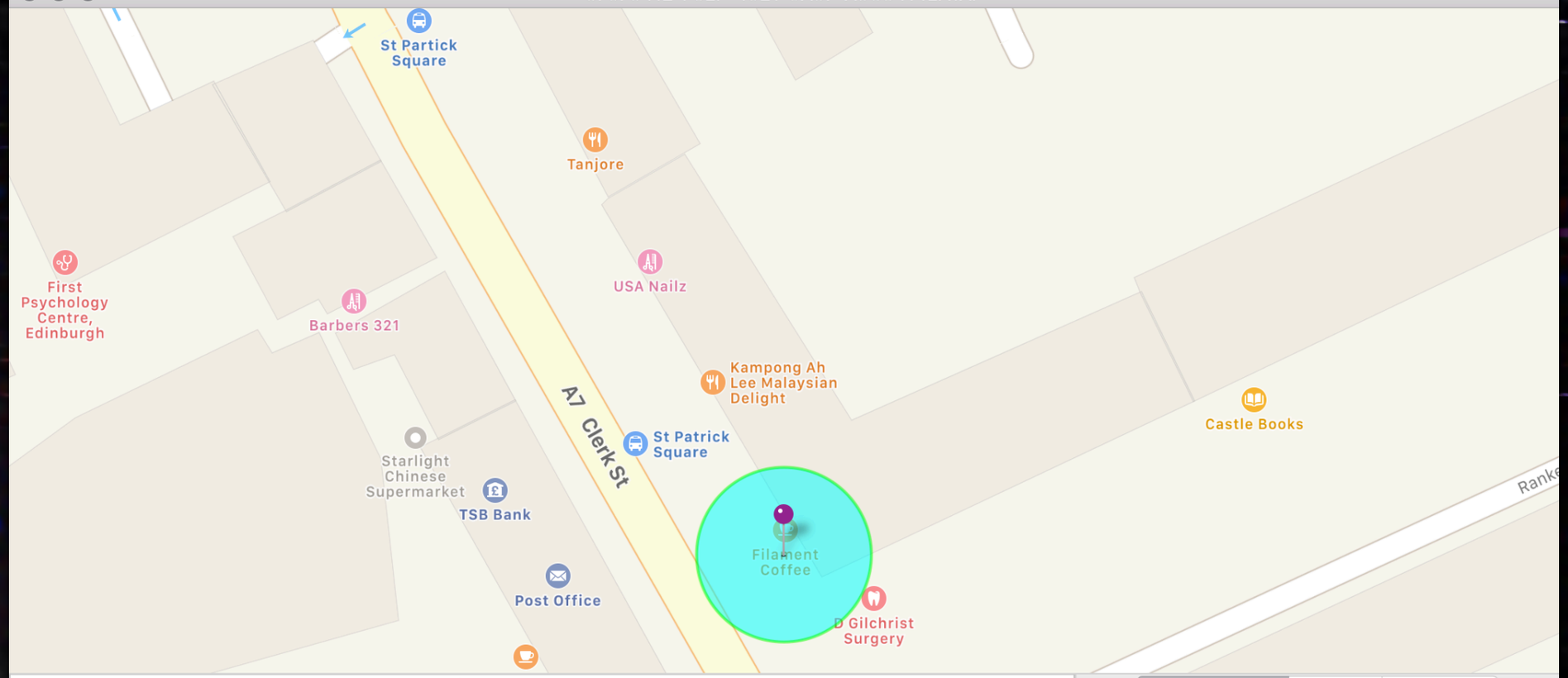
From: Polidori Location: Villa Diodati monster_shelley

To: Date: 6/19/ 1816

...when silence ensued, and Shelley, suddenly shrieking and putting his hands to his head, ran out of the room with a candle. Threw water in his face, and after gave him ether. He was looking at Mrs. Shelley, and suddenly thought of a woman he had heard of who had eyes instead of nipples, which, taking hold of his mind, horrified him.

From the journal of Polidori

37573412-F6EF-4921-9A37-A3C8414EA1AF



Name	Coordinates
Scene 8	55.942517, -3.182278
Scene 9	55.948833, -3.181806
Scene 15	55.940389, -3.184944
Scene 22.1	55.942028, -3.192861
Scene 3	0.000000, 0.000000
Scene 5	55.958442, -3.203407
Scene 18	55.944722, -3.159000
Scene 25	0.000000, 0.000000
Scene 26	55.946590, -3.191689
Scene 1	0.000000, 0.000000
Scene 19	0.000000, 0.000000

Event Inspector | Settings | Publication

Scene 8

55.9425167 | -3.1822784

Media: 360° https://player.vimeo.com/external/2250

Radius: 10

Tag(s): chronology_01

Notification:

ZADA KARAM + SKYLAR ADHAR ☑ Chyron

MEETING AT FILAMENT COFFEE, EDINBURGH

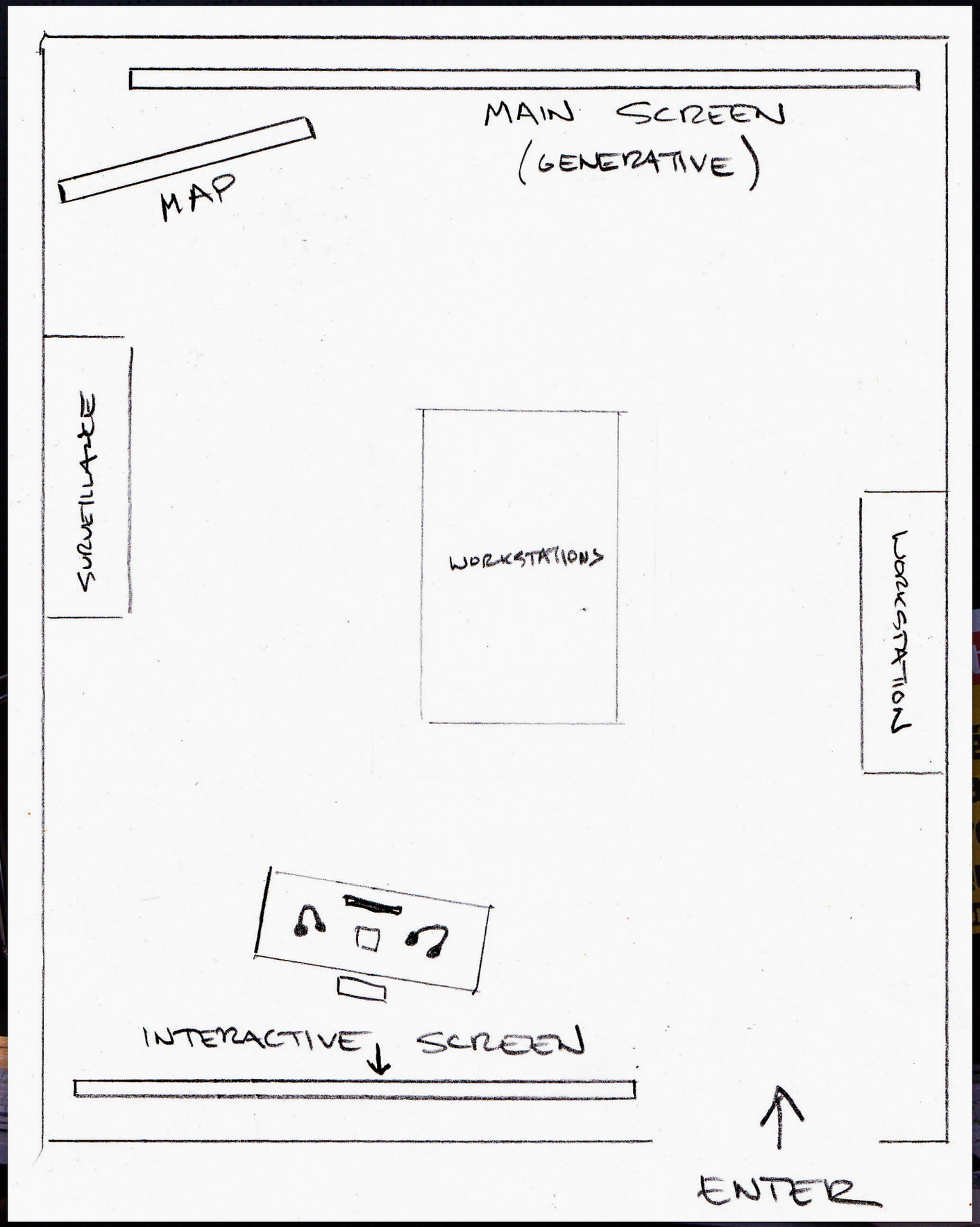
“For much of the history of theatre, scenography has functioned as a means of creating a material reality… in a world in which so much human interaction is mediated through electronic and digital technologies… it is increasingly difficult for the stage to exist meaningfully as a site of physical and tangible interaction.

…new technologies are emphasizing the dematerialization of the stage: the stage as a permeable and ephemeral space that more accurately represents our perception of the experiential world.”

Arnold Aronson *The Stage as Simulacrum of Reality*

Hotel City

Case Study #2 - Hybrid


MAIN SCREEN
(GENERATIVE)
MAP
SURVEILLANCE
WORKSTATIONS
WORKSTATION
INTERACTIVE SCREEN
ENTER

uld I have written my own number
on my own book?

n't know how to explain,
g this book. It made me...

Les Baumettes

Where shall we meet ?

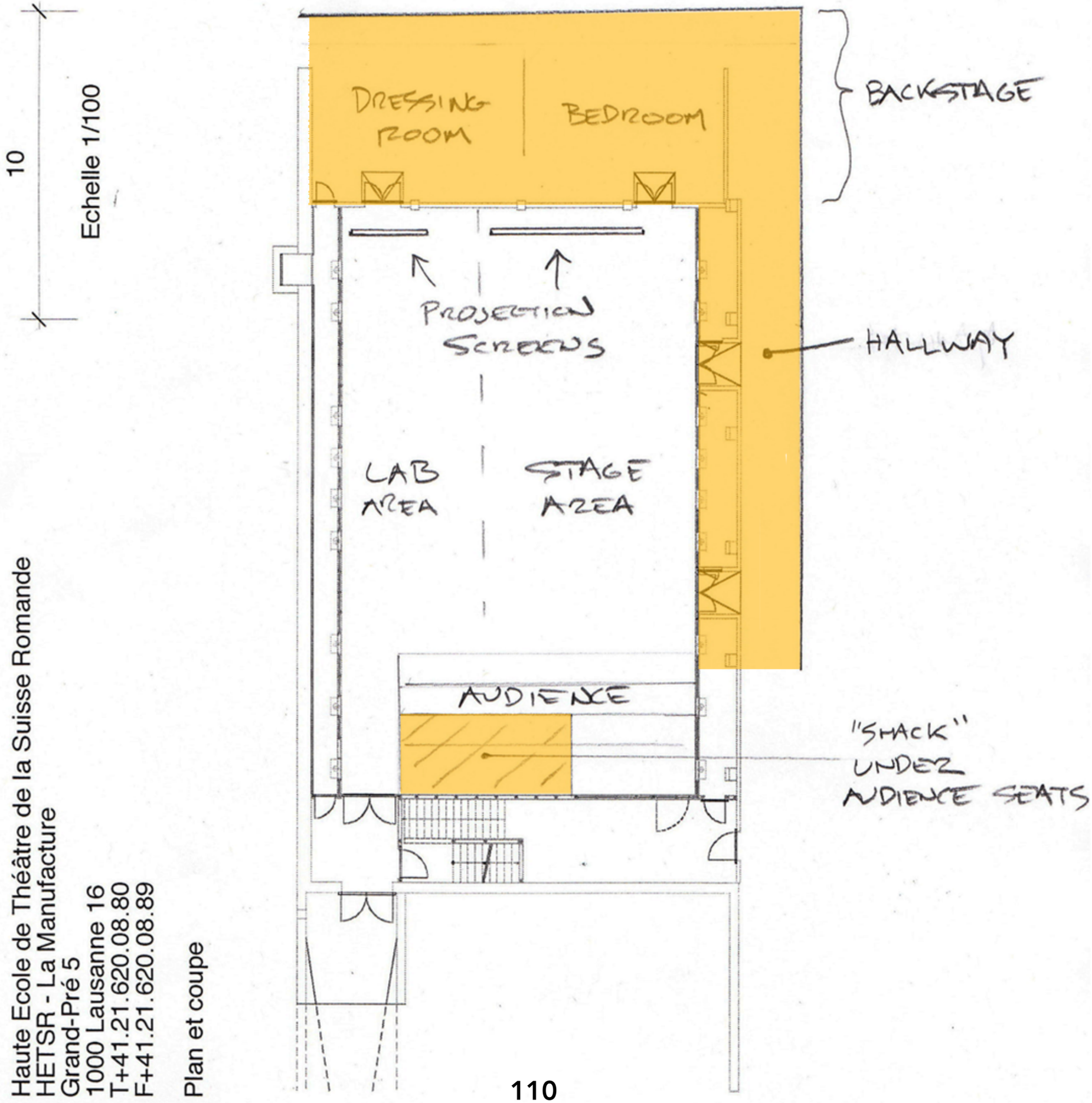
you can't see the surface,
you can't even perceive existence anymore.

CINEMA MUTATION
PSYCHOGEOGRAPHIC STORYTELLING WITH HOTEL CITY
SEPTEMBER 2014 LAUSANNE, SWITZERLAND

Pylade / Leviathan

Case Study #3 - Stage

LAUSANNE
BOXING
INSTITUT



Haute Ecole de Théâtre de la Suisse Romande
HETSR - La Manufacture
Grand-Pré 5
1000 Lausanne 16
T+41.21.620.08.80
F+41.21.620.08.89

Plan et coupe

LIWYĀTĀN / LEVIATHAN

INTERACTIVE VIDEO WORK WITH MOTUS COMPANY

MAY 2014 LAUSANNE, SWITZERLAND

PYLADE

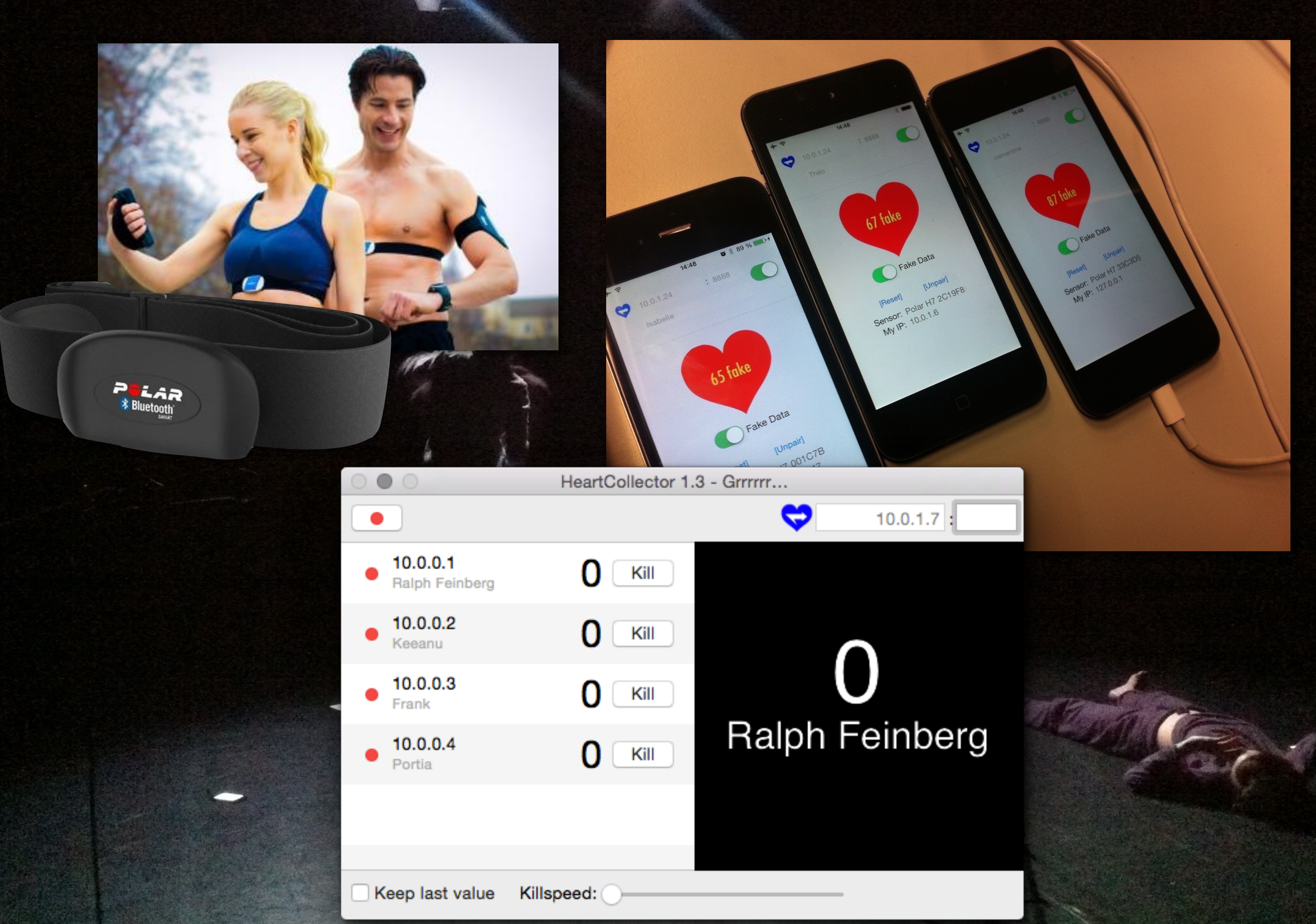
Jan - June 2016

DS/

DIGITAL SCENOGRAPHY
PERFORMING SPACE

/PS

HEARTCOLLECTOR
QUANTIFIED SELF


POLAR
Bluetooth
10.0.1.24
Isabelle
65 fake
Fake Data
[Unpair]
10.0.1.24
Théo
67 fake
Fake Data
[Reset]
[Unpair]
Sensor: Polar H7 2C19F8
My IP: 10.0.1.6
10.0.1.24
clémentine
87 fake
Fake Data
[Reset]
[Unpair]
Sensor: Polar H7 33C3D5
My IP: 127.0.0.1
HeartCollector 1.3 - Grrrrrr...
10.0.1.7
10.0.0.1
Ralph Feinberg
0
Kill
10.0.0.2
Keeanu
0
Kill
10.0.0.3
Frank
0
Kill
10.0.0.4
Portia
0
Kill
0
Ralph Feinberg
Keep last value
Killspeed:

MANUFACTURE

“L’acteur dans la mise en scène”

Clémentine Colpin

Juin 2014

DAY 2

STAGE CONTROL SOFTWARE

RESOURCES...

Stage Control Software

- Millumin
- Isadora
- Q-Lab

Freesound - Freesound

freesound.org

Portainer | Hosting | Tools | Projects | Toasterlab | Placelab | Documentation | Boards » | Other Bookmarks

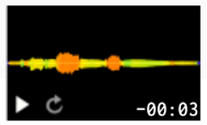
freesound

Register | Log In | Upload Sounds

search sounds

Sounds | Forums | People | Help

Random sound of the day



smooth.wav

For the user "dubfyah", my girlfriend saying "that was so smooth". Recorded with an AT2020 mic into a Zoom H4. ...

american english female sexy vocal voice

tim.kahn
July 1st, 2009
781 downloads
1 comment

Freesound Blog

Community update July 2019

July 25th, 2019 **frederic.font**

Hi everyone! Summer is here and here we are with some news about latest Freesound developments. This time we have released changes in Freesound which have a very big impact on the performance of the site and also some important … Continue reading → Read Full Entry

Freesound goes Eurorack Hardware with CTAG Strämpler

June 18th, 2019 **Robert Manzke**

[Guest blog post by Robert Manzke alias rma31] Hi, my name is Robert, some 6 years back I have founded the academic working group "Creative Technologies AG" (CTAG) at Kiel University of Applied Sciences in Germany. In the domain of … Continue reading → Read Full Entry

Community update May 2019

May 30th, 2019 **frederic.font**

Hi everyone! It's been some time since the last community update, but we've kept you busy with other kinds of very interesting blog posts so you'll hopefully have not noticed 🙂 Anyway, here is a summary of the latest updates … Continue reading → Read Full Entry

Out of the ordinary Freesound usage

April 24th, 2019 **bdejong**

Hi Freesounder! The Music Technology Group is the research institute based in Barcelona, Spain, that has created, maintains and keeps supporting Freesound for now over 10 years. MTG is turning 25 this year and we will be presenting Freesound as

Welcome to Freesound

Freesound is a collaborative database of Creative Commons Licensed sounds. Browse, download and share sounds.

Support Us. Get your Freesound T-Shirt!

Select your store:

Europe

US Canada and Asia

Love Freesound?

Donate Now

Active Forum Threads

I'm curious how many people are into instrumental lofi hip hop, trip, or chill hop.
in Your work, made with Freesound(s)
by zagi2, 1 day, 16 hours ago

Offering male Voice for adverts and projects
in Sample Requests
by ajwphotographic, 4 days, 7 hours ago

Edible musical instruments ...
in Off Topic
by Timbre, 5 days, 18 hours ago

winter ambient
in Your work, made with Freesound(s)
by gis_sweden, 6 days, 23 hours ago

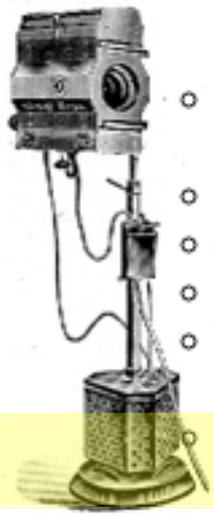
Where are people getting all these vintage radio aircheck from?

We use cookies to ensure you get the best experience on our website. By browsing our site you agree to our use of cookies.
For more information check out our cookies policy.

Ok

http://www3.northern.edu/wild/LiteDes/ldhist.htm

- **Lime Light**
  - **1816:** The *calcium light* (also known as a *limelight* or *Drummond light*) is demonstrated by Thomas Drummond, its inventor.
  - **1837:** English actor-manager Charles Macready uses a *limelight* at London's *Covent Garden*.
  - **1870s-1880s:** The *limelight* is in general use in "modern" theatres. By the end of the **1880s** as many as eleven units were used in productions at Stockholm's *Royal Theatre* .
  - **1890s:** The *limelight* is beginning to be replaced by the newer and brighter *carbon arc* lamp.
- **Arc Lamp**



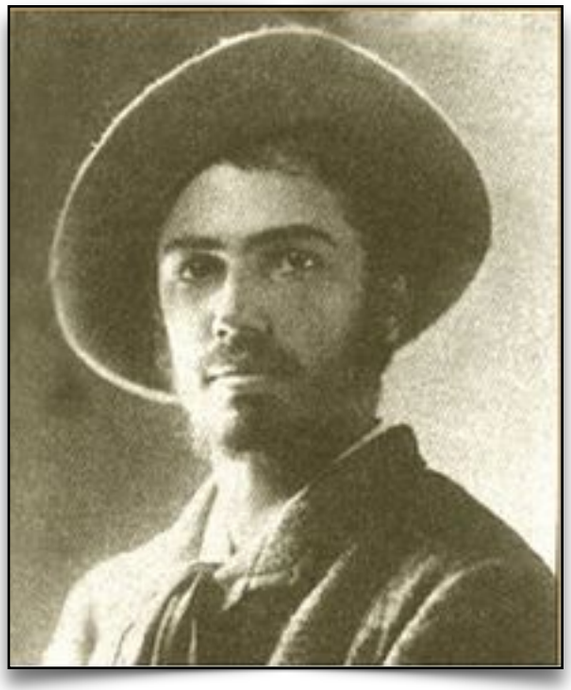
Kliegl No 5
5" 25 amp spotlight

  - **1807:** Sir Humphry Davy demonstrates a *carbon arc lamp* powered by a 2,000 cell battery. Further development is halted by the lack of a readily available power supply.
  - **1832:** Hippolyte Pixii, a French instrument maker, builds an experimental direct current dynamo (generator).
  - **1849:** An *arc lamp* is used to create a sunrise effect at the Paris Opera's production of Meyerbeer's *Le Prophete*.
  - **1878:** Charles Brush develops a practical dynamo making the *carbon arc lamp* a workable light source.
  - **1890s:** The *carbon arc lamp* begins to replace the *calcium light* in the "modern" theatre. The illustration on the left is a *Kliegl No. 5*, a 5" *Lens Box* with a 25 amp (2750 watt) *carbon arc burner* (1913).
  - **1920s:** The newer and safer *incandescent* spotlight, using a modern 1000 watt lamp, begins to replace the *carbon arc* for general theatrical use.
  - **1990s:** *Carbon arc lamps* continue to be used as a *follow spot* until the end of the 20th century.
  - **2000s:** The *high intensity discharge lamp* (HID) replace the *carbon arc burner* in most modern *follow spots*.
- **Electric Spotlight**

Kliegl No. 5N
5" 1000 watt spotlight

  - **1904:** Louis Hartmann builds a small (5" lens) spotlight, a *baby lens*, which used a 50 candle power (approximately 50 watt) lamp for David Belasco's production of *The Music Teacher*.
  - **1906:** Hartman uses 4-- 250 watt *baby lenses* (in addition to 31-- 1,5000 watt carbon-arc spots) in Belasco's *The Rose of Ranchero*.
  - **1907:** Edison General Electric introduces the 500 watt lamp.
  - **1911:** Edison General Electric introduces a "concentrated filament" lamp for use in a *lens hood* (spotlight).
  - **1913:** Kliegl Brothers markets the *No. 60*, a 5" *Baby Spot* built around a 100 candle power lamp. According to the catalogue, the unit provided a "mild ray of light."
  - **1913:** The 1000 watt lamp becomes available.
  - **1916:** Designer Norman Bel Geddes replaces the *carbon arc lamp* in a *lens box* with a 1000w incandecent lamp.
  - **1920s:** 5", 6" and 8" PlanoConvex spotlights (*lens hoods*), using a 1000 watt lamp, begin replacing the *Lime Light* and *Carbon Arc* lamp.The illustration on the left is of a *Kliegl No. 5N*, a 5" *Lens Box* with a 1000 watt lamp (1926). Note the similarity between the *No 5* and the *No 5N*.

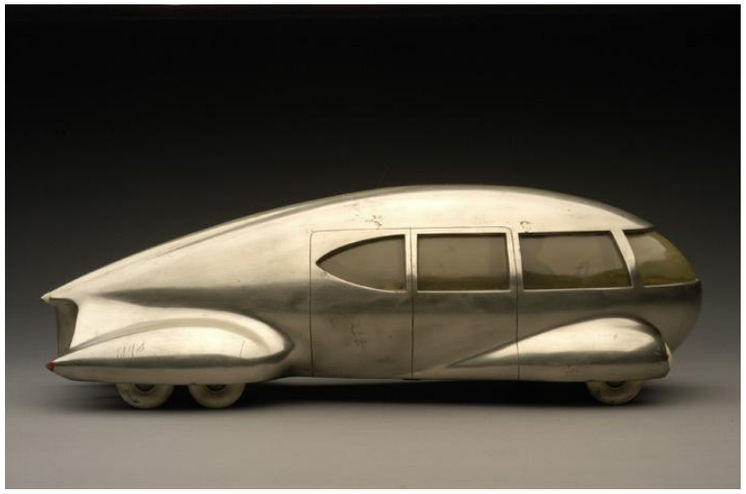
Adolph Appia

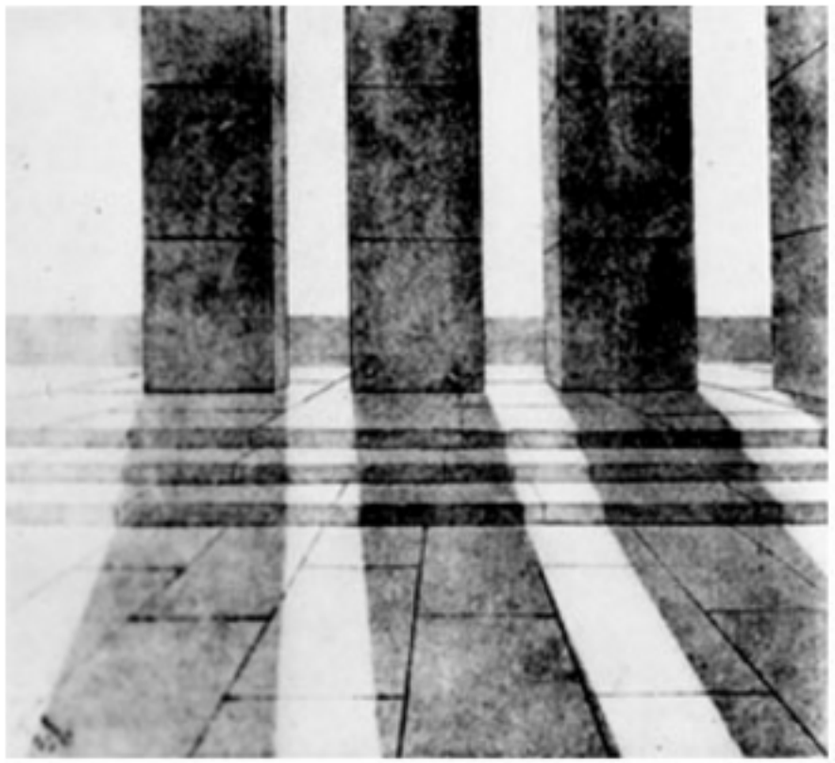


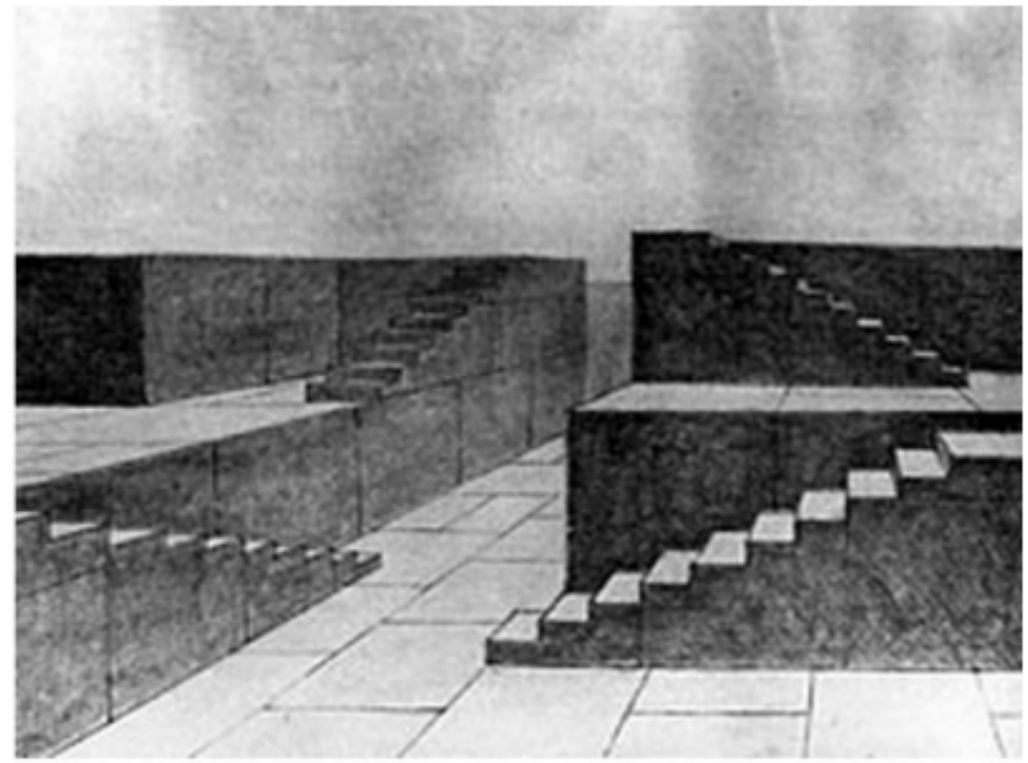
1862-1928

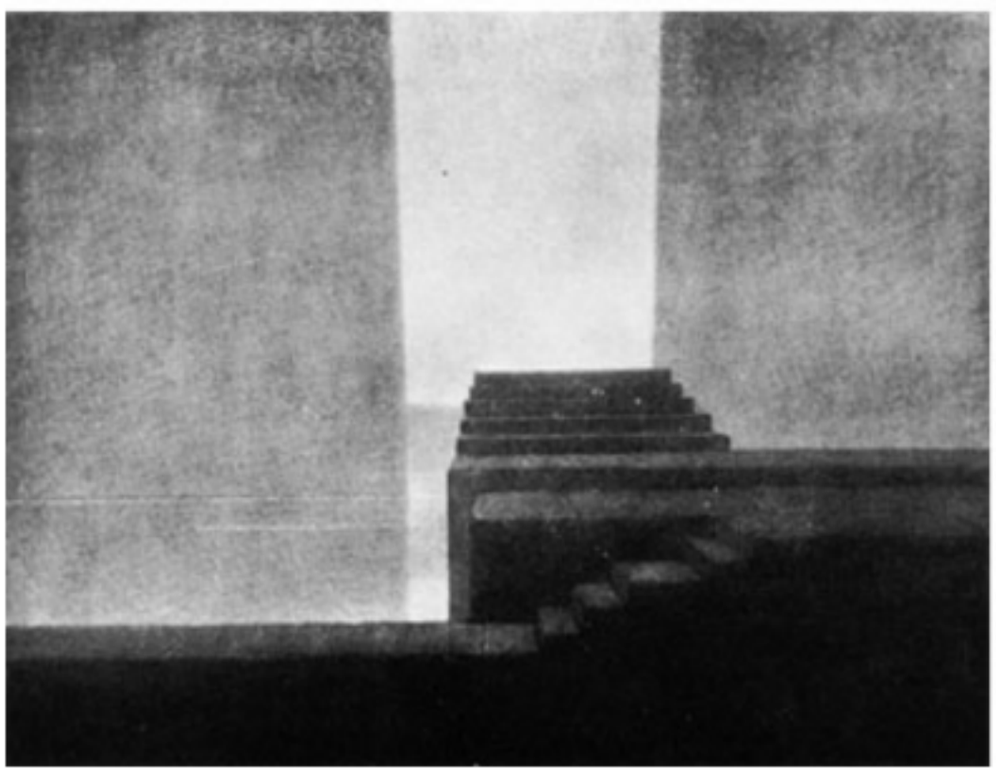
Norman Bel Geddes

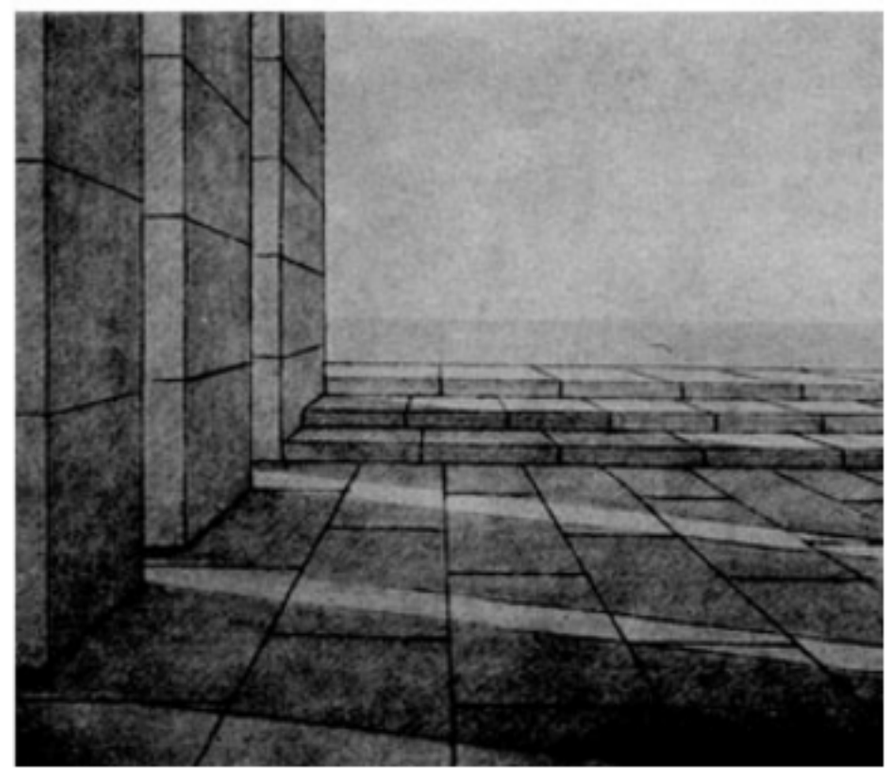
1893-1958



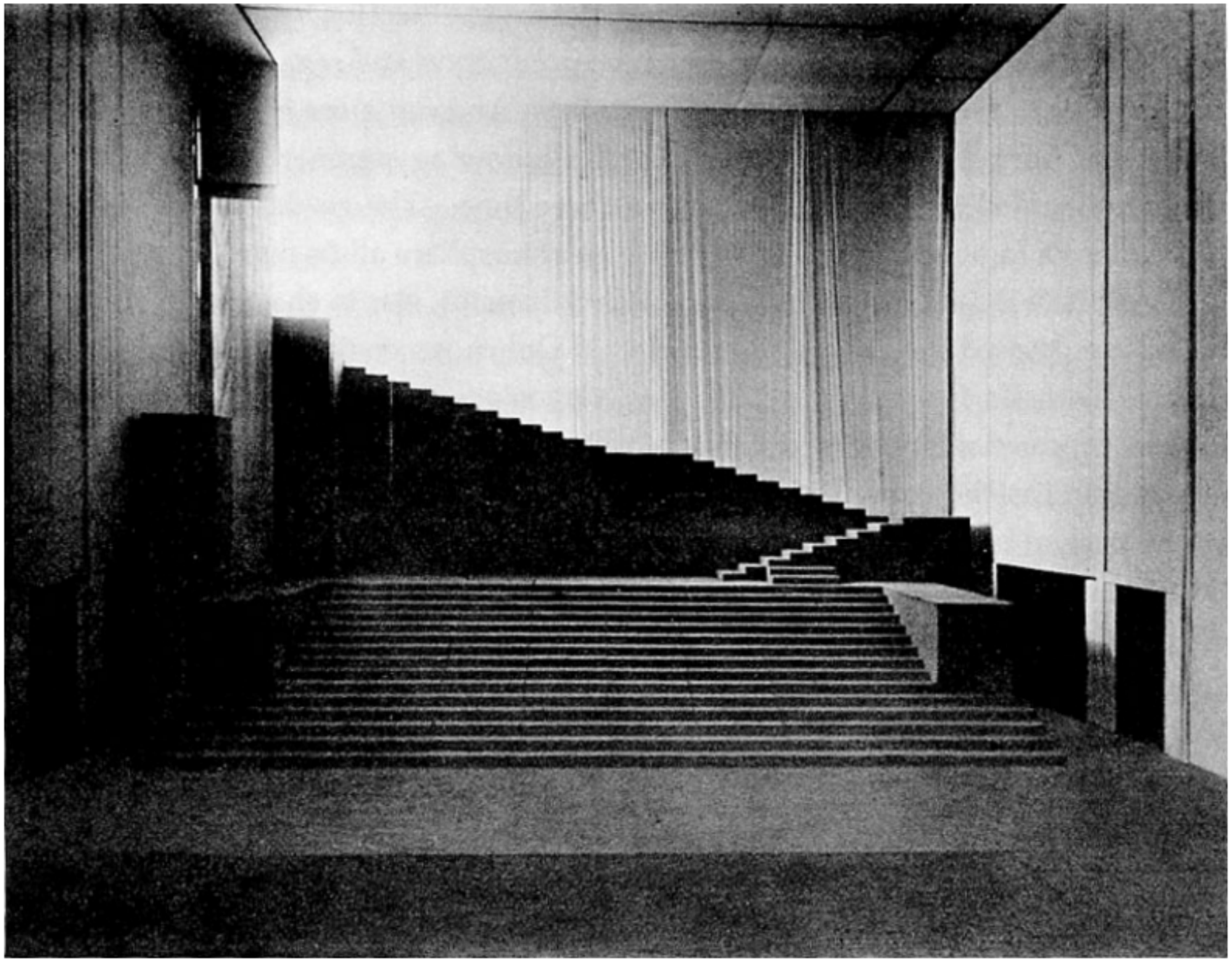






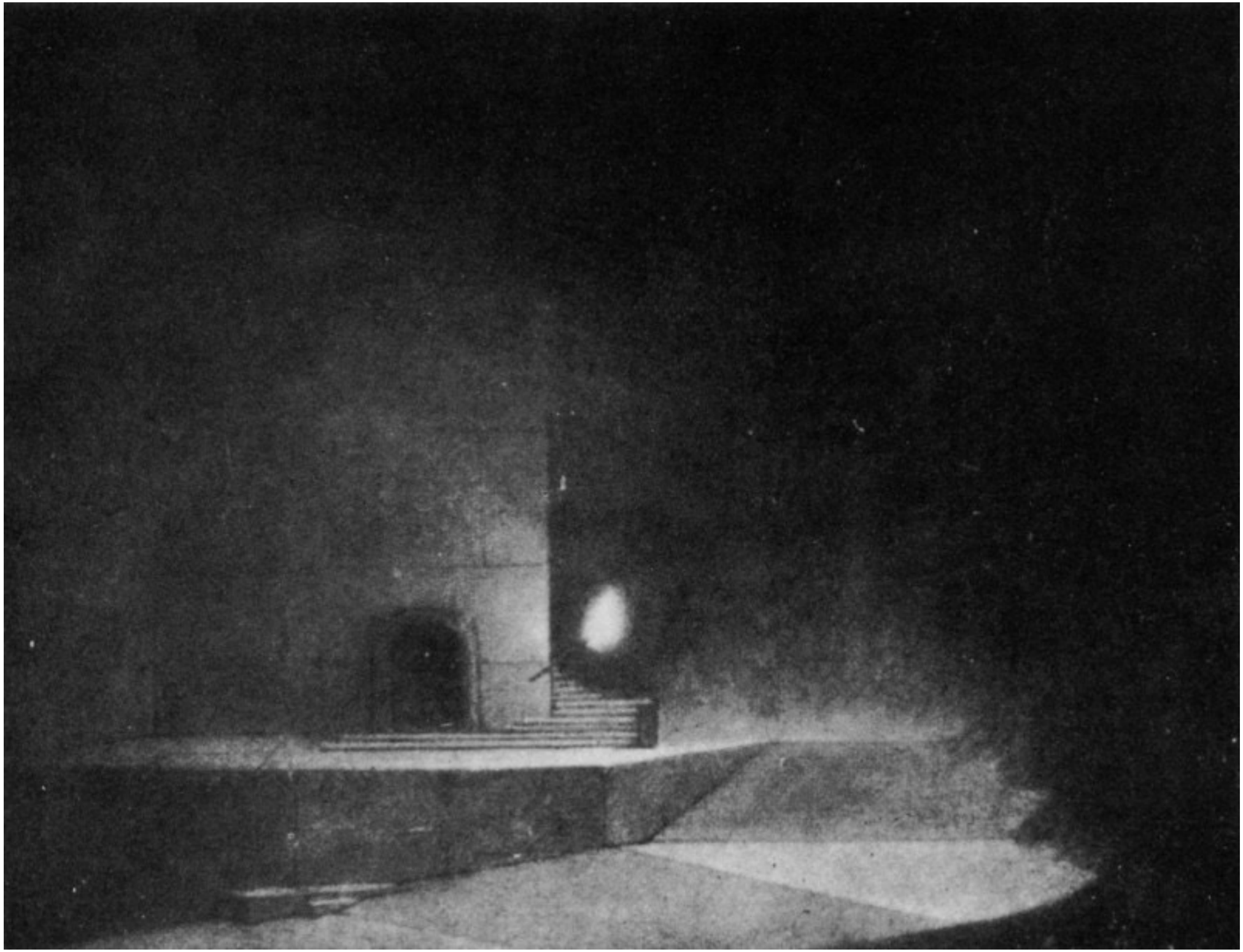


http://socks-studio.com/2013/12/13/a-revolution-in-stage-design-drawings-and-productions-of-adolphe-appia/

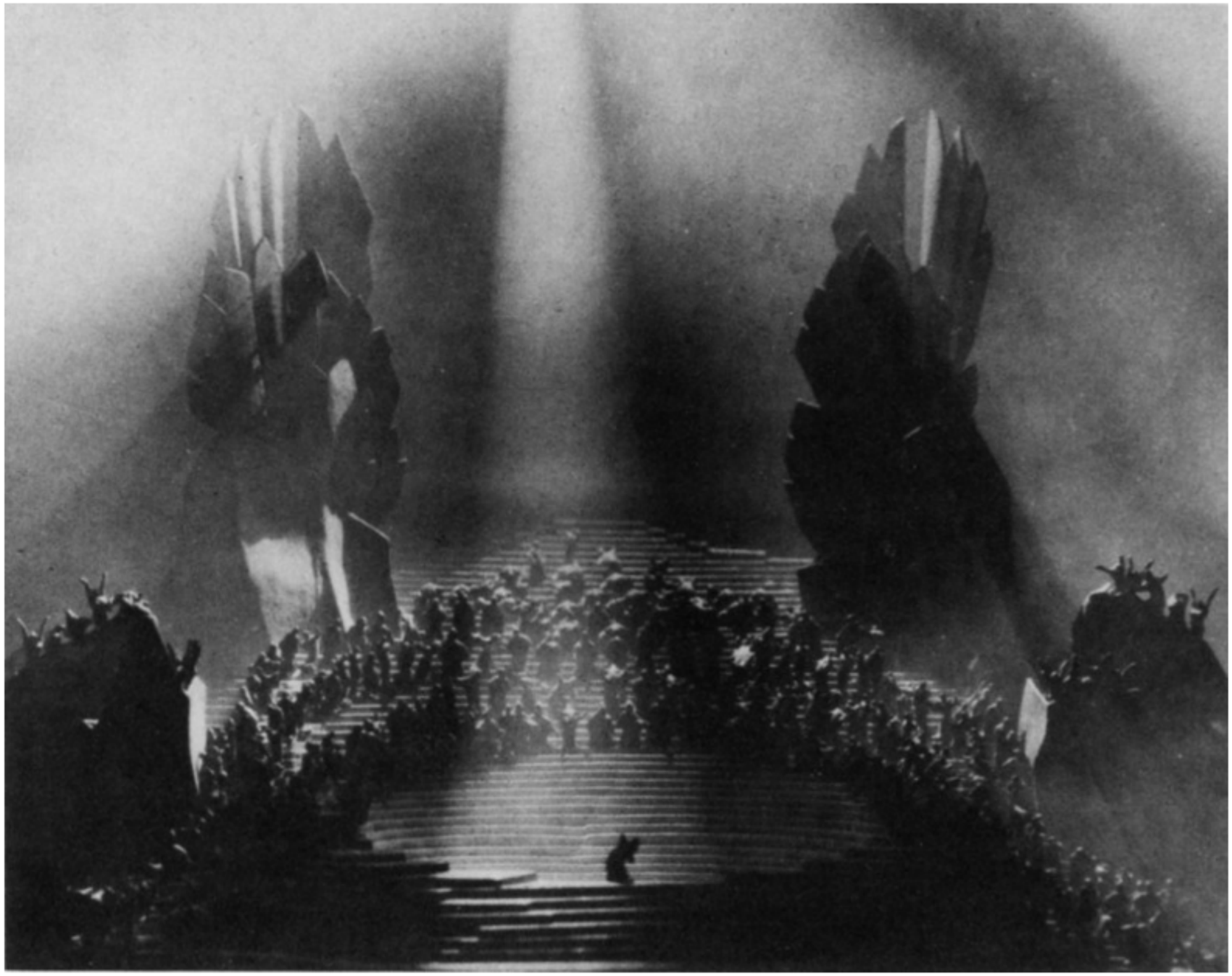


Orpheus, Hellerau 1913

http://socks-studio.com/2013/12/13/a-revolution-in-stage-design-drawings-and-productions-of-adolphe-appia/



Adolphe Appia - Wagner: Tristan and Isolde 1896



Norman Bel Geddes: Dante's Divine Comedy 1921

http://socks-studio.com/2013/12/13/a-revolution-in-stage-design-drawings-and-productions-of-adolphe-appia/

Appia classified light into three categories (Appia 1899, 81):

1. *Painted light:* the two-dimensional painted imitation of light that Appia repudiated.
2. *General Light:* the diffused and soft illumination of the stage, simultaneous and symmetrical from various directions and sources ('Helligkeit').
3. *Creative/Formative Light:* directional and concentrated light beams highlighting performers and other three-dimensional objects, casting their clear shadows in the space and creating contrast between light, shade and background ('Gestaltendes Licht').

Abulafia, Yaron. The Art of Light on Stage: Lighting in Contemporary Theatre. Routledge, 2015.

The first and second categories of light were known and had been available since the theatre of the Renaissance, but the technology that would allow generating *creative/formative light* was still missing. Creative light was a valuable means to unify the human bodies with their environment, by directing the light onto the body and casting its shadow in the space. Prior to the invention of limelight that dominated later 19th-century English theatre and the electric arch that was very popular in the continent before the introduction of effective electric lighting, the archaic symmetrical lighting systems were incapable of producing any expressive light. Now, however, powerful lighting sources became available and could be moved around the stage by stagehands. Light could become active, and correspond to the musical qualities. Among the new possibilities for 'live' changes were: repositioning the lighting fixture, focusing its beam, blending or replacing colours and resizing illumination fields using early unrefined zoom lenses.

Abulafia, Yaron. The Art of Light on Stage: Lighting in Contemporary Theatre. Routledge, 2015.

Appia classified light into three categories (Appia 1899, 81):

1. *Painted light:* the two-dimensional painted imitation of light that Appia repudiated.
2. *General Light:* the diffused and soft illumination of the stage, simultaneous and symmetrical from various directions and sources ('Helligkeit').
3. *Creative/Formative Light:* directional and concentrated light beams highlighting performers and other three-dimensional objects, casting their clear shadows in the space and creating contrast between light, shade and background ('Gestaltendes Licht').

Parcan

1994!

Appia classified light into three categories (Appia 1899, 81):

1 *Painted light:* the two-dimensional painted imitation of light that Appia repudiated.
2 *General Light:* the diffused and soft illumination of the stage, simultaneous and symmetrical from various directions and sources ('Helligkeit').
3 *Creative/Formative Light:* directional and concentrated light beams highlighting performers and other three-dimensional objects, casting their clear shadows in the space and creating contrast between light, shade and background ('Gestaltendes Licht').

4. Informative/Computational Light

Light Source

Information Source

- PHYSICAL PROPERTIES
- LUMENS
- LENS RATIO
  - 1:1, 1:2, ULTRA SHORT

TORVET
04:00

Panasonic

Microsoft Word - schedule.doc | TROIKATRONIX : ISADORA | Millumin :: create audiovisual a | Figure 53 | QLab | Andrew

Secure | https://troikatronix.com

Pocket | Place Lab | Other Bookmarks

TROIKATRONIX

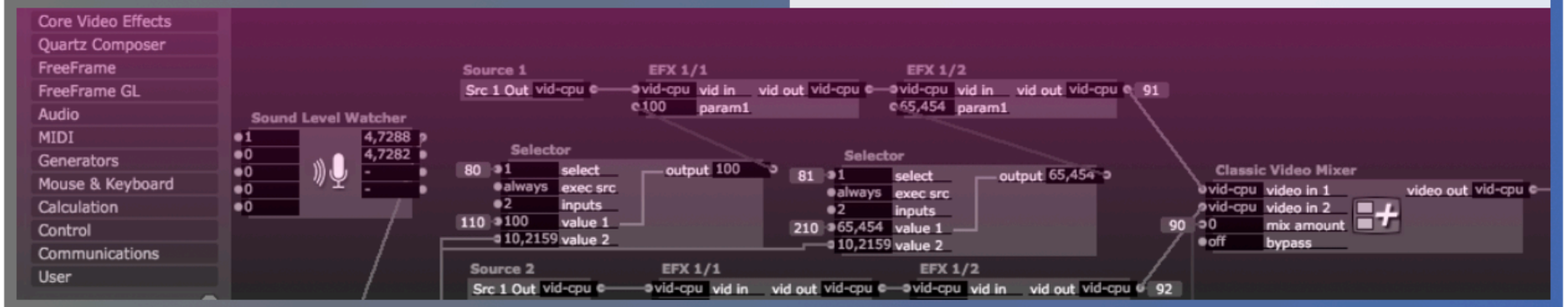
NEWSLETTER IMPRESSUM

ISADORA GET IT FORUM HELP

ISADORA - THE CREATIVITY SERVER

Isadora empowers video designers and interactive artists to create responsive media experiences.

Link together a few of Isadora's robust building blocks and you'll find yourself moving quickly from inspiration to realization. From the simple cueing or projection mapping tasks, to interactive installations driven by sensory input, Isadora is ready to serve your creative impulse. Because Isadora was designed by an artist for artists, it's more than a media server; it's the Creativity Server.



WATCH OUT!

Isadora Werkstatt 9-13 August 2017 Uferstudios Berlin

ISADORA IS INTERACTIVE ARTISTRY

Liquify your creative experience.

For interactive artists, it's all about the flow of sensory input into the heart of their digital materials. Isadora offers hundreds of building blocks that allow real-time data to bring video, sound and light to life. As you explore, play and improvise, Isadora's easy-to-use interface empowers the most important flow of all: your creative process.

ISADORA IS A RESPONSIVE SERVER

Media design to the next level.

As a media server or projection mapping tool, Isadora ticks all the boxes: reliable, flexible and cost-effective. But Isadora's highly customizable building block structure invites you to go to the next level.

Thanks the myriad ways it can manipulate video, sound and light, Isadora allows you to express your creative desires theirsurprising and compelling new ways.

QLab.zip | Show All

Microsoft Word - schedule.doc | isadora keyboard watcher - Go | Millumin :: create audiovisual a | Figure 53 | QLab | Andrew

Secure | https://figure53.com/qlab/

Pocket | Place Lab | Other Bookmarks

FIGURE | 53

QLab | Go Button | Shop | Studio | Support | Company | Sign In

QLAB | What is QLab? | Features | QLab Remote | Pricing | Download | Documentation

QLab 4

Everything you need to put on a great show.

QLab® 4 combines powerful audio, video, and lighting control in one elegant package. With an all-new Light cue, a major upgrade to **QLab Remote** for iOS, and **over 40 new features**, this is the best version of QLab we've ever made.

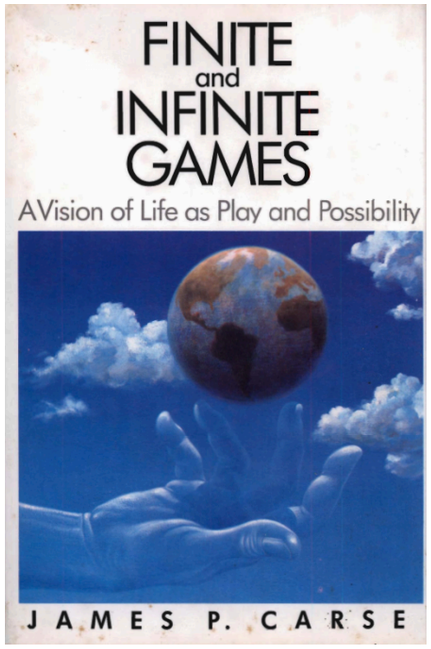
Download QLab 4 → | Buy QLab 4

QLab.zip | Show All

millumin

DAY 3

SOME WORK...

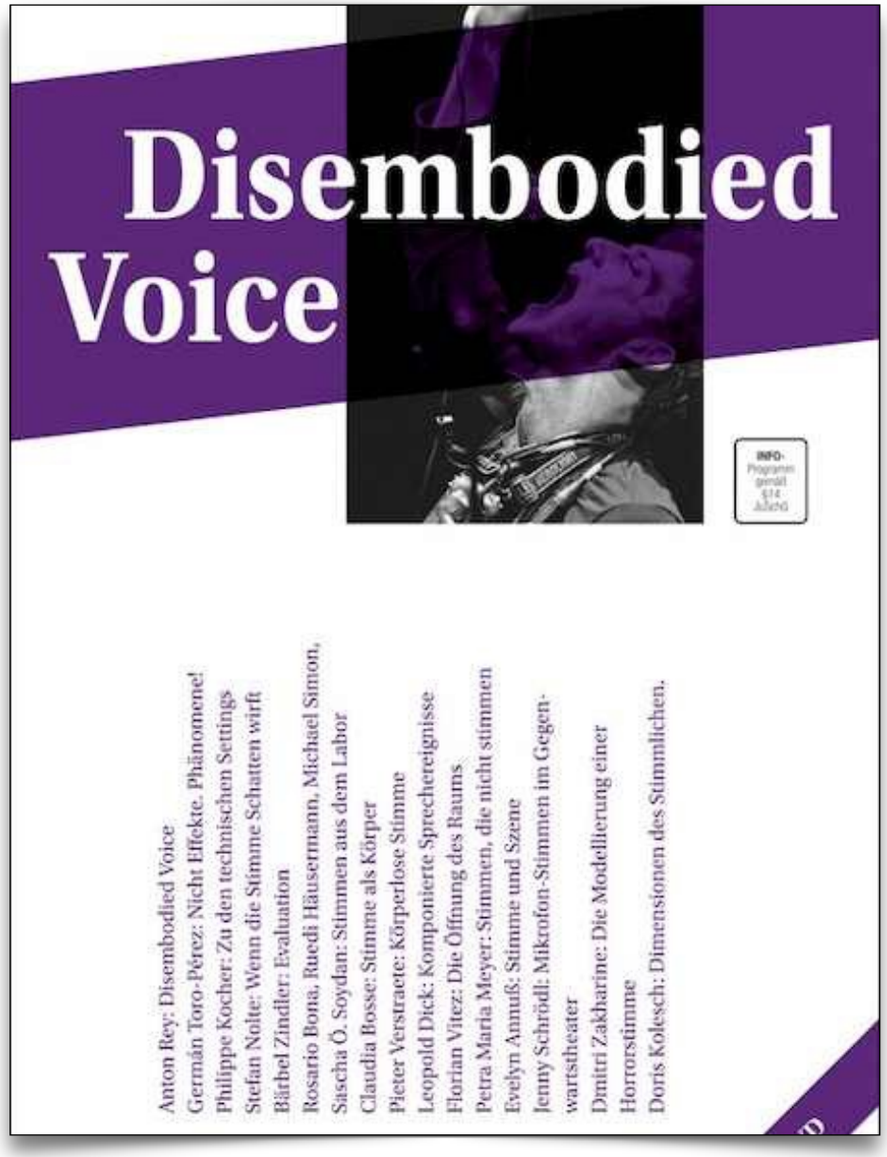


“THERE ARE at least two kinds of games.
One could be called finite, the other infinite.

A finite game is played for the purpose of winning, an infinite game for the purpose of continuing the play.”

Disembodied Voice

voice / body / technology



www.zhdk.ch/index.php?id=icst_disembodiedvoice

Nobelprize.org
The Official Web Site of the Nobel Prize

Video | Podcast | About Us | Search

Home | Nobel Prizes and Laureates | Nomination | Ceremonies | Alfred Nobel | Educational | Events

Nobel Prizes and Laureates

Literature Prizes | 2004

- About the Nobel Prize in Literature 2004
- Elfriede Jelinek
  - Facts
  - Biographical
  - Nobel Lecture
  - Bibliography
  - Interview
  - Documentary
  - Prose
  - Nobel Diploma
  - Article
  - Other Resources

All Nobel Prizes in Literature
All Nobel Prizes in 2004

The Nobel Prize in Literature 2004
Elfriede Jelinek

Share this: AddThis

Elfriede Jelinek - Facts

Elfriede Jelinek

Born: ***20 October 1946, Mürzzuschlag, Austria***

Residence at the time of the award: ***Austria***

Prize motivation: ***"for her musical flow of voices and counter-voices in novels and plays that with extraordinary linguistic zeal reveal the absurdity of society's clichés and their subjugating power"***

Field: ***drama, prose***

Language: ***German***

Prize share: ***1/1***

Revealed the Absurdity of Society's Clichés

Recommend a Book!

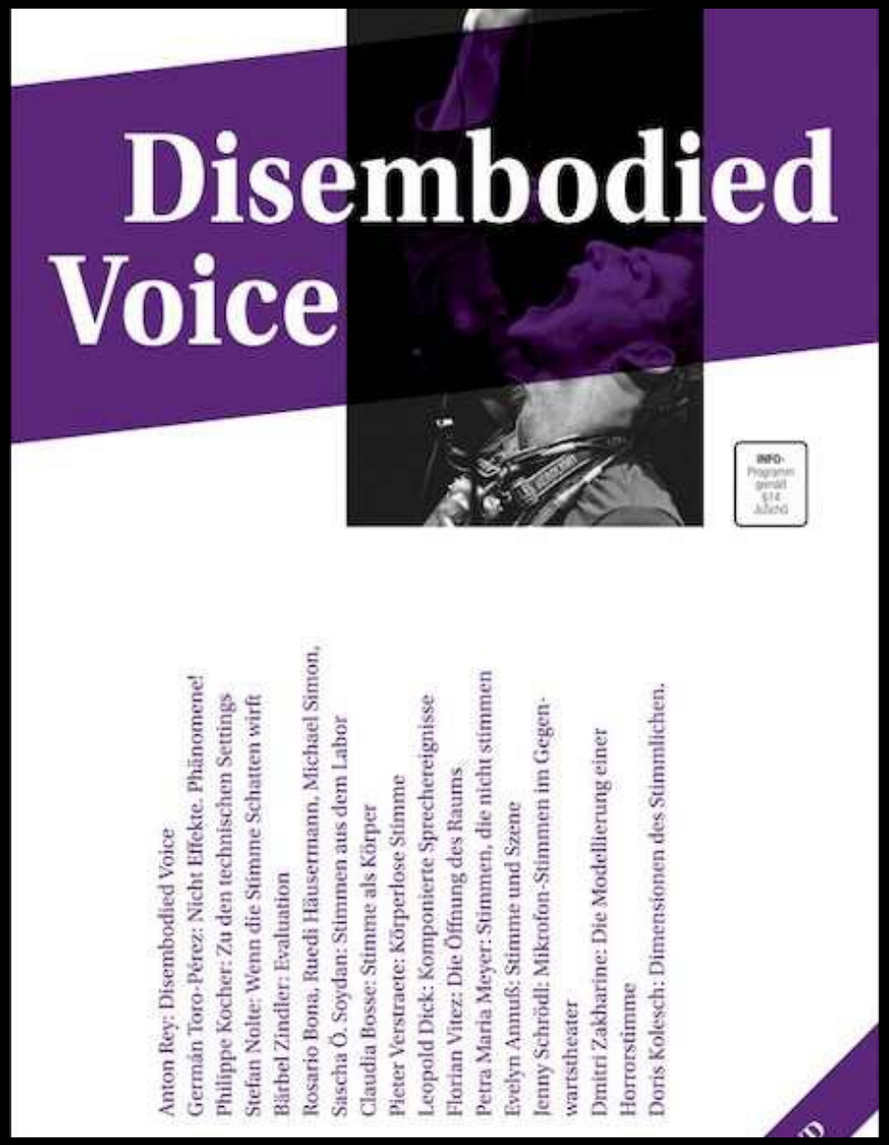
Tell us about your favorite books by authors awarded the Nobel Prize in Literature

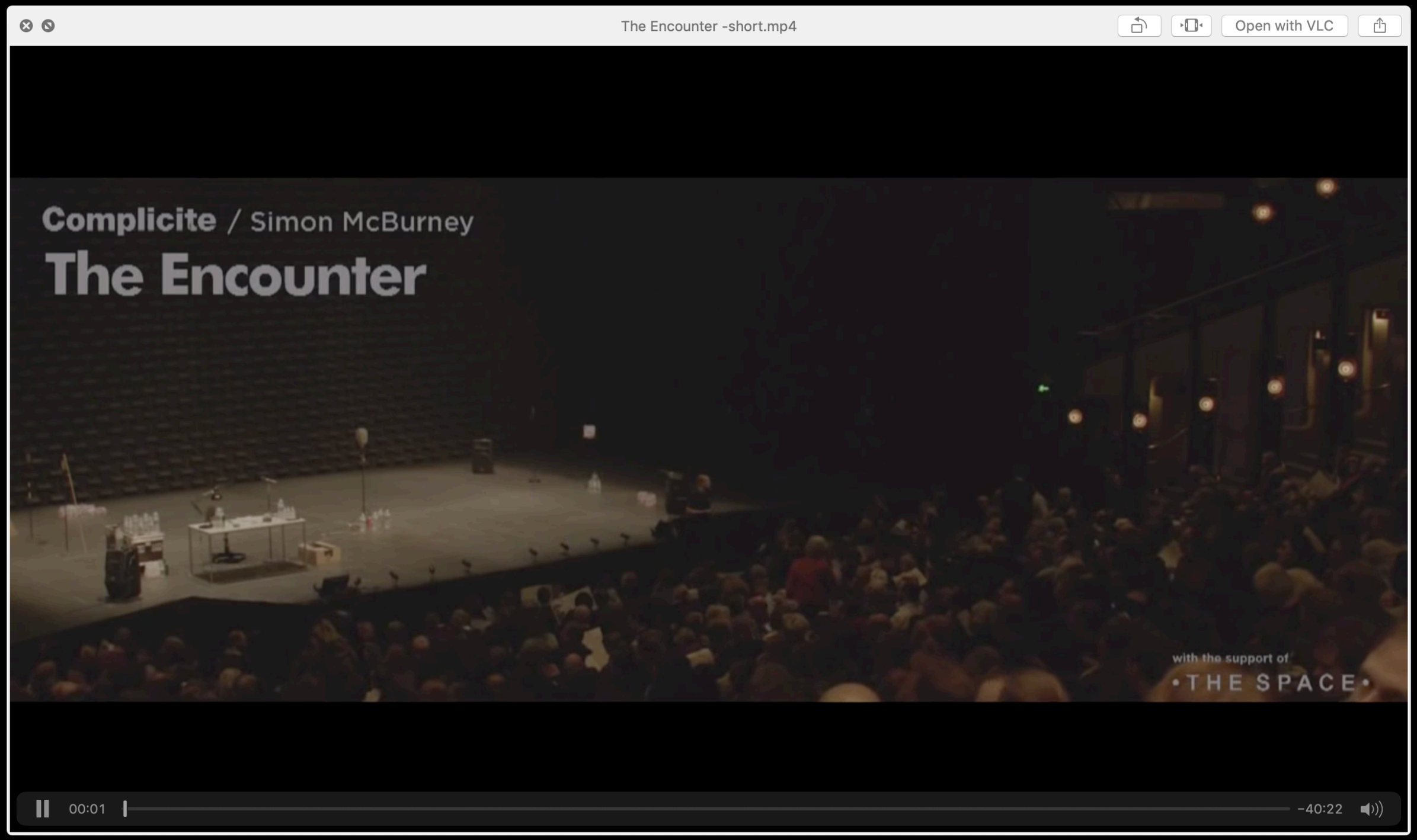
Discover features and trivia about the Nobel Prize

https://youtu.be/2BGWHW67IiQ?t=1139

A quick fix.
Please, dear language –

Nobelprize.org

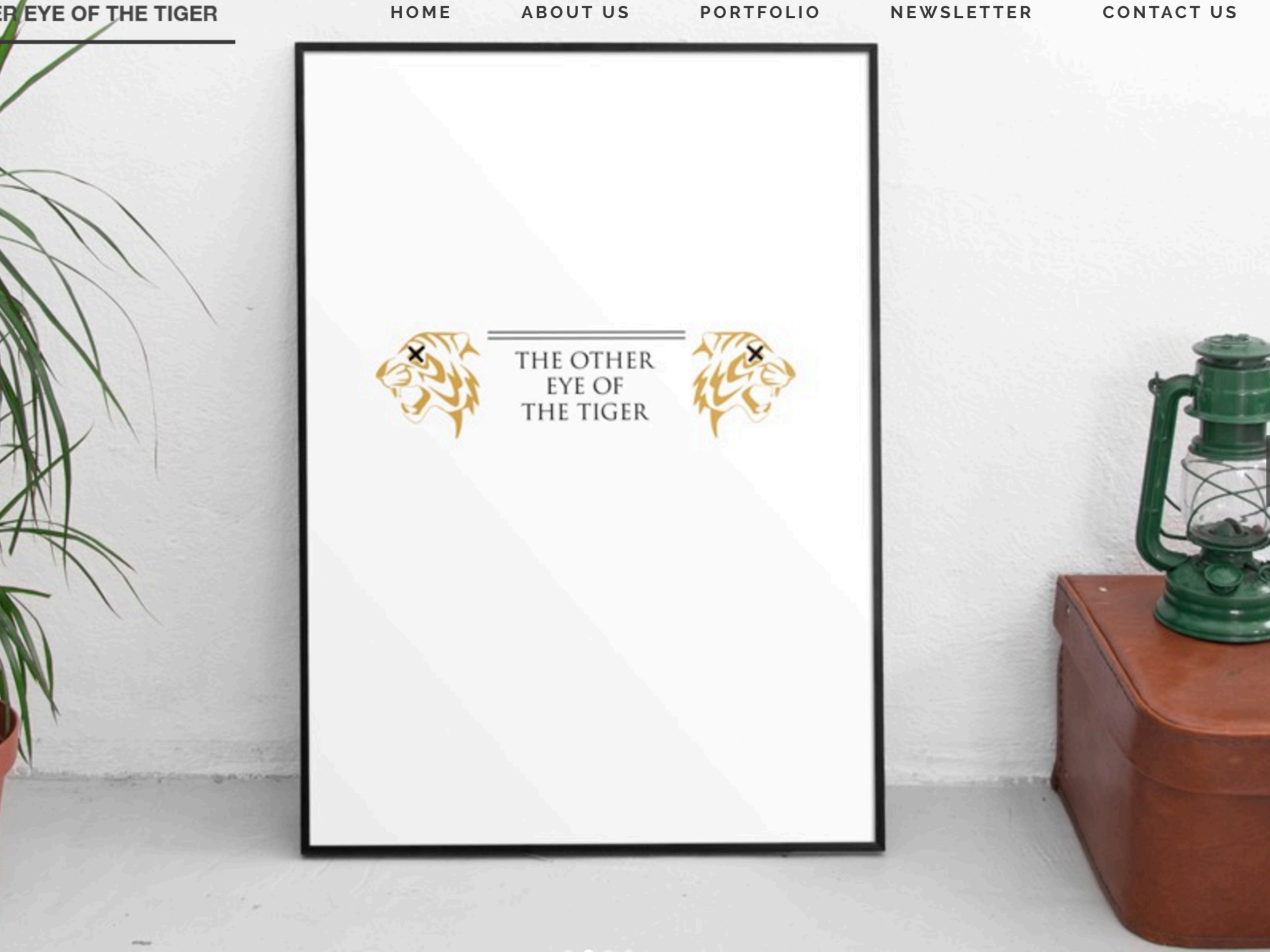

Disembodied Voice
INFO:
Programm gerollt
$14
Jubiläums
Anton Rey: Disembodied Voice
Germán Toro-Pérez: Nicht Effekte. Phänomene!
Philippe Kocher: Zu den technischen Settings
Stefan Nolte: Wenn die Stimme Schatten wirft
Bärbel Zindler: Evaluation
Rosario Bona, Ruedi Häusermann, Michael Simon,
Sascha Ö. Soydan: Stimmen aus dem Labor
Claudia Bosse: Stimme als Körper
Pieter Verstraete: Körperlose Stimme
Leopold Dick: Komponierte Sprechereignisse
Florian Vitez: Die Öffnung des Raums
Petra Maria Meyer: Stimmen, die nicht stimmen
Evelyn Annuß: Stimme und Szene
Jenny Schrödl: Mikrofon-Stimmen im Gegen-
wartstheater
Dmitri Zakharine: Die Modellierung einer
Horrorstimme
Doris Kolesch: Dimensionen des Stimmlichen.


The Encounter -short.mp4
Open with VLC
Complicite / Simon McBurney
The Encounter
with the support of
•THE SPACE•
00:01
-40:22

TRAILER of SITUATION ROOMS | Helgard Haug,

More from Rimini Proto

Autoplay next video


THE OTHER
EYE OF
THE TIGER

PUNCHDRUNK INTERNATIONAL
SLEEP NO MORE
PRESS

PARTNERSHIPS
WORK

WORK WITH US
MAILING LIST
CONTACT
FAQ
T&CS
PRIVACY POLICY

punchdrunk international

SIGNA

ABOUT PROJECTS MEDIA CREDITS

PHOTOS

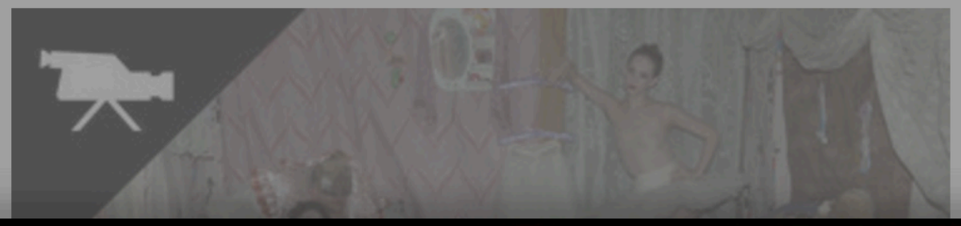
VIDEO

AUDIO

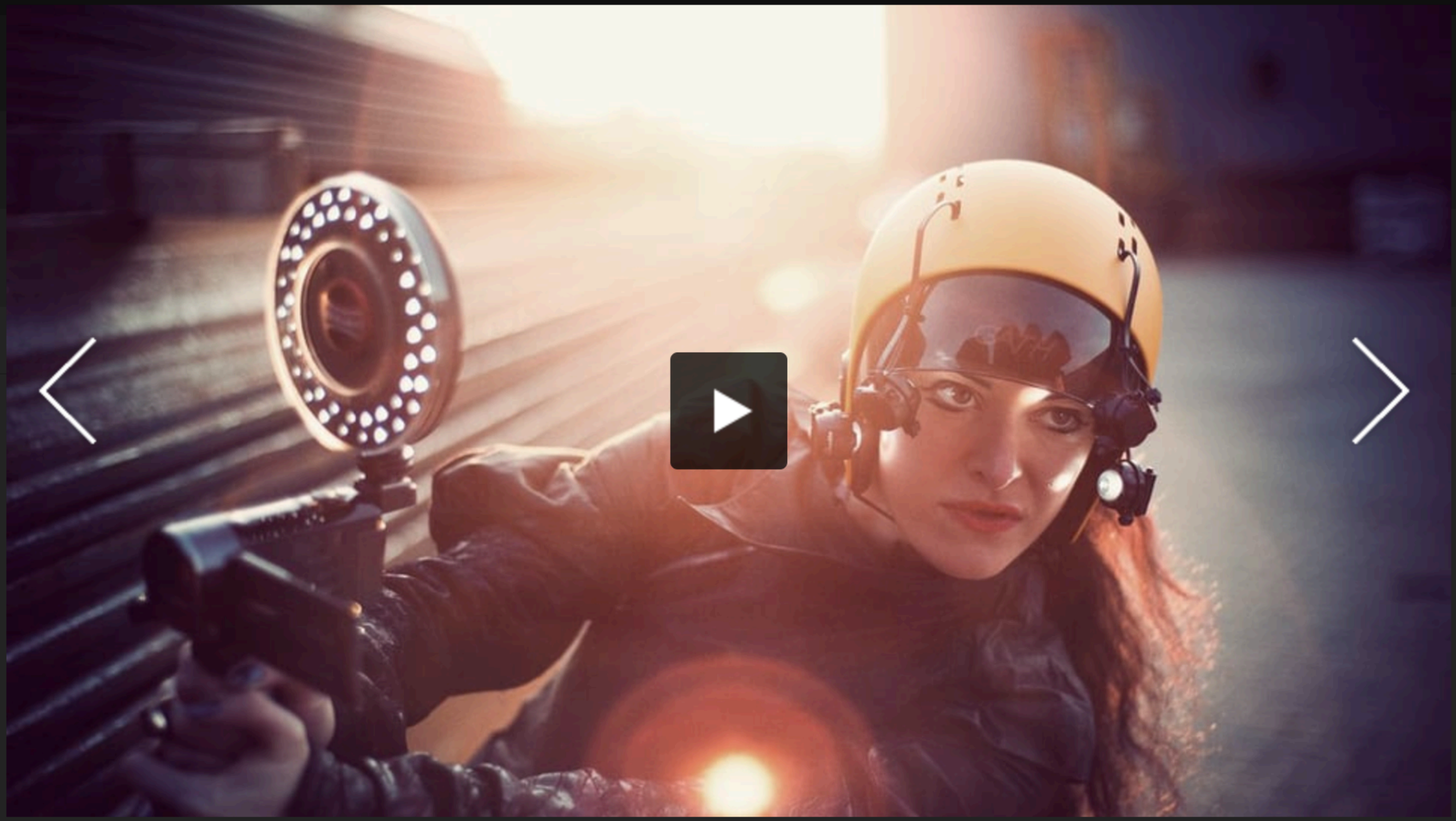
BOOKS

PAGES

ARTEFACTS



Project: Feberhavnen (2015)
Media: Video
Length: 3.34
Info: A tracking shot inside The Hall of Luck while the

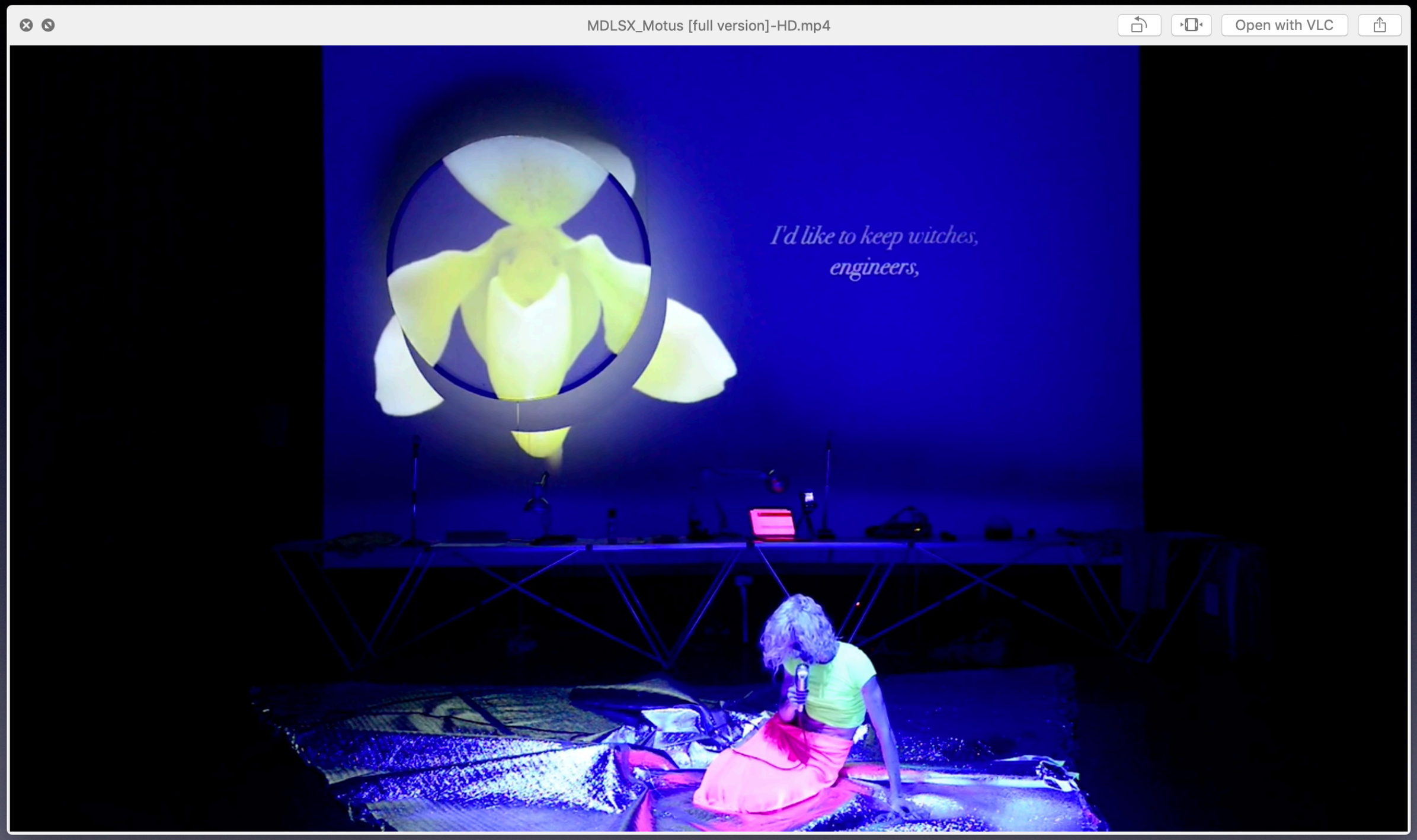


I'D HIDE YOU

An online game of stealth, cunning and adventure. Jump onboard with a team of illuminated runners live from the streets as they roam the city trying to film each other.

A MACHINE TO SEE WITH

Step into a bank heist as you walk through the city.


MDLSX_Motus [full version]-HD.mp4
Open with VLC
I'd like to keep witches,
engineers,

DAY 4

WORKSHOP!