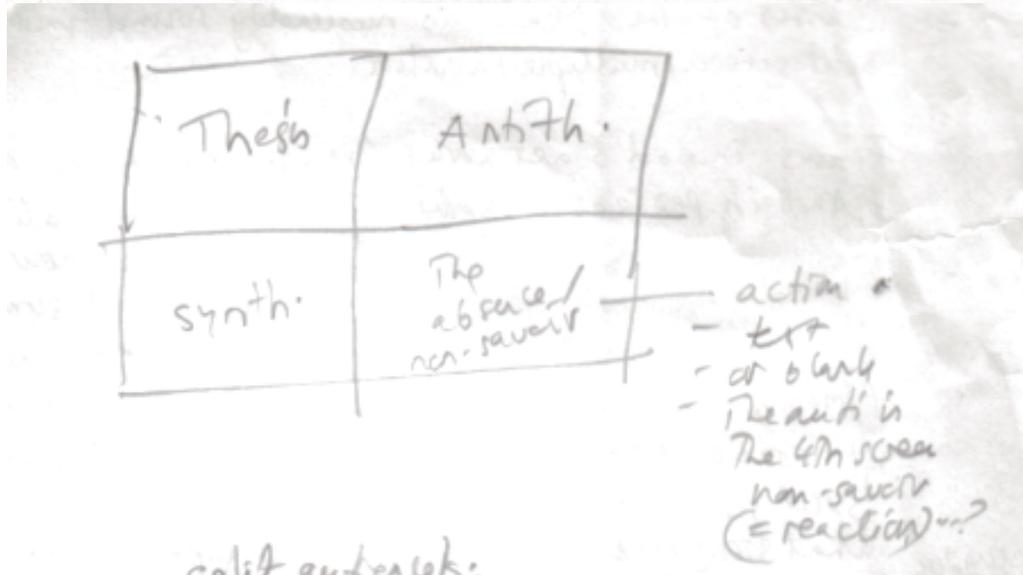
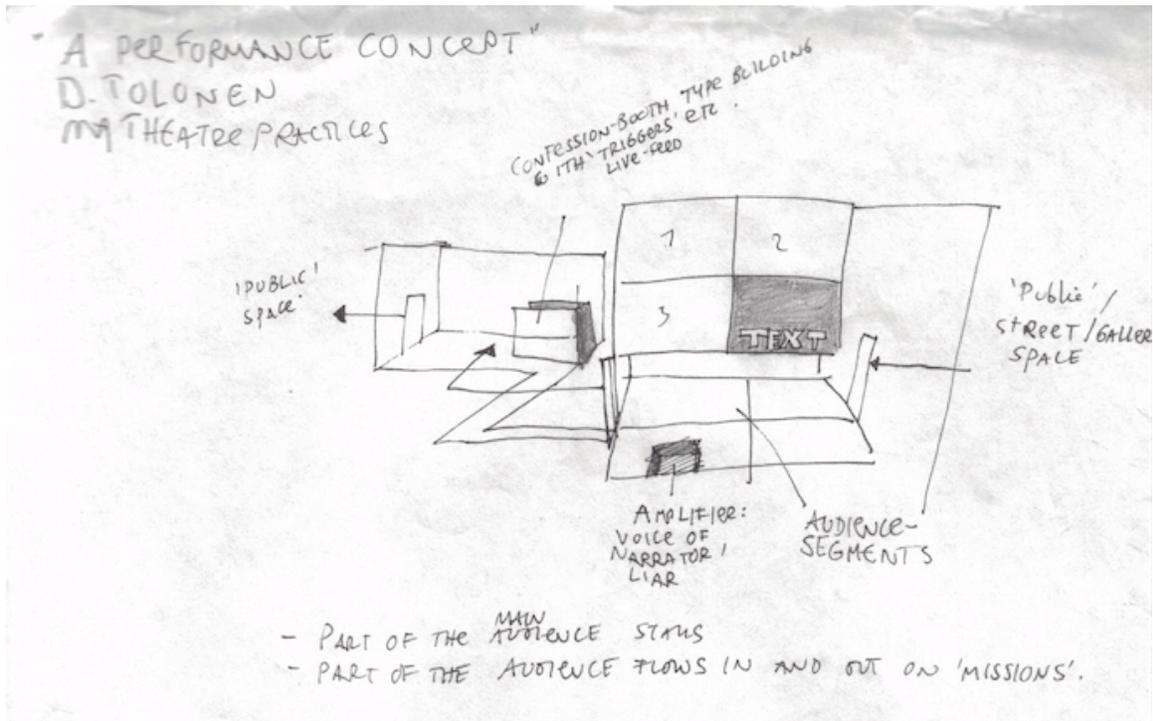


Post Modern Project
Dmitry Tolonen
MA Theatre Practices

Working title: Tracing Paper

Fragments: materials for a multimedia performance to be developed



A simultaneous four-way split-screen stands in front of a departmentalised audience. The audience has been given a ticket with a seat number. Several seats have been specified, as well, to have an additional 'card' with an instruction to do something on cue from the films. Several people in the same block of audience will have the same instruction, so that people can feel more enthused about participating.

Characters (note at least 3 needed)

-

-

-

-

Card instructions and film cues:

Elements of the whole performance are treated as a set of questions, or a question, rather than answers or a fully working continuity. Some chaos will ensue – let the audience take initiative and be responsible for making sense of it.

A celebration of impermanence – *Sally Potter*

The performance materials are the negative producing an absent positive print that is the event - [*A. Kurosawa*]

- Transfer/ence and hybridity of identities – human individuality arrives from existing at the crossroads of others. Or, does it - what is ‘self’?
- Each screen can have a different culture, social position or linguistic element
- Each screen follows *a narrative* from the point of view of its respective character, which leads the audience into believing that this is the main protagonist in the whole ‘film’.
- Each screen could be represented by a different genre narrating the same or a similar daily act/ion or story:

The Screens

The first, upper left screen will offer a **thesis storyline (or, element)**;

- Somewhere in this screen, someone, the ‘main protagonist’ of this screen, is carrying out an action which is important to them at that moment.

Write action:

The one to its right will counter with an **antithesis**;

- This person here is carrying out something similar (even thematically), though reacts to and opposes-rejects-ignores it in some way.

Write action:

The third screen, under the first, will join these to **assume the stance of synthesis**;

- Here, the ‘main protagonist’ passes through the previous sequence in an individual manner and ‘learns’ from it, ie. learns a way of behaviour/a solution via synthesis.

Action:

The **fourth screen**, to the right, will **mostly be a blackened** screen - and negate the development of synthesis in the narrative and try to link to the first, creating a simulacra; (- ‘You are being manipulated’: The audience is mobilised and encouraged to unlearn synthesis, or learns to contextualise information. Is this the same thing?)

Strategy/device for blackened Screen:

The ‘**fourth space**’, is a combination of the narrative and visceral consciousnesses of the screening room especially screen four, an accompanying transcendental voice/story-line, and ‘the outside’.

Occurrences for the '**fourth space**' will be created at an off-stage area, by the participants; by their absence from the audience or via live camera feed.

-The fourth space employs a device/trigger, which reassembles the order of screens and thus the logical flow of them. Does one arrive at synthesis, if you leave out the antithesis? Are we talking about real matter or ideas? What is the gap between the flesh/body and the image/word?

Off-stage area description and action/strategy:

The **fourth space** is accompanied by a narrative storyline, which will attempt to unify the disarray of the other impulses. It is important though that this is the voice of a pathological liar, so that the narrative unity it affords is at best a cul-de-sac. The audience members are led into a relationship of trust by this voice, which escorts them out of the main performance area, the screening room. It is here that the audience members will be encouraged to empathise with people following their instruction cards.

Voice's narrative-line:

References to/influences/intertexts with – to be worked on;

Lotte in Italia –Godard

Brecht and dialectic logic, going beyond synthesis to *non-savoir*

American 'screen texts' of the avant-garde, eg. Yoko Ono, Maya Deren

Fefu and her friends – Maria Irene Fornes, relationship of naturalism, narrative and the absurd