
How do the positioning, nature and use of filmed material within live performance constitute to the ideas conveyed and what effect do they have on the audience?

How do the Positioning, Nature and Use of Filmed Material within Live Performance Constitute to the Ideas Conveyed and what Effect do they have on the Audience?

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Abstract

The following **essay aims to investigate the positioning, nature and use of filmed material within live performance in order to comprehend the ideas conveyed by the theatre company and what effect these three elements have upon the audience.**

The theatre companies that are being evaluated are *Compañía Teatrocinema* from Chile, *Gob Squad* from Germany and the UK and *The Wooster Group* from the USA. Their performances specifically; *Sin Sangre*, *Kitchen (You've Never Had It This Good)* and *To you, the Birdie! (Phèdre)* as well as the companies' manifestos will be taken under close examination to fulfill the essay's intentions.

The **scope of the investigation** considers three elements within multimedia performance. The physical positioning of filmed material is explored with regard to the number, size and presence of the multimedia features on stage. The nature of the filmed material looks at whether the filmed material is pre-recorded or a live feed of the performance and in which style the images are portrayed on the screens in terms of brightness, colour scheme and clarity. Lastly, the use of the filmed material on stage investigates the manner in which the audience enters into or engages with the performance and how the filmed material is used within the context of the performance as a whole.

The research process involved consulting into primary (performances seen, interviews and post show dialogues) and secondary (work books, books, brochures, websites and images) sources, which lead to the **conclusion** that all three elements of positioning, nature and use of filmed material within a multimedia performance are techniques that the theatre companies employ in order to draw attention to the themes and issues of their play, highlighting and stressing the importance of their manifesto and creating a variety of effects upon the audience.

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Introduction

The use of multimedia and specifically, filmed material in theatre, in the last five years, has become more prevalent due to the infiltration of media upon all aspects of modern life and the further exploration that theatre companies are pursuing in order to make their pieces an innovative experience for their audience. Employing film within theatre is not a novel concept; "*The use of film in theatre extends back a century, to very soon after the invention of cinema. It appears as early as 1904 in France and was regularly used in Germany in the 1920s.*"¹ The term 'multimedia' in performance means; "*any sort of performance event that employs film, video or computer-generated imagery alongside live performance.*"²

Having watched the multimedia productions of *Sin Sangre* and *Kitchen* and researched *Phèdre*, which in its set used cinematic elements, I became interested and found it important to investigate how film is used within the context of live performance. The filmed material may be the main focus or an extra feature of the play, there may be single or multiple screens on stage and the use of video may only be utilized in some moments of the play or it may be ever-present throughout the piece. These choices have a particular and intended effect upon the spectator. Author of *Staging the Screen*, Greg Giesekam, believes that "*Video is employed in a manner analogous to the way in which lighting, set or costumes are used to locate the action and suggest particular interpretative approaches to it.*"³ Therefore, **the analysis of the positioning, nature and use of filmed material within live performance are three elements that are imperative to investigate in order to understand the intentions the theatre companies have and in which manner they affect the audience.** No matter in which method multimedia is employed into performance, it is clear that the theatre company uses this technique to highlight the themes of their play and to contribute to their overall manifesto.

¹ Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Pg. 2**

² Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Pg. 8**

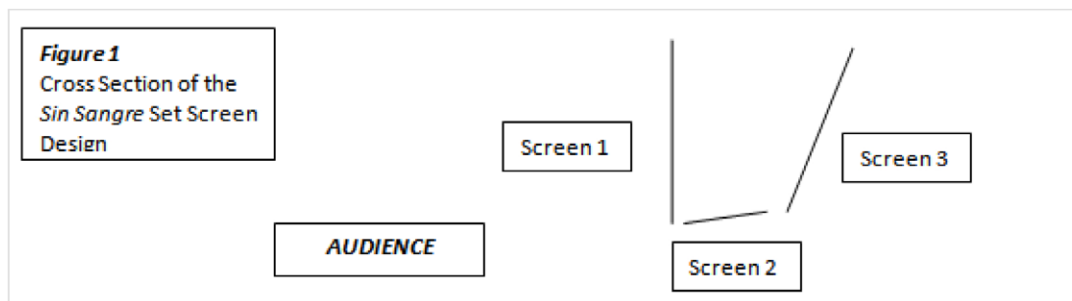
³ I bid., **Pg. 8**

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Chapter One: Company Aims and Positioning of Film within Performances

Compañía Teatrocinema, formed by Director Juan Carlos Zagal in 1987, develops a new type of live performance incorporating cinematic tools, following its own dynamics to become a magic experience: "We present the fusion and confusion of different realities and parallel worlds. This gives us the chance and possibility to jump in time and space in an instantaneous way, not as the cinema does it already, but in the way done by magicians."⁴ With this manifesto, the theatre company created a stunning piece of the travel through time and space, merging live acting and video: *Sin Sangre*⁵ is about a woman, who overcomes her childhood issues through meeting the man who spared her life but simultaneously took life from her when he murdered her family.

The *Sin Sangre* set was made entirely of screens to the exclusion of other theatrical set items (see **Figure 1**). The background was a sequence of picturesque scenes flowing, zooming and moving in and out of one another; this was especially well portrayed when the location transitioned. In addition to the screens, a Styrofoam structure, shaped and painted to look as the front of a car, was used in the scenes in which the bandits were driving on the road, as a prop.



This remarkable visual experience was attained by the use of three screens. The front and biggest screen was impermeable, displaying various images for scene transitions on which no live acting was shown. The second and third screens worked together as one; Screen two was a base on which the actors stepped; often working as the ground of the forest or carpet. The third screen was the most interesting as it was a minimized and a tilted-to-the-back-screen, that, to the eyes of the audience, working as a visual illusion, seemed like a realistic backdrop of landscapes and the interior of buildings on which the true small sizes of the actors coordinated with the actual vast size of the third screen.

The Anglo-German theatre company, *Gob Squad*, established in 1992, focuses on using multimedia performance in order "to explore the complexities and absurdities of life today in a search for beauty, meaning and humanity amongst the glittering facades and dark corners of contemporary culture."⁶ The company presents the "juxtaposition of [their] home-made magic and spectacle, adjacent to the banality of everyday life, colluding theatre setting with the real world, and finally capturing the results on video."⁷ The company presents scope for the audience to constantly question the composition and nature of their performance. They persistently combine the absurdities of theatre (humor and tragedy) and through this make their performances difficult to define. Their play *Kitchen*⁸ portrays four roommates, in the 1960s, experiencing changes: anything from feminism to homosexuality is introduced and discussed. Reference to Andy Warhol is made throughout their work as they aim to use similar techniques found in Warhol's short movies as well as his art work in which making an original object into a mass product and then portraying it as art, makes it original again.

Kitchen was acted live in a solid kitchen set, with video cameras filming the play space, and then projecting the recorded material onto a series of three screens (see **Figure 2**). These screens were the sole visual aid the audience had to view the performance, as the screens

⁴ "Sin Sangre Brochure." *Sin Sangre Without Blood* Campania Teatrocinema (Chile). Singapore: Singapore Arts Festival, May 2009.

⁵ *Sin Sangre*. By Duano Tótoro. Drama Centre Theatre - National Library, Singapore. 26 May 2009. Performance.

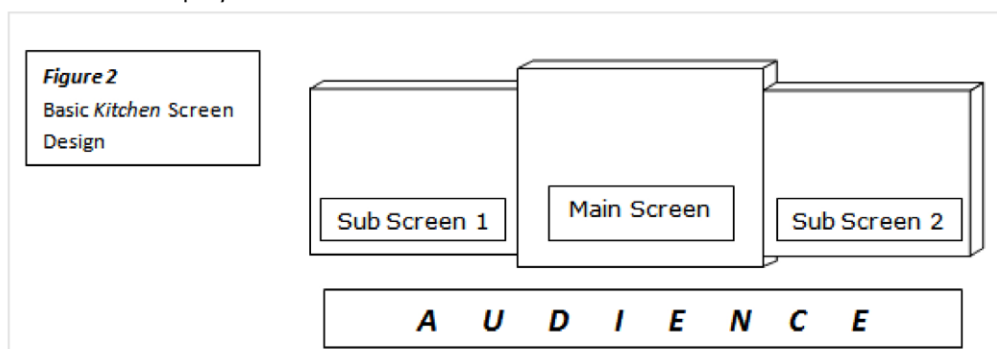
⁶ *Gob Squad Theatre Company - About Us*. 2009. 20 September 2009 <<http://www.gobsquad.com/about.php>>.

⁷ I bid.

⁸ *Kitchen (You've Never Had It So Good)*. By Gob Squad. Esplanade, Singapore. 24 Apr. 2009. Performance.

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created a barrier between the audience and live action. This contrasts with *Sin Sangre*, where the three screens were positioned to draw the audience *in*, instead of blocking them out. The fact that only screens were able to be seen, but the knowledge that a theatrical set behind was present, caused the construction of a fourth wall between audience and actors. At the same time the audience was absorbed into the happenings of *Kitchen* as these screens seemed to be a window into the play.



The *Wooster Group*, established in the 1970s, takes an experimental approach to devising performances, whether derived from classic or contemporary texts. They aim "to use radical staging, including technologically sophisticated and innovative employments of sound and video and placing all of these elements into the setting of modern theatre"⁹. The recurring theme of the group is to question the human body on stage as they describe in their manifesto; "[We want to create] more extensive interaction between the performers and various media reshapes [and] notions of character and acting,"¹⁰ Their adaption of Racine's *Phèdre; To you, the Birdie!* (*Phèdre*) is the story of Queen *Phèdre* falling in love with her stepson, while her husband is absent. This play reflects their proposals and aims.

In the set of *Phèdre*, director LeCompte draws inspiration from the Palace of Versailles; she describes that she "became very interested in creating perspective."¹¹ To achieve this effect a metal frame was installed around the play space. At upstage and downstage centre, two totem-like metal pillars were added, allowing a large plasma screen to navigate upwards and downwards, to create that "singular view"¹², "a nod in the direction of the Hall of Mirrors in Versailles"¹³. The aim of this was to continuously remodel the space and convey a sense of semi-intimate areas. The audience felt a constant notion of movement, similar to the fluid screens of *Sin Sangre*, transporting them through different time and space zones. However, in *Phèdre* the shifting of the plasma screens transmits more of a forced and conscious relocation, causing audience to notice the plasma screen's lateral movement, whereas, in *Sin Sangre* the smoothness of transition seems natural. This technique is utilized in order to draw attention to the body parts of the actors via the audience's alertness of the screens; whether the head of Theseus or the lower bodies of Hippolytus and Theramenes; the audience can quickly identify that the theatre company is playing with the perspectives of the body.

The positioning of screens in each performance gives an insight into the manifesto of each company. *Teatrocinema* has created an assemblage of three screens in which the spectator becomes completely absorbed and experiences a feeling of travelling through time and space. In contrast, *Gob Squad* engages its audience equally as much, but their set and live acting is shielded by three screens which present the live feed of the performance, creating a fourth wall and simultaneously a window between the spectator and performer in order to make the spectator feel removed and question why they are being set into this alienated yet engaged

⁹ The *Wooster Group Theatre Company* - About The Group. 2009. 20 September 2009 <<http://www.thewoostergroup.org/twg/about2.html>>.

¹⁰ Quick, Andrew. *The Wooster Group Work Book*. New York: Routledge, 2007. Print. Pg. 241

¹¹ LeCompte, Elizabeth. Taking it off center: perspectives on *To you, the Birdie!* (*Phedre*) Andrew Quick. 24 September 2006. Pg. 262

¹² LeCompte, Elizabeth. Taking it off center: perspectives on *To you, the Birdie!* (*Phedre*) Andrew Quick. 24 September 2006. Pg. 264

¹³ Gieseckam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. Pg. 107

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position. Lastly, *The Wooster Group* uses multiple plasma screens, which move laterally on various points on the stage, and which fixate attention to certain body parts of the actors, causing the audience to question the human body on stage.

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Chapter Two: The Nature of Filmed Material within Performances

Pre-recorded filmed material was used in the *Sin Sangre* production. The sequences of Chilean landscapes and the sudden switches in location fully draw the audience into the world of *Teatrocinema*. This was a clear reference to their manifesto: "*The dizzying and distressing account goes beyond the theatre's four walls and experiments a true experience through space and time on stage.*"¹⁴ (See **Appendix I**)" An audience member was taken on a guided journey, feeling a heightened sense of emotions due to the constant flowing, zooming and moving from past to present in location. Giesekam comments; "*The treatment of space, time and action often differs radically from dominant forms of theatre in multimedia performance,*" meaning that *Teatrocinema* took advantage of being able to use the camera; jumping from "*past, present, and future, or even from places and action [that was] dreamt of or fantasized.*"¹⁵ Thus, the protagonist's physical and emotional journey was reflected. The company successfully created a new performance language in which one voyaged through different realities and parallel worlds.



Kitchen's filmed material, in contrast with the other two plays, was produced via a live feed. Moreover, screen images were black and white; imitating the 1960s style. Nevertheless, *Gob Squad* didn't hide the fact that the monochrome tone of the screens was a trick to make spectators feel confused; on one hand an authentic colour scheme was provided, fitting the era, however, the audience realised that *Gob Squad* had no intention of being authentic: they were rather giving a 21st century setting a 1960s appearance. The images were also extremely zoomed in and

depicted the actors clearly. The audience became drawn into the performance due to the proximity they experienced to the actor's faces on screen, as their gestures and facial expressions were magnified. The three screens with three different images projected (see **Figure 3**), at the same time, made the audience become active participants. They needed to constantly decide, question and choose which of the three scenarios they looked at. *Gob Squad's* clear intention was to make the audience work so they did not simply watch the multimedia performance. This is similar to *The Wooster Group's* aim of shifting attention spans of the audience, via the lateral movement of their plasma screens. *Gob Squad* used Brechtian techniques to engage their audience through humour, but then also alienated them, using the barrier that had been created through the screens. Finally, the nature of film was a reference of Warhol's art work of, for example, *The Cans*. In itself, a can is an original object, but when mass produced and placed in a store, it is robbed of its uniqueness; Warhol's portrayal of it, as a mass product, made his audience question whether it was still special or not. *Gob Squad* represented normal roommate life, but the fact that it was being filmed caused the audience to question whether what they saw, the so called "*home-made magic and spectacle*"¹⁶, was in fact special. This of course, is directly linked to the group's manifesto of creating the juxtaposition of the mentioned magic next to the banalities of life.

¹⁴ Zagal, Juan Carlos. *After Sin Sangre Show*. Personal Interview. 26 May 2009.

¹⁵ Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Pg. 10**

¹⁶ *Gob Squad Theatre Company - About Us*. 2009. 20 September 2009 <<http://www.gobsquad.com/about.php>>.

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Phèdre used pre-recorded filmed material, but in contrast to *Sin Sangre*, it didn't aim to immerse the audience, but rather to engage them via juxtaposition. In the first scene, Hippolytus and Theramenes sit, semi-clothed at the front stage. The plasma screen had been lowered from the metal structure and was placed in front of their lower bodies. This drew obscure attention as "the pre-recorded filmed footage plays comically with their masculinity"¹⁷. While the two males conversed, the plasma screen rendered the action as "they cross and re-cross their legs, scratch buttocks and fiddle with genitals"¹⁸ (see **Figure 4**) The use of the frame in combination with the pre-recorded filmed footage jerked the audience's attention fully away from the dialogue and fixated their eyes on the obscure scratching and stroking. The replacement of real flesh and blood to pre-recorded movements was significant as *The Wooster Group* could almost be mocking the arguments claiming "on stage we see the real flesh and blood human beings, while on screen we see images of performers that have been mediated by the camera."¹⁹ This drew back to their manifesto of constantly questioning and identifying what the human body is on stage, in order to play with the audience's perceptions.

Image removed for copyright reasons

Figure 4

Scene 1 of *To you the Birdie (Phèdre)*
See **Bibliography: Images Section**

Regarding the manner in which images were portrayed on screen, LeCompte comments; "I wanted them to be like glass, to be transparent and reflective"²⁰. In contrast to *Kitchen* and *Sin Sangre*, the use of multimedia elements in *Phèdre* was no longer the main focus of the production but rather worked as an asset to the play. This asset was the company's mechanism to alert the audience of the reference made to the physical and virtual body on stage.

The nature of their filmed material used by *Teatrocinema* shows they intended to hold the spectator's attention through the complicated series of pre-recorded images. *Kitchen* used a live-feed, a black-and-white colour scheme and three different images to make the audience realise that the performance seen was original and special. *Phèdre* used pre-recorded filmed material in direct juxtaposition with the live action of a performer, as these two images were set next to each other to highlight and question the human physique on stage. Therefore, the nature of filmed material in multimedia productions was employed to draw attention to the threads of the theatre company's manifesto.

¹⁷ Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Pg. 107**

¹⁸ *Ibid.*, **Pg. 8**

¹⁹ Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Pg. 6**

²⁰ LeCompte, Elizabeth. *Taking it off center: perspectives on To you, the Birdie! (Phèdre)* Andrew Quick. 24 September 2006. **Pg. 265**

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Chapter Three: The Use of Filmed Material within Performance

Teatrocinema used various techniques to engross their audience into *Sin Sangre*. One of the characters, the brother, was not a live character, but part of the pre-recorded images; "Traditional boundaries between offstage and onstage are being blurred, as the stage becomes the meeting-point of many locations, real and fictional, fictional characters with real-world figures."²¹ The company toyed with the idea of comparing a hybrid performer with a live performer. This was also seen in *Phèdre* in which pre-recorded material of the body part of a performer was framed through a plasma screen, this moving image was set in conjunction with the live performer, working perfectly together, as if it were all live performance with one part of the body simply outlined by a border. In *Sin Sangre*, audience members experienced an almost unconscious portrayal of the virtual versus the live performer. In contrast, *The Wooster Group* directly confronted the audience with the real flesh and blood of the performer against the pre-recorded sequences, which asked a spectator to evaluate.

As previously mentioned, the prop; the frontal part of the car (see **Figure 5**), made out of Styrofoam, was clearly a theatrical technique used by Zagal to remind the audience that though cinematic elements are present in the production, he wants to repeat to the audience that *Sin Sangre* is a piece of theatre. As it would be impossible to have a 3D object attached to the screen in a cinema, the frontal piece of the car aids as a theatrical prop.

Masks were worn in the first act. This again was a theatrical prop and a technique that Zagal used to reinstate that masks are not present in movies, but rather in the theatre. He himself commented; "Theatre has a quality of the make-believe and we try to use a mask to enhance the character, enabling the audience to establish the character quicker."²² The use of props was a further example of Zagal's intention to combine numerous theatrical elements in order to create his own performance language. This piece was without a doubt different to watching a film. By using a pre-recorded background with live performers in the foreground and combining the use of masks with a car prop to make the screen become 3D; the elements of the production gave the performance more layers, causing it to be a magical, engrossing and live experience for the spectator.

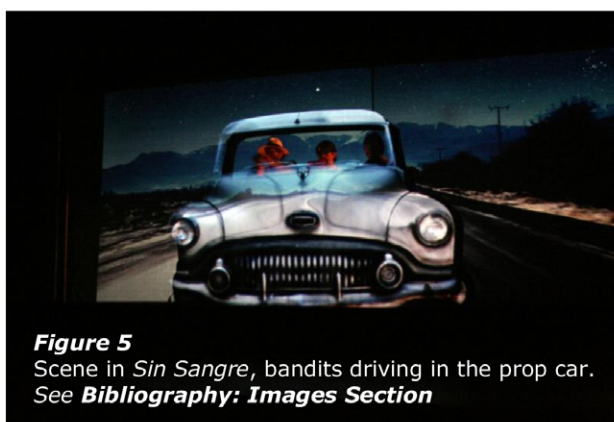


Figure 5
Scene in *Sin Sangre*, bandits driving in the prop car.
See **Bibliography: Images Section**

The concentration of screens, working as one, created a dense collaboration of digital images in combination with a live performer. This seeming reality caused the audience to become emotionally involved in the scene. This was achieved by the depth, movement and size of the second and third screens together. In the audience's standpoint, a new dimension was set into place, going beyond live performance and making "the cinema element a tool to break the four walls and travel through time and space freely on stage."²³

The performance of *Kitchen* used multimedia as both a barrier and window; though the audience felt the presence of a fourth wall, there was a clear invitation to the spectators to look into *Kitchen*. This reflected *Gob Squad's* idea of both segregating and engrossing their audience, as well as making the unsettled audience member question and think about what they were viewing.

The actors were larger than life on the *Kitchen* screens and this was a symbol of the actor's control over us, due to their vast size on the television screens. When all three screens were activated and had images playing, though the audience felt they had the control to choose

²¹ Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Pg. 10**

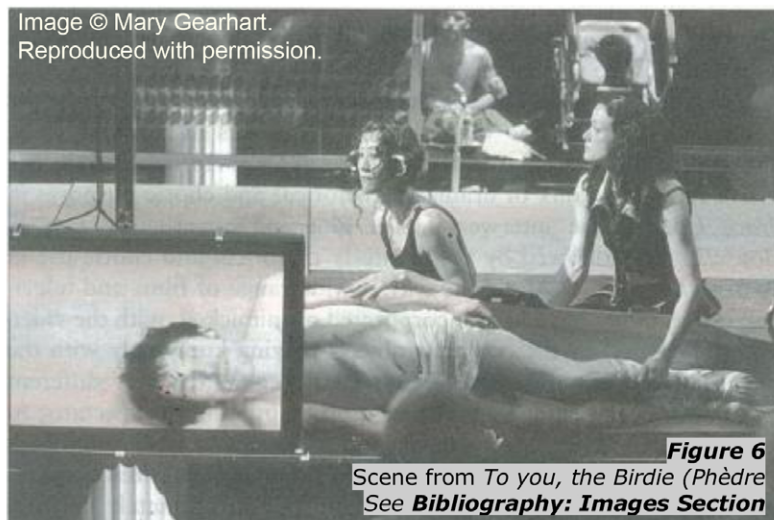
²² Zagal, Juan Carlos. *After Sin Sangre Show*. Personal Interview. 26 May 2009.

²³ I bid.

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where they were looking, they were manipulated into where they glanced at. During Simon's screen testing, he leaned in closer to the video recorder drawing the audience in through his eyes and facial expressions. Though actors were behind the screen, they still became empowered over the audience. Actress Berit Stumpf comments; "*Acting everything raw is the fourth barrier that doesn't allow me to create a magical connection with the audience.*"²⁴ (See **Appendix II**)" Through the actor's feeling of power however, the audience is very consciously forced into detachment from the whole production. The audience is made to become analytical and think by themselves, rather than be influenced by the polite invitation of a conventional play space. At this point it must be noted, that before the production commenced, spectators were guided through the set behind the screen equipment. *Gob Squad* deliberately demonstrated the reality of the kitchen set and the television station, then letting it vanish behind the vast screens later on. *Teatrocinema*, on the other hand, did not allow this. They deliberately hid the back-stage and technological mechanisms of producing the multimedia performance from their audience. All that the audience was aware of was the concentration of three screens working together as one and the constant fluidity of the movement through space and time. *Teatrocinema* didn't want their audience to understand that the multimedia material had been intricately created in order to accompany and highlight the theatre performance, but wanted the spectator to rather accept this fact and become absorbed into the story. On the contrary, *Gob Squad* clearly informed the audience about the live feed manufacturing. When the audience came into the theatre, they were invited to view the play space; to walk behind the screens and to meet the actors in the live kitchen, before sitting down on the seats. In another instant, Bastian actually came out from the screened world and addressed the audience on a one-to-one level. Not only were spectators taken aback, but they also realized that, although the performance was constructed and manipulated intricately to function with the multimedia, nothing was being hidden from the audience.

Phèdre used the idea of live performance versus pre-recorded filmed material to fixate the audience. The juxtaposition of the physical body of the actor opposed to the flat images of the body of the actor on the light plasma screens is played with. The audience is led to understand that "*Theatre is being created out of the interaction between the performers, their technology and the audience.*" Towards the end of the play, Theseus came on stage dressed in a



short white tunic, making himself comfortable; lying down at front stage, getting massaged by two maids. His real head was replaced by one of the plasma screens containing a pre-recorded image of his head (see **Figure 6**). In comparison to *Kitchen*, a similar technique was used as Berit was attempting to sleep, and then chose someone from the audience to replace her. *Gob Squad* used replacement as a means to show the audience that anyone in fact can be a performer. *The Wooster Group*, on the other hand, used replacement to question the physicality of the body separately from the thought-process of a performer on stage as they used the pre-recorded images on screens and live acting as a means of disconnecting, causing the audience to look twice and think about this.

Sin Sangre used film as a further layer to create a dense and intricate performance, to engross their audience completely. *Kitchen* created both a window and a barrier in which to

²⁴ Stumpf, Berit. *Dialogue after Kitchen Show Audience*. April 2009.

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simultaneously draw in but also distance the audience from the piece and most importantly to make them persistently question what made this performance, with a relatively simple plot, extraordinary. *Phèdre* presented the audience with a juxtaposition of replacing the live, real body with pre-recorded filmed material, causing the audience to gain a new perspective of a performer on stage. The use of filmed material within multimedia performances is a technique to give a detailed insight into the company's manifesto.

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Conclusion

Theatre companies use the positioning, nature and use of film as a mechanism to support and contribute to the ideas conveyed within the performance as a whole. *Teatrocinema* immersed the audience into *Sin Sangre* due to the concentration of three screens, the movement through time and space in their filmed sequences and the layering of theatrical techniques to create a unique live experience. *Gob Squad* engaged but also detached their audience through the screens working simultaneously as a barrier and window into the world of *Kitchen*, causing the audience to evaluate whether the performance was extraordinary, despite lacking an elaborate plot. *The Wooster Group* uses multiple and relocating plasma screens in *Phèdre* to draw attention to the body on stage, often juxtaposing pre-recorded and the live performing to create shifting perspectives.

The debate about whether using media within performance is leading to the contamination of theatre or whether it is a "remediation"²⁵ of performance carries on. Mark Lawson states; "[productions seem to be] apologising for not being films,"²⁶ and he continues to argue that 'true theatre' "is created as we watch"²⁷, resenting multimedia involvement. This leads me to my personal conclusion: I believe that the use of filmed material within performance is a further aspect that can be employed to heighten a spectator's experience of the show. Living in a modern world in which media is used in nearly every aspect of life, it is almost impossible to keep this aspect outside of the theatre, when that is what theatre attempts to do: to reflect, examine and question **all** aspects of life. I personally question where theatre will go many years from now and I think it is possible that after multimedia has been fully explored within the context of theatre, theatre may start to cross-over with other art forms and present a multitude of new theatrical concepts.

An **unexplored research area**, which has emerged during the course of this research, and which would be interesting for me to further explore, is to what extent an actor needs to change their mentality in order to act successfully in a multimedia theatre production. I have commenced this research through being a cast member of *Attempts On Her Life*, where I have started to understand the process and challenges presented to acting in a multimedia performance.

²⁵ Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Introduction**

²⁶ Giesekam, Greg. *Staging the Screen: The Use of Film and Video in Theatre (Theatre and Performance Practices)*. New York: Palgrave Macmillan, 2007. Print. **Pg. 1**

²⁷ *Ibid.*

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Figure 4: Lisa J. "LET THE GAMES BEGIN." *The Brooklyn Paper*. 25 Feb. 2002. Web. 13 Sept. 2009. <http://www.brooklynpaper.com/stories/25/8/25_08birdie.html>.

Figure 5: "Compañía Teatro Cinema presenta su ópera prima "Sin Sangre"." Web. 13 Sept. 2009.

Figure 6: Gearhart, Mary. *To you, the Birdie (Phèdre)*. Photograph. New York. *Staging the Screen: The Use of Film and Video in Theatre (Theatre & Performance Practices)*. New York: Palgrave Macmillan, 2007. Pg. 113-13. Print.

How do the positioning, nature and use of filmed material within live performance constitute to the ideas conveyed and what effect do they have on the audience?

Appendices

Appendix I: Interview Session with *Compañía Teatrocinema*

- **The piece was a visual telling of a story but this in fact grows out of the script and becomes so much more. It is almost a Hybrid product. What is the genre of this Hybrid Production?**

*It has no specific Genre; it is more the collective and individual memories that form the piece. There is in fact, nothing (no genres) in the moment of creativity. Some of our inspiration was drawn from Charlie Chaplin who was also a storyteller; every second and every movement of his [performance] was precise. Our play aimed at being the accumulation of creative images, something to **play** with; an invitation for YOU as an audience member to play with.*

- **What was the reason for the use of Masks in the play?**

We like comics. Theatre has a quality of the make-believe and with this theatre there is not much time for character development and therefore we try to use a Mask to enhance the character, enabling the audience to establish the character quicker. In our case, each actor must play 2 roles and each character becomes very precise thanks to the masks. The masks also act as a stimulus to the spectator and each gesture is there to join the mask with the play.

- **What was the Process to getting to this Product?**

*Well this piece is called Teatrocinema and it is first of all a movie and then a theatre act. Sometimes, solely theatre limits you a lot and with Teatrocinema you are able to go **beyond time and space**. As a movie the novel works; and these constant flashback scenes would not have been as effective because in this sense, theatre is quite limiting. Also; the settings couldn't have been as well explained, had there been only a stage of theatre. The cinematographical element was a tool to break the four walls and **travel through time and space** freely. Literature does this as well.*

- **How was it possible to direct such a piece?**

*It was very hard to direct (laughs). Especially emotion was hard to capture at times because actors are not used to acting **between time and space**. A lot of rehearsals were necessary. Although the play is a tragedy, it is important not to forget the acting skills and not to lose the 'play' element of acting. This is much like an experiment, in an attempt to find a new language. We often ask ourselves questions that don't have answers and it is very difficult to perform with such limited time.*

- **How was it possible to act in such a piece? Wasn't it hard to create a connection with the audience due to this barrier or was there meant to be no connection purposefully?**

For example, we had to learn to be very precise in movement and to coordinate our movements with the light. If the light is in one spot and the actor is 20-30cm away from there, it is quite possible that he/she will be in darkness. It was therefore, definitely hard for an actor. The director actually had to direct with a gun (all laugh)! Time is therefore a very important factor for the actor. Another example of the hardship of this type of acting is that we don't have a lot of time to let the audience know about the character; we therefore need to present a whole story in a short scene. The acting is very much in staccato: Act. Scene. Cut. Scene. Cut. You can say that there are certain rules with the acting and they are constantly being developed and practiced as follows;

1. Time
2. Space
3. Principal of Looking within self
4. What connects you and helps you to characterize
5. The deep feelings and deep concepts of this play

And to be honest, the searching never stops.

We had to be precise but still be conscious of not losing the characters like in a movie, or for a movie actor. We also had to learn how to act with the videos behind us because they just go on and as an actor it is important to remember the character in the limited space and time that we have. It is important to use time and energy for this process and to use it all.

How do the positioning, nature and use of filmed material within live performance constitute to the ideas conveyed and what effect do they have on the audience?

- **What are the future plans of *Sin Sangre*?**

Well Sin Sangre is in fact a trilogy and we are working on further exposés of the labyrinth.

- **What is the deeper meaning of the play?**

*This play should be received with a lot of emotion. It attacks the **Consumerist** concept; society is now so consuming and thriving that theatre is often forgotten, as well as **Dictatorship**; In Chile today we still haven't solved the problems 100% and there is still the presence of the 2 sides. Personally, I see this production as a quest to find the best in us. [In addition to that we present] **Feminism** as Nina loses the light and is trapped, she gets picked up by a weird old man, sexually abused later on in life, she is played in a poker game, after her husband dies she loses everything in a trial in which her children claim she is crazy ending up looking for the killers of her father and brother. Nina was such a beautiful girl that she was supposed to lead a successful and happy life but men are always in the way, destroying her chance of happiness (father, killers, molester, gamer, etc.). She has a horrible destiny that results into nearly no life at all. A further theme was **Violence**.*

- **Continuing on from the idea that Nina is a feminist, what more can be said about her?**

We ask ourselves, and especially the actress asks herself before going on stage; how can a woman talk for herself when her own references (books, movies, etc.) are not her own and she has learnt as a child to early adulthood not to trust any man and to kill every man as they did her father. She starts to embody death while a woman usually symbolizes life. She must ask herself; how can she play a woman who, with her troubled past and present, only wants to represent life?

- **Has the equipment ever failed?**

*NO. It is so intricate and timed so finely and it is much as if you were on a circus trapeze making you feel insecure and *arghhh*. And we always talk about the fact that if there is one mistake it has a Domino effect on everyone else; the actors, the director, the lights operator; we are all connected. Every movement done behind the barriers is done by the actors; a moving of a table or chairs or the rolling of a piece of stage: there is no stage crew to help! When there is a mistake we all go into a twilight zone in which behind the stage we go just crazy! We are a rugby team and each player is using their own strength!*

For example, we were once in Brazil where the video footage did not work and the reactions we got from the audience were the following;

1. *What do you want? This is an experiment so this stuff has to be expected to happen!*
2. *It was part of the play; there is supposed to be a time at which there is no video footage but solely acting.*
3. *We didn't notice anything.*

This use of filmed material surely acts as a huge stimulation to audience members. I believe that music and videos are the tools of telling a story.

Appendix II: Extract of Post Show Dialogue with *Gob Squad*

- **Why were screens utilized to portray this performance rather than having this performance shown on the conventional theatre stage?**

*The camera allows me to feel safer and to be able to express myself more. I am a lot freer with my action. I feel that being exposed on a stage and having to act everything raw **is** the fourth barrier that doesn't allow me to create a magical connection with the audience. Also; the audience feels they can watch more and be engrossed in what is happening by the camera whereas on the stage everything; face expressions, movements; become blurred together.*

The opportunity to incorporate cinematographically effects such as elements of pop videos and short films is an interesting way for us to express creativity.

The idea of 2 Medias together is in general more interesting and a new idea. I feel having theater and film together makes it a whole new experience for the audience.