

kids - try this at home!

if you like what you see
-trust us-
it's even more fun to participate!

you can have the opportunity to do this
at a hands-on session on

tuesday 19 february, 7-9pm

(e)-vision

the session is **free**
but places are very limited
sign up at the box office
after the show

you'll learn how to use the palace software, have
time to play around with other cyberformers, and
find out where you can download the software to

the[abc]experiment **avatar body collision**

16-17 february 2002

3pm nz time

bats theatre

nz fringe festival



ARTS COUNCIL OF NEW ZEALAND *TOI AOTEAROA*



what is cyberformance?
what does it have to do with theatre?
and who is tito alberto????

<http://www.abcexperiment.org/>

the[abc]experiment explores the internet as a performance medium.

what you are about to see today has been developed over the last six months, using the palace graphical chat application. we have experimented with its potential and its limitations - developing exercises, routines, techniques, scripts, improvisations, characters and narrative.

this is a work-in-progress, and we invite you to stay after the presentation to ask questions and tell us what you thought of it.

players:

frenzy paolo grippa [italy/nz]
frankie/valet helen varley jamieson [nz]
vince/tito alberto karla ptacek [uk]
vic/gar-sin vicki smith [nz]
looi/sartre angela main [nz]
audrey leena saarinen [finland]
didi adriene jenik [usa]
gogo lisa brenneis [usa]

graphix vicki smith
technical angela main
network darryl van rensburg
sound luke goodwin
lights marc edwards
video thomas lahood

facilitator madeline mcnamara

concept: helen varley jamieson

thanks:

everyone at bats, louise simms, ruby brunton, lian hathaway, sharyn duncan, ayla chaney, brenda leeuwenberg, shift, the posties, magdalena aotearoa, the[abc]experiment email group, mr alarm clock, the church [whizzkids], littlejohns, capital city label and print, pheonician falafel, boyd av.

acknowledgements:

we have ruthlessly and unapologetically palatianised an excerpt from jean paul sartre's "no exit", and quotations from the bard.

beckett's "waiting for godot" was first performed online by desktop theater in 1997, and the original performers have revived it for this presentation.

frenzy was devised by paolo grippa; you can see more of his work in his solo show **-somewhere else-** at the space, 12-13 march 8pm.

web sites:

the[abc]experiment www.abcexperiment.org
desktop theater www.desktoptheater.org
palace sites www.palacetools.com
<http://64.177.179.237/>
the open page www.theopenpage.org
plaintext players <http://yin.arts.uci.edu/~players>
helen varley jamieson www.creative-catalyst.com

background

the[abc]experiment has its roots in an article i wrote in 2000 for the **open page**, an international journal of women in theatre [copies available for sale at the theatre today or from **magdalena aotearoa**].

in researching my article, i came across **desktop theater** [www.desktoptheater.org] and was inspired by their live performances in **the palace**, a graphical chat application. i began to improvise, devise and perform online with adriene jenik, lisa brenneis and others.

i was also looking at what was developing in text-only environments, such as **athemoo** and the **plaintext players**, but it was the visuals and sound of the palace, and desktop theater's humour, that interested me. as someone who is more used to working off-stage as a writer, director and producer, it was exciting to discover a new medium where i enjoyed performing.

i began talking to others about it, but it was difficult to explain exactly what i was doing. if i said "online theatre" or "virtual theatre", people assumed i was netcasting a stage performance. "virtual" has connotations i wanted to avoid, and the word "theatre" is loaded with tradition and expectation. so i came up with "cyberformance", and its definition: "live performance in graphical chat rooms".

in january 2001, i presented a cyberformance as part of the performance installation project "water[war]s", at the transit festival, odin teatret, denmark. i created a script from the material used in the project, which adriene and lisa performed online, as this was projected for the theatre audience.

this provoked a heated debate amongst the international gathering of theatre practitioners as to whether or not I could call this "theatre". due to the packed festival programme, the discussion was cut short, but it planted the seed of what has become **the[abc]experiment**.

the[abc]experiment includes an email discussion group, a web site [www.abcexperiment.org], hands-on cyberformance workshops and this presentation. the team has been rehearsing

on- and off-line since november, translating acting techniques to the palace environment and working collaboratively to devise what we are presenting today. everyone has brought material which has been incorporated, palatianised and regurgitated as cyberformance.

i set out to answer the questions: how is technology changing our definitions of "theatre"? and what place does cyberformance have within theatre? i'm not sure that i've answered either, but i've asked and answered a whole lot more along the way - and i'm not finished yet.

helen varley jamieson



the interactive bit

we welcome your feedback on **the[abc]experiment**

please stay and join in the post-show discussion,
but if you can't or don't want to, [or even if you do]
you can use this form to give written feedback.

did today's presentation give you an understanding of the concept of cyberformance?

as a theatre audience member, did you find it engaging?

did you experience any difficulty in reading the text or understanding voices?

would you prefer to experience something like this online, rather than in a theatre?