SP⦂RES

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State of the Art on
– augmented archives
- digital performing arts

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SP:RES

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SPORES is an artistic project that creates "intermedial experiences" at the crossroads of arts and technology, offering unprecedented opportunities for artists, audiences, cultural operators, institutions and technology designers to explore and implement new ways of experiencing live artistic performances both online and offline. ACTIVITIES The project comprises three steps: 1) Invent an original methodology for designing intermedial experiences, then train 15 cultural operators and artists to create 4 intermedial shows 2) Produce these 4 intermedial shows based on the SPORES methodology: – Sensible Archive, by Eugenio Barba, founder of Odin Teatret – Delirium, by Ikarus Stage Arts, company from Nordisk Teaterlaboratorium – Intermedial Travel, by Appercezioni – Euforia Carogna, by Antonio Rezza and Flavia Mastrella These 4 shows will be presented in 11 events in Denmark, Albania and Italy. 3) Share results and lessons learnt about intermedial experiences through 20 dissemination events hosted by associated partners comprising universities and cultural institutes (Goethe Institut and Istituto Italiano di Cultura) in France, Denmark, Italy and Albania. OUTREACH The 3-fold structure of the project is linked to a progressive outreach of 1) artists, 2) audience 3) stakeholders of the cultural and creative sector.

Partners
Associazione culturale APPERCEZIONI (Italy)
Carraro LAB (Italy)
Universiteti Polis (Albania)
Nordisk Teaterlaboratorium (Denmark)

State of the Art

According to Amelia Stevens:
What defines immersive theater as a style of theatrical performance is the way the storytelling elements are centered around the ability to create intimacy.

By eliminating the distance between audience and performers and placing them together in the same physical space, the existence of the fourth wall is effectively broken down, creating a unique vulnerability and opportunity for connection.

It is now a question of taking care of the relationship between people in space, and the organization of space itself.

The art of diving and making people immerse.

The immersive entertainment industry as a whole was valued at more than $60 billion in 2019, with immersive theater contributing just over $28 million to the total. One of the leaders in integrating VR with immersive theater is the National Theater in London.

VIRTUAL REALITY AS A CONNECTION

Human Signs
Yuval Avital

Participatory artwork, it unites more than 200 artists between voice and dance, from all over the world, during the Covid-19 pandemic.

https://www.human-signs.com/

VIRTUAL REALITY AS AN ARENA

The void

Sleep No More
https://theboolean.io/2019/08/25/sleep-no-more-is-everything-vr-should-be/
Punchdrunk Theater Company
Sleep No More is a film-noir-style show about Shakespeare's Macbeth that allows viewers to explore and chase real-life actors through a three-storage set located in the McKittrick Hotel (NY). This immersive experience is VR without headsets. It is a virtual reality and immersive story with non-linear and line dynamics, exploration, world-building, multiplayer and multi-sensory.The idea is that viewers want to be able to decide the development of the story, and not passively undergo it.

FILM/IMMERSIVE JOURNALISM

The battle of Falluia

https://www.youtube.com/watch?v=_Ar0UkmID6s

Displaced

https://www.youtube.com/watch?v=ecavbpCuvkI

https://www.youtube.com/watch?v=SEgSkfflgvg

THEATER

The term "virtual reality" was coined for the first time in a theatrical context, by Antonin Artaud, in The Theater and Its Double, in the 1930s. Artaud intended with this term to define the relationship between theater and real life as simulation.
The term "hyper reality" was instead coined by Jean Baudrillard in his essay Simulacrums and simulation, 1981. He talks about it in relation to the technological reproduction in progress, which mixes reality and fiction. William Cusick defines a substantial difference between theater and virtual reality: theater is defined by presence, while virtual reality by isolation.

How can you marry the two?

Virtual reality, when it works, gives the illusion of presence.
Storytellers, in a sense, have always done this.

Le velleità di Oculus

Ripensare il teatro in chiave immersiva cavalcando i set Oculus Quest

https://www.cnet.com/tech/mobile/oculus-wants-to-make-immersive-virtual-theater-a-reality/

The Under Presents

Samantha Gorman, Danny Cannizzaro (Tender Claws LA, Piehole NY), 2016

https://www.cnet.com/tech/gaming/you-wont-know-who-is-real-inside-this-immersive-theater-vr-experience/

This immersive theater experience uses Oculus Quest VR technology, powered by Facebook, to create a video game meets live comedy experience. While largely a one-on-one, play-driven experience, there are actors, live interactions, and even cutting-edge puppet elements that make this an immersive theater experience uniquely unique.

Half Real (It is the same functioning of some video games such as Heavy Rain, from which Half Real takes its cue)
https://www.youtube.com/watch?v=mfmNQcGNZ94

All Kinds of Limbo

Raffy Bushman, Nubiya Brandon (National Theatre)

https://www.youtube.com/watch?v=7GASrL9_Hew

https://www.facebook.com/watch/?v=1910546122481943

The actress is placed in a green screen room and filmed, creating her 3D digital twin. She will then be placed in different virtual worlds. The show can be viewed with vr glasses or tablet.

Wonder.land

https://www.youtube.com/watch?v=mOFu3QZnwdE

Damon Albarn, (National Theatre), 2016

Projections on the backdrop depicting Alice and other characters as "avatars"

Hamlet 360: Thy Father's Spirit

Commonwealth Shakespeare Company, 2019

https://www.youtube.com/watch?v=Jc88G7nkV-Q

Hamlet presented in 360 in VR

brainz studios

During the Covid-19 brainz studios try to put a camera on stage.
The camera is included as if it were a cast member.

https://brainzstudios.cz/

VR + Theatre = YOU as Hamlet

Corinna Di Niro

https://www.youtube.com/watch?v=rNvBwss9KiI

Similarities between live theater and VR

1) They tell us a story
2) They take us to an audiovisual 3D world
3) They give us a visceral experience
4) They put the viewer center stage
5) They communicate meanings with visual languages
6) They need the viewer to be involved
7) They are works of virtual reality

However, VR can give the viewer control (the speed of playback for example)

"VA": virtual actor
He experiences the role of Dorothy to a single individual in the audience by placing a 360 camera with Dorothy's costume on stage.

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