TEXT CHAT LOG

More/Less Than a Cyberfession: A few theoretical short-(cir)cu(i)ts from Learn to hear through the lies of your eyes

Miljana Peri_

CyPosium, 13/10/2012 (dd/mm/yyyy) 5pm UK time (observing DST)

■■ logged in

not logged in

hello mem!

i see your eyes moving

<helen> hi everyone

<moon> hello!

hi

hello

<helen> there are 60 audience in tap

bbb

<helen> so let's give them a moment

<helen> to come into UpStage

<helen> the door isn't that wide

Am I here?

are the grey one's nameless?

<helen> it will take a moment

<helen> grey text is audience

.

<moon> 59 against me!

Hi?

i managed to get my fat behind through the upstage door

<moon> 59 to 1 against you!

<moon> 59 seconds for everyone

hhjhjklj

tuxedomoon!!!!

<helen> come on in everyone

Noooooo! not against ...

Hi

<helen> there are still seats down the front

with!!!

heeey

jeff

i love tuzedomoon

slap the screen

WE HAVE BECOME ANONYMOUS

hi

<moon> 59 seconds in every minute

here we go

Hi, here

helloooooo upstage! :) (marischka)

let the 4chan behaviour commence

<moon> 59 anonymous!

<helen> it may be good to close the tap

hello! nice shirt helen

hallo upstage!

like a boss

hello

<helen> to improve performance

<helen> thanks :)

upstage!

the wizards have increased their control of the chat module

<helen> ok, i will start

<moon> performance of Tap? sure

<helen> we have 54 ...

<helen> the stragglers can join later

<moon> oho!

<helen> The third presenter in this first block is one of our most experienced UpStage artists

<moon> Q and 54

yahooooo

<helen> Miljana Peric, or Mem as we have come to know her,

lovley speech synth

veru difficult to conect

<helen> first learned about UpStage in 2005, and,

<helen> too excited to wait for the next open walkthrough,

<helen> dropped in on an Avatar Body Collision rehearsal.

<helen> She then became a regular at the open walkthroughs

<helen> and when we put out the call for shows for the first UpStage festival in 2007,

mlfjhlkbjwdlfvcjxlk tfkhkthglekrd fmg zrsfhl kerhlgfhrh lirhilyrh:helh:ekhtkjt

<helen> Mem was one of the first to respond.

<helen> The cyberformance that she created for that festival

<helen> with a title of the length that has set the standard for all her shows since

<helen> is what she will talk about today.

<helen> take it away, mem!

Why is a robot talking?

<moon> thanks Helen

ve. MEM!

bzzzzzzzzzzzzzzz

why not?;)

<moon> welcome audience!

robot talking are the presenters

THE SYSTEM HAS TAKEN OVER THE CHAT

when they type caracters it s play as robot voice

ROBOTS HAVE MADE THE HUMAN AUDIENCE OBSOLETE

love it!

Weird!

i should learn english

mem is a tuxedomoon fan ;-)

what is going on?

[I] < Helen Varley Jamieson was on stage of Rex cultural centre, and rest of the cyberformance crew from the ABC collective was performing on-line, visible on big projection screen behind her. Audience in Rex's big hall was looking at their UpStage performance; or is more precise to say we followed their manipulating with both parts of the cyberstage: physical and virtual. >

Ok, robots are part of the show! (Jeff)

[helen] <it is presentation by Miljana Peric>

[her laptop] < That cyberstaged performance was process of simultaneously dealing with both venues: traditional theater/performance art scene, on one side, and digitally synthesized scene-on-screen, on another. In some moment, Varley Jamieson's performing became quite disturbing: she was balancing with laptop on her head like it was an old book! Thousand question- and exclamation-marks showed up in my head: > haha cool

[helen] <hahah!>

[her laptop] < What does she doing? This is crazy! Where she thinks she is? Who she thinks that we are?! Some billionaires (in postsocialist, post-civilwar, post-bombing, post-/ex-Yugoslavia)?! To play with laptop like that! All this is absurd! What is this performance about, anyway? About some rich kids from around the First world who can afford to play-and-break their expensive toys?! >

hahahahaha

lol

so expensive

haha brilliant

[helen] <i never dropped!!!>

[her laptop] < These thoughts were passing again through my head, while I was waiting for an UpStage web-page to show on my computer screen. Loading of homepage was fast (if the word fast still can be used in same sentence with combination of terms such as dial-up and Internet-connection), but cyber-stage was loading, loading and loading, and I didn't want to give up from my newly found researching subject. >

good for you helen it could of been recycled it would have been politically challenigng tuxedomoon more tuxedomoon! loading again

[her laptop] < It is not sure how long I had had to stare at the splash message: Hello audience! Welcome to UpStage!, but it was pretty enough for hosting variety of contemplative moods. In the matter of fact, that was good, because net-art-topic of the paper had to be somehow problematized: theoretically and critically re-viewed. > [moon] < Thinking pleiad which had started with: Finally! I have found great thematic for the paper!, after a while became directed toward some problematic/al economy related issues/: Someone crashes laptops in the name of new, young art, as a creative metaphor and symbolic act, and other will crash computer just because poor machine is few years older, and, so, a bit slower. >

[double] < Is not hospitality an interruption of the self?, Derrida's question was echoing in my impatient body. And, whose self was in the question? My-self? Or some of the selves of the UpStage: as an artistic platform, of software application, host server, of programmers or artists involved? >

love tuxedomoon

[double] < Now, at the moment when the new UpStage software version 2.4.2 waits for its first official public show(ing), looks that, logically speaking, it could not be wrong to talk about new-version-of-anything as an improved self? >

[double] < But instead to examine possibility of cyberstage subjectivity, my story leads to some other cyber-figuration. >

[tuxedo] < First day in UpStage I found my new team too. Following an ongoing fashion in artworld, which is especially present in a cyber-artworld, I had to reach up one more thing to become fully equipped for writing of the paper. >

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tuxedo.....sax steven brown....first day i love tuxedomoon also...
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[tuxedo] < In question was reaching of the artist-as-researcher position. Or, as Graeme Sullivan named it in his book Art Practice as Research, an artist-theorist. >

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no tears for the creatures of the night!
this is not UpStage text to speech voice
no tears!
but pre-recorded
this is MariaX like
interesting
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[helen] <only voice prerecorded, mem is manipulating everything in real time> [moon] < I wanna be blind. >

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yes, maazing amazing
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[moon] < When everything you want is not the way you want it - you're on the right track, sit back, hold tight. >

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mariaaaa:)
x
x
yes?
liveness back to discusssion
a ha!
stop?
it's a big discussion also in live coding contexts
hm
cyberfession...:) (Jeff)
your in upstage!!
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[tuxedo] < From the first day on UpStage.org.nz cyberstage, we had stopped to think as before. We started with acting. >

[tuxedo] < As a student in the first year of Theory of Arts studies, I did not consider myself for a real theoretician, that is, completly formed and competent. Just small part of competencies were mine at that moment. So, I had taken that part, and started to/with acting. >

[tuxedo] < Other person was an artist, but also not a real one: she was of that cyberkind. I met her on UpStage. In many ways she was similar to me, but in another so different. We started with our acting thanks to mutual attractions and distractions. > [tuxedo] < But not just thanks to that: in order to write my paper, I needed someone who will introduce me to the whole thing, someone who will show me how cyberstaged art mechanism works from inside. I did not want to act like a blind. >

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ahahaha
good point
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claire bishop is one of those who writes about meida art without actually knowing the subject

[tuxedo] < As Varley Jamieson noticed in her Adventures in Cyberformance, much of the current discourse and research methodologies are focused on the interpretation and critique of artistic practice rather than on the actual process of creation. Maybe, - too much. It was time to say Enough! to interpretations and criticalisations of red and blue, and to take in consideration all collors and shades of cyberformance palette. > [tuxedo] < As Varley Jamieson noticed in her Adventures in Cyberformance, much of the current discourse and research methodologies are focused on the interpretation and critique of artistic practice rather than on the actual process of creation. Maybe, - too

much. It was time to say Enough! to interpretations and criticalisations of red and blue, and to take in consideration all collors and shades of cyberformance palette. > definitely re bishop

[tuxedo] < I started with detailed examination of not just some cyberformance, but from the very beginning of whole creative process which final part performing of a cyberformance is. The right moment for starting the observation had came in 2007. Well, I know the exact date of it February 21st 2007, because that was the day when Tuxedomoon group held concert in Belgrade. >

psyberformance

[tuxedo] < I was delighted: Finally! A new version of UpStage! With an improved sound feature! Now I can present my music through cyberformance! >

cant wait for he next festival 121212

YE!

LOL

cute

[helen] <:)))>

like in cinema, it was a train sound!

[tuxedo] < For the moment, I had forgot about stories on art and theory, red and blue creations, my theoretical paper about practice-based-research... >

the first sound!

[tuxedo] < Everything was settled, and only one person I forgot to include in my plans was a cyberartist I met and with whom was collaborated last two years. Maybe it is not needed to make her bored with this project. After all, she is an experimental cyberartist, and we are planning to make some traditional tribute-concert. The word traditional in last sentence meant to be music, music, and just music, that is, a well-known good old single-art discipline.>

[helen] <:D>

number patterns are so kosmic

[double] < Shortly after I had sent my proposition to UpStage-festival organizing team, a reply broke down my concept for the tribute. Hello, thank you for your proposition, but mp3 feature is not yet implemented to our software. Maybe in next version of UpStage. Sorry. >

[double] < But I did not want to give up. You started a tribute, and there will be a tribute! Even if we have to deal just with text-to-speech tool, I am sure there is a way! Those were the exact words of my friend cyberartist, to whom I complained about no-music impossibilities of UpStage v.2.0. >

oh yes

[double] < But I did not want to give up. You started a tribute, and there will be a tribute! Even if we have to deal just with text-to-speech tool, I am sure there is a way! Those were the exact words of my friend cyberartist, to whom I complained about no-music impossibilities of UpStage v.2.0. >

[double] < The experiment started, and also I could continue my research for paper from the closest sight ever, because cyberartist was spending with me almost every day during next few months on cyberstage. >

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TXTXTXTXTTXTXTXTXTXT
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[double] < I carefully observed her experimenting with text-to-speech music: compiling, combining and repeating of lyrics, compiling, combining and repeating of words, compiling, combining and repeating of letters, vowels, rhymes, exclamations, cries, sighs... That was her creative methodology. >

M0000000000

[double] < After a while, she applied same method to a visual stuff, and to other kinds of texts. Free compiling, combining, cutting and pasting of various materials, with three open source softwares: OpenOffice, GIMP and Audacity - that is the shortest explanation of her technical practice. She was calling that: found images, found sounds, found sentences, found words, found art. >

great image

n

[double] < According to how John O'Toole explained the situation in Doing Drama Research, for whom this re-searching process explicitly differentiates between the research goals of the artist and those of the academic researcher, asserting that the aims of the former are more subjective than those of the latter, for me was important to overcome such an academic distancing, and to come near to the cyberformance field as close as possible. >

[double] < Last but not least issue in my rapprochement was the position of the audience in relation to cyberformance. Incorporating of the spectator into cyberstaged spectacle was the process which I was looking for. Working title was: a participative cyberforming.

[tuxedo] < It was close to interactive improvisation concept, since verbal scenery and improvisation are key components of online performances, which depend in large part, if not entirely, on text. >

kkkkkkkkk

<tuxedo> Through the chat-box, which is visible on the right side of your screen, the linguistic part of UpStage cyberformance is subject to change during it, as is equally available to performers and audience. As I had heard from another UpStage cyberformers, it actually turned out that the most important medium for us was the dialogue box, where each of us could be present in word form. The word is my body as I enter into the screen.

<tuxedo> Audience, do you have something to confess and express?

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<moon> Audience, do you have something to confess and express?

[helen] <i bet they do>

<moon> Audience, do you have something to confess and express?

can we enter the dialogue

[helen] <yes>

<her laptop> Audience, do you have something to confess and express?

[helen] <just type>

never

sound-collage

yes

ves

[her laptop] < Also, I do not want even to mention our ever-going struggles, at very moment when it is pretty obvious that she is using much more than 5% of my hard theoretical work for her cyberformance. >

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[helen] <:D>
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[her laptop] < As is already said, I am not here as judge, I am just an observer. And you?

observing too

when the robot stops? good

I don't think the 5% limit has a legal basis....:-)

Audience, do you have something to confess and express?

I'm enjoying

<helen> we need the applause sound!!!

we are judging

great

<her laptop> eh

<helen> clap clap clap!!!

klap klap

yay!

clap clap

clap clap clap

applause

<helen> thank you very much mem!!

<her laptop> i forgot it

clapclap

bravo

BRAAAAAAAAAVO

<her laptop> damn

clap clap clap

APPLAUSE

applause

woohoo

clapclapclapwhoooee!

me?

klap klap klap

aplause

Thank you!

BRAVO

clap clap clap whoohooo

<helen> we will now return to the tap

yes

great mem

thanks mem

clap clap

thank you

ENCORE

thanks

LONG LIVE THE SMURF RACE

<helen> where you have 5 minutes

Bravo!

<helen> to ask mem uestions

Yoicks!@@@!!!!

Back to the tap

calap clap clap

vi: tx mem

<helen> questions

http://water-wheel.net/taps/view/241

link to the tap?

http://water-wheel.net/taps/view/241 k
<helen> before we have discussion with all 3 presenters thx
reload the tap whenyou go back
k7
thank you mem & tuxedomoon ;-)
<helen> please come back to the tap & meet mem thanks
PLEASE RELOAD THE TAP
RELOAD
the tap
what is happening?

op hop la

la la la la