

LIVE CYBERFORMANCE MANIFESTO WRITING

Tuesday 26th March 9pm CET

Rules: (LOL)

- before the performance, please read the manifesto below, which is from Helen's thesis (<http://creative-catalyst.com/thesis.html>)
- try to keep discussion on particular points in the space after that point of the manifesto
- anything can be changed, including the rules.

1. Cyberformance is lived.

2. Cyberformance is situated.

3. Cyberformance is distributed and redistributed, lived and relived as a cyclical processual event .

4. Cyberformance has attitude.

6. Cyberformance is semi-transparent.

7. Cyberformance is unfinished, malleable and *tempts failure*)as a positive progressive act.

5. Cyberformance is resourceful.

1. Cyberformance is

live and *autoMattered**nifestual. Creators and participative audience are synchronously present. While the work may contain pre-recorded elements (such as audio, video, animation and scripting), these elements are combined and presented as a performance in real-time for a simultaneously present audience. *[Also, don't forget the value of the riff].*

*** "Automattered" is a stat of geophysical grace, reworked + re:vamped through distance, time, and quantum patching.nice. We underestimate the value of parsing this type of integrated distance/3D collusion [or shared delusion?] via quantum means. It's the future, baby;)**

Audience has to manifest itself in cyberforming process. their manifestation maybe as observer they do not have to insert themselves as a matter of course

Discussion on 1:

I am an audience, so I can type here. Type and discuss with everyone! So this is a cyberformance

[I am an audience. We are an audience. She is an audience: so is he, or them, or you. These shifts in identity, in actualisation, in agency, all work in a "performers" favor: moving the boundaries between user and used, between active and passive, between creator and created-upon?]

No reason for being recorded!!!* recording is fine as long as it is seen as a documentation not the act of creating the work (this point is sometimes bought up by the nodes that show UpStage events - why couldn't we just give them a recording for them to play in the space... it misses the ability to interact and affect the final work You can use cyberformance to create videos! Collectively creating a film.

*One example: When cyberformed in PiratePad[**TM**], cyberformance is limited to 16 participants, so there is reason to be recorded sometimes. true we did not realise there was a limit! :(documentation is also an important factor the deliniation of the two is the key - the time-slider gives the sense of livliness of this discussion :) the sense of lively and vivid colors!

The trick is to make the event something where the liveness is really important... many shows could be just as effective in recording.. Maybe it would be more proper to say "re-cording" (like: to be tuned, -cording, tuned-in the cored...)[*Beautiful. reminds me of "cordlings"...*]

[We used to do this type of "interventionalist performance" with Google wave: dual concurrent editing that created a strange + delicious tapestry of synchronised text packets + image data?]

for me that i do online theatre, liveness is really important. for someone who does online cinema, not!!!online cinema is not cyberformance (see below discussion about streamed offline performances as well)

Cyberformance is defenetly live.

some people don't understand "lively" I think lively is not that important but "live" is fundamental ... Lively is also important!!! (for experi-mental) Lively doesn't define much, hm, yes, but is important for "defining"/forming the discussion.it defines the liveness it refers to the change that is possible in the performance with the given audience at that point in time lively is also a reference back to Avatar Body Collision Will this text be cyberformance or mere documentation after the live event - also these words I write are an embodied depression of keys and I am trying to locate the sensuality in this even vicerality...

[Does any1 remember Lively? As in the 3D animated environ?]

nope ... tell us?[*Was an online-based "game" environ (think Second Life dumbed down with cartoonish avatars). Had potential, but Google canned it (like they do all their good-but-non-profitable-offerings: RIP Reader + Wave)?]*

it can only be cyberformance in the moment; as soon as we stop it is documentation So what is in the moment... whose moment - I might be silent on here in my moment and no one would know. ours, our shared moment, this moment right now(i am in your future moment :) you are speaking from my past but we meet in this point of time it's still yesterday here

real liveliness is the essence - and the sense and the connection that makes cyberformance sing

I think is very important. You can find a recording on youtube. To find a live event is challenging and can be intera[*cting in the moment + embracing the split, even here + now: in this very segmented space, we attempt it...*]

internet is a fundamental characteristic of cyberformance. it may be used as a space or/and toolit is so true totally fundamental

In theatre / performance we also use "live" to talk about space. Because of that, I've been using synchronous more and more in the way I write about it... Overly academic, I know, but still.

2. Cyberformance manifests primarily in shared spaces made possible by internet network connections, such as chat rooms, IRC channels, MUDs and MOOs, MUVirtual worlds, game spaces, and any other situation where real-time interaction between two or more people is facilitated by the internet (network connections?(sometimes it uses networks other than the internet - there's probably a better way to say it though - actually no; CYBERFORMANCE always uses internet connections - this distinguishes it from NETWORKED PERFORMANCE in general, which includes things like computer games played over LAN networks, or works on mobile phone networks)hmmm... interesting Have to think about that one). There may or may not be a

proximal element – that is, a physical site where a gathered audience is experiencing the work in a shared physical place.

Discussion on 2:

(isnt this always the case? i.e. the audience is always physically somewhere, if not in the same place - should be "gathered audience" then? meaning that a group of people have come to a specific place for that purpose) There may or may not be a private space - only known to the performer who performs to themselves purely in reinforcing their existence in a space that appears as timeless and suspended in liminality.

How important is the part in the physical space? Sometimes very, cos if it is cold in your room, you can think fast (falling in hibernation eventually...) we cannot erase internet - digital performance was using network connections before cyberformance - but it is the internet that allows participation of the audience

also - important to distinguish cyberformance from networked performance generally - which can include computer games over LAN, or mobile phone network works. & earlier there was work using satellite networks, phone networks, etc; cyberformance specifically refers to work that uses internet networks.

[From: <http://arsvirtuafoundation.org/research/2009/03/01/social-tesseracting-part-1/> :

"Just as the idea of dimensions can be applied to non-concrete elements in order to frame theoretical states, the principle can expand to encompass aspects of emergent social actions. These actions are evident in shifting social dimensions/states. These states [collectively termed "Social Tesseractions"] emerge from certain communication patterns displayed through synthetic interactions. If you're a user of augmented technology in multiple forms [think: MMO/Mobile gaming, iPhone or Android apps and social networking sites] you will inevitably become part of engagement procedures that promote a type of "social froth". This froth manifests via electronic gesturing..."

an aspect of it has to be online for it to work as a cyberformance - but it does not have to exist in any 'real' space* except of course where it intersects with real people (refer discussion 1) *real space is someone's room, house, please: include that in your thinking spatiality

i somehow think of the 'performance' as the part that exists in the physical world :-/ oh dear; you need to stay in more! ;)

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5. Cyberformance is resourceful.

1. Cyberformance is

live and *autoMattered** nifestual. Cyberformance is performed live, be life performed. Creators (remove? *adjunct-add?* Performer(s)) and participative audience are synchronously present. The work-in-progress is prepared and rehearsed beforehand, and while it may contain pre-recorded elements (such as audio, video, animation and scripting), these elements are combined and presented as a performance in real-time for a simultaneously present audience. [Also, don't forget the value of the riff].

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i somehow think of the 'performance' as the part that exists in the physical world :-/

[Does "physical" naturally equate to "phenomenological"?] no ;-)

3. Cyberformance makes distance obsolete. (does it make it obsolete? or does it re-think distance?) **[...and with that liquid collapse comes great responsibility...]** Cyberformers and the audience may be distributed, or they may be together in a physical space; or there may be several parallel intermedial audiences. Connected by the network (for consistency, should this be internet? if we define in 2. that we mean 'the internet' and not 'networks' in general then probably it should be 'the internet' throughout :-/), geography and location are no barrier to cyberformance.

Discussion on 3:

performers may be at the same space, they do not have to be distributed. In my opinion the audience should be distributed!!! **[The audience *is* distributed? As is the collapse, the prophase, between distinctions that demarcate the "performer" and the "audience"?)** they can and are sometimes in the same space, they are sometimes all over the place they have different logins but might be using machines beside each other - that's the thing there is no set rule there except they are not limited by being geographically separate as they would be in a physical performance good one

4. Cyberformance has attitude. It can be mundane or new, traditional or experimental, but it always exists in an unstable medium at the raw edge of technology and imagination, making it inherently risky, boundary-pushing (or breaking) and experimental in both form and content. Audiences and creators are confronted by the unexpected, comforted by the ordinary and shocked by the real. Reminiscent of punk and the avant-garde, formal rules are disregarded or deconstructed in an openness to experimentation and innovation.

Discussion on 4:

cyberformance has attitude if it is not targeting upstage (conscious) audience

[5 has been moved down to after 8 for some reason]

6. Cyberformance is (explicit and implicit. Cyberformance does not pretend to be real, it does not try to simulate 'reality' or disguise its illusory nature; rather it invites performers and audience to indulge in the willing suspension of disbelief .It works between the real and imaginary - it works to emphasise the unknown - it symbiotically weaves a network of the real imagined and imagined real experiences of its performers.

The technologies employed in the performance are not hidden, they are integrated into the whole. The computer is often visible (although this is not a pre-requisite as western society is occularcentric and thus everything is directed towards the visual), on stage or as the hypersurface through which the audience engages with the performance. The on-stage operation of a computer by a performer becomes part of the action of the cyberformance, as well as the audience's interaction with the technology. This can become problematic as - it can deny the multi-sensual and audiences can view technology as foreboding and a challenge to interaction.

Discussion on 6:

or/and is very brechtian/ v-effectian

It is not transparent - it is opaque: the technologie is visible, explicit

"One of our goals was to give people an

entrée into the complexities of media representation and pol

itics by despectacularizing our use

of media. To this end, we made the technology we used very central – visible rather than

hidden, explicit rather than transparent" (LaFarge & Allen, 2005, p. 215)from Helen

dissertation. How can be transparent ? Something appears, technology is not transparent

but in the manifesto transparent means not hiding something - antoinette is saying

the technology is explicit rather than transparent, i have said cyberformance is transparent

because it does not hide the technology; it's 2 different things

(& to say "cyberformance is explicit" sounds a bit like it is going to be some kind of erotica ...

which of course it could be)But if you keep transparent it is misleading - it takes people to

the immersionist school of thought that says virtual platforms and worlds are simulations

which objective is to be transparent and so to allow total immersion - which they are not, and

cyberformance is not: it is a creation that desires the opacity of the media making

technology explicit

6 is a problem for me... We are pretending to be real, but just not the reality of the physical

world. We are presenting the real stories of the online world that we live in. No illusion of

physical reality, but we definitely make use of the illusions of digital reality...Cyber-

performance as a myth ? nice Cyberformance

cyberformance can be based on belief ...

8. Cyberformance is performance made digital. Computer technologies play a key role in technique, delivery, and frequently content and aesthetics (Dixon, 2007). Cyberformance cannot happen without computers. The skills needed to perform cyberformance are the skills of digital life: typing, editing, connecting, software literacy and the performative skills of devising, creating and responding.

9. Cyberformance is performance beyond the digital. It is not reduced to the eye-hand binomial, since. With the adding of interfaces, the body may be used: adding motion capture to move avatars or influence the virtual set, showing through the lens, reaching through the sensor to touch the audience directly.

Bravoooooooo! for the direct touch! :)

Discussion on 8:

digital in that the haptic sense of connection with the others performers and audience is in the leaning in to the screen and connecting through the finger tips with the keypad, or through push to talk on the webcam It doesn't have to be haptic at all, it doesn't have to be done by fingers, what about webcam performances? If they are just webcam performances they are telematic performance not cyformance. is that so ... damn I am in the wrong group

7. Cyformance is always unfinished, incomplete, the real Open Work of art of Umberto Eco (1989). The work does not exist until it is presented to an audience, which means it only exists in interactivity*. (citing Clara Gomes)

"...interactive can mean anything from clicking a hyperlink to wearing a head-mounted display (Ryan, 1997). Brian Eno has suggested that a better term is "unfinished" (Kelly, 1995), which sits well with Umberto Eco's concept of the open work (Eco, 1989)", HVJ, AiCF, 2008.

Rule # 5: manifestos are beyond citation ;)

Discussion on 7:

interactif - you al seem to think that is crucial, but how would you define that, it is such an empty word - I hate it because of that. Two people talking is interactif, al is interactif the same is true for the audience - in my angry women performances, the audience is the performer, they are the same (often) I think in cyformance interactivity demands action from the audience, not just interpretation it defenetly leave space for action and participation., do not know for interaction Again... some cyformances are interactive, but most are pretty presentational still...

5. Cyformance is resourceful, although in true Heideggarian terms it requires a consideration of lived bodies in space and an economics of power, where is the power in this kind of performance - only in the technology? no, in the participants!again that isn't special for cyformance. no of course not; but the resourcefulness is something that is integral to cyformance. In terms of technologies, cyformance uses whatever is at hand: there is an emphasis on free and open source technologies, on tools that are easy to access and do not require extended learning curves, significant computer resources or expensive licences. There is a 'DIY' attitude, a sense of fun and playfulness, risk-taking and experimentation. It is developed by «producers» (Bruns, 2008) both the performers and the audience, in a spirit of intercreativity.

Discussion on 5:

Seems very logical to me, doesn't need a special point in a manifesto, does it? Things which are "logical" to someone (even to most of all) always need futher investigations, re-manifestations and freeing of "self-implications".

resourcefulness is part of the ethos - that should be in a manifesto shouldn't it?

Whose ethos? Is there just the one and the only "ethosisation"/characterisation?

cyformance has an ethos*

it's about artists knowing more about their tools than just how to use them; it's about being involved in the whole process| agree. the question of free technologie accessible, is fundamental

it's also about being experimental, trying things out to see what works, creating new things out of whatever we have access to; & not needing a lot of money

*After Aristotle, there are three categories of ethos.

- *phronesis* - practical skills & wisdom

- arete - virtue, goodness
- eunoia - goodwill towards the audience

has 5 been moved to indicate it can go?

I think this can probably go... the important parts (about the digital tools) are already implied in other places (2 & 4)

General remarks:

i like to think of it as performing with one's senses with the point of contact being through the tips of fingers skipping across a keyboard

A Manifesto should be shorter I think and without explanations

we could just have the bullet points at the top then? there are at the top i mean just the bullet points & delete the rest :) ha ha yeah maybe then the definition is created by the group here rather than the the group responding to the provided definitions ;) although they are editing at the top now!

Is a Manifesto always political? If so we maybe should only keep 4, 5 and 6

the word is so prescriptive - should we call it a proposal - as a spring board rather than a frame? It doesn't need to be prescriptive - it is more of a definition at the present point I guess

i love this manifesto. especially because is so open for intrerpretation!!! Is a question of the futur of Manifesto? One vote for all manifests to be live from now on! Yes, a manifesto with shorts statements and a long text ...

we could have a lot of footnotes ...

Much of this performance is visual and screen reliant - we need somehow to destabilise this and its emphasis on language - words - logocentric - phallogocentric as a medium. Something generate a new poetic or a new grammar? Deos this new poetic or grammar mean, letters on a page or the energy that kinaesthetically drives the tapping fingers. I still suggest that letters could dissapear - the moving experiencing body that I am has a tension between that which provides sensation and that expressed through language that tends to rationalise or process this - acting as a primary filter to initial experience - sometimes that is not possible to describe in words. But you could mix voice and tapping voice, maybe if no word exists, try to invent one is still a good way to express experient. Tapping, but also drawing letters, words on digital pad could modify the perception.

try to create a new connection, create something new with letters maybe try to mix some alphabets it does appear that I can delete like I can create - here is a gap for

instance.....in t i m ew a i t i n g ... to be

fill ed the s h a p e o f the letters as

my b r a i n p r o c e s s e s meaning. Create a new

alphabet for express the digital writing, not a code, a digital code just something else

.....
 ..
 ..
 ..

... an old school one. Numbers are not letter, or try to integrat letter in a new number - this can also be 'said' as sound; it would be great...

11001000101010010010 1111101010101001 0010010010010 0101

0100110010101010100100 11001010 100011001 01010

|

[Does "physical" naturally equate to "phenomenological"?] no ;-) no

3. Cyberformance makes distance obsolete. (does it make it obsolete?* or does it re-think distance?) [...and with that liquid collapse comes great responsibility...] Cyberformers and the audience may be distributed, or they may be together in a physical space; or there may be several parallel intermedial audiences. Connected by the network (for consistency, should this be internet? if we define in 2. that we mean 'the internet' and not 'networks' in general then probably it should be 'the internet' throughout :-/ yes), geography and location are no barrier to cyberformance.**

*depends where person wants to be, near or far, or somewhere in between. but definitely it is about 4th point, dependant on attitude.

**true or false? we can count so many things that are "no barriers" for the...

Discussion on 3:

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for example: "we can always come back & work on it more"

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why always in an unstable medium?

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world. We are presenting the real stories of the online world that we live in. No illusion of

physical reality, but we definitely make use of the illusions of digital reality...Cyber-

performance as a myth ? nice Cyberformance shall cite and cite and cite, and like this it

becomes a myth (repeating through the generations and next generations of cyberians)

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sits well with Umberto Eco's concept of the open work (Eco, 1989)", HVJ, AiCF, 2008. I agree that interactivity can be tricky

Rule # 5: manifestos are beyond citation ;) Manifesto is under citation-attack at the moment. Manifesto: the manifesto shall not cite :) :) Manifesto is selfless if without autocitation. No. Better this: the manifesto shall not cite :) :) the manifesto shall not be cited :) :) the manifesto shall cite :) :) We can take out the name of the authors - the terms have the meaning in themselves - it just so people don't think we are inventing them...

Discussion on 7:

interactif - you all seem to think that is crucial, but how would you define that, it is such an empty word - I hate it because of that. Two people talking is interactif, all is interactif the same is true for the audience - in my angry women performances, the audience is the performer, they are the same (often) I think in cyberformance interactivity demands action from the audience, not just interpretation

it definitely leave space for action and participation., do not know for interaction

Again... some cyberperformances are interactive, but most are pretty *presentational* still... "the cyberformance shall cite! :) :)"

5. Cyberformance is resourceful, although in true Heideggerian terms it requires a consideration of lived bodies in space and an economics of power, where is the power in this kind of performance - only in the technology? no, in the participants. In terms of technologies, cyberformance uses whatever is at hand: there is an emphasis on free and open source technologies, on tools that are easy to access and do not require extended learning curves, significant computer resources or expensive licences. There is a 'DIY' attitude, a sense of fun and playfulness, risk-taking and experimentation. It is developed by «producers» (Bruns, 2008) both the performers and the audience, in a spirit of intercreativity (Berners-Lee, 1999).

Discussion on 5:

Seems very logical to me, doesn't need a special point in a manifesto, does it? Things which are "logical" to someone (even to most of all) always need further investigations, re-manifestations and freeing of "self-implications".

resourcefulness is part of the ethos - that should be in a manifesto shouldn't it?

Whose ethos? Is there just the one and the only "ethosisation"/characterisation?

cyberformance has an ethos the cyberformance shall cite!

it's about artists knowing more about their tools than just how to use them; it's about being involved in the whole process I agree. the question of free technologie and accessibility, is fundamental If you think this, some of the presentations in the cyposium shouldn't have been donewhy? Some don't use that at all and don't really care about it either ...accessibility?

it's also about being experimental, trying things out to see what works, creating new things out of whatever we have access to; & not needing a lot of money

has 5 been moved to indicate it can go?

I think this can probably go... the important parts (about the digital tools) are already implied in other places (2 & 4)

General remarks:

i like to think of it as performing with one's senses with the point of contact being through the tips of fingers skipping across a keyboard

A Manifesto should be shorter I think and without explanations
we could just have the bullet points at the top then? there are at the top i mean just the bullet points & delete the rest :) ha ha yeah maybe then the definition is created by the group here rather than the the group responding to the provided definitions ;) although they are editing at the top now!

Is a Manifesto always political? If so we maybe should only keep 4, 5 and 6
the word is so prescriptive - should we call it a proposal - as a spring board rather than a frame? It doesn't need to be prescriptive - it is more of an essay at a definition at the present point I guess

i love this manifesto. especially because is so open for interpretation!!! Is a question of the futur of Manifesto? One vote for all manifests to be live from now on! Yes, a manifesto with shorts statements and a long text ...

we could have a lot of footnotes ...

Much of this performance is visual and screen reliant - we need somehow to destabilise this and its emphasis on language - words - logocentric - phallogocentric as a medium. Something generate a new poetic or a new grammar ? Deos this new poetic or grammar mean , letters on a page or the energy that kinaesthetically drives the tapping fingers. I still suggest that letters could dissappear - the moving experiencing body that I am has a tension between that which provides sensation and that expressed through language that tends to rationalise or process this - acting as a primary filter to initial experience - sometimes that is not possible to describe in words. But you could mix voice and tapping voice, maybe if no word exists, try to invent one is still a good way to express experient. Tapping, but also drawing letters, words on digital pad could modify the perception.

try to create a new connection, create something new with letters maybe try to mix some alphabets it does appear that I can delete like I can create - here is a gap for instance.....in t i m ew a i t i n g ... to be
fill ed the shape of the letters as
my bra i n p r o c e s s e s meaning. Create a new
alphabet for express the digital writing, not a code, a digital code just something else

.....
.....
.....
..... an old school one. Numbers are not letter, or try to integrat
letter in a new number - this can also be 'said' as sound; it would be great...

11001000101010010010 1111101010101001 0010010010010 0101
0100110010101010100100 11001010 100011001 01010