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TAPS BA Colloquium

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Artistic Notation Final Draft

Trigger Rules

* Lights
  + Triggers (words)
    - Tangible, familiar (tied to Earth) words/phrases (ie baseball, Grand Canyon, etc.)
    - Powerful, weighty words/phrases (ie freedom, waiting)
    - Repeated words or phrases
  + Effects
    - Flashing emulating lightning
    - Twinkling of bulbs
    - Overall color shift
    - Strobe?
    - Slow or fast fade into sunrise/sunset lighting
* Actors
  + Triggers
    - One line of text
    - Five lines of text
  + Effects (lines)
    - Trading off lines
      * interweaving
    - Lines in unison
      * Only Host sections
  + Effects (movement)
    - Circling
    - expanding/contracting circle
    - Facing (inwards, outwards or side)

Space and Script set-up

* Location: Logan 701
* Incandescent bulbs lighting up, hung throughout space
* Sound will be constant and low throughout the space
  + Mics for actors
* Actors are allowed to move throughout space, but only in relation to each other
* Actor will have in-ear live feed for script
* Projector will have trigger words for lights (visuals linked)
  + Options: project on screen or on floor
* Mirrors facing mirrored wall, surrounding space
* Script will be generated from *The Twilight Zone: On Thursday We Leave for Home* through a Markov Chain
  + Each line of the script will randomly be assigned a number (1, 2, 3) pertaining to actor
* Sections of script
  + Drive a “narrative”
  + Sectioned by host/characters and by change in scenery

Questions for critical reflection

1. How audiences impose narrative or order upon nonsense?
   1. Do effects contribute to this order imposing or deter from it?
2. How to sensory elements, specifically sight, aid in narrative?
3. Do audiences relate to human performers even when the performance is nonsensical?
   1. Absence of human performer vs. human performer as a vessel for algorithm
   2. How does this specific form of algorithm through a human performer disrupt the traditional human spectator/human performer relation
4. Does the movement of voice disarm or surround the audience?
   1. Same but for movement of performers
5. Does the algorithm provide a sense of order or confusion? If the latter, does the irony of a rule-following algorithm creating disorder also incite discomfort? Is the algorithm even apparent to the audience without prior knowledge?