All These Moments Will Be Lost In Time:
A Framework for Understanding Live Cinema

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Preface

In thinking about live cinema, I have spent a lot of time trying to figure out how to define it as an artform. Is it an extension of film? Is it the same as live television? Where does it fit into theatre? Though there is certainly merit in asking these questions of the artform, I struggled to relate these questions back to my initial interest in it. Going back to the first time I learned about live cinema through Big Art Group's *Flicker*, I asked myself what it was about that work that struck a chord with me. Part of my interest was the immediacy of the work, the idea of a cinematic work that created simultaneously with their viewing; but what really interested me in that piece was the exposure of the process by which the projected image was created. In the European and American theatrical tradition, the visual image that is being presented to the audience is generally made out of bodies and objects being lit in three-dimensional space, and each audience member is presented with a different image because of their particular position in the room in relation to the playing space. With live cinema, a fixed perspective is introduced on a screen, whether that be a projection, a television, or some other monitor. The projected image is not made out of objects and people; although it often depicts them, it is captured, and displayed separately from its referents. By showing the projected image separately from the people in the room, live cinema draws the audience's attention to the role of the performers and technicians as creators of the theatrical image.

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Abstract

In this thesis, I examine live cinema, a form of theatre in which a film is created simultaneously with its viewing alongside a live performance, in order to understand what theatre gains from the introduction of film techniques and what film gains from the introduction of theatrical liveness. There is a specific focus on live cinema's engagement with the cinematic perspective, simultaneous presentation of image and creation, and uniqueness of live performance. These qualities are used as a framework for the analysis of three live cinema performances: Gob Squad's *Kitchen*, Big Art Group's *Flicker*, and Katie Mitchell's *Forbidden Zone*. Finally, to further investigate this argument, I conducted a series of practical experiments in order to explore various techniques for creating live cinema and gain insight into the process of creating live cinema work.

Introduction

In December of 1895, the Lumière brothers became the first people to publicly present a projected motion picture.[1] In the intervening years since then, the motion picture has been greatly expanded, spanning a variety of physical media. In his 2003 book *Engaging the Moving Image*, Noël Carroll addresses the difficulty of physical media in film discourse. He argues theorists have assumed that "the notion of the uniqueness of the medium should be central to [their] thinking about film,"[2] an assertion that leads to the further assumption that each artform has a distinctive medium. Noting that many other artforms seem to span either multiple or no have physical media, Carroll proposes that since:

> …each artform is a multiplicity of (sometimes overlapping) media, and that the relevant media are open to physical re-invention–then we arrive at the conclusion that film is not one medium, but many media, including ones invented long after 1895, and even some of which have yet to be invented. Video and computer-generated imaging, for example, are film media, but in the sense that they may be components of what we now call films and in the sense that entire works that reasonable people would be willing to call films can be created by means of them.[3]

Although Carroll proposes that this wider artform should bear the name "moving image" to avoid confusion with the physical medium of film, the word "film" will be used herein to refer to Carroll's "moving image" to match the colloquial use of "film." Early film used theatre as a model for both performance and presentation. As film evolved as an artform, it developed its own methods for storytelling. The use of film in theatre can be traced back to 1904 when the filmmaker Georges Méliès made the first film specifically created to be used in a theatrical production.[4] Throughout most of the twentieth century the application of film in theatre was as a scenic element usually in the form of a dynamic background image, employed by theatre makers such as Bertolt Brecht and the Czech designer and architect Josef Svobeda. Live cinema marks the reincorporation of theatre into film and the introduction of the techniques of film into theatre.

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[1] National Science and Media Museum, "A Very Short History of Cinema," *National Science and Media Museum Blog* (blog), January 7, 2011, https://blog.scienceandmediamuseum.org.uk/very-short-history-of-cinema/.

[2] Noël Carroll, *Engaging the Moving Image*, Yale Series in the Philosophy and Theory of Art (New Haven: Yale University Press, 2003), 4.

[3] Carroll, 8–9.

Live cinema's development was made possible by the development of projection technologies. The ability to project images was confined to film stock and slide projectors, and thus only physical photographic based media could be projected, until the mid 1980's when the digital projection panel was introduced, which allowed the display of a digital image with an overhead projector, and then the introduction of video projectors in the early 1990's.[5] Prior to the advent of digital projection, it was possible to display live video in theatre through televisual technology, but the display of these videos was confined to video monitors rather than the large-scale projected image of film. One of the first uses of live video in theatre was by the Wooster Group precursor, the Performance Group, in the 1975-1976 project *The Marylin Project* directed by Richard Schechner.[6] In the early 1980's, the Wooster Group began exploring the use of monitors displaying live video in *Route 1 & 9*.[7] The Wooster Group's work with live video has greatly influenced its use in theatre, however work that falls under the category of live cinema loosely originates in the late 1990's and early 2000's when projection technologies became inexpensive enough to be widely accessible.

While there is no concrete definition or set of requirements for what constitutes a live cinema performance, they all involve the real time creation of projected, cinematic work for a live audience. The three works investigated herein, *Gob Squad's Kitchen (You've Never Had It So Good)*, *Forbidden Zone*, and *Flicker*, are unified by this as well as their dual presentation of the cinematic image and its creation. These works are viewed in relationship to their engagement with three tensions of the live presentation of film proposed by the theatre critic and dramaturg Helen Shaw in her 2011 review of *Gob Squad's Kitchen (You've Never Had It So Good)*:

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[4] Greg Giesekam, *Staging the Screen: The Use of Film and Video in Theatre* (Houndmills, Balsingstoke, Hampshire ; New York: Palgrave, 2007), 27.
[5] Elizabeth Dourley and Liz Jefferys, "The Evolution of Projection Technology," December 6, 2007, https://www.projectorcentral.com/projectors-evolution.htm.
[6] Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass: MIT Press, 2010), 135–36.
[7] Salter, 136.

> The three crucial tensions (with apologies to Philip Auslander and Herbert Blau) are liveness, closeness, and nowness. Liveness, in this context, means the physical proximity of performer and audience member (as opposed to what we mean by "live" broadcast). Closeness comes from a sense that a performance is being made especially for an individual–an illusion facilitated by the pushed illumination of technologically enhanced work…In other words "closeness" trumps "liveness." (This phenomenon of audiences ignoring a present performer in preference to his projected, processed image lends enormous power to the proceedings in Ivo Van Hove's *Roman Tragedies*…) Nowness is the sense that an event is happening in the present moment. A pair of headphones make music "close" but neither "live" nor "now"; a concert-goer watches unfolding events on a Jumbotron, sacrifices "liveness" for video-enhanced "closeness" and a sense of "nowness."[8]

Using Shaw's three tensions as a framework, this work investigates the implicit layers of meaning that arise from the production of a film for a live audience and from introducing a filmic image to theatre. Viewing live cinema through its engagement with Shaw's three tensions provides a structure for analyzing live cinema's incorporation of the strengths and limitations of both film and theatre and the processes by which they are made.

This study of live cinema is split into three sections: a theoretical framework through which live cinema can be viewed, a case study of existing live cinema works, and a practical exploration into the process of creating live cinema work. The theoretical framework draws its structure form Shaw's three tensions. *Closeness* is expanded to a view of the cinematic perspective, which examines the practical tools and visual language of film. Drawing from Edward Branigan's book *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film*, the subjectivity of the unified view presented in film is also discussed. *Nowness* is expanded to a discussion of the simultaneous viewing of image and image creation in live cinema. Barthes' argument for the relationship between image and referent is examined within the context of a simultaneous presentation of both image and referent. *Liveness* is expanded to a discussion of the uniqueness of live performance and the differences between filmic and theatrical performance. This investigation draws from Benjamin's discussion of the film actor in "The Work of Art in the Age of Its Technological Reproducibility" and Anne Bogart's discussion of attention in *And then, you act*, contrasting the role of the performer in film and theatre.

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[8] Helen Shaw, "Eating the Audience: Gob Squad's Kitchen (You've Never Had It So Good)," *TheatreForum; La Jolla*, no. 39 (2011): 30.

Drawing on the framework from Helen Shaw, this analysis of live cinema attempts to understand what theatre gains from the introduction of film, and what film gains from the introduction of liveness. These three specified notions of closeness, nowness, and liveness are then applied to an analysis of Katie Mitchell's *Forbidden Zone*, Gob Squad's *Kitchen*, and Big Art Group's *Flicker*. A collection of works, all of which exhibit a similar style of presentation–including the aforementioned three as well as other work by Gob Squad, Big Art Group, Katie Mitchell, Jay Scheib, Royal Osiris Karaoke Ensemble, and Francis Ford Coppola–were examined as a sampling of live cinema work. From these, the three pieces that are studied in depth were chosen for their varied narrative and technical approaches to live cinema. A further investigation of these qualities is carried out through a reflection on the process of creating live cinema work during a weeklong workshop.

Chapter 1: A Framework for Understanding Live Cinema

In her 2011 article on Gob Squad's *Kitchen*, critic Helen Shaw reflects on three tensions she sees in the piece: "closeness", "nowness", and "liveness".[1] Her use of these concept provides a framework for understanding live cinema work, and for distinguishing its features from those of theatre and film. This chapter uses each of Shaw's three tensions as a starting point to investigate an aspect of live cinema. Closeness in live cinema is investigated through its use of the cinematic perspective, which situates the viewer's perspective within the environment of the film, and the inherent subjectivity present in that perspective. Nowness is used as a way to view the real-time presentation of a cinematic image, where the audience is able to see both the image and its creation. Drawing from Barthes' view of the photograph's relationship to its referent, it is argued that by presenting a film simultaneously with its creation, live cinema relieves the cognitive tension of viewing a past event in real time and also draws attention to the methods by which the cinematic perspective is created. Liveness is discussed in terms of the difference between the performance environments of theatre and film. Walter Benjamin's view of the work of the film actor is contrasted with Anne Bogart's account of the effects of the attention of a live audience. The purpose of these approaches to the concepts of closeness, nowness, and liveness is to create a framework by which live cinema performances can be viewed as a cohesive theatrical form.

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[1] Shaw, 30.

Closeness and Cinematic Perspective

Closeness is defined by Shaw as a “sense that a performance is being made especially for an individual.”[2] The closeness of live cinema comes from its engagement with the cinematic perspective, which has been established through the techniques for manipulating both cameras and recorded footage developed for the visual composition of film. These techniques are applied throughout the filmmaking process: from the camera technology employed by the filmmakers, to the positioning of the camera for a shot, to the processing and editing of recorded footage. The perspective of the audience in film is determined by the position of the camera within each shot, as opposed to theatre, in which the perspective of the audience is determined by each individual’s physical relationship to the playing space. Although the audience viewing a film may each be seeing it from a different position, its two-dimensional image has a unified perspective. In his 1983 book, *Point of View in the Cinema*, Edward Branigan explains this phenomenon:

> The lines of linear perspective are used to define a hypothetical point of vision from which the space is ordered and made intelligent (perceived). This viewing position lies outside the represented space and corresponds to that place where a hypothetical observer of the scene, present at the scene, would have to stand in order to give us the space as pictured.[3]

This “point of vision” replaces the audience’s physical position as the origin of their perspective for the film, as they assume the position of the “hypothetical observer.” The unified view is not confined to the medium of film; it is common to all two-dimensional visual media. It has also been attempted in the presentation of theatre through the use of proscenium theaters, notably executed by the German composer Richard Wagner through the construction of the Bayreuth *Festspielhaus* (see Figure 1) as part of his vision of the *Gesamtkustwerk* (the total artwork).[4] The purpose of this theater was to create a fully

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[2] Shaw, 30.

[3] Edward Branigan, *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film*, Approaches to Semiotics 66 (Berlin ; New York: Mouton, 1984), 5–6.

[4] Salter, *Entangled*, 1–2.

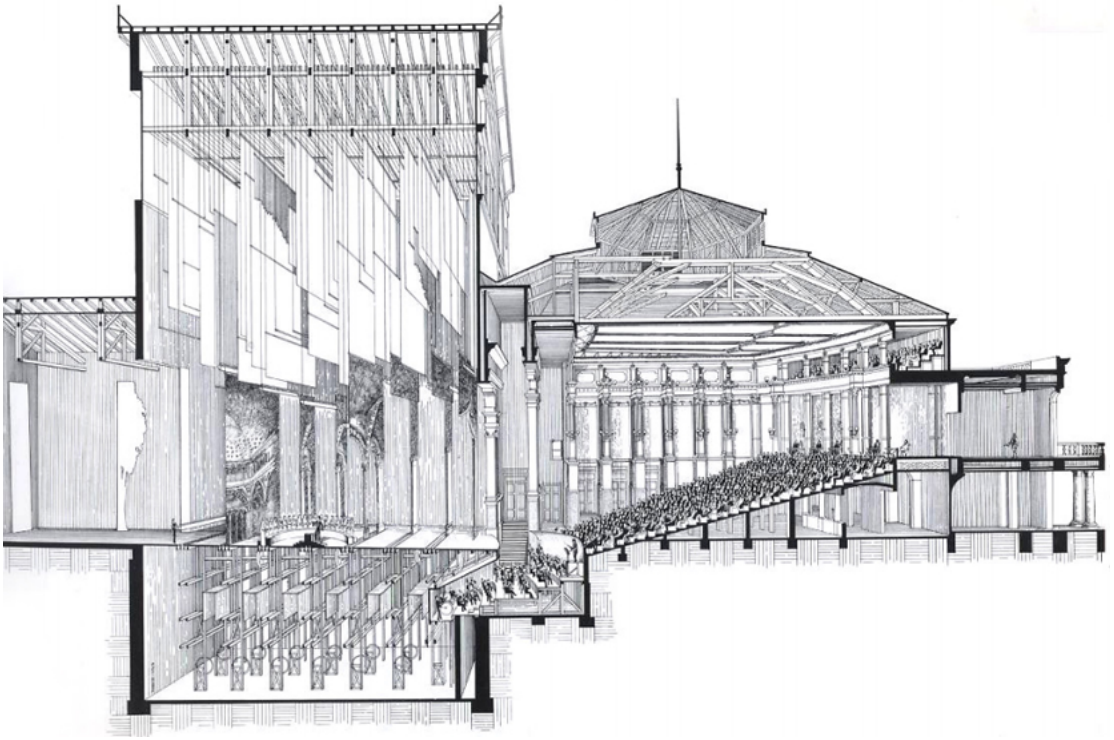

Figure 1: Section View of Wagner's Festspielhaus

immersive theatrical experience with complete control over the perceptual experience of the audience, hiding all of the technical machinery of the theater and positioning the audience in such a way that they were all presented with an almost identical perspective on the action of the stage. The effect of this was in the words of Wagner, that "a stage image was reduced to the form of a 'picture,'" however this was only an approximation compared to the two-dimensional moving image of film.[5] This section will discuss the techniques and effects of a cinematic perspective, as compared to the theatrical perspective.

Since the audience's view in film is created by a camera, the placement of that camera determines the source of the audience's perspective, or their virtual location within the film. These perspectives communicate different relationships between the viewer and subject and between the subject and its environment. For example, the camera can be placed within a few inches of an actor's face so that each minute facial expression is expanded to a larger scale, emphasizing the actor's emotional state or their perspective on what is happening in the film (see Figure 2). A subject further away from the camera can

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[5] Salter, 3.

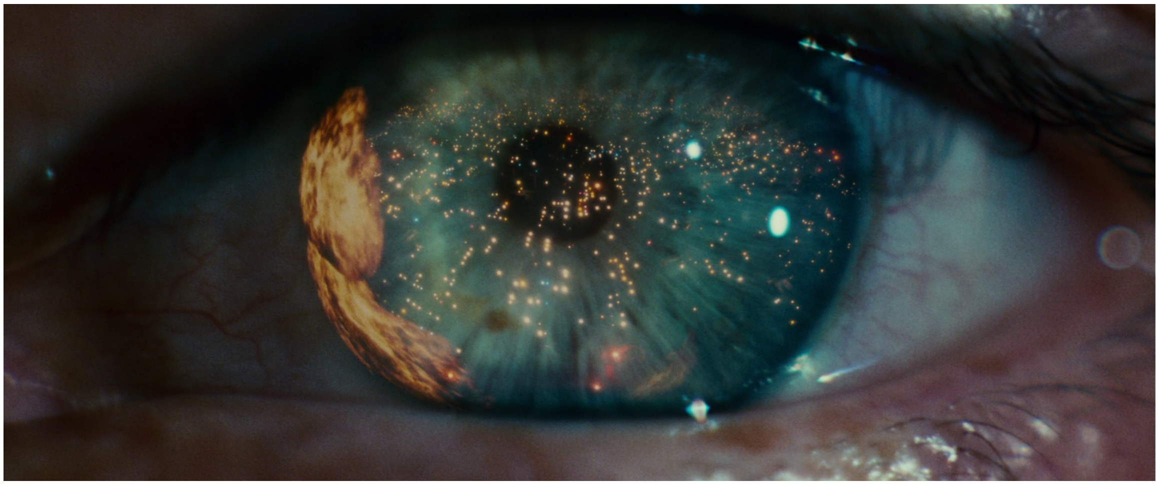

Figure 2: Close Up Shot from *Blade Runner*[6]
This shot from the opening montage of *Blade Runner* establishes the thematic importance of eyes throughout the rest of the film. The reflection of the city in the eye ties it together with the other shots in the montage which show the city from the air.

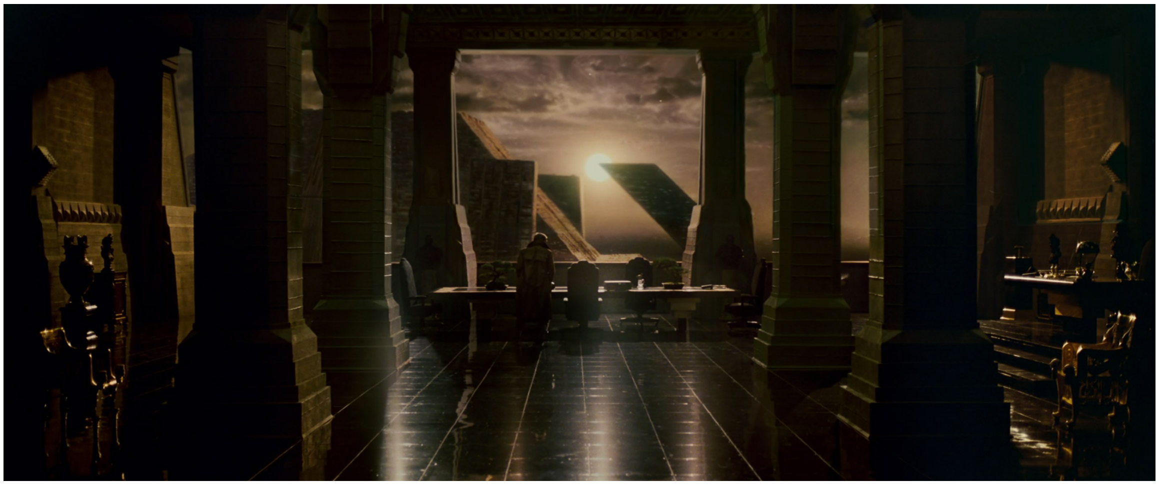

Figure 3: Long Shot from *Blade Runner*[7]
This shot is from a scene where Deckard, the protagonist of the film, is first shown in this environment. The long shot allows the viewer to contrast this environment to the others in which they have seen Deckard.

draw attention to its place within the larger environment that is being shown (see Figure 3).

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[6] Ridley Scott, *Blade Runner* (Warner Bros., 1982).
[7] Scott.

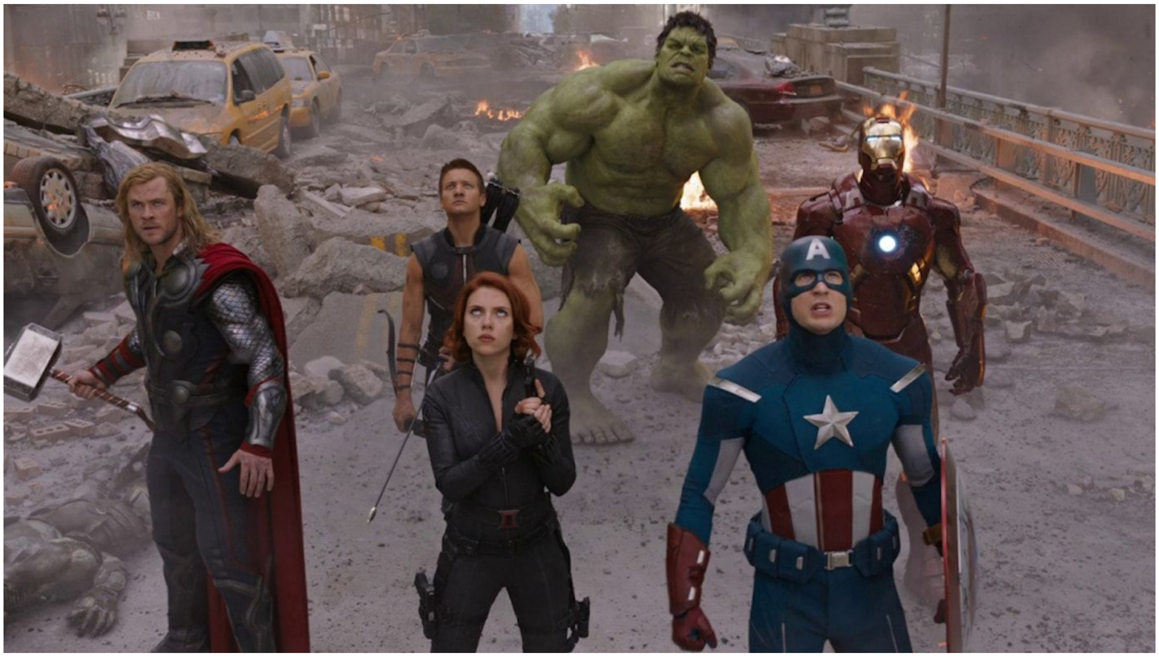

Figure 4: High Angle Shot in *The Avengers*[8]

This shot in *The Avengers* comes at a point where the ability of the main characters to defeat their enemy is called into question. The angle of the shot causes its subjects to appear smaller and less imposing.

The height and angle at which the camera faces the subject also affect how the audience sees it. A camera angled down at the subject will cause it to appear smaller, while a camera angled up at the subject will cause it to appear larger. This can be used to communicate the emotional position of the subject within the scene; an intimidating subject can be shot from a low angle to make it appear larger and more imposing (see Figure 5), or a subject's vulnerability in a scene can be shot from a high angle to make it appear smaller (see Figure 4). A high angle can also be used to establish an environment, giving the viewer a more removed perspective from the scene.[9]

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[8] Joss Whedon, *The Avengers*, 2012.

[9] "View from The Top: How Master Filmmakers Use High Angle Shots," StudioBinder, August 4, 2018, https://www.studiobinder.com/blog/high-angle-shot-camera-movement-angle/, https://studiobinder.com/blog/high-angle-shot-camera-movement-angle/; "The Best Low Angle Shots in Film," StudioBinder, March 18, 2019, https://www.studiobinder.com/blog/low-angle-shot-camera-movement-angle/, https://studiobinder.com/blog/low-angle-shot-camera-movement-angle/.

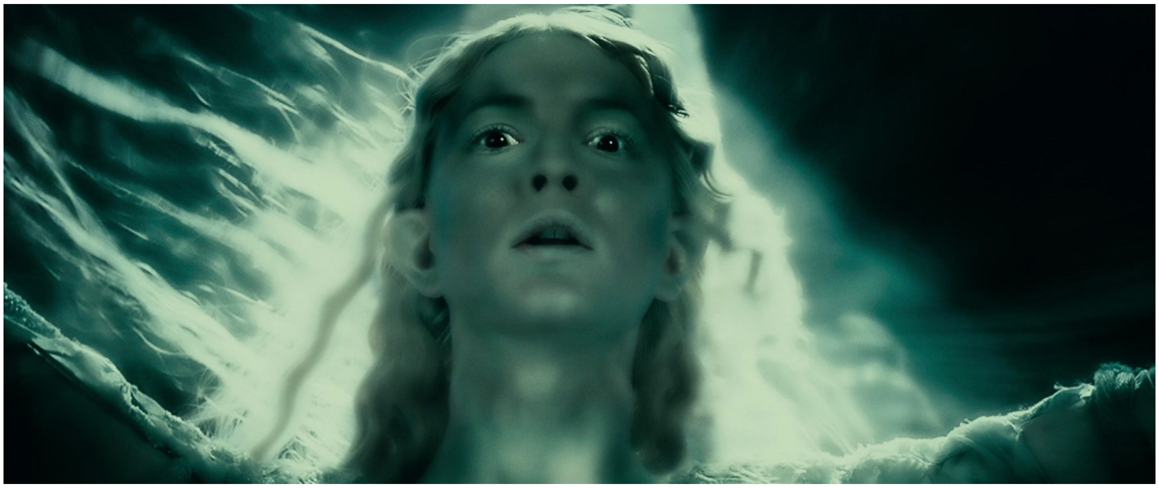

Figure 5: Low Angle Shot in *Lord of the Rings: Fellowship of the Ring*[10]
This shot from *Fellowship of the Ring* is of Galadriel in a scene where she is tempted to seize the power of the One Ring. As she becomes more menacing throughout this scene, the camera moves to a lower angle to make her look more visually imposing.

The optics of a camera only allow for a single plane in space to be in perfect focus at a time. The amount of space in front and behind this focal plane where objects still appear to be "in focus” is referred to as the depth of field. The aperture, or an adjustable opening within the lens that allows the amount of light that passes through to the camera’s sensor or film to be controlled, determines how large the depth of field of a shot is. A large aperture creates a shallow depth of field; where only a very small amount of the objects in the camera's field of view are discernible at or very near the plane of focus (See Figure 7). A smaller aperture allows for a deep depth of field, which extends much further in front and behind the focal plane (See Figure 6).[11] The depth of field of the shot can be used to draw the audience's attention to a particular subject and obscure the other visible objects to varying degrees. The depth of field within a shot can communicate to the viewer how important the surroundings of the shot’s subject are. Shifting the focus throughout the duration a shot can also move the viewer's focus.

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[10] Peter Jackson, *The Lord of the Rings: The Fellowship of the Ring*, 2001.
[11] Jay Holben, *Behind the Lens: Dispatches from the Cinematic Trenches* (Burlington, MA: Focal Press, 2015).

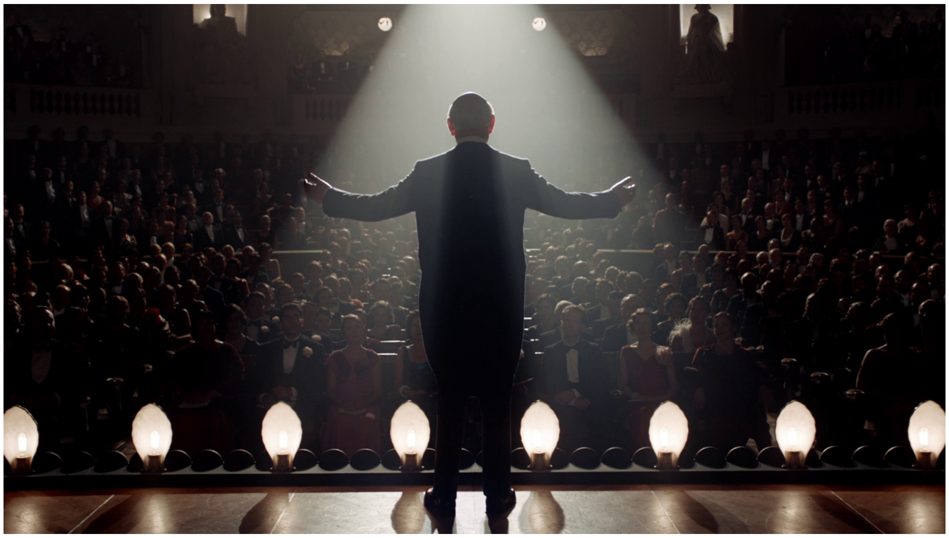

Figure 6: Deep Depth of Field in *Hugo*[12]

This shot in *Hugo* uses a deep focus to show the audience both the subject of the shot and the context of his environment.

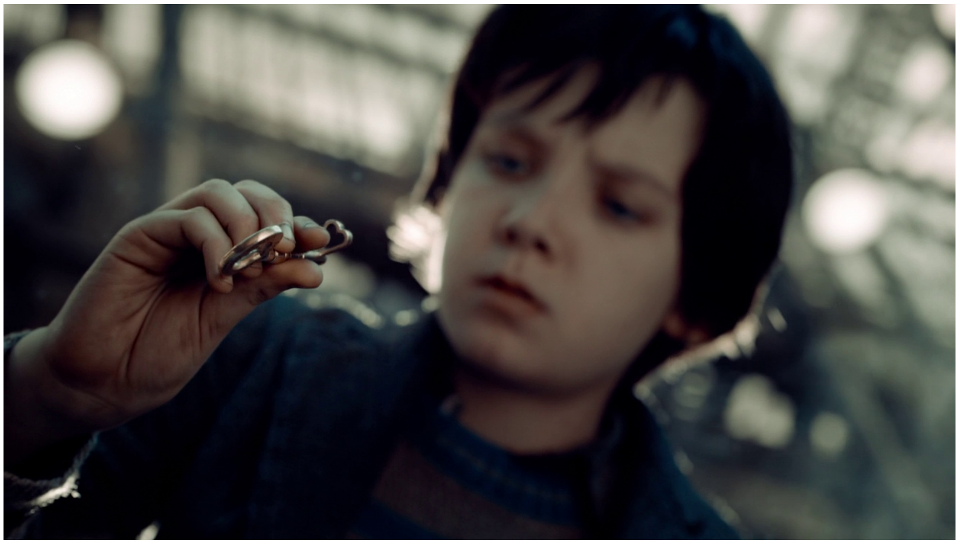

Figure 7: Shallow Depth of Field in *Hugo*[13]

This shot in *Hugo* establishes the key as an important object in the film. This is accomplished through the use of a shallow depth of field which causes only the key and hand to be in focus and the rest of the shot out of focus.

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[12] Martin Scorsese, *Hugo*, 2011.

[13] Scorsese.

While aperture affects the depth of the focus of a shot, the lens focal length affects the width of a shot, or the field of view. A lens with a shorter focal length creates a wider field of view, while a longer focal length creates a narrower field of view.[14] A longer focal length causes objects to appear closer to the camera. A zoom lens allows the operator to change the focal length of the lens, whereas a prime lens has a fixed focal length. This can be used to control both the size of the subject in the frame, as well as the amount of the background that is captured in the frame. Keeping the same distance between the subject and the camera and changing the focal length of the lens will cause the subject to take up more or less of the frame; whereas keeping the size of the subject in the frame the same, but changing the focal length and distance of the camera from the subject changes the amount of background visible in the frame.

Through the use of focal length and aperture, it is possible to control the contents of a shot. The background of the shot can be made wider or narrower using the focal length, and the amount that it is in focus is determined by the aperture, and so it is possible for example to create a shot where the subject is visible, but the background is very limited and out of focus, such that the subject is the only distinguishable feature of the shot. This tells the viewer that, since the subject is the only thing in the frame that they can clearly see, it is the only important part of the shot. Conversely, if the subject's surroundings are important to the shot, a much wider portion of the background can be exposed through the use of a shorter focal length, and the background can be made clear using a smaller aperture. This technique is notably used by the film director Wes Anderson, whose work focuses on the way that people act within a specific environment (demonstrated below in Figure 8). This way, the viewer can see all of the intricacies of the subjects' surroundings and draw conclusions about the subject's position within that environment.

In addition to static shots, or shots where the camera remains stationary, there are dynamic shots in which the perspective of the camera changes throughout the shot. Dynamic shots employ changes in the direction the camera is facing or the position of the camera within the scene to allow filmmakers to move the audience's perspective without

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[14] Holben.

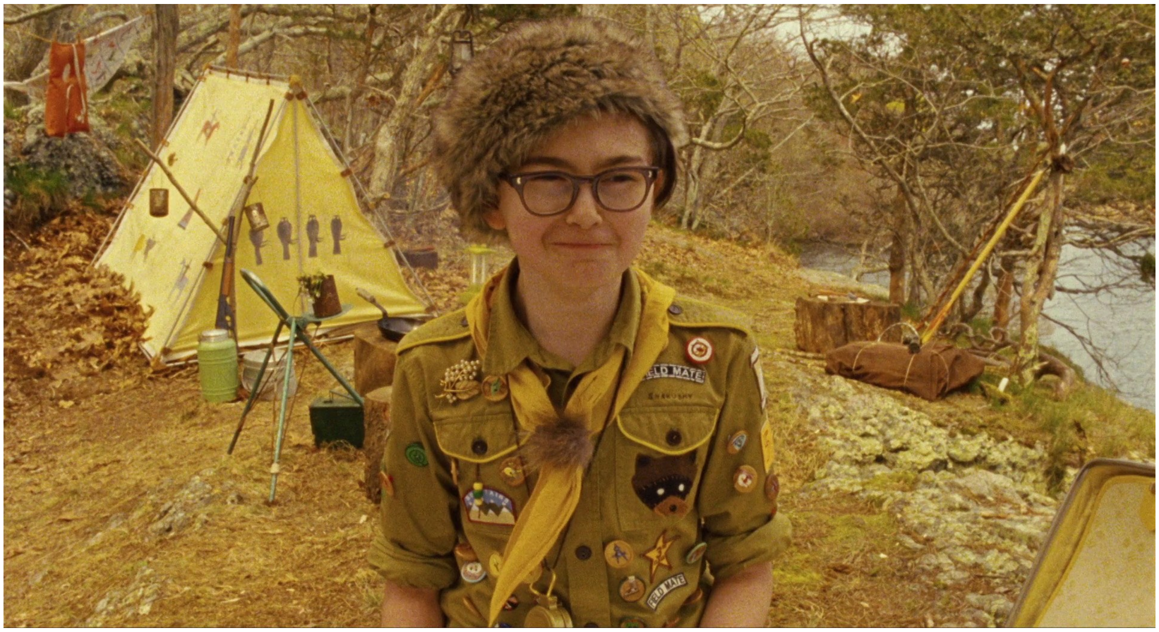

Figure 8: *Moonrise Kingdom* still image[15]

This image from Wes Anderson's 2012 film *Moonrise Kingdom* demonstrates the use of a wide angle lens to expose a large portion of the background in a shot.

the interruption in space and time caused by cuts between stationary shots. These shots are employed for a variety of purposes, ranging from following a moving subject, to exposing an area larger than the field of view, to assuming the perspective of a subject.[16]

While the techniques above account for the composition of individual shots, the progression between the shots in a film makes up an equally important part of the cinematic perspective. Editing, or the compilation of shots into the final order of the film, determines the path of the audience through the artwork. It is during this process, which occurs after the performances of the film, when the discrete parts are formed into a cohesive whole. The editor, usually in conjunction with the director, determines how and when to shift the audience between perspectives. Speaking on the role of the editor versus the role of the director in the filmmaking process, the sound and film editor Walter Murch[17] said that

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[15] "Moonrise Kingdom (2012)," Movie Screencaps.com, March 27, 2013, https://movie-screencaps.com/moonrise-kingdom-2012/.

[16] "Camera Movement - Film," accessed April 25, 2019, http://www.filmreference.com/encyclopedia/Academy-Awards-Crime-Films/Camera-Movement.html.

> The editor is the only one who has time to deal with the whole jigsaw…To actually look at all the film the director has shot, and review it and sort through it, to rebalance all of that and make very specific notes about tiny details that are sometimes extremely significant…In the end, the editor of a film must try to take advantage of all the material that is given to him, and reveal it in a way that feels like a natural but exciting unfolding of the ideas of the film….organizing the images and sounds in a way that is interesting, digestible by the audience.[18]

This time allocated to the process of organizing and composing the final recorded performances of the film is the main aspect of film that is lost in live cinema. Through the use of broadcast television technology, it is possible to cut between video feeds. This produces the same visual effect as film editing, but the immediacy of the presentation of footage in live cinema precludes the exactness of film editing where the position of each cut is considered down to the individual frame.

The careful consideration of the composition of each shot and the compilation of those shots into a cohesive piece in film presents the audience with a necessarily subjective perspective. In his 1983 book, *Point of View in the Cinema*, Edward Branigan asserts that "subjectivity is not used to describe what the film is about… but rather to describe in some way how the film presents or portrays its character or story."[19] This subjectivity is in essence the framing and composition of the cinematic image. In the words of the Russian director Andrej Tarkovskij, "The image in cinema is based on the ability to present as an observation one's own perception of an object."[20] The audience is figuratively placed behind the eyes of the filmmaker, and the image presented to them communicates the filmmaker's perspective on what is being shown. Rather than being presented with a physical phenomenon and being given the opportunity to experience their own perception of it, as is done in theatre; the film audience's only perception of physical phenomenon is mediated through the filmmaker's framing of it. In this sense, film limits the audience's autonomy of perception.

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[17] Walter Murch edited *Apocalypse Now*, *The Talented Mr. Ripley*, and *The Godfather: Part III* among many others.

[18] Michael Ondaatje and Walter Murch, *The Conversations: Walter Murch and the Art of Editing Film*, 1. paperback ed., 3. print, A Borzoi Book (New York, NY: Knopf, 2004), 30–31.

[19] Branigan, *Point of View in the Cinema*, 1.

[20] Andrej Tarkovskij, *Sculpting in Time: Reflections on the Cinema*, trans. Kitty Hunter-Blair, 3. Univ. of Texas Pr. ed (Austin, Tex: Univ. of Texas Pr, 1991).

Live cinema's use of the cinematic perspective allows for "a sense that a performance is being made especially for an individual,"[21] or closeness. The unified perspective of the filmic image allows for the placement of the audience within the scene. This controlled position allows the artist to dictate not only where the audience is seeing from, but how they are seeing. Through this control, the audience is allowed a closer perspective on the material and also a closer connection to the intention with which that material is presented.

Nowness and the Simultaneity of View in Live Cinema

Shaw defines nowness as "the sense that an event is happening in the present moment."[22] The nowness of live cinema consists of the real time presentation of material that, in film, is traditionally presented in the form of recorded media alongside its creation. In his 1980 book *Camera Lucida*, Roland Barthes discusses the relationship between the photograph and its referent. He notes that

> A specific photograph, in effect, is never distinguished from its referent (from what it represents), or at least it is not *immediately* or *generally* distinguished from its referent (as is the case for every other image, encumbered–from the start, and because of its status–by the way in which the object is simulated): it is not impossible to perceive the photographic signifier (certain professionals do so), but it requires a secondary action of knowledge or of reflection.[23]

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[21] Shaw, "Eating the Audience," 30.

[22] Shaw, 30.

[23] Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard, Pbk. ed (New York: Hill and Wang, 2010), 5.

Here, he notes the tendency to refer to a photograph as if it were the thing it depicts. Expanding on this idea, he notes that in viewing, and especially remembering, a photograph, what is seen isn't the photographic image, but rather the subject of the image.[24] In that sense, the photograph becomes a conduit between the viewer and the subject of the image. The fidelity of the photograph erases the pictorial frame from the immediate experience of viewing it. While the scope of the investigation in Barthes' book is limited specifically to the photograph, his idea that in viewing an image the viewer sees the referent and not the image can be extended to the wider category of the photographic image, and thus to film.

The photograph is a past moment, frozen in the present. In the same sense when a film is played back, its subjects are brought back to the present. Just as Barthes' viewer of the photograph "requires a secondary action of knowing or of reflection"[25] to distinguish between the image and its referent, the viewer of a film requires an additional level of understanding to separate the present reproduction of an event from its actual occurrence in the past. This disconnect between the present reproduction and actual occurrence in the past causes a tension between the nowness of the reproduction and the secondary understanding that the action being viewed is in the past. While the nowness of film is merely an illusion, it is a reality in theatre, where what is being viewed is happening simultaneously with the audience's viewing of it. Live cinema's real-time presentation affirms the feeling of nowness that is unavoidable in the viewing of film. Rather than being presented with a seemingly present phenomenon with the understanding that the nowness of it is an illusion, live cinema's presentation of video carries the understanding that its perceived nowness is authentic. The action that the audience's perspective is situated within is being carried out concurrently with their viewing of it.

The dual presentation of the cinematic perspective of film and the audience perspective of theatre in live cinema creates a juxtaposition between technologically mediated image and reality. By seeing where the camera is positioned in the space, the audience is presented with the perspective they are assuming. This hidden position of the viewer is present in in every film shot and its location is often seen before or after the shot, but almost never during the shot. The experience of seeing from a specific point, but not being able to directly observe that point mirrors the experience of human vision. Just as the audience's view originates from a camera that they are unable to see, they see from their eyes, but are never able to directly observe them. By presenting the audience with both the view from this hypothetical point, as well as a view of the entire space, the audience is explicitly made aware of the origin of their perspective; an experience in which the audience is able to see where they are seeing from. Conversely, they are able to see all of the other possible points where their perspective could have been placed for each shot.

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[24] Barthes, 7.

[25] Barthes, 5.

Presenting the position of the film's perspective draws attention to the decisions involved in its placement. By showing the audience both an outside perspective of the scene and the way in which the artists want the audience to view it, the function of cinematic view is exposed. The audience is made aware of how the action on stage is being framed. This points to the way that the cinematic view is able to engage more deeply with specific elements of the theatrical performance, but also how it limits the view of the wider context in which those exist. By presenting this dual view in real time, live cinema demonstrates the spatial and temporal manipulations in film and the affect that they have on the audience's perception of that content.

The exposure of technical equipment on stage in live cinema reflects the influence of the German dramatist Bertolt Brecht. Within his theory of the epic theatre, Brecht coined the term *Verfremdungseffekt* (distancing effect) to describe the phenomenon of distancing the audience by bringing theatrical mechanisms to the forefront in performance. In Brecht's work, this extended to both the technologies being used in theatre, which resisted Wagner's idea of the *Gesamtkunstwerk* discussed above, as well as the presentation of theatrical material.[26] Live cinema utilizes a similar system of making the technical mechanisms visible by presenting a film image and its creation together, engaging the audience the processes of filmmaking. In live cinema, however, this is done to engage the audience with the image making process rather than to distance them from the content of the work. As a result, live cinema repurposes the Brechtian aesthetic of exposing the mechanisms of a theatrical performance without engaging with his goal of distancing the audience from the material being presented to them.

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[26] Salter, *Entangled*, 36–37.

Liveness and the Environment of Theatrical Performance

Shaw uses liveness to mean "the physical proximity of performer and audience."[27] Whereas the last section discussed the ways in which the real-time presentation of film alongside its creation affects the audience's experience of it, this section explores the way that the live creation of film affects the way the performers and technicians approach it. The differences between theatrical performance and cinematic performance differ in a number of key aspects, from the process of creating the whole piece to the methods by which the actor evokes their performance to the context within which that performance occurs. These differences result in a tension when they are brought together.

In Walter Benjamin's 1935 essay *The Work of Art in the Age of Its Technological Reproducibility,* he discusses the process by which films are created. He begins by examining the context in which film performance occurs:

> [The film actor] is distinguished from the stage actor in that his performance in its original form, which is the basis of the reproduction, is not carried out in front of a randomly composed audience but before a group of specialists–executive producer, director, cinematographer, sound recordist, lighting designer, and so on–who could find themselves in a position to intervene in his performance at any time.[28]

This scene may be familiar to those who have been present for the creation of a piece of theatre, where a similar group of specialists is present throughout the rehearsal process. It differs, however, in that the performance of a film actor in this environment is what is presented to the audience while the stage actor only performs in this environment as practice for the final performance, which occurs for the audience. This allows a greater autonomy for the stage actor, whose final performance is strongly guided, but ultimately not determined by the group of specialists. The film actor's performance is presented to the audience only after having been framed by the director, editor, etc.. Benjamin describes this disconnect between the actor and the audience through the words of the Italian silent film actor Luigi Pirandello:

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[27] Shaw, "Eating the Audience," 30.

[28] Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility [First Version]," trans. Michael W. Jennings, *Grey Room*, no. 39 (2010): 22.

> The little apparatus will play with [the actor's] shadow before the audience, and he himself must be content to play before the apparatus.[29]

The actor in film is both spatially and temporally disconnected form their audience. There is also a disconnect between the context of the film actor's performance of an individual scene and the content of the whole film. Benjamin demonstrates this through the example of a shot in which:

> An actor is supposed to be startled by a knock at the door. If his reaction is not satisfactory, the director can resort to an expedient: he could have a shot fired without waning behind the actor's back on some other occasion when he happens to be in the studio. The actor's frightened reaction at that moment could be recorded and then edited into the film.[30]

Since the reaction is the only moment required from that shot, the context surrounding it is unimportant. This ability of film to remove a moment from its position in time and repurpose it within a different context means that what is required of the actor in film differs from theatre. In the creation of a film, the entire piece is seldom[31] performed in as one continuous piece, or even in the order in which they will presented. In the case of a shot that is filmed multiple times, it is often not decided until the editing process which one will be used in the film. Since the film does not come into being until it is edited, at which point the actor has already finished their piece in the process; the actor never performs the film, but rather performs a series of options from which the film will later be constructed.

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[29] Benjamin, 23.

[30] Benjamin, 24.

[31] There are some films in which this is not true, such as Mike Figgis's *Timecode*, but these are few and far in between.

In the academic discussion of liveness by Benjamin, Barthes, Philip Auslander, Peggy Phelan, and many more, what is most often discussed is the experience of seeing a "real" thing in physical space rather than a reproduction of it. The aspect of this that is often taken as a given is the uniqueness of each live performance and the factors that influence that uniqueness. Since the performance is created anew each night, there is a lot of room for variation. For most theatrical performances, the work will be presented in the same way in each performance under ideal circumstances, according to a predetermined plan; however, even on the most professional level of theatre, there is rarely a performance that occurs with no deviations from this plan. Even in a performance with no deviations from the set plan, there are many environmental factors that affect the way that this predetermined plan is carried out. The unplanned nature of these mistakes and changes means that there is no way to redo or remove these moments before the audience sees them. These factors for variation determine the stakes of theatre. Steve Dixon describes this in a chapter on liveness in his book *Digital Performance*:

> The performers may do something extraordinary that night, positive or negative. Someone may create an extraordinary live moment, or stumble and fall…There is a different tension and vulnerability in live performance, a sense of danger and unpredictability that affects the adrenalin and nerves of both the performers and the spectators…[32]

This contrasts to film where, although the actors' performances may include unanticipated elements, the inclusion of those moments in the final film is intentional. Part of the uniqueness of theatrical performance stems from the audience. Apart from the obvious fact that no other audience will experience that performance, the audience has a direct effect on the way the way that the performance is presented. The exchange between performer and audience in theatre goes both ways, as opposed to film where the performance has long since happened by the time the audience experiences it. Anne Bogart includes this phenomenon in her discussion of attention in *And then, you act*:

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[32] Steve Dixon, *Digital Performance: A History of New Media in Theater, Dance, Performance Art, and Installation*, Leonardo (Cambridge, Mass: MIT Press, 2007), 131.

> …by the power of [the audience's] attention, they can give an actor permission to make unexpected leaps of flight. An actor listens to the audience's listening, and with that barometer reading, tunes his or her performance. A generous audience can allow an actor to try out new things. An intolerant or impatient audience can bring discoveries and adventure to a halt.[33]

The responsiveness of theatrical performance to the energy of the audience is in a large part what constitutes the uniqueness of each performance. Relying on the audience for the energy of the performance is an act of trust and vulnerability on the part of the performer. Although the action of the play remains fairly consistent throughout its performances, the emotional energy of each individual performance is dictated in a large part by the audience's response to the action.

By bringing the creation of a film into the context of live performance, live cinema removes the stage of critical examination between the actor's performance and its presentation to the audience that occurs in the filmmaking process. Rather than existing during and after the performance of the film actors, it is moved into the rehearsal room for the live cinema actor. Experimentation and mistakes in the filmmaking process occur in a comparatively low-stakes environment; where if something doesn't go well, it can be redone. Each piece of the final film is carefully selected from a number of options and composed during the editing process. In the process of creating live cinema, these pieces are planned and rehearsed, but are ultimately not created until their presentation to the audience. This requires an intimate understanding of each moment of the film and its place within the whole piece on the part of the performers and technicians; as result, its demands of the performer are much more similar to those of Benjamin's stage actor, rather than his film actor. It is not possible to evoke the performer's emotion within another context and subsequently stitch it into the film because the performer is engaged in a continuous, chronological performance of the piece. Through this approach, live cinema introduces the possibility for failure in a way that it is not present in film; each moment is experienced by the audience before it can be retracted. Presenting the film live does, however, allow for engagement with the energy of the audience. This aspect of live performance means that, while there is an increased possibility of failure, there is also a possibility for greater success, for "unexpected leaps of flight."[34]

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[33] Anne Bogart, *And Then, You Act: Making Art in an Unpredictable World* (New York: Routledge, 2007), 56.

Shaw's framework of closeness, nowness, and liveness provides a basis for engaging with live cinema. Live cinema brings together the cinematic perspective of film (closeness) with its real time creation (nowness) in an environment where the exchange between performer and audience goes in both directions (liveness). In this combination of theatrical and filmic practice, both the artists and the audience are able to critically examine the methods through which performance is created and presented.

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[34] Bogart, 56.

Chapter 2: Case Studies in Live Cinema

The pieces examined in this chapter have been classified by their creators in various ways. *Gob Squad's Kitchen (You've Never Had It So Good)* is described by Gob Squad as a "live film"[1], *Forbidden Zone* is described by Katie Mitchell as "live cinema"[2], and *Flicker* is described by Big Art Group as "Real Time Film"[3]. Although these descriptors differ in their exact wording, they all express a similar concept: they are cinematic pieces that are created in real time for a live audience. For simplicity's sake, the term "live cinema" will be used to describe all of these works. The pieces also differ in their narrative and aesthetic presentation, offering a variety of applications of the techniques of live cinema. There are other works that have been classified as live cinema, including a 2016 piece directed by Francis Ford Coppola, *Distant Vision,* in which a film was created on a soundstage in Los Angeles in its entirety without interruption and was simultaneously screened at movie theaters across the country. This mode of presentation is excluded from the range of live cinema pieces analyzed here since they engage with nowness and closeness, but not liveness, since the audience viewing the piece is removed from its performance. This chapter discusses the ways in which each of these three works engages with closeness, nowness, and liveness, both narratively and technically.

Gob Squad's Kitchen (You've Never Had It So Good)

Founded in 1994 by Alex Large, Sean Patten, Liane Sommers, Sarah Thom, Johanna Freiburg, and Berit Stumpf at Nottingham Trent University while Freiburg and

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[1] "Gob Squad's Kitchen (You've Never Had It So Good)," accessed February 7, 2019, http://gobsquad.com/projects/gob-squads-kitchen-youve-never-had-it-so-good.

[2] Barbican Centre, *Making a Live Cinema Show: The Forbidden Zone*, accessed February 7, 2019, https://www.youtube.com/watch?v=jSj7cnwY-sg.

[3] "Flicker," *Big Art Group* (blog), November 30, 2009, http://bigartgroup.com/work/flicker/.

Stumpf were there on exchange from Germany, Gob Squad has collectively created 41 performance, video, and installation pieces to date. [4] The collective currently consists of seven core members (Patten, Thom, Freiburg, Stumpf, Sharon Smith, Bastian Trost, and Simon Will) and additional collaborators on a project-by-project basis.[5] They have toured their work worldwide, and are currently based out of Berlin and Nottingham.[6] A number of their performances have involved live video, including *The Great Outdoors* (2001), *Room Service (Help Me Make It Through The Night)* (2003), and *Revolution Now!* (2010); and others in which they live edit recorded footage that has been shot during or just before the performance, including *Super Night Shot* (2003) and *King Kong Club* (2005). Most of these performances sit just on the edge of what can be considered live cinema as it has been defined herein, including *Kitchen*; through these pieces, Gob Squad has pushed the bounds of video's use in live performance.

Initially presented in 2007, *Gob Squad's Kitchen (You've Never Had It So Good)* is an autobiographical piece framed in the re-enactment of a number of Andy Warhol films. It is centered around his 1965 film *Kitchen*, and also incorporates *Kiss, Sleep, Eat, Blow Job, Hair Cut,* and *Screen Test.*[7] There are four performers in the piece specified as K1, K2, Screener, and Sleeper in the running order published in their book *Gob Squad and the Impossible Attempt to Make Sense of It All*, but are referred to by their names in the performance. Each role has a designated task: K1 and K2 are tasked with "trying to restage and improvise Warhol's *Kitchen*," Screener is tasked with "trying to recreate Warhol's *Screen Test*," and Sleeper is tasked with "trying to restage Warhol's *Sleep*."[8] The performance, similar to many of Gob Squad's other works, is made up of a combination of scripted and improvised action. Additionally, the person playing each role varies from performance to

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[4] Gob Squad, *Gob Squad and the Impossible Attempt to Make Sense of It All*, 1st ed. (England: Gob Squad, 2010), 10.

[5] "Who's Who?," Gob Squad, accessed April 20, 2019, http://www.gobsquad.com/about-us/whos-who.

[6] Gob Squad, *Gob Squad and the Impossible Attempt to Make Sense of It All*, 10.

[7] Gob Squad, 128.

[8] Gob Squad, 128.

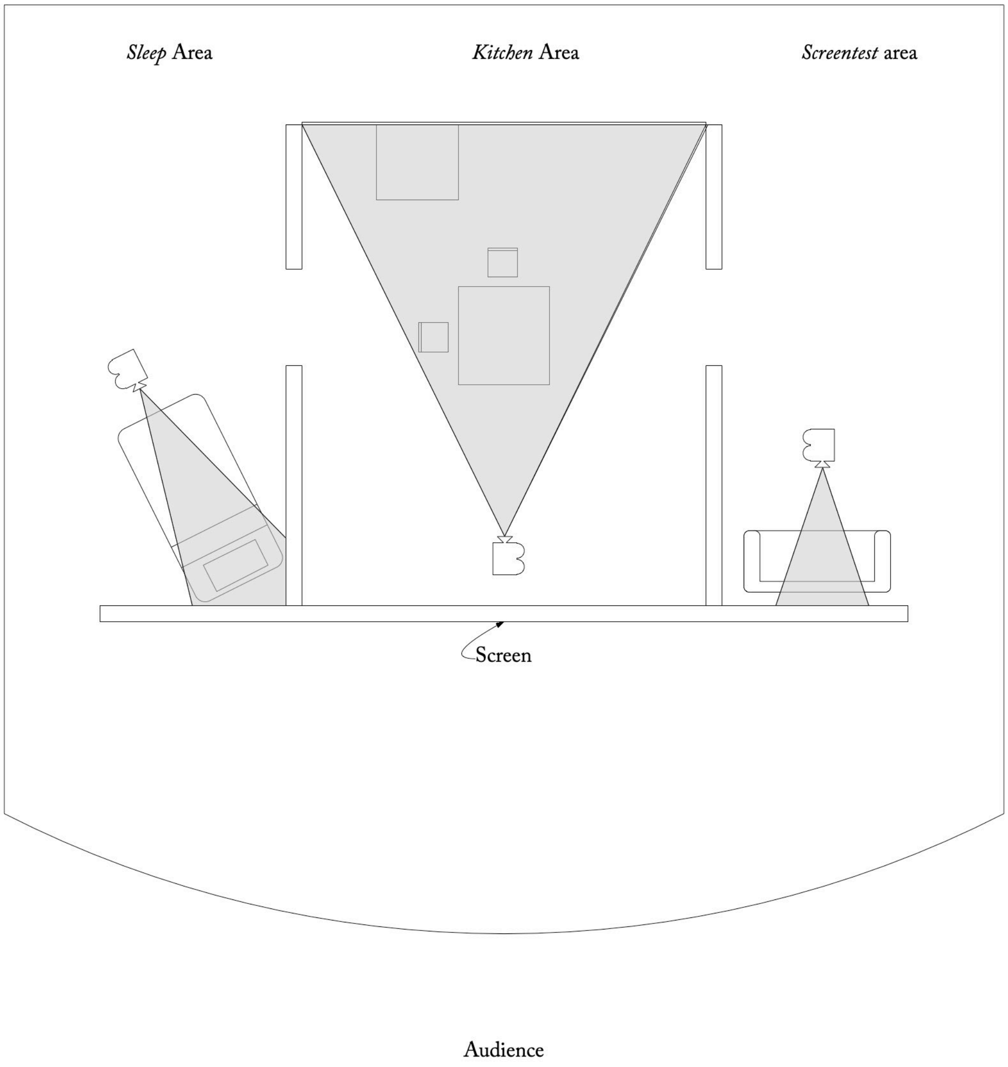

Figure 9: *Kitchen* Ground plan
Diagram of set for Gob Squad's *Kitchen* with camera positions noted. Drawn with reference to production photos and video. (not to scale)

performance, so each performance of the piece results in a unique set of actions and dialogue. This study of the piece will refer to the recording of a specific instance of the piece presented in 2007 at the Nottingham Playhouse in which Simon Will plays the role of K1, Sharon Smith plays K2, Sean Patten plays Screener, and Sarah Thom plays Sleeper.[9]

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[9] *Gob Squad's Kitchen (You've Never Had It So Good)*, Digital Recording (Nottingham Playhouse: Gob Squad, 2007).

Before the performance, the audience is led through the set, which is made up of three individual filming areas: the kitchen, the Screentest area, and the Sleep area.[10] Each area is sparsely furnished, with only a bed in the Sleep area, a couch in the Screentest area, and a half formed kitchen with a table with two chairs, a smaller table with assorted foods and dishes, and a screen-printed backdrop with a shelf and refrigerator on it. There is a screen between the set and the audience, so the tour through the set before the performance is the only evidence that the performance that is happening is live and not recorded until later in the performance when performers and audience members begin moving between the set and audience.

The show begins with footage of a countdown leader projected into the middle of the screen, which fades to a live video feed from a camera facing the "kitchen" portion of the set. Simon and Sharon are both in the kitchen, and Simon introduces the performance:

> Hello. Thank you for coming and welcome to Gob Squad's Factory. My name is Simon Will and tonight I'm going to be playing the part of Simon in a film called *Kitchen*, which was made in 1965 by the artist Andy Warhol. It's very simple. It's just a kitchen and some people kind of doing things, really. But, it's 1965 and it's New York and let me tell you, the times they are a'changing. We are at the beginning of everything.[11]

This introduces the audience to the scenario of the piece; they aren't seeing a live shot-for-shot remake of Andy Warhol's Kitchen, but rather a group of people attempting to recreate *Kitchen* in a modern context. There is no illusion that the action that the audience is seeing takes place in the '60's, but the intention of the performers to mimic the context of the original film's creation is acknowledged. This distancing from the subject material allows the audience to come closer to the reality of the performers in the space as creators:

> …we take themes and clichés of the sixties, and even the revolutionary gesture of the time, and we put it on like an old pair of trousers. This lets us feel the difference between our bodies and this older thing. That's what you see onstage–we are trying it on in front of an audience who also knows that we are trying it on. We are not pretending to be in the 1960s. Of course in *Kitchen* we are pretending

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[10] Shaw, "Eating the Audience," 25.

[11] *Gob Squad's Kitchen*.

> to some extent, but it's more a kind of game that the audience can clearly see through.[12]

This piece is about Gob Squad. It is about the personal identities of the performers on stage. In attempting to recreate these films, the performers each establish two personas: one being the characters they are trying to play in the film; and the other is that of themselves. We see this second character come through in unintentional moments; when the actors become uncomfortable, or start laughing, or get frustrated, the audience sees this second character come out.

The pretense of trying to embody these larger than life characters allows the performers to weave their own biographies into the piece in a natural way.

> In the search for authenticity, identity and the lost feeling of a myth-laden time and era, ones own identity captured in the here and now, along with contemporary life, came into permanent conflict with the constructed characters and identities of the notorious 'Superstars' from Warhol's 'Factory' of the 1960's.[13]

The attempt to manufacture an authentic expression through the recreation of work that documents authenticity in a bygone era inevitably leads to comparison by the performers of their own experience in contrast to that of the subjects of the Warhol films. They reflect on the naivety of the films' subjects toward the events that would occur in the approximately 45 years between the creation of the films and the present day. Sarah struggles to embody the role of a young, gay man sleeping in the midst of what is in retrospect a period of radical change; he had no way of knowing the consequences of all of the drugs he was using, or that the looming presence of the AIDS crisis. The tension of knowing what the future holds permeates the piece. Not only are they performing from a point removed in time from the youth and naivety of the subjects of the original films, but also from their own youth. Throughout the piece they mourn what was, and could have been, for both Warhol's contemporaries and for themselves.

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[12] Michael Shane Boyle, "Revolution, Then and Now: Gob Squad's Sean Patten and Bastian Trost," *Theater* 42, no. 3 (November 1, 2012): 33, https://doi.org/10.1215/01610775-1597602.

[13] Gob Squad, *Gob Squad and the Impossible Attempt to Make Sense of It All*, 73.

The physical mechanisms of separation between the performers and audience are also in flux. The audience is granted access to the playing space before the performance begins, and although they are separated from this space for most of the performance, it isn't an unfamiliar space. This separation is also destabilized by the numerous appearances of the performers in front of the screen, as they come out to select audience members to replace them. In considering the cinematic image in a theatrical context, Gob Squad propose that they "try these formats out and at the same time slip in and out of them, reflecting on them."[14] In this way, they create a frame, of which they can both exist in and out-side. This duality of inhabitation of and reflection on an image is where Gob Squad reconcile the tension between the qualities of liveness and closeness in theatre. The possibility of performers passing to the audience side of the screen, and conversely of audience members passing to the performance side of the screen, necessitates a designated physical proximity between the performers and audience. The scope of the project also requires closeness in a way that is not possible without mediation through cameras. On the most basic level, the recreation of the visual vocabulary of film is only possible through the use of cameras. Further, the simultaneous recreation of three films, taking place in three distinct locations and shot from three different positions, is only possible–or at least most easily achieved–through the use of cameras. Even in the parts of the performance in which liveness is not directly engaged, the nowness of the event is a constant reminder of its liveness.

Flicker

Big Art Group is a performance ensemble founded in 1999 by Caden Manson and Jemma Nelson. The ensemble began working with cinematic ideas in their second performance piece, *The Balladeer*, in 2000.[15] Their first work with live video was their "Real Time Film" trilogy, which consists of *Shelf Life* (2001), *Flicker* (2002), and *House of No*

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[14] Gob Squad, 77.

[15] "Big Art Group," Big Art Group, accessed April 18, 2019, http://bigartgroup.com/.

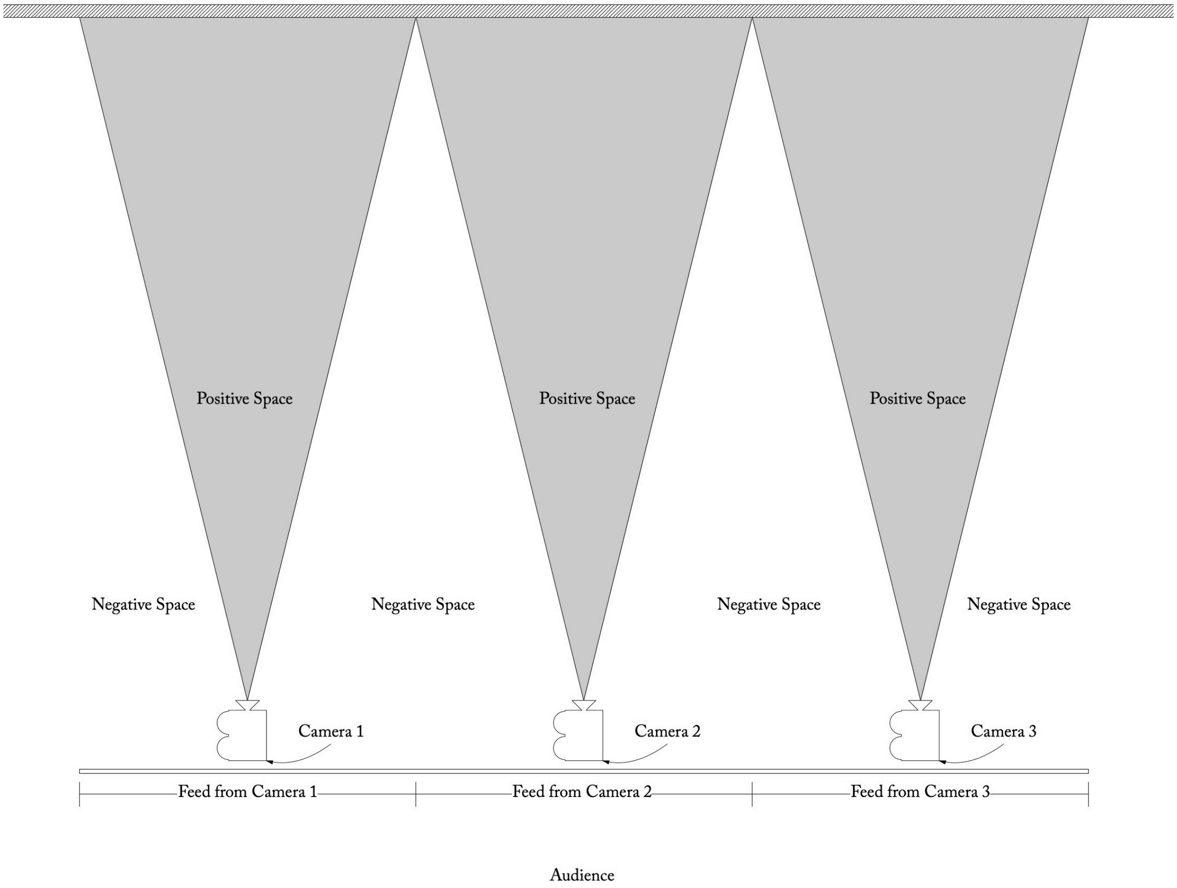
Positive Space
Positive Space
Positive Space
Negative Space
Negative Space
Negative Space
Negative Space
Camera 1
Camera 2
Camera 3
Feed from Camera 1
Feed from Camera 2
Feed from Camera 3
Audience

Figure 10: *Flicker* Ground plan

Diagram of camera and projection orientation for *Flicker* with cameras' field of view in grey. Created with reference to production photos and videos. (not to scale)

More (2004).[16] The first two of these three works were created with the same camera-to-projector video system (detailed above in Figure 10), with the third incorporating greenscreen and video switching technology as an intermediary between camera and projection. Their 2008 piece *SOS* incorporates recorded footage and layered video through luma key (similar to greenscreen, but with a black background) and projected backgrounds.[17] Big Art Group's use of video in theatre is characterized by their manipulation, both physically and digitally, of images, contrasting the realities of physical space with the realities of a digital media space.

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[16] "Big Art Group."

[17] "SOS," *Big Art Group* (blog), November 30, 2009, http://bigartgroup.com/work/sos/.

First performed in 2002, Big Art Group's *Flicker* is a performance piece in which separate things are made into one, ranging from physical objects and bodies, to images, to narrative. At the front of the stage, there is a screen that spans its entire width, and that is about shoulder height–such that the audience can only directly see the top portion of the actors' bodies behind the screen. Behind the screen, there are three cameras spaced evenly across the stage facing a black and white, horizontally striped background. Each camera faces directly away from the audience, and their fields of view meet only at the back wall of the space. Each camera captures a third of the back wall, and the image captured by each camera is projected onto its respective corresponding third of the screen. The effect that this creates is that the entire width of the playing space is only captured at the back wall; but any closer to the cameras, there is space in between the view of each camera. Director Caden Manson describes the division of space in the piece as:

> Positive space is the actor onstage being caught by the video, negative space is the actor onstage not being caught by the video, still onstage, but off-scene.[18]

As noted in the Figure 10, there are three cones of "positive space" on stage that meet only against the back wall, with "negative space" in between them. For example, there is a moment in the show where a knife moves across the entire screen space. To execute this movement, the performers use three identical props to transition its movement between the three positive spaces. In another moment, a woman is stabbed repeatedly on the border between two of the projected images. Since this bridges the negative space, two actors dressed as the same character stand with half of their bodies in positive space to form the image of a single body. Addressing the divide between the action in the physical space and the action in the screen space, the dramaturg Jacob Gallagher-Ross said that

> *Flicker* thus takes place across two stages simultaneously: in the background, the tangible one where the raw theatrical material is performed–the unedited "takes" of each scene–and the filmic stage

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[18] Jacob Gallagher-Ross, "Image Eaters: Big Art Group Brings the Noise," *TDR/The Drama Review* 54, no. 4 (November 17, 2010): 59, https://doi.org/10.1162/DRAM_a_00024.

> beneath, where the action congeals into a bewitchingly seamless whole.[19]

The audience is simultaneously viewing the fragmented action in physical space and the seamless mediated image on screen. This duality underscores Big Art Group's overarching artistic aesthetic. Speaking with Gallagher-Ross, Manson asserts that:

> When you come to see Big Art Group you're not coming to see a play or a story, you're coming to witness an action, the building of a space, and the act of doing it. It's less about the play and more about the making of the play. It's less about the image and more about the making of the image. It's less about the text and more about the making of the text.[20]

And this is the heart of the piece: it is about the ways in which images are constructed in modern media. The production of a seamless image from a fragmented reality mirrors the creation and distribution of information in the digital age.

Two stories are told throughout this piece, interwoven such that it is only apparent at the end that they are distinct. One is a horror story about a group of teenagers who are murdered one by one in the woods at night; the other is a drama about a man who has recently recovered from an attempted overdose, his roommate, and her voyeuristic ex-boyfriend. In a 2015 paper on *Flicker*, Stéphane Boitel and Emeline Jouve look to Patricia Waugh's views on metafiction in relationship to the piece, who proposes that metafiction

> self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality.[21]

Framing of *Flicker* as metafiction Boitel and Jouve underscore Manson's assertion that Big Art Group's work isn't as much about its content, as it is about its creation. The horror plot of the piece is immediately recognizable to anyone familiar with the genre. Rather than presenting unexpected story elements, it plays off of the tropes of the genre, which allows the audience to anticipate the trajectory of the story and focus instead on how they create the image that is presented. The focus on image creation throughout the piece is reinforced by the diegetic use of cameras as narrative devices within both stories. Jeff, the voyeuristic ex-boyfriend, is constantly filming others; as well as the killer, who takes a Polaroid photo of each of their victims before they are killed. These uses of cameras within the narrative signal the subjectivity of captured images and suggest the subjectivity of the perspective the audience is shown.

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[19] Gallagher-Ross, 64.

[20] Gallagher-Ross, 60.

[21] Stéphane Boitel and Emeline Jouve, "Theatre/Video and the Crossing of Boundaries: Big Art Group's Flicker (2002-2005): Stitching the Eye/I," *Liminalities; Tampa* 11, no. 2 (2015): 9.

Actors in *Flicker* perform an incredibly precise choreography in service of creating a seamless image across the three screens. In order to sell the projected image they are creating, the actors need to coordinate their movements carefully with each other so that, for instance, a knife can enter the left side of the screen, stab someone in the middle, and then come through onto the right side of the screen covered in blood, all while maintaining the image of a single knife moving across the screen rather than the 3 which exist in physical space. This multiplicity also plays out in the characters in the show; a character walking across the entirety of the screen is necessarily played by 3 actors. By portraying characters with multiple actors within the same shot shifts the identity of the characters from the actors who are portraying them to context and costuming. The audience comes to associate Jeff, the voyeuristic ex-boyfriend, with a vest, his short brown hair, and the camera that is nearly always in his hand, rather than a single performer's body. This means that the characters only exist as singular entities within the constructed digital space; since their embodiment in physical space is constantly shifting between performers.

Forbidden Zone

Katie Mitchell is a British director who has worked across Europe since the mid 1980's. In her 2009 book *The Director's Craft*, she describes her education as a director in four pivotal steps: the first is Stanislavsky's work, of which she is most interested in his later work involving the portrayal of emotion through an actor's physicality; the second is the work of the Russian director Lev Dodin, who pushes his actors to imagine every detail of their character's surrounding and how they affect the character's physicality; the third is private instruction with Tatiana Olear, an actor who had previously worked closely with Dodin, and Elen Bowman, a British actor and director, who helped hone her directing style and pushed her to deeply scrutinize the mental processes of the actors and characters she works with; and finally her work with Antonio Damasio, a Portuguese American neuroscientist whose work deals with consciousness and the communication of emotion through physicality.[22] This progression has led to a body of work that is defined by a meticulous attention to detail in both the physical settings of her plays and their performance. Maria Shevtsova and Christopher Innes describe her approach to texts as:

> A way of working closely with them, thereby acknowledging their potency, but also of making them flesh without making them literal; thus a way of *not* making texts sacrosanct.[23]

This approach to the text of plays has drawn a lot praise; although her willingness and tendency to alter canonical plays, such as Checkov has been heavily criticized in the UK. Her work has been described as "smashing up the classics" and "director's theatre at its most indulgent" by critics who "believe that the director is there to realise the author's intentions with the best performers available."[24] Discussing British theatre, Mitchell argues that

> Much mainstream theatre here is very preoccupied with words and hearing them spoken clearly. There is less interest in representing human behaviour accurately, where words take more of a back seat. Expressions of human behaviour in theatre tend to be either exaggerated or too discreet or made up of self-conscious and artificial gestures and sounds.[25]

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[22] Katie Mitchell, *The Director's Craft: A Handbook for the Theatre* (London: Routledge, 2009), 225–31, http://site.ebrary.com/id/10263512.

[23] Maria Shevtsova and Christopher Innes, eds., *Directors/Directing: Conversations on Theatre* (Cambridge, UK ; New York: Cambridge University Press, 2009), 178.

[24] Charlotte Higgins, "Katie Mitchell, British Theatre's Queen in Exile | Charlotte Higgins," *The Guardian*, January 14, 2016, sec. Stage, https://www.theguardian.com/stage/2016/jan/14/british-theatre-queen-exile-katie-mitchell.

[25] Shevtsova and Innes, *Directors/Directing*, 188.

As a result, her more recent work has been presented in Germany and France where her approach to historical texts is more widely accepted. In a 2018 interview with Farah Nayeri, Mitchell said that "If you want to look globally at where theater practice is the most radical, the widest spectrum of interpretation, you have to go to Germany."[26]

Mitchell's first explored the use of live video in her 2007 adaptation of Virginia Woolf's novel *The Waves*.[27] Miriam Gillinson describes Mitchell's objective in this piece:

> she wanted to find a way to theatrically mimic Virginia Woolf's stream of consciousness technique and somehow place thought – chaotic, alive and fleeting – on stage.[28]

This was achieved through the simultaneous creation and display of cinematic images. In adapting Woolf's rich descriptions to the stage, Mitchell looked to the visually based artform of film. Discussing her work on *Waves*, Mitchell stated that

> I have struggled with the linear narrative and language obsession of the mainstream theatre…I have never been convinced that it is the most efficient way of articulating how we experience the world…My experience is more fragmented…we are a constantly changing bundle of people, always reconfiguring ourselves in response to external stimuli…Woolf's writing gets close to that. Her book liberated me from the constraints of narrative, and the video allowed me to use image instead of words to capture behavior.[29]

Mitchell uses live video as a way of bringing the visual composition of theatre to the forefront of her work; it provides a platform for the examination close of communication through physicality, rather than through spoken text, and also allows for a more detailed presentation for the environment of the performance.

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[26] Farah Nayeri, "Between Rehearsals with Katie Mitchell," *The New York Times*, April 12, 2018, Academic OneFile.

[27] Mitchell, *The Director's Craft*, 90.

[28] Miriam Gillinson, "An Introduction to Katie Mitchell's Theatre," The British Library, accessed February 26, 2019, https://www.bl.uk/20th-century-literature/articles/an-introduction-to-katie-mitchells-theatre.

[29] Shevtsova and Innes, *Directors/Directing*, 200–201.

Forbidden Zone premiered in 2014 at the Salzburger Festspiele. It was the eighth collaboration between 59 productions, a London-based design company who specialize in video design, and Katie Mitchell. Reflecting on the piece, Katie Mitchell stated that:

> The thing that makes this show different to all our live cinema shows is the sheer complexity of the number of narratives. So in this instance, we have four different narratives in two time zones.[30]

Its main focus is on Clara Immerwahr, a German scientist and the wife of Fritz Haber who invented chlorine gas, and Claire Haber, Clara's granddaughter and a scientist in Chicago who was working to develop antidotes to chlorine gas, as well as a third, fictional character, who works in the same lab as Claire, and was largely based off of the writings of Mary Borden.[31] This subject matter reflects Katie Mitchell's larger theatrical objective of bringing women's voices to the stage. It also presents a difficult challenge for staging. Reflecting on the piece, Lyn Gardner of The Guardian said that:

> History is not one single unfolding narrative but a series of glimpsed or overheard moments, the consequences of which are only gradually revealed.[32]

The immediacy of cutting between live video feeds allows Mitchell to jump between locations and time periods instantaneously, weaving these narratives together through an amalgamation of compositionally detailed shots. In this way, Mitchell uses the closeness of the cinematic perspective to key into small details and moments that would otherwise be overlooked from a distance in service of presenting a nuanced view of historical events.

The scenography of *Forbidden Zone* is similar to that of *Flicker* in that the audience can see both the space in which the film is being created and the screen on which it is projected. It differs from *Flicker*, however in that the setting is fully realized. Rather than

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[30] Barbican Centre, *Making a Live Cinema Show.*

[31] Olivia Coxhead, "The Forbidden Zone at The Barbican," *Theatre Bubble* (blog), May 29, 2016, http://www.theatrebubble.com/2016/05/the-forbidden-zone-at-the-barbican/.

[32] Lyn Gardner, "The Forbidden Zone Review – Katie Mitchell Probes the Science of War," *The Guardian*, May 27, 2016, sec. Stage, https://www.theguardian.com/stage/2016/may/27/the-forbidden-zone-review-katie-mitchell.

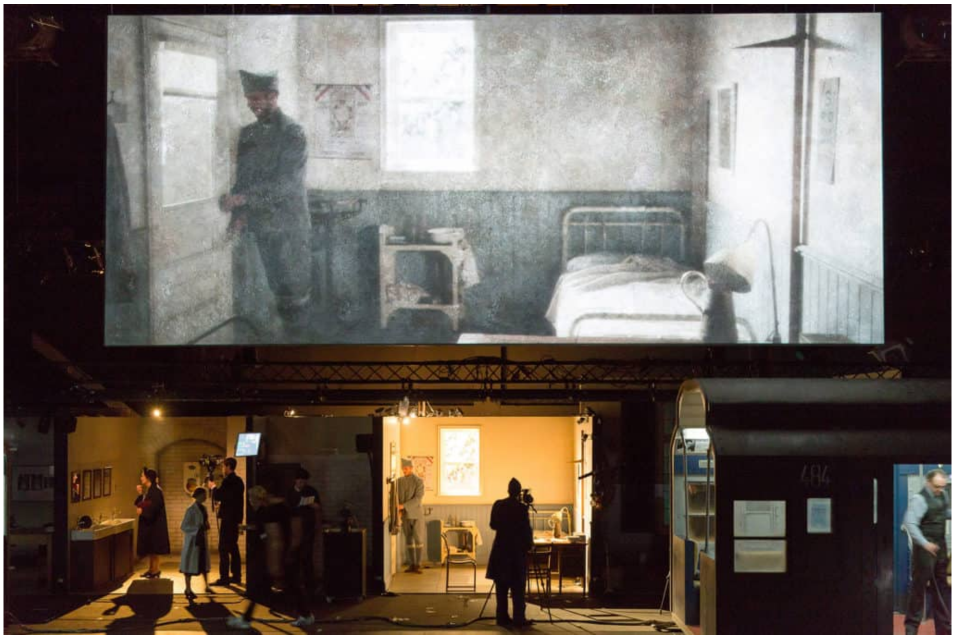

Figure 11: *Forbidden Zone* Production Photo

Photo credit: Stephen Commisky[33]

hinting at locations with sparse set dressings, the action of *Forbidden Zone* occurs in fully realized, discreet locations. Coxhead describes the physical space:

> The Forbidden Zone is based on a multi-layered set from designer Lizzie Clachan that purposefully obscures as much as it reveals. A life-size three piece subway carriage runs on linear tracks at the front of the stage, alternately shutting off and revealing a line of shoe-box locations behind, laid out in a non-geographic row like a film set. The open plan, shifting nature of the set and network of windows through the train and into other locations mean that you can see actors and stage crew preparing for upcoming scenes, offering intriguing glimpses of how this Live Cinema is orchestrated.[34]

This collection of distinct spaces aids the narrative structure of the piece, which jumps between locations and time periods, each one being fully realized. This method of creating distinct sets for the various locations of the piece, all positioned next to each other is a common practice in the film industry. As Coxhead points out, it allows the actors and technicians who aren't working on the shot that is currently being shown on the screen to prepare for the upcoming shots. Presenting this orchestration simultaneously with the filmic image that it produces allows the audience to experience both the carefully crafted film, as well as the methods through which it is made. This communication of the complexity of the processes happening behind the image conveys the stakes of the performance. The awareness of the nowness of the image's creation along with its complexity demonstrates to the audience both its potential for failure and the depth with which the performers and technicians understand the work they are creating.

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[33] "Forbidden Zone," *59 Productions* (blog), accessed April 25, 2019, https://59productions.co.uk/project/forbidden-zone/.

[34] Coxhead, "The Forbidden Zone at The Barbican."

While *Forbidden Zone* doesn't explicitly rely on liveness in the way that *Kitchen* does, requiring the cooperation of the audience for the successful presentation of the piece, it is necessarily affected by its performance for a live audience. Returning to Bogart's idea of attention, the presence of a live audience that reacts to the piece in real time affects the emotional energy of the piece. As a result, each performance is shaped that specific audience's experience of the piece. This shifts the work from a performance of the piece to a performance of the piece for its specific audience. Its emotional content is tailored to the immediate emotional climate of its performance.

Chapter 3: On Creating Live Cinema Work

The scope of this investigation into live cinema focuses in a large part on the process of creating and performing the work. As a further investigation of this, I created a series of live cinema pieces through which I could study the techniques and possibilities of making work in this way. Rather than attempting to create a fully realized live cinema performance, my collaborators and I approached the week as an opportunity to experiment with different techniques and subjects to further understand the possibilities and difficulties involved in the process. I wanted to foster an environment of collective creation in which everyone felt empowered to suggest ideas for the group to implement and to resist specific roles within the room as much as possible. My vision for the week was to watch an existing example of live cinema, mostly drawing from the works investigated in my case studies, together and discuss the techniques employed in it at the beginning of each day, then to apply those techniques to the creation of a short performance in the afternoon. Following this model, we would create a new performance each of the first three days, then revisit and rehearse these four pieces on the fifth day and present them for an audience that evening.

My four collaborators–Giancarlo Scotti, Isaac Schuman, Ryan Gamblin, and Saga Darnell–were chosen because of their varied experience in both the technical and performative aspects of theatre. Although many of the skills brought to the process were directly applicable to the work we were doing, my intention was not to confine people to their area of expertise. I had all of my collaborators view a set of live cinema pieces prior to the workshop as a way of establishing a common frame of reference for the work we were making. These pieces were: Gob Squad's *Kitchen*, Big Art Group's *Flicker*, Jay Scheib's *This Place is a Desert*, and Royal Osiris Karaoke Ensemble's *The Art of Luv (Part 1): Elliot*. Since I was not able to obtain a recording of Katie Mitchell's *Forbidden Zone*, *This Place is a Desert* stood in its place as a live cinema piece that incorporates a video switcher to achieve live editing. *The Art of Luv (Part 1): Elliot* was included as an example of work that uses recorded footage in a significant way. Although recorded footage does not feature heavily in the case studies included in this investigation, there are a number of applications of recorded footage in live cinema from intercut footage to backgrounds for live video.

In order to experiment on the process of creating live cinema, we needed to create a set of technical systems in the room that were simple enough to be adapted quickly to a wide variety of possible performances but had a variety of features that we could use to experiment with the technical possibilities of the form. There were three main systems that I assembled: lighting, sound, and video. In order to accommodate a variety of spatial configurations, the lighting and video systems were designed to be able to move easily and quickly around the space. The sound system allowed us to both play back recorded audio and use microphones.

Video System

There were three projection surfaces used in the workshop: the primary surface was a large front projection screen, which was hung on the north wall of the theater; the other two were smaller, movable screens made out of spandex stretched across rolling rectangular frames, which allowed us to project both from the front and back. We used three identical projectors for these screens. One of the projectors was hung from the grid and was permanently set up to project on the primary screen. The other two projectors were movable and used with the movable screens, allowing us to place projected images in different parts of the room depending on our needs.

The three projectors were connected to a video switcher (See Figure 12 below), which allowed us to control the flow of signal form our video inputs to the projectors. Primarily developed for broadcast television, the switcher allows its operator to control which video signal is being sent through to the main output, and to transition between signals. For example, if there are two cameras connected to the switcher, the operator can select which of the two camera signals is sent through the A- and B-Buses and A/B Mixer to the main output, and transition between the two signals through one of four programmed transitions: cut, mix, and two different wipes. Since switcher we were using only allowed us to select the flow of video to a single output, this output was designated to

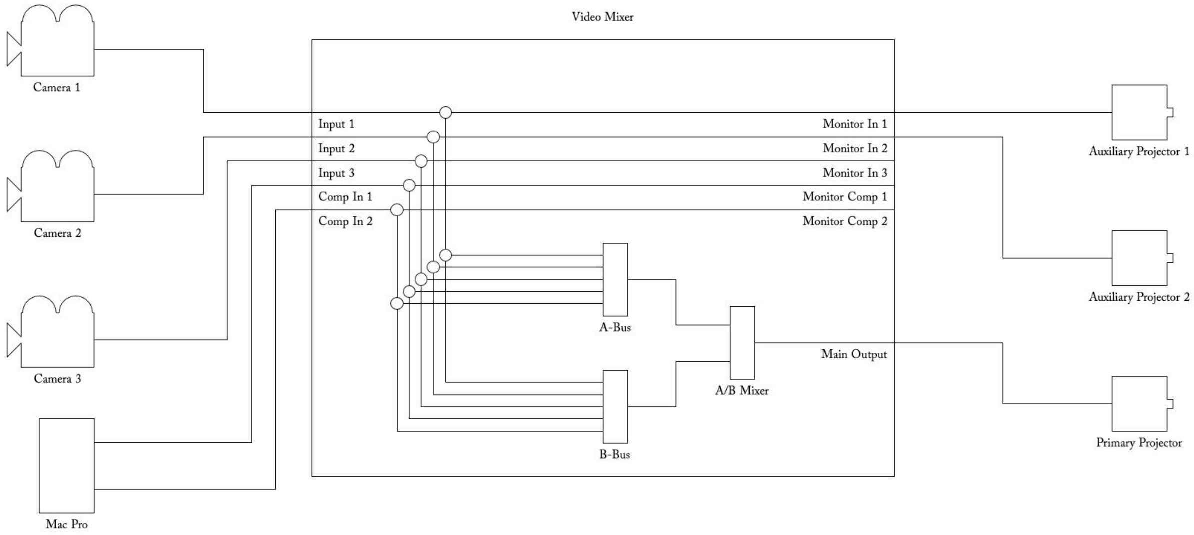
Video Mixer
Camera 1
Camera 2
Camera 3
Mac Pro
Input 1
Input 2
Input 3
Comp In 1
Comp In 2
Monitor In 1
Monitor In 2
Monitor In 3
Monitor Comp 1
Monitor Comp 2
A-Bus
B-Bus
A/B Mixer
Main Output
Auxiliary Projector 1
Auxiliary Projector 2
Primary Projector

Figure 12: Video System Line Diagram

This diagram illustrates the signal path from inputs on the left to outputs on the right. In the configuration shown, the two auxiliary projectors are connected to the monitor outputs for inputs one and two, but these can be rearranged depending on the current need.

the primary projector. In addition to the main output, the switcher also has monitor connections for each input that are only fed signal from their designated input. The two other projectors could be sent video signal from the monitor outputs for individual inputs, but this meant that if we wanted to switch which input was being fed into either of those projectors, we had to reconnect them to a different monitor connector.

We used four cameras for the workshop. Three of the cameras sent video directly into the video switcher. The fourth camera was a USB webcam, which we were only able to use through a computer. In addition to the three cameras feeding signal into the switcher, we also had two computer inputs, which were set up as two external displays on the same computer. The computer inputs allowed us to use recorded video, or to route live video through a video processing software on the computer before going into the switcher. We primarily used QLab, an audio, video, and lighting control software, to play back recorded video and to output live footage from the webcam as well as to play back recorded audio. We also used Isadora to experiment with manipulating video signal in real time on the fourth day of the workshop.

A Week of Experimenting in Live Cinema

Over the course of the weeklong workshop, we ended up creating three pieces. Each piece began with an existing piece of live cinema–or multiple existing pieces of live cinema–as a point of reference, and a genre or objective guiding the work we created. Through this process, we were able to explore different aspects of live cinema that I wanted to cover, but to do so through collective creation.

"What's Up?" Music Video

For this first piece, we approximated the video setup used in Big Art Group's *Flicker.* The three cameras were set up facing the south wall of the theater and the three projector screens showing a mirror image of the video (See Figure 13 below). To establish a vocabulary for working with this system, we started making this piece by watching *Flicker* together. We were generally interested in how they were able to manually simulate camera movements and zooms through the body movements of the actors, so this became the focus of our investigation for the day. Through the group discussion of this piece, we were able to figure out how they executed the effects used in the show and how we could recreate them.

I proposed that we begin the week by creating a music video. I was interested in working on a music video because the loose structure created by the use of a song and the flexibility in visual accompaniment, which would allow us to experiment with choreography involved in the various techniques used by Big Art Group. As a group, we came to the decision to use "What's Up?" by 4 Non Blondes. In hindsight, using a song as a structure for highly choreographed style of Big Art Group worked well because of we were able to coordinate our movement with the rhythm of the song.

We were able to recreate many of the effects employed by Big Art Group in *Flicker.* Our music video incorporated zooms through the movement of bodies toward or away from the cameras, extension of bodies across screens through the use of people in the "negative" off camera space, and camera movements by moving people across the playing space. The flexibility of working with a song allowed us to experiment with a range of

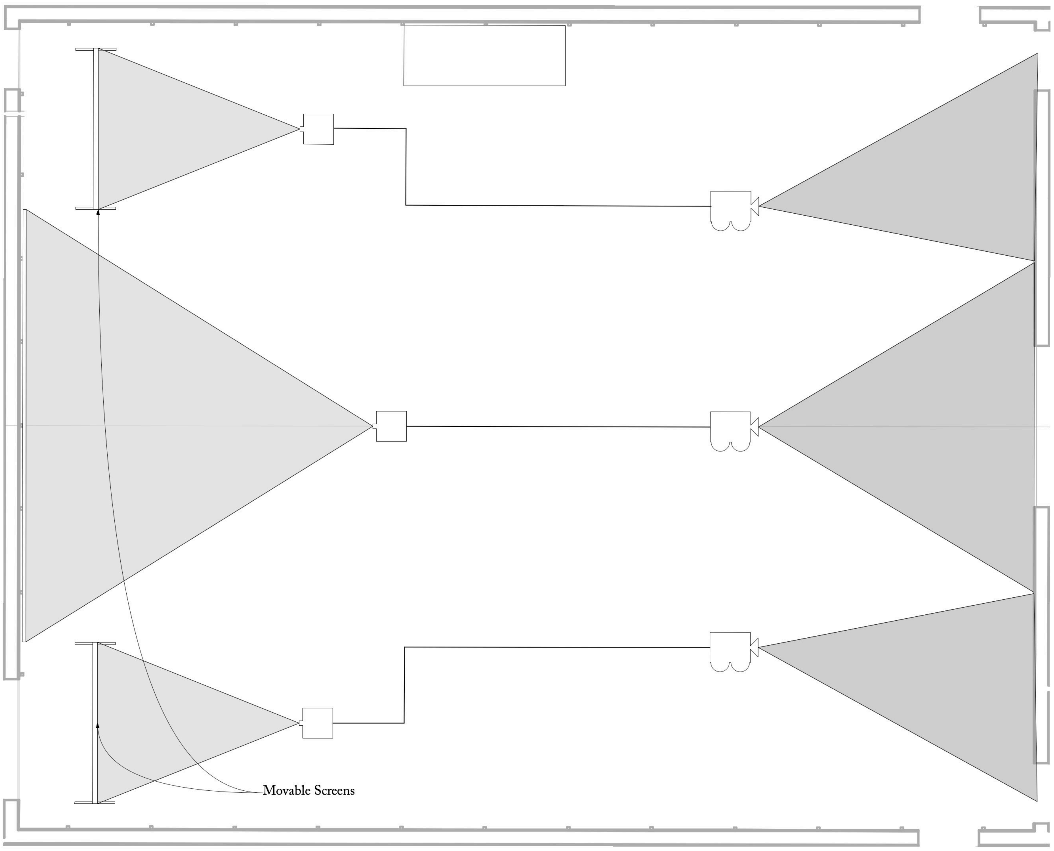

Figure 13: Initial Video Setup for Music Video
The light grey areas show the projection cone and the darker grey areas show the field of view of the cameras. The field of view of the cameras was taped out on the floor.

techniques and stitch them together into a continuous piece. We found that the setup we were using allowed us to get immediate visual feedback on the work we were doing, and the simplicity of the setup meant that we could focus on how our bodies could be used to manipulate the image without any camera or video signal manipulation.

Over the course of the week, we found that the contrast between the actors and the black background created by the walls of the theatre caused issues for the cameras. To solve this issue, we attached white particle board to the wall. Not only did this solve the contrast issues with the camera, but it gave us a more consistent background to work with. The more consistent background also made it easier to execute some of the camera movement effects from *Flicker*. We also moved the filming area from the south wall to the west wall to make room for the audience in the showcase (See Figure 14 below)

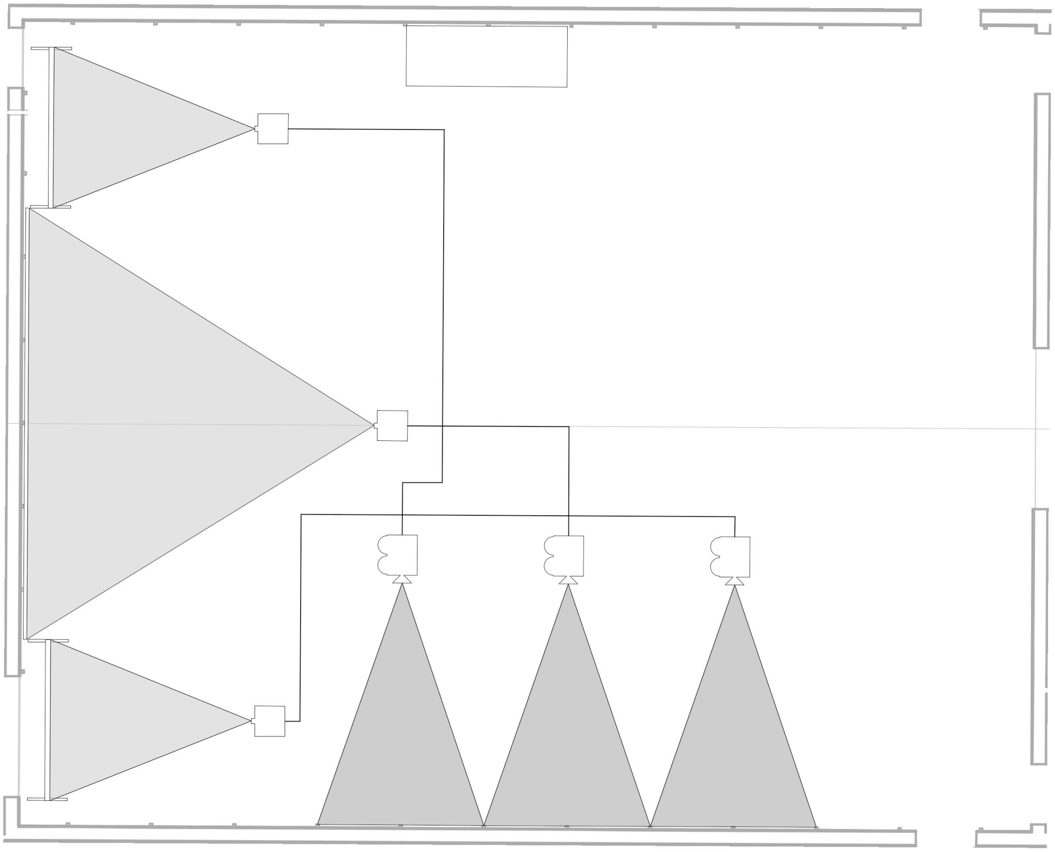

Figure 14: Repositioned Video Setup for Music Video

This piece helped familiarize everyone with the equipment we were working in a manageable way. It provided a basis for working with live video without any added layers of complexity, such as camera movement, video switching, or signal processing. We also learned about the level of choreography required in creating work in the way that Big Art Group does in their Real Time Film.

Restaging *The Graduate* Scene

This piece came out of an investigation of Gob Squad's *Kitchen* and also Katie Mitchell's *Forbidden Zone*. I was interested in the idea of recreating an existing film that is present in *Kitchen*, but also the style of presentation in *Forbidden Zone*. As opposed to the simple technical setup and open structure of the previous day's work, we opted to try to recreate an iconic film scene shot-for-shot. We decided on a scene from the 1967 film *The*

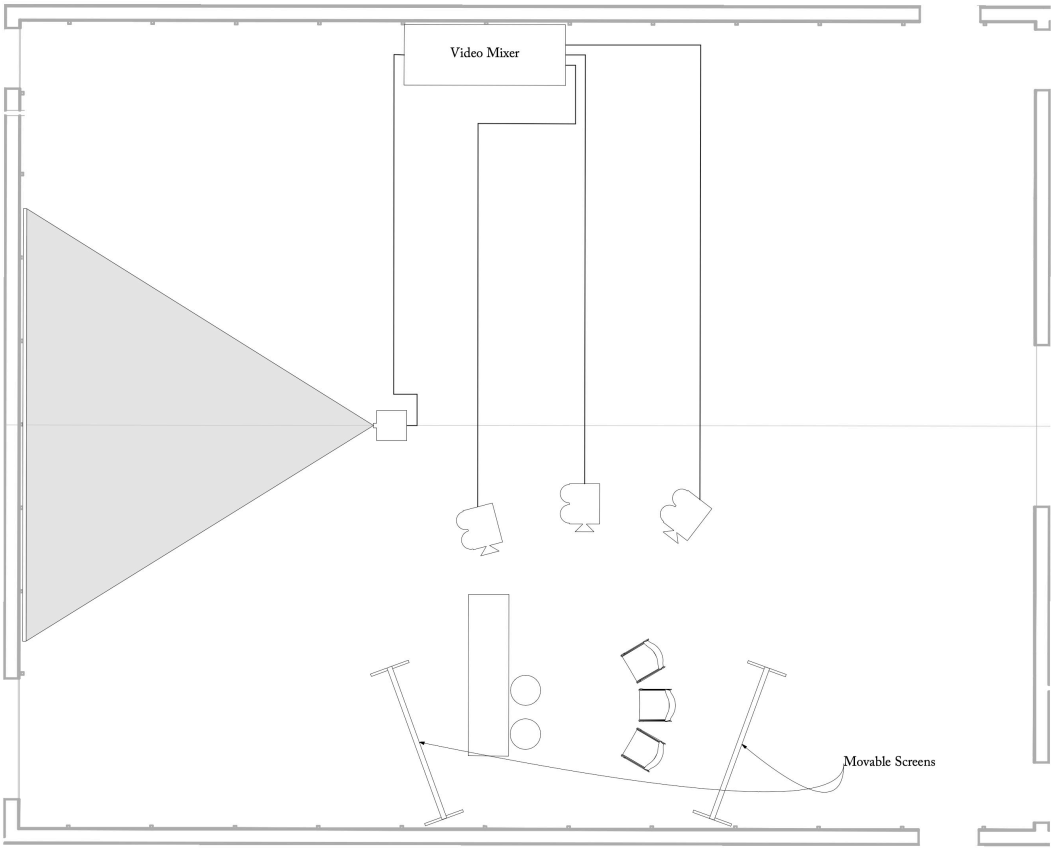

Figure 15: Setup for *Graduate* Scene

Graduate because of its relatively simple set, varied shots, and that it only contained two characters.

Since we were working from a reference video, it was a matter of figuring out how the space was set up and how each shot was recorded. Rather than try to recreate the entire set for the scene, we found that the only necessary elements were the bar, bar stools, and three chairs as they were the only set pieces the characters directly interacted with (See Figure 15 above). We also used two rocks glasses and a fake cigarette. The first step to mapping out the shots in the scene was to draw a ground plan of the original set and watch the scene shot by shot, figuring out where each camera position was in the space. Next, we found a script for the scene and used it in conjunction with the video to note where the transitions between shots were. Rather than having the actors, Ryan and Giancarlo, speak the lines, we pulled the audio from the reference video so that we could maintain the pacing of the original scene. This meant that we had rigid constraints for the timing of each shot.

Once we had all of the shots mapped out, we assigned each shot to one of the three cameras we had (See Appendix for shot list). This allowed us to determine when cameras that weren't being used for the current shot had to be moved to prepare for later shots. There was also a dynamic shot in the scene, so we had to figure out how the camera operator had to move in relation to the actor to maintain the composition of the shot.

We were able to have two camera operators for the scene, since Giancarlo and Ryan were both acting in the scene and I was operating the video switcher. To start, we ran through the scene shot by shot without audio so that we could figure out exactly where the camera operators had to be for each shot, and how they had to position the cameras. Through this, we found that the small camcorders, which had previously been used with tripods, were much easier to maneuver through the scene if they were handheld. This compromised the stability of the shots but allowed Isaac and Saga to move more quickly and easily between shots. The third, larger camera was left on its tripod because there were a couple of positions that the scene returned to repeatedly, so it could be left in the same position for a majority of the scene and the camera operators could focus on the movement of the other two cameras. We found that there were a few transitions that were very difficult for the camera operators to execute; however, by beginning slowly and working up to the final speed of the scene throughout our rehearsals, we were able to make them work.

Fictional Newscast

This piece came out of a discussion about incorporating recorded footage into live cinema performance. We used Big Art Group's *SOS* and Royal Osiris Karaoke Ensemble's *The Art of Luv (Part 1): Elliot* as guiding examples of recorded video in live cinema performance. Both of these pieces deal with media in the digital age and incorporate various aesthetic qualities of online video. *The Art of Luv (Part 1): Elliot* reflects on a series of attacks and killings in 2014 motivated by the perpetrator's lack of success with women.[1]

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[1] "The Art of Luv (Part 1): Elliot," ROYAL OSIRIS KARAOKE ENSEMBLE, accessed April 29, 2019, http://www.royalosiris.com/art-of-luv-part-1-elliot.

They use confessional and dating advice videos from YouTube to reflect on modern masculinity.

I had hoped that we would be able to use YouTube videos as our recorded footage; however, since things had started to get a little bit stagnant in the room, I had everyone leave for thirty minutes to go record videos on their cell phones. Aside from the understanding that we would probably use this footage as backgrounds on a rear projection surface, we didn't specify any requirements for the footage. I wanted to let each person explore video that they might be interested in working with on their own, rather than thinking about what the rest of the group wanted to do.

Everyone came back with between three and ten videos. We put them all onto the video computer so that we could watch them together as a group and brainstorm ways that we could create performances around the videos. Through this exercise, we ended up with a list of videos and ideas for what to do with each one of them. I had each person choose one idea that they wanted to try to execute, and we decided that the best way to combine all of them into a single piece was to create a fictional news broadcast. This came from Giancarlo's idea to use a screen recording of a person scrolling through Twitter as a newscast. With the exception of Isaac, everyone wanted to rear project their chosen video and then act in front of it. Isaac chose to use a picture superimposed on a live video feed, using the webcam and QLab. Each person wrote a short script to accompany their video.

Coming into the room on Thursday, we each had a short piece to use in the newscast. We spent the morning assembling all of the video footage into a QLab file, and then practicing our pieces together. Rather than memorizing our lines, Saga, Ryan, and I decided to use cue cards that one of the off camera people would be holding up for us to read from. In developing this piece, we considered how the different segments fit together into a cohesive piece. As a way of connecting the pieces, we broke up Giancarlo's piece so that it introduced and concluded the newscast and bridged the gaps between the other four pieces. He became the news anchor and the different segments of his performance built in intensity throughout the newscast. As the only one of the three final pieces with audio content that was created live, we decided to use microphones so that the audio was presented centrally along with the primary image that was being displayed on the large

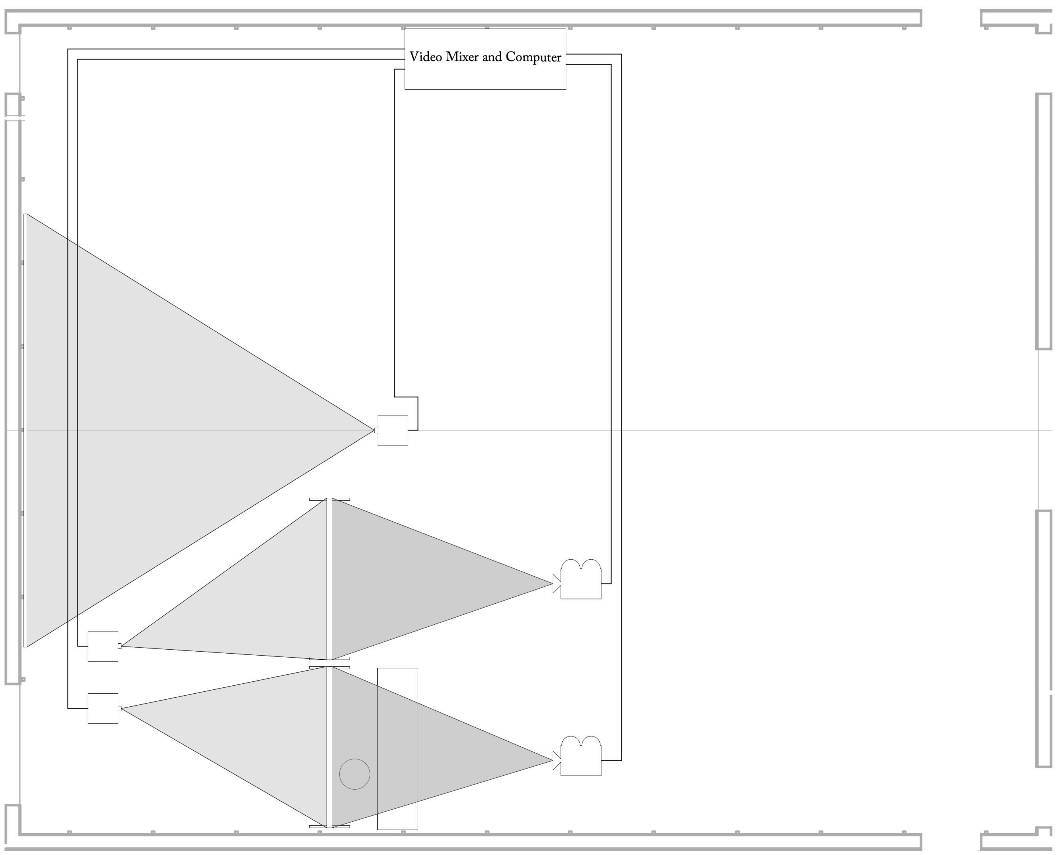

Figure 16: Video Setup for Newscast

screen. We also expanded the recorded footage in both Ryan and Giancarlo's pieces to frame them within the vocabulary of live television. We added the intro to "America's Funniest Home Videos" to Ryan's piece to help frame the recorded content that they were working with, and we found a stock news background online that we were able to edit together with the twitter feed in Giancarlo's piece to make it look more like a standard news show.

Thoughts on the Process

In the weeks following the workshop, I interviewed each of my collaborators individually. We discussed the experience of working with live cinema, the efficacy of the workshop, and their thoughts on live cinema as a form. The following is a collection of their thoughts as well as mine, structured around the framework established in the first chapter.

Closeness

In the discussion of closeness in the first chapter, I focus on the incorporation of the visual vocabularies of film in live cinema. Saga discussed the introduction of cinematic perspective to a theatrical performance saying that in theatre, "[the actors are] far away, but they're interacting with you because you're in the same time-space, or [in film] you're really close to the actors, like a couple inches away and you can see the whites of their eyes, but they can't see you back," both of which are present in live cinema.[2] They also discussed the different modes of image creation in live cinema:

> As a performer, I got to manipulate what the audience was seeing with my own body and my own physical choices. And then as the [camera operator] I got to manipulate what the audience was seeing; holding a camera, I felt like I was behind them and manipulating what they were seeing.[3]

Speaking to the visual qualities of live cinema, Ryan expressed the ability of live video to "borrow the languages of cinema more readily than you can in a typical staged show."[4]

In our work, we pulled from three different categories under the wider artform of "film": music videos, narrative movies, and broadcast television. Although these three categories employ similar technologies, the way that they do so varies. We began our investigation with a music video, which is defined as form less by the visual techniques that it uses than by the content in service of which the video is used. Rather than composing the image through the positioning of the cameras, we used Big Art Group's techniques for composing images through the positioning and movement of bodies in relationship to static cameras. Working in this way, we allowed us to physicalize the visual work of a camera; where if the intention of a shot is to zoom into a specific person, everything in the shot needs to move toward the cameras and the people on the edges of the shot need to simultaneously move outward. In the *Graduate* scene, the composition of the shots was created by the camera operators. Rather than moving actors to accommodate the camera's field of view, the cameras were moved in relation to the actors. We also introduced the video switcher's ability to cut between shots in this piece, allowing mimic the editing of the original scene. In the newscast, we combined static camera positions with live editing, allowing us to create the illusion of shots in different locations with rear projections. Discussing the progression of the week, Saga said that "building on different layers of production worked really well. If we had started with everything we had on the last day on the first day, we would have been really overwhelmed, and also not learned as much about each thing."[5] This refers to the addition of live editing in the second piece and rear projections in the third. Through our progression of pieces, we were able to begin with the composition of a single perspective, then work with multiple perspectives on the same action, then multiple perspectives in different locations.

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[2] Saga Darnell, interview by Liam Mitchell, February 13, 2019.

[3] Darnell.

[4] Ryan Gamblin, interview by Liam Mitchell, February 10, 2019.

Discussing further investigations into live cinema, Giancarlo, Isaac, and Saga mentioned additional technical layers that they wanted to investigate. Isaac was interested in taking the idea of layering videos further, along the lines of Big Art Group's *SOS*.[6] Giancarlo wanted to incorporate the work that we had done with live cinema into his background working with Isadora in a dance environment.[7] Saga discussed "playing with the laws of gravity and size," employing some of the tropes of music videos such as *NSYNC's "Bye Bye Bye."[8]

Nowness

Live cinema engages with nowness in the simultaneous presentation of a film and its creation. Whereas in the presentation of a recorded film, the labor of creating the film occurs out of view of the cameras and in the past, live cinema brings that labor into the moment of the film's presentation. Ryan reflected on the influence of Bertolt Brecht in the sense that "live cinema is revealing the machines of theatre and also filmmaking" which "forces the view to reconcile whatever fictional world you're creating with the effort that is going into making it."[9] Saga echoed this exposure of filmic mechanisms "where the audience gets to see the strings of something they never get to see the strings for."[10] Saga argued that, rather than distancing the audience from the work, exposing the mechanisms by which the work is being made brings the audience closer to the people making it:

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[5] Darnell, interview.
[6] Isaac Schuman, interview by Liam Mitchell, February 8, 2019.
[7] Giancarlo Scotti, interview by Liam Mitchell, February 15, 2019.
[8] Darnell, interview.

> It adds a layer of believability. You might be less likely to buy into like "oh, I'm really in the living room of some Victorian family," but I think it humanizes the actors and technicians, which is really valuable…it makes it one step further away from a movie, but one step closer to like looking into someone's kitchen window while they're making dinner. I'd rather look into someone's kitchen while they're making dinner any day than go to a movie because it's genuinely more interesting.[11]

Saga also addressed the power of witnessing a performance as it is happening; that "it can be so beautiful to have everything go smoothly and still feel like you're a part of it" in spite of the possibility for failure and backstage chaos innately involved in the creation of live performance, as opposed to film where "things go smoothly because they could go not smoothly for 45 times and then go smoothly once, and that would be the only time you saw."[12]

Speaking to the performance of creating a work of film live, Isaac reflected that our familiarity with the choreography of the technical aspects as well as the performative aspects allowed for a focus on our off-screen presence once there was a live audience in the room. In opposition to the work of creating a recorded film, "[off-screen presence] did matter because the audience is going to look over and see me crouching there."[13] This off screen presence demonstrates the work required during the creation of a film by moving it into the moment of the film's presentation. Giancarlo discussed the possibilities of utilizing this off screen space as part live cinema performance, that "you could do something with mystery where you literally can't see what's going on, but you can see a little bit of it" so that "it builds anticipation of what the camera is going to look at."[14]

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[9] Gamblin, interview.
[10] Darnell, interview.
[11] Darnell.
[12] Darnell.
[13] Schuman, interview.

Liveness

The work we created was largely comedic, which made the live exchange between audience and performer especially salient in the work we were making since the audience's laughter provides an auditory response to the success or failure of comedic moments. Ryan noted that "we were able to connect with the audience in a really cool way…we were able to show our personalities really well through the work we made."[15] This was a common point of feedback that I got not only from my collaborators, but also from people who came to see the showcase. Giancarlo talked about this as well when asked about the difference between presenting our work for a live audience rather than recording it and presenting the recorded footage to them:

> You get instant feedback on what it is you're doing. I also think that in terms of energy with the performers, if you have people who are watching as you are doing stuff you can feed off the energy and have a better performance. Especially in terms of the music video, it felt way more fun the day we performed it than the days that we were rehearsing it for nobody because [at that point] it was just an audience of us...[16]

This was echoed by Ryan who said that by creating the work live, "you have the ability to adapt to the audience and feed off of their energy."[17] Saga noted that "not only do the performers know that they're reacting to the audience, but the audience knows that the performers are reacting to them."[18] In addition to the energy that the audience brought to the performance, performing the work live also raised the stakes of the performance. When asked about the inability to redo scenes like in film, Saga said because of the dual layers of having to perform the work live and also having to film it live, the work was “twice as complex and twice as challenging, and so it doubles the stakes because you have to get both of those things right.”[19] Rather than forcing them to make safe choices in the interest of having the performance go smoothly, Saga said that “in some ways it increased the likelihood of us making bold choices because we only had one shot to make it.”[20]

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[14] Scotti, interview.

[15] Gamblin, interview.

[16] Scotti, interview.

[17] Gamblin, interview.

[18] Darnell, interview.

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[19] Darnell.

[20] Darnell.

Conclusion

This thesis advocates an approach to the viewing of live cinema work through Helen Shaw's three tensions of closeness, nowness, and liveness. These terms are used to indicate specific ways in which live cinema interacts with larger concepts studied in both theatre and film. Closeness is used to describe the ability of the cinematic perspective to place the audience within the on-screen environment of film. Nowness is used to describe the real-time presentation of an image with its creation. Liveness is used to describe the direct presentation of artistic material to an audience. These three concepts serve as a starting point for viewing the ways in which live cinema engages with both film and theatre. The difficulty in defining live cinema reflects the diversity of approaches that are employed to engage with video in the theatre.

Drawing from both the study of live cinema and the process of creating live cinema work, this thesis laid out a framework to begin to understand this collision of the fields of film and theatre. The three works investigated herein represent only a small portion of the existing corpus of live cinema but serve as an indication of the wide variety of work that has been and is being created, both narratively and technologically. There are many more questions to be investigated around the use of cinematic images and techniques in theatre. Reflecting on the closeness available through the use of live video and the exposed technical mechanisms in the work we created, Ryan questioned "if there are any genres that inherently lend themselves to live cinema, or that live cinema is actively working against."[1] There is also a definite relationship between shadow puppetry and live cinema that warrants investigation, particularly the work of the Chicago-based group Manual Cinema. Their work, similarly to Big Art Group's Real Time Film, uses analogue techniques to recreate filmic techniques; Manual Cinema, however, does so through overhead projector-based shadow puppetry. Through their work, they create a projected cinematic image in real time for a live audience. Seemingly, the only difference between this work and the work studied in this thesis is the explicit use of cameras in the creation of the projected image. This distinction harkens back to Noël Carroll's theory discussed in the introduction; that the artform of film should not be limited by the media used to make films. At a time when the methods for producing video are more varied than ever and the modes of presenting that video are equally varied, it only makes sense that the engagement with video in theatre should vary with it.

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[1] Gamblin, interview.

Appendix

Blocking for *Graduate* Scene

Shot Number	Camera Number	Camera Position	Cues
1	2	Behind Bar	Mrs. Robinson turns around
2	3	Over Benny's Shoulder	"What do you think of me"
3	1	Profile shot of Benny to his right	"What do you mean?"
4	3	Profile shot of Mrs. Robinson shot to her right	"You must have formed some opinion of me"
5	1	Same as Shot 3	Benny goes for drink after "nice person"
6	3	Same as shot 4	"alcoholic"
7	2	Head on shot of Benny	"What?"
8	3	Same as Shot 4, zoomed in	"Did you know that?"
9	2	Same as Shot 7	"-think I should be going"
10	3	Starts same as Shot 4, moves	"So?"
11	2	Looking through Mrs. Robinson's Leg at Benny	Midway through her laugh
12	1	Same as Shot 4	End of laugh
13	2	Over Mrs. Robinson's Shoulder	

Table 1: Shot List for *Graduate* Scene

Saga operated camera 2 as a handheld camera, Isaac operated camera 3, and camera 1 was mounted on a tripod.

Shot Number	Mrs. Robinson Start	Mrs. Robinson End
1	In Front of Chair 5	Goes out of Frame Camera Right
2	Viewer's left of bar	Sitting in Chair 5
3	Not in shot	Not in shot
4	Sitting on Chair 5, body toward camera, face toward Benny	Same
5	Not in shot	Not in shot
6	Sitting on Chair 5, body toward camera, face toward Benny	Same
7	Not in shot	Not in shot
8	Sitting on Chair 5, body toward camera, face toward Benny	Same
9	Not in shot	Not in shot
10	In Chair 5	In Chair 5, Leg on Chair 4
11	In Chair 5, Leg on Chair 4	Same
12	In Chair 5	Same
13	In Chair 5	Same

Table 2: Mrs. Robinson Blocking in *Graduate* Scene

Shot Number	Benjamin Start	Benjamin End
1	Sitting in Chair 2	Same
2	Sitting in Chair 2	Same
3	Sitting in Chair 2	Same
4	Not in Shot	Not in shot
5	Sitting in Chair 2	Same
6	Not in Shot	Not in shot
7	Sitting in Chair 2	Same
8	Not in Shot	Not in shot
9	Sitting in Chair 2	Walk past camera on right
10	Standing in front of Mrs. Robinson	Behind Chair 2
11	Behind Chair 2	Same
12	Not in Shot	Not in shot
13	Behind Chair 2	Same

Table 3: Benjamin Blocking in *Graduate* Scene

Production Photos

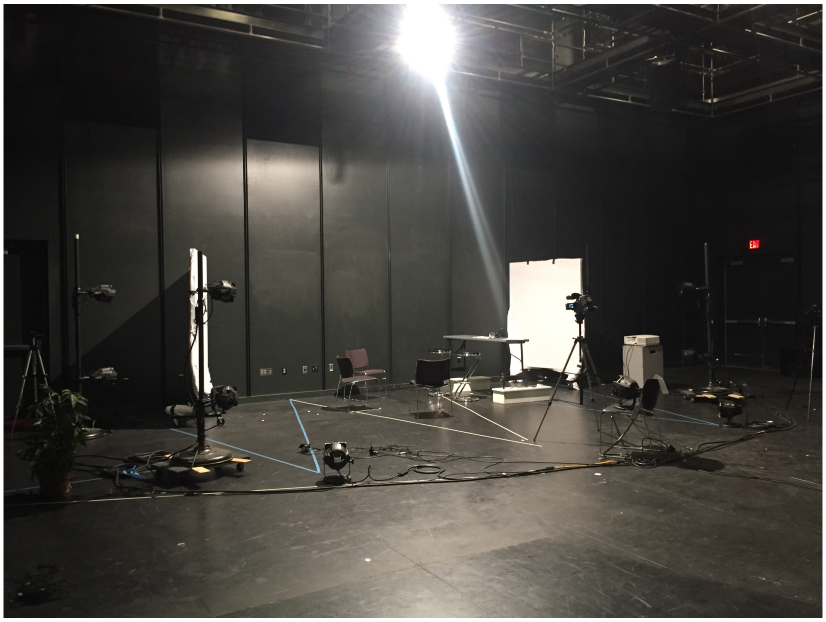

Figure 17: Setup for *Graduate* Scene

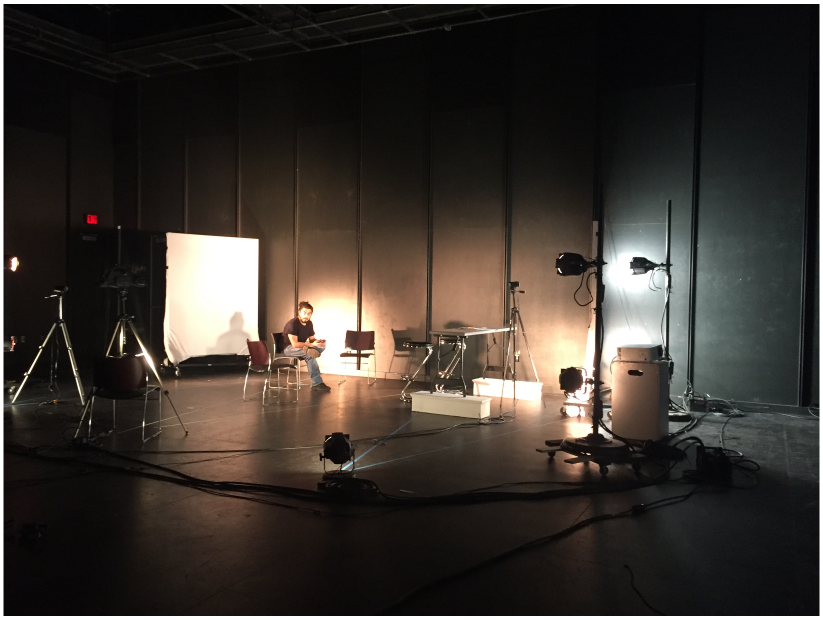

Figure 18: Setup for *Graduate* Scene

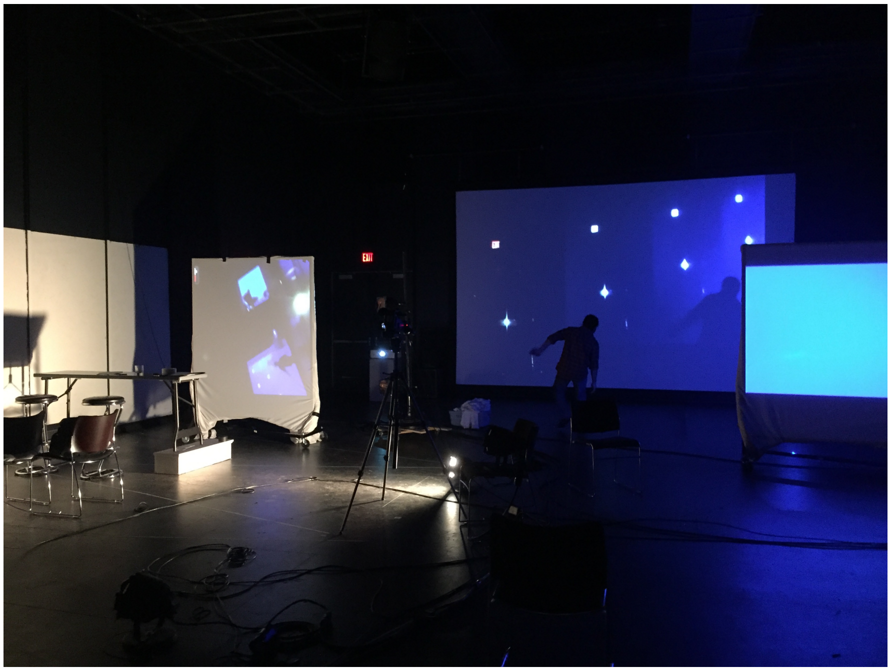

Figure 19: Playing with Video Layering

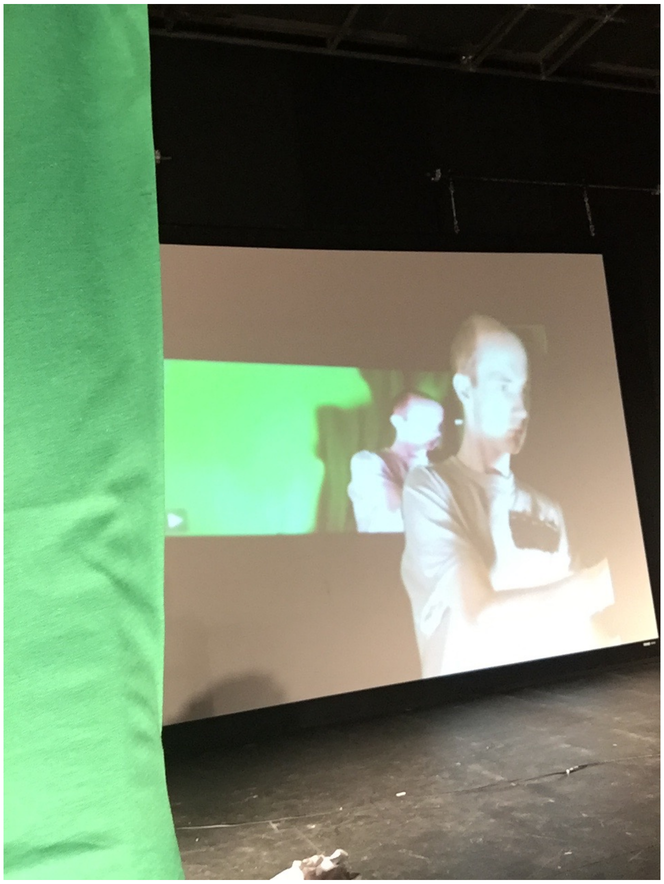

Figure 20: Greenscreen layering

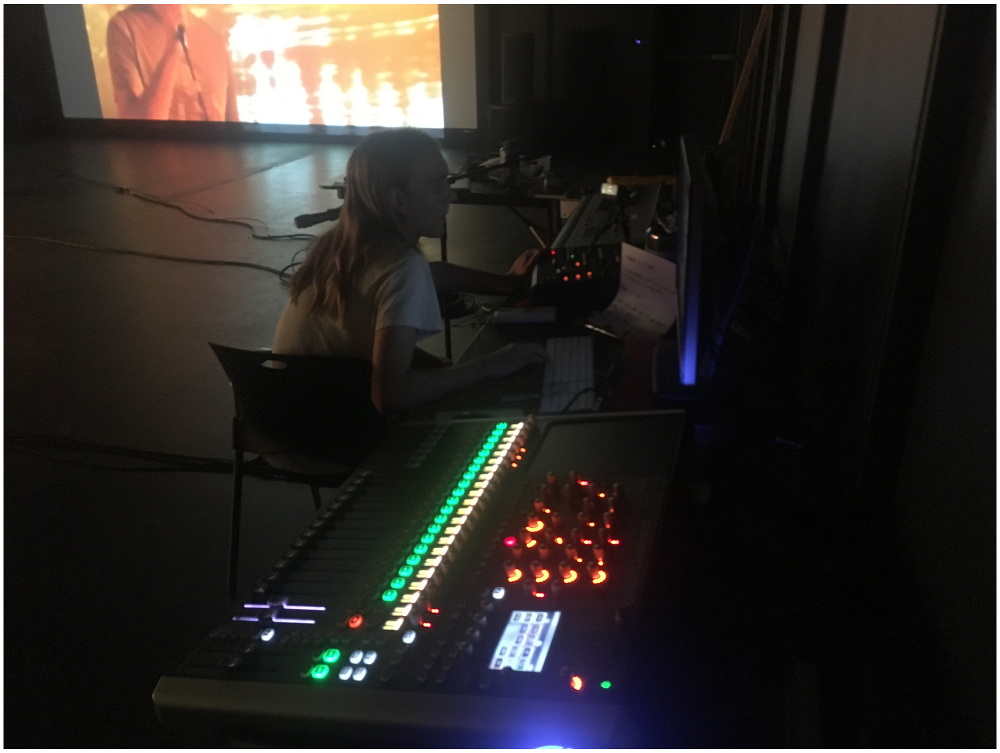

Figure 21: Isaac's Position for Newscast

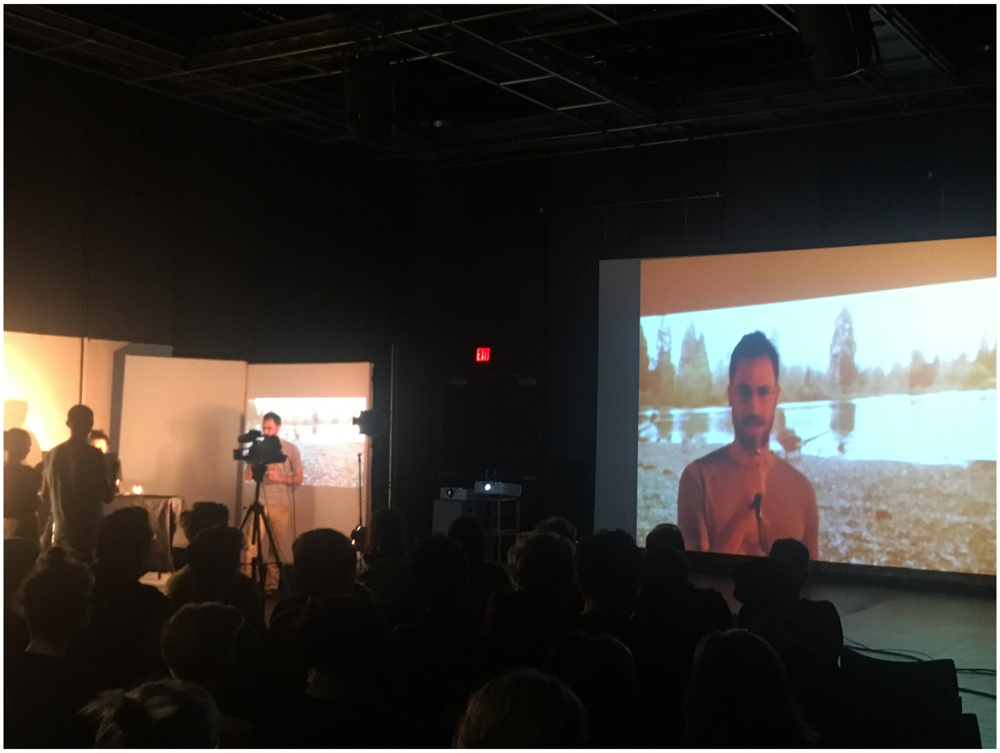

Figure 22: Liam's Newscast Segment

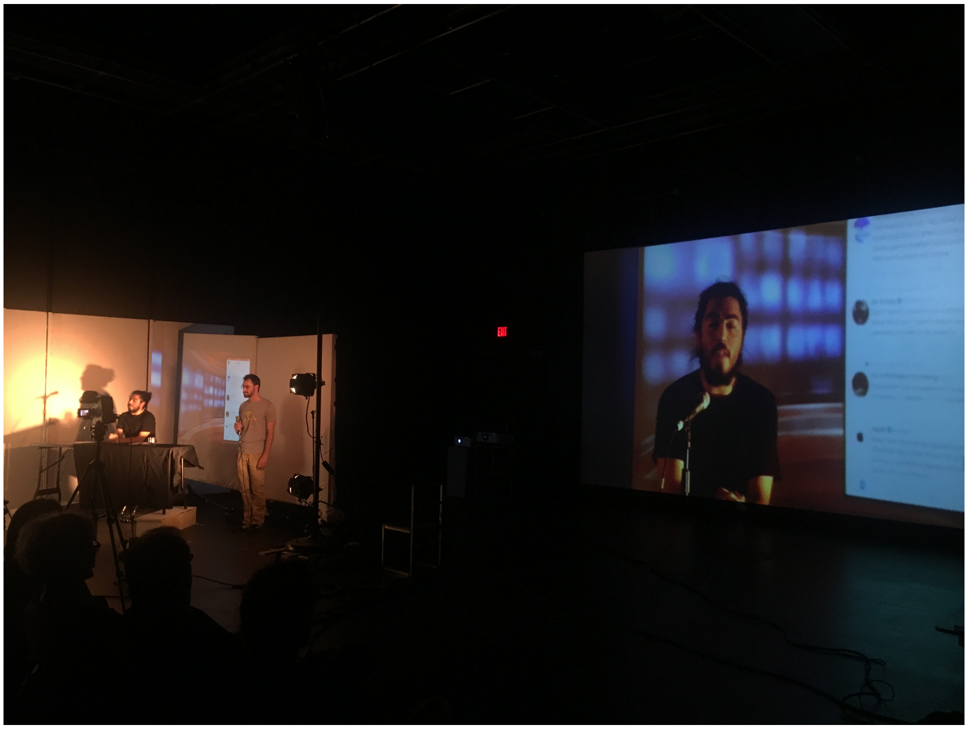

Figure 23: Giancarlo's Newscast Segment

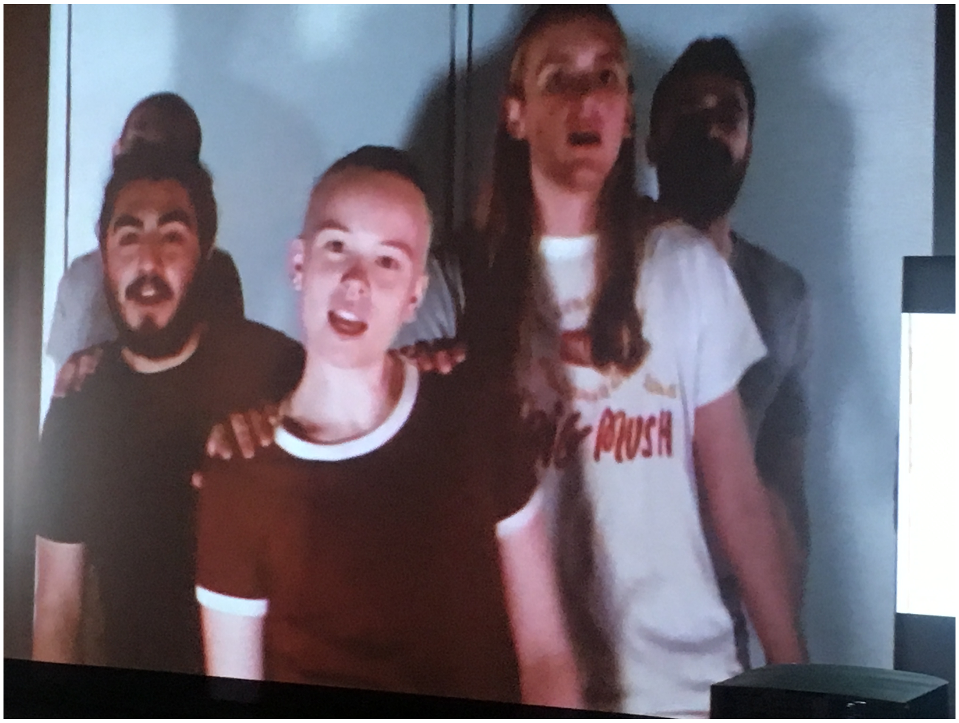

Figure 24: Video Image in Music Video

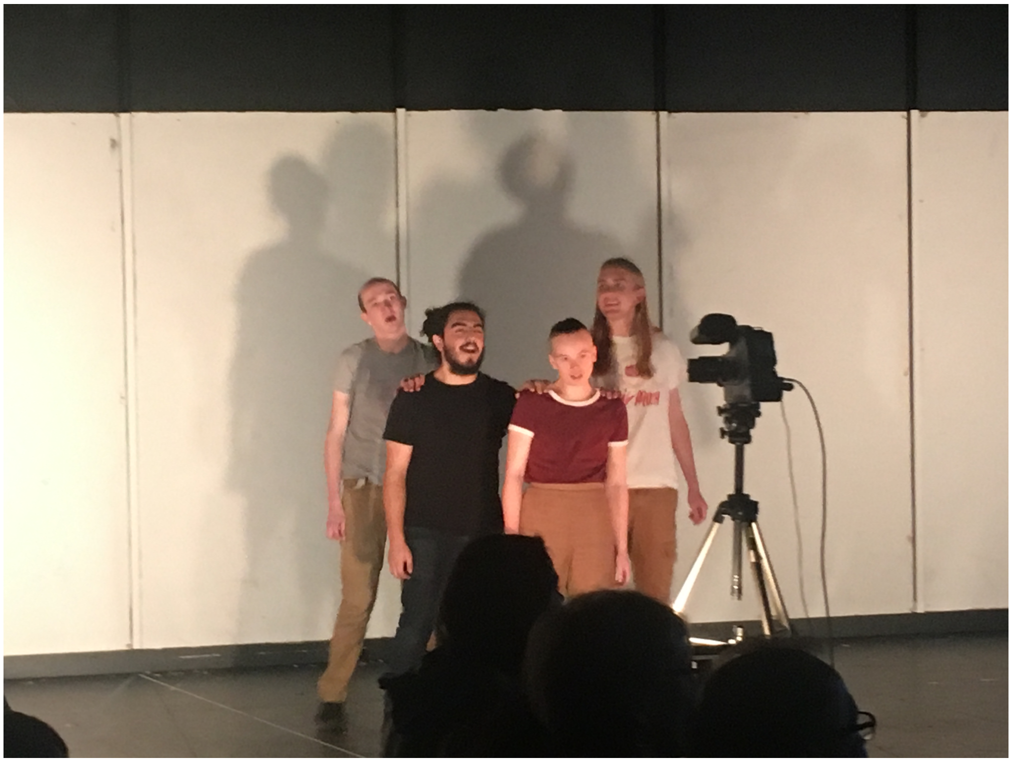

Figure 25: Filming Area During Music Video

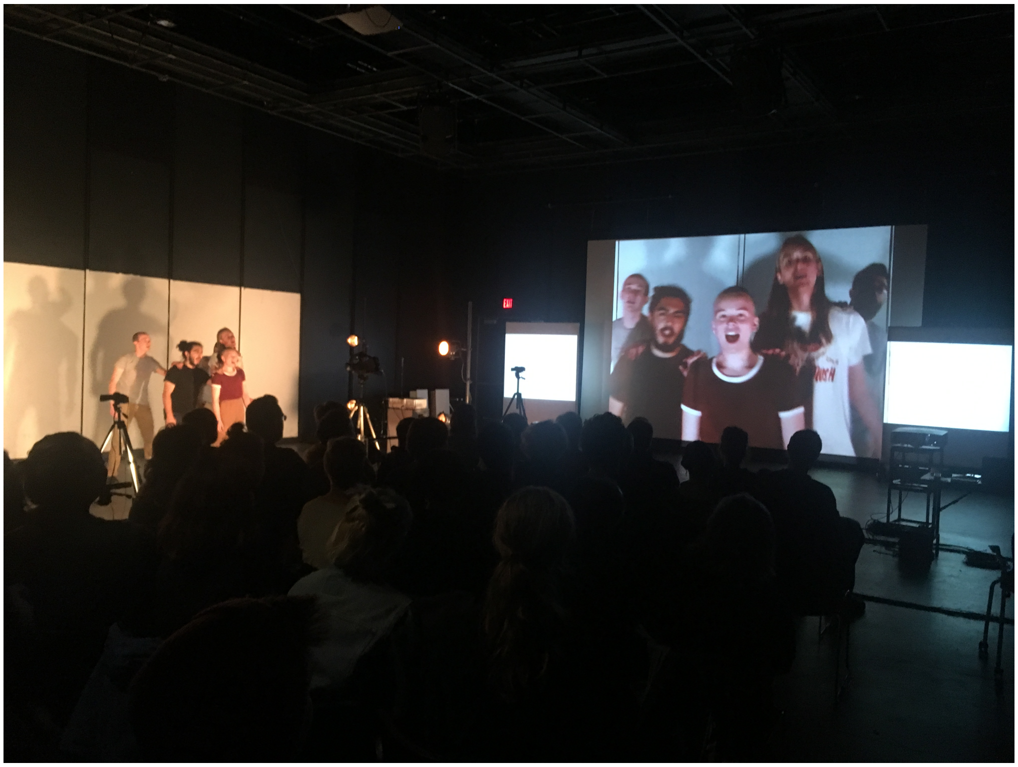

Figure 26: Audience View of Music Video

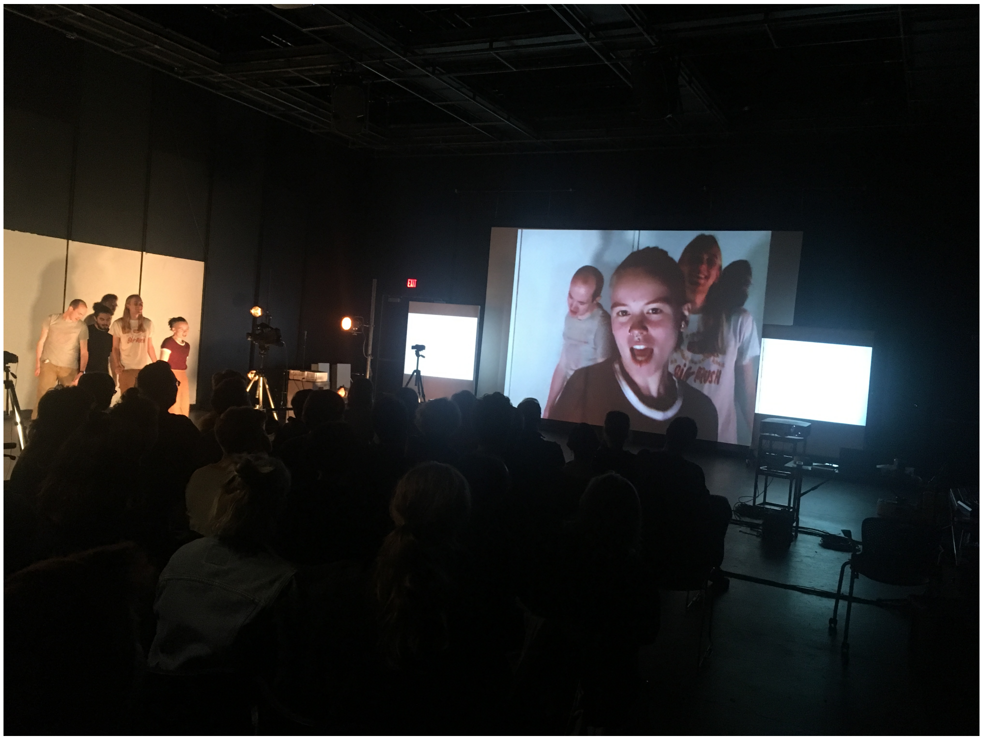

Figure 27: Audience View of Music Video

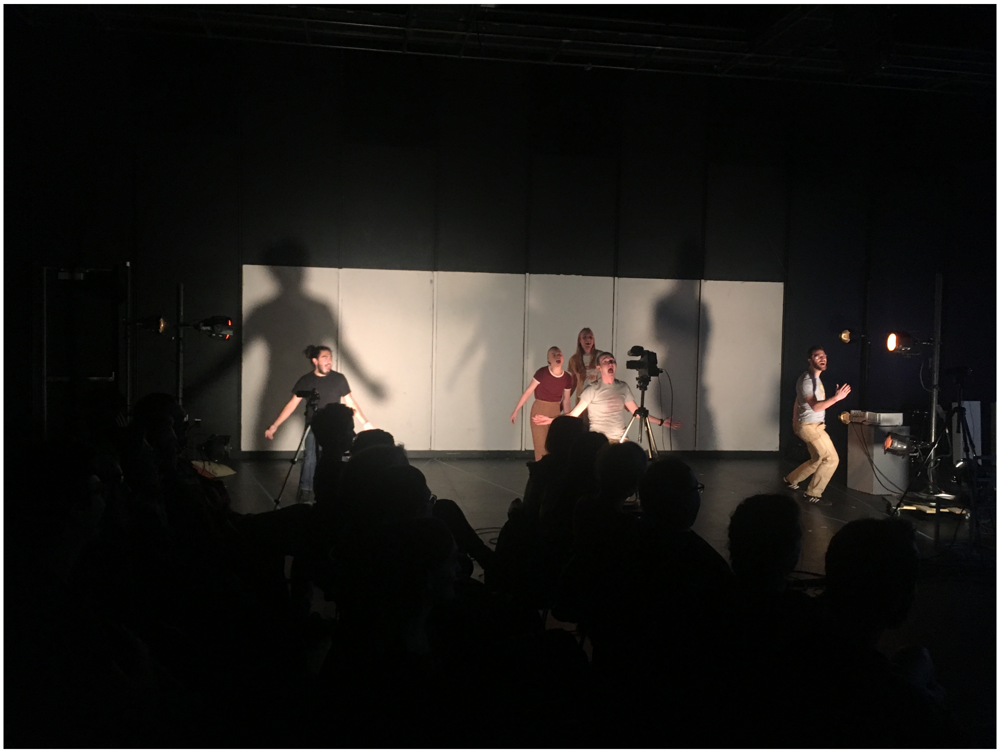

Figure 28: Filming Area During Music Video

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