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Between the presented text and the present picture

"What makes a work of art "scenic" is the establishment of a possibility of "a place" for presence, and the establishment of some "rules" guiding the activity - which might be called a contract of fiction".

"My belief is that virtual worlds are essentially fictional, but have special characteristics, because the media representation can be influenced in real time and thereby indicate the presence of someone or something".

With a point of departure in these two statements of my fellow panelists my presentation aims to give an insight in the toolbox of the modern dramatist. As the dramatist forces herself to relate to the objects of the scenic room, such as light, sound, scenography, performers - and public - and the continuously changing images they are creating, the dramatist can adapt the effect, which the text with its own images and metaphors should have or might attain in the actual context. In the presentation I will use different examples of actual scenic productions, where I have been parttaking as dramatist, all of them using different aspects of mediation: "Still I Know Who I Am" (Boxiganga 2006), "The Chinese Ghost" (Helene Kvint 2008) "Frame!Freeze!Frame!" (Bilderwerfer, Daniel Aschwanden 2005)

From these examples I shall name some of the problems and some possible tools for the preparatory process: How can the dramatist control her expression in an "interregnum" where the traditional manuscript has long ago showed its insufficiency?

Gritt Uldall-Jessen (dramatist)