Contents

Abstract iii

Statement of Originality v

Contents vi

List of Figures xi

1 Introduction 1
- 1.1 Puppetry, Computers and Hybrid Practice . . . 1
- 1.2 Research Questions . . . 1
- 1.3 Aims and Objectives . . . 1
- 1.4 Scope, Approach, Methodologies . . . 2
- 1.5 Background . . . 2
- 1.6 Definition: Digital Puppetry . . . 3
- 1.7 Definition: the Evocative Object . . . 3
- 1.8 Definition: Behavioural Kinetic Sculpture . . . 3
- 1.9 Control and Interactivity . . . 3
- 1.10 Chapters Overview . . . 3

2 Theories into Practice 4
- 2.1 Interdisciplinarity . . . 4
- 2.2 Computers in Art and Performance . . . 4
- 2.3 Critical Theory and Philosophical Method . . . 4
- 2.4 Puppetry and Performance Theory . . . 5
  - 2.4.1 Audience Studies, Semiotic and Reception Theory . . . 5
  - 2.4.2 Psychoanalytic Theory . . . 5
  - 2.4.3 Puppets as Evocative Objects . . . 5
- 2.5 Animation Theory . . . 5
- 2.6 Kinetic Art Theory . . . 5
- 2.7 New Media Theory: Media Archeologies . . . 5
- 2.8 Theories of Interaction . . . 5
- 2.9 Theories of Play and Learning . . . 5
- 2.10 Instructional Texts . . . 5
- 2.11 Methods and Methodology . . . 6
- 2.12 Conclusion: Hybrid Practice . . . 6

3 Digital Puppetry 7
- 3.1 Introduction . . . 7
- 3.2 Virtual . . . 7

3.3 Physical . . . 7
3.4 Video . . . 7
3.5 Hybrid . . . 7

4 Expressivity 8
4.1 Introduction . . . 8
4.2 Communication . . . 8
4.3 The Kinetic Behavioural Object . . . 8
4.4 Psychological Processes of Projection . . . 8
4.5 Vocal . . . 8
4.6 Facial . . . 8
4.6.1 Masks as Expressive Objects . . . 8
4.7 Gestural . . . 8
4.8 Whole Body Interactions . . . 9
4.9 Spatial / Architectural . . . 9

5 Talking Toys and Digital Puppets: Expressivity and Voice 10
5.1 Abstract . . . 10
5.2 Introduction . . . 10
5.3 Key Questions . . . 12
5.3.1 Scope . . . 13
5.4 Ten Emerging Ideas Involving Talking Toys And Technology 14
5.4.1 Embedding talking technology in toys and Control . . . 14
5.4.2 Toys as technological experiments . . . 16
5.4.3 Monologic and dialogic interaction . . . 19
5.4.4 Talking character-based toys . . . 20
5.4.5 Adult interventions into child-play . . . 21
5.4.6 What talking toys say: conversation analysis . . . 23
5.4.7 Programmable and configurable talking toys . . . 24
5.4.8 Animated facial mechanisms . . . 24
5.4.9 Simulating intelligence and presence . . . 26
5.4.10 Inter-textuality: media forms and tie-in-toys . . . 26
5.5 Conclusion . . . 26
5.6 Acknowledgements . . . 27

6 Interaction: Modes and Forms 28
6.1 Introduction . . . 28
6.2 Gestural Interface Apparatus . . . 28
6.2.1 Gestural Interfaces . . . 28
6.2.2 Digital Input and Output Devices . . . 28
6.2.3 Haptic Capture . . . 28
6.2.4 Motion Capture . . . 28
6.2.5 Optical Input . . . 28
6.2.6 Computer Vision . . . 28
6.3 2D and 3D Output . . . 28
6.3.1 Game Engines . . . 28
6.3.2 3D Content Creation Software . . . 28
6.3.3 Custom Software . . . 28
6.4 Screen . . . 29
6.4.1 Multiscreen and 3D Volumetric Displays . . . 29
6.5 Touch Surfaces . . . 29

6.6 Other Control Technology . . . 29
6.7 Surfaces . . . 29
6.8 Digital Scenography . . . 29
6.9 Software Design . . . 29
6.10 Avatars and Controllable Characters . . . 29
6.11 Conclusion . . . 29

7 Shadows 30
7.1 Introduction: Surfaces and Shadows . . . 30
Expressive Digital Shadow Puppetry . . . 32
7.2 Experimental Methodology . . . 32
7.3 A Description of Shadow Play . . . 32
The Cinematics of Shadow Play . . . 35
7.4 The Augmented Silhouette . . . 37
Silhouettes in Computer Vision Techniques . . . 37
Related New Media Work . . . 39
Myron Krueger and VideoPlace . . . 39
Philip Worthington's Shadow Monsters . . . 39
Golan Levin's Messo Di Voce and Interstitial Space . . . 39
Emerging Themes . . . 39
7.5 Performing Objects . . . 39
Expressivity, Presence and Flow . . . 40
Physics-based Animation . . . 40
Synchronous and Asynchronous Techniques . . . 42
Multitouch and Expressive Gestures . . . 42
7.6 Expressive Gesture and Interaction . . . 42
Responsivity . . . 42
Automation and Control in Performance Animation . . . 42
Multitouch . . . 42
7.7 Artisanal Craft in the Digital Age . . . 44
An Emerging Project in Digital humanities . . . 45
Preservation and Heritage . . . 45
7.8 Documentation of Practice . . . 47
Process: Designing the Multitouch ShadowEngine . . . 49
Process: Custom Software and Middleware . . . 49
Rapid Prototyping: Using Unity 3D . . . 49
Software Scope and Design . . . 54
Annotated Images . . . 54
Testing and Evaluation: Exploring Expressivity . . . 59
7.9 Future Software Developments and Ideas . . . 59
7.10 Chapter Notes . . . 59
Quotations and Notes - Currell . . . 59
Quotations and Notes - Digital Work . . . 60
Quotations and Notes - Cubitt . . . 60
Quotations and Notes - Baudrillard . . . 62
Quotations and Notes - Kozel . . . 64
Quotations and Notes - Tillis . . . 68
Practice Notes . . . 69
Additional Notes . . . 70
Chapter Notes Kozel . . . 71

Notes on Krueger VideoPlace and Levin 73
Notes 77
Spatharis - Karaghiozi 79
Quotations and Notes - Manovich 79
Isodora Duncan on body as engine 80

8 Multi-Modal Practice 81
8.1 Experiments in Digital Puppetry – Video Hybrids in Quartz Composer 81
8.2 Introduction and Aims 81
8.3 Concept Description – Real Time Art 85
8.4 Development 87
7.4.1 Understanding Quartz Composer 87
7.4.2 The Future of Quartz Composer 90
7.4.3 Custom Software Production 91
7.4.4 Control and Visual Sequencing Software 92
7.4.5 The Wii-Remote and Quartz Composer 93
7.4.6 Chroma-keying with GLSL in Quartz Composer 94
7.4.7 Evolution and Configurations 95
8.5 Visual Documentation With Commentary 97
7.5.1 Content Creation 97
8.6 Artistic Insights 99
8.7 Acknowledgments 101
8.8 Code 102
8.9 Conclusion 102

9 Rods, Gloves and Strings 104
9.1 Introduction 104
9.2 Sensory and Gestural Interactions 104
9.3 Gloves 104
9.4 Strings 104
9.5 Physical Simulation 104
9.6 Sensory Interactions 104
9.7 Responding to Sound 105
8.7.1 Rhythm 105
8.7.2 Gesture and Voice 105
9.8 Locative, Pervasive and Augmented Narratives 105
9.9 Artificially Intelligent Objects 105
9.10 Conclusion 105

10 Audience Response 106
10.1 Introduction 106
10.2 Case Study in Practice and Response 106
10.3 Collaborative Acts 106
10.4 Performer Testing 106

11 Conclusion 107
11.1 In conclusion 107
11.2 Summary of findings 107
11.3 Evaluation of practice-based approach 107
11.4 Evaluation of questions, objectives and aims 107

11.5 Summary of findings 107
11.6 Summary of problems 107
11.7 Future trends 107

12 Annotated Bibliography **108**
12.1 Introduction to the Annotated Bibliography 108
12.2 Domains of Knowledges 108
12.3 List of Key References 108
12.4 Puppetry Bibliography 115

Bibliography **117**

List of Figures

7.1 Shadow puppet hinge 001 currell 43
7.2 Shadow puppet horse 001 Source: Currell 44
7.3 Unity3D ConfigurableJoint interface 48
7.4 Unity3D Hinge interface 49
7.5 Unity3D Interfaced With Joints Visualised 50
7.6 Unity3D RigidBody interface 51
7.7 ShadowEngine Icon 51
7.8 Shadow engine001 on the ipad 51
7.9 Shadow engine001 lotte figure 52
7.10 Shadow engine001 lotte figure touched 52
7.11 Shadow engine001 horse prodded 53
7.12 Shadow engine001 Kara ipad touch photo 53
7.13 Digital Rendering of Dragon Puppet from the Greek Karaghiozis Shadow Tradition 55
7.14 iPad Physics ShadowEngine Test 001: Karaghiozis Leaping 56
7.15 iPad Physics ShadowEngine Test 002: Complex Multi-Jointed Figure (Horse) Leaping. Source: Ian Grant's ShadowEngine v001 . . . 56
7.16 Jeff Han's Silhouette Projects 001. Source: [TBC]. 57
7.17 Jeff Han's Silhouette Projects 002. Source: [TBC]. 57
7.18 Jeff Han's Silhouette Projects 003. Source: [TBC]. 58
7.19 Jeff Han's Silhouette Projects 004. Source: [TBC]. 58
7.20 Expressive Box2D RagDoll Empathy all 65
7.21 Expressive BulletPhysics Creature Empathy all 66
7.22 Expressive Box2D Creature Empathy 001 all 66
7.23 Levin's Silhouette Projects 001. Source: [TBC]. 74
7.24 Levin's Silhouette Projects 002. Source: [TBC]. 75
7.25 Levin's Silhouette Projects 003. Source: [TBC]. 75
7.26 Kreuger's VideoSpace 002. Source: [TBC]. 76
7.27 Kreuger's VideoSpace 001. Source: [TBC]. 77

8.1 Composite of real-time mouth, recorded eyes and digital scenography 83
8.2 Rotoscoping in the Fleischer brothers' 'Snow White' (1933). Image generated using a 'Quartz Composer' composition by Ian Grant . . 84
8.3 Live video capture is blended with a movie in Quartz Composer . . 89
8.4 Controlling the time-base of pre-recorded video in Quartz Composer – Interactive Video Eyes 90
8.5 Apple's Optical Flow plugin for 'Quartz Composer 3' 91
8.6 Video Based Gestural Interface in 'Quartz Composer 3' 92

8.7 The Quartz Composer patch listing the data received from a Nintendo Wii-Remote 93
8.8 Real-time Garbage Matte and Chroma-keying of Live Video Mouth in *Quartz Composer* 94
8.9 Data processing in the chroma-keying sub-patch 95
8.10 The avatar in performance 96
8.11 Improvisational avatar control – mouth and other eye turned off . . 97
8.12 Full title (with iris) 99
8.13 Easel with video composite 99
8.14 Recorded eyes and live mouth 100
8.15 Minnie and the King of Sweden 100
8.16 3D multi-plane and perspective 100
8.17 Rack focus and depth of field 101
8.18 A screen shot of the top level of the main Quartz Composer patch 103