

The Theatre of the Brain:

Creating narration in transparent layers or transparency in layered patterns ?

Context.

"We are persuaded that the knowledge of secret things depends upon the contemplation and the view of the whole world, namely the motion, style and fashion thereof." (Giovanni Battista della Porta. Natural Magick. London, 1658, p.15.)

The outer narration produced by our culture is pointed at an audience. There is no story, the drama is the public itself. The public is invited to let seduce itself by signs. The narration exposes simulations, representations, artifacts. There exists no mystification, no metamorphose, no illusion but only an attraction of the event. We are surrounded by layers, transparent surfaces, which expose these artifacts. Opaque patterns of artifacts are created in these layers by media. Media are a kind of mapping instruments. The new technology accelerates this mapping process by media. The interactivity of the media is one of the main factors why this outer narration is growing to a global network. Narration loses any liniarity it bends to a fragmented chaotic structure: a fractionalised network. In that way we can speak of a total outer narrative environment. This environment is nothing more then a virtual stage.

The presence of this outer narration is so overwhelming that we will use these artifacts to narrate ourselves. We present ourself as if we were fixated in this virtual stage. We act or pose, we use this stage as an environment to present ourselves inside. We inhabit this virtual stage. Our life becomes an act a play: to live is to narrate to narrate is to live.

The only way we can deal with this outer narrative stage is through our senses. the outer narrative environment is filtered through our senses, and the information is processed and sorted into patterns by our brains. We see what our nervous system allows us to see. The brain creates a context for what we are detecting. When we see we are creating artifacts in our brain.

These patterns of artifacts are created in transparent inner layers, a structure of networks of cel assemblies. How a perception is ultimately categorized depends on the mapping proces of the brain. It's a inner narration that comes from the brain. There are networks that interpret signals coming from our senses, and networks that interpret the output of other networks. Because this interactivity of this

inner environment we can compare our brain with a stage: a brain stage. The created settings of the synapses in our neural networks are constantly changing. Our brain is acting or posing in his inner environment. To narrate is to think and to think is to narrate.

The theatre of the brain is a confrontation with the proces of how the outer narration interacts with an inner narration and with the absence of their distinction. The outside inside and the inside outside: it is the theatre of the brain and the "theatre" of the brain.

Operational.

The Theatre of the Brain is an interactive virtual theatre stage. Every participant entering the scene is coupled with a sensor system that measures signals from the brain. This sensor system is connected with a computer. The computer is communicating with a virtual layered structure of artifacts. Virtual patterns formed by formations of electronic pixels are projected on a structure of surrounded layers (screens of glass) also controlled by the computer.

The narrative patterns are repeated, short rapid flashes of activity. The participant becomes more aware of the fractional differences in the height of the screen, rather than the perceptual depth. The functions which structure the artifacts are storing, categoriesing and relieving.

The participant can influence through the computer this structure. The inner narrtation structures the outer narration. But the observation of the outer narrative environment influences at the same time this patterns of neurons in our brain. The outer narration structures the inner narration. When we observate we do exactly the same in our brains, we store, categories and retrieves energy in our brain.

K O B E

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To: Woody Vasulka
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Woody!

I promised to fax you a reply on your text "Towards Non-centric Narrative Space". Actually it is not the presence of your wife which remains me about it... First of all I think we have very similar interests but - happily - we have differences in our ideas (surely about this non-centric or centric narration). Meaby I am this "young generation" like you said. But I don't believe that older people get so easy out of date, like the long haircut. I would not push the distinction of our age. I can tell you that the "old generation" can be as tough and fast as the young one. (The pigs dammed.) As I am a lot attracted to performance and theatre I think I could learn a lot from you guys. By the way the space that the Stadel give to me to work in is the kitchen.

The text that is added by this writing is the context of the project were I am working on. When you read this text you will see that we have some things in common and some things not. If you want we can discuss about it when you are back in Europe.

Have a lot of fun there in this Santa Morgana place. I hope to see you soon with the space rabbits in Europe.

Kobe.