

Connecting points of the Recombinant Fiction.

Media are changing, growing and multiplying. The way they are used also alters continually, creating new ways of producing fiction and spectacle. In previous ages, media such as theatre, literature, cinema and TV have defined languages, models and formats; each new development provided an expressive shift that helped transform the way we understand and interpret reality.

Recently, new kinds of models, languages and formats have entered the media environment, radically shifting and influencing modes of behavior and thought. We are beginning to realize that new media are not simply networks and digital machines, but a hybridizing of all types of media. Digitally networked media are able to work simultaneously, allowing audience and producer to interact with speed and ease.

Our contemporary media environment era can be thought of as defined by 'Convergence Culture' *which is characterized* through the explosion of pervasive personal media, interactive communication in public spaces, large quantities of amatorial content published online, the rising of a culture of participation, and a new kind of sociality generated by the mass of identities on social network platforms.

We should consider experiments of new forms of Fiction in the context of our current hybridized, multiplied, convergent, Rhizomatic (pace Deleuze and Guattari) and mutable use of media. The rise of 'Transmedia Storytelling', 'Alternative Reality Games', 'Transfiction', 'Dispersed Fiction' and 'Viral Marketing' is a clear sign of an important phenomenon that is also changing language and interpretations of meaning as well as contributing to the increasing engagement with audiences.

Finally, the theory of The 'Performative Matrix' of the 'Recombinant Theatre' studied by the 'Critical Art Ensemble' collective in the middle of the nineties helps to define 'Recombinant Fiction' - a label that tries to merge the above practices into one phenomenon.

As such, Recombinant Fiction becomes an official new form of fiction: an interactive narration that uses the real world like a theatre with immersive aesthetics - the spectacle becomes pervasive. This mode of storytelling utilizes multiple forms of media and stages, which are recombined in order to absorb the spectator in a story of a real world. The fluid recombination of identities and of their interpersonal connections in non-linear time allows for Recombinant Fiction - a multi-platform, multi-channel and cross-media form of storytelling.

This new method blurs the boundaries between reality and fiction, swaps the roles between actor and spectator and plays with the idea of time-bound performances. It reverse-engineers the process of storytelling. Linguistically nothing is simulated; the medium consists of transformed patterns of real-world actions.

Basic conventions of spectacle, usually defined as Space, Acts, Process and Confrontation, are useful to help analyze this new form:

Space: the 'InfoSphere' denotes the informational environment constituted by all informational entities. Nowadays, broadcasting media are to be found in many of our interconnected personal devices and in public spaces with invasive advertising, merchandising and lifestyle trends. Classic media, such as television, cinema, radio and books, must also be included in this list. This multiform state of the InfoSphere and how it works could be interpreted as Rhizomatic.

Acts: performers must establish interlocking recombinant stages of the InfoSphere, which oscillate between the everyday life and the media sphere. Any performer should care about the identity on personal media like the costume depicts the character.

Process: real and illusory events come to inform each other. Memory and associative processes are subtly moving and shifting at all times in relation to the present context – a situation of media-proximities within a media environment brought about through generative emergent processes. Recombinant Fiction penetrates reality. It brings the audience a real story and establishes a goal of personal reinvention through performative recombination. In this way, the process begins to move beyond everyday life.

Confrontation: instead of the idea of broadcasting, passively receiving culture through a one-way screen, Recombinant fiction deftly combines active participation with listening to create freewheeling, edifying experiences - experiences that ultimately become more than a sum of their parts. Audience and performers combine to tell one big interconnected story, while remaining flexible, participatory and communitarian.

We finally have the perfect basis for starting to study and develop a genuine theory of immersive Recombinant Fiction.

Essential bibliography:

- " Recombinant Theatre " by Critical Art Ensemble
- " Invisible Theatre " by Augusto Boal
- " TransMedia StoryTelling" and "Convergence Culture" by Henry Jenkins
- " Dispersed Fiction " by Jason Nelson
- " TransFiction" by Alok Nandi

Notes, and examples :

Recombinant Theatre

<http://www.critical-art.net/books/ted/ted4.pdf>

Cross Media:

http://www.christydena.com/Docs/DENA_CrossMediaObservations.pdf

<http://www.vexappeal.com/mashup>

Transmedia StoryTelling and Convergence Culture :

http://en.wikipedia.org/wiki/Transmedia_storytelling

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ARG:

http://en.wikipedia.org/wiki/Alternate_reality_game

[http://en.wikipedia.org/wiki/Year_Zero_\(alternate_reality_game\)](http://en.wikipedia.org/wiki/Year_Zero_(alternate_reality_game))

<http://hopeismissing.blogspot.com>

UnFiction:

<http://www.unfiction.com>

TransFiction:

<http://www.transfiction.net>

Dispersed Fiction:

<http://newformsreview.com/digitalwriting/BucklandRikki/folio3/folio3.html>