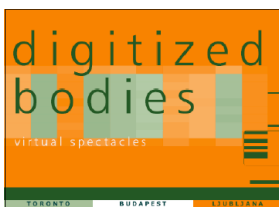


**"Cinderella is Missing"** brings staged inter-actors and live chatroom attendees together from Baltimore, Budapest, Rio de Janeiro and Germany where inter-actors intervene in a video chatroom creating a live emerging fairy tale. Unknowing participants play along. October 2001. (see reverse for longer description)



### **Digitized Bodies: Virtual Spectacles**

*"Chatroom Interventions"* A live streaming performance between Budapest, Hungary and Baltimore, at the *C3 Center for Culture and Communication* curated by Nina Czegledy, Budapest, Hungary, October 2001. Other Digibodies participants included: Sarah Diamond (Banff), Marina Grzinic (Ljubljana), Jill Scott (Weimar). [www.digibodies.org](http://www.digibodies.org)

(anticipated) **Akademie der Kunst** *"Anthology of Art"* curated by Jochen Gerz, Berlin, Germany, November 2004.

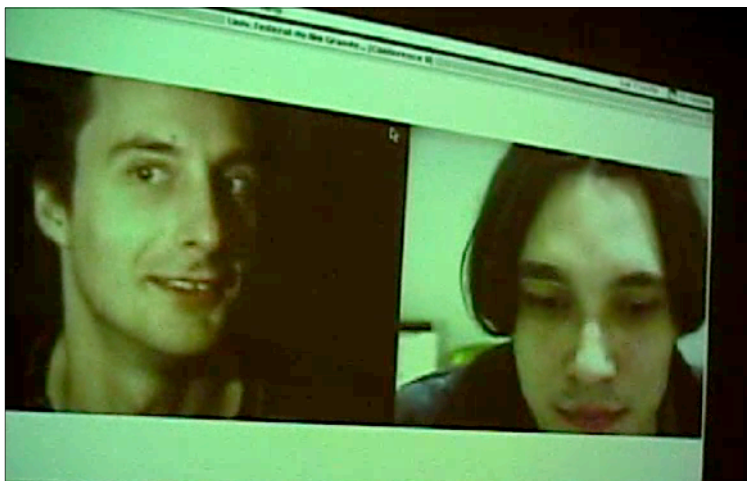
(anticipated) **ZKM Center for Art and Media (Zentrum für Kunst und Medientechnologie)** *"Anthology of Art"* curated by Jochen Gerz, Karlsruhe, Germany, 2005.

(anticipated) **Bundeskunsthalle** *"Anthology of Art"* curated by Jochen Gerz, Bonn, Switzerland, 2005.

Other *Anthology of Art* contributors include: Peggy Ahwesh (New York), Mark Amerika (Boulder - USA), Robert Atkins (New York), Geoffrey Batchen (Albuquerque/\*Australia), Zoe Beloff (New York/\*UK), Ina Blom (Oslo), Critical Art Ensemble (USA), Steve Dietz (Minneapolis), Alex Galloway (New York), Marina Grzinic (Ljubljana/ \*Yugoslavia), Amelia Jones (Los Angeles), Eve Andrée Laramée (New York), Catherine Lord (Los Angeles/ \*Dominica), Margot Lovejoy (New York/ \*Canada), Rosemarie Trockel (Cologne).

# ***Cinderella is Missing - Hamupipőke Hiányol*** **A Chatroom Intervention**

By **Lisa Moren** (as submitted for Leonardo, MIT Press: Cambridge, 2005)



This project examines a utopian promise that live video on the Internet can facilitate fluid, transparent communication in real time over distant spaces and use that environment to create a format for an emergent narrative. The Internet is a metaphor for both fluid and miscommunication in real life, as it is always collaboratively unfolding its own narrative, a real life fairytale or soap opera perhaps, with all of us as its participants. *Cinderella is Missing* sets the parameters for a fairy tale to be written in a way that the results would be unknown even to myself. The chatroom used as the source for my experimentation was open and free, and I anticipated mediated conversations where interfaces, slow data-rates, feedback, and low resolution would be clunky and unintuitive elements where the technology itself would become a participant in the dialog — a technological heckler. This heckling might interfere to the extent of debunking its own utopian ideal. Instead of a conversation, a self-conscious dialog would emerge with the participants always aware they were mediated by the technology. While there were speakers frustrated by their defeat in achieving true dialog. Surprisingly, however, many participants even those who were unaware of the game were able to utilize the technical limitations as part of a playful dialog.

The project began in October of 2001 when several interactors in Budapest and Baltimore intervened in an on-line chatroom, originating in Rio de Janeiro, to which local and international participants from Brazil, Germany and other locations log-on for live exchange, typically used for sport and meeting people. Prior to entering the chatroom, the interactors were unaware of the project's title *Cinderella Is Missing* and had not yet read the series of simple score/script cards to be used throughout the project. Upon entering the chatroom, the interactors read these score/script cards which prompted them to investigate others as if a crime had been committed. Their instructions ranged from impossibly passive: "Look nervous" or "...doubt every word" to pointedly antagonistic: "Ask the person on the screen where they are from" and then: "Ask them when they are going back." Interactors were also prompted to engage as fictional characters with instructions such as: "Speak into the camera what you remember about the events leading up to the ball" and "Please speak in the first person, as if you were a prince" or "... as if you were the step-sister."

One interactor had just returned from a dance rehearsal, and when asked if he'd seen Cinderella, he replied that he had just seen 30 Cinderellas! When further prompted to answer if one was missing a shoe, he truthfully responded that *"they were all missing shoes."* Some interactors shared props on hand, such as their own shoe, or spontaneously used a score card as a magic wand to wave; another was eating Chinese food in the chatroom when as part of his chance dialog he unscrolled a fortune cookie revealing its text to monitors worldwide. Narrative characters were also teased out from the technology as when a frozen frame stimulated the techno-fatigued response: *"You're not moving anymore."* The modular form of the emergent fairy tale allowed the honest characteristics of the participants emerge as narrative insinuations. When the technology appeared to be perceptually transparent to the interactors, a spontaneous amorous dialog of innocence was elicited. If the technological flaws overshadowed their ability to communicate, the frustrated participants appeared flustered, at a loss for words and tired, characteristics which gave the illusion of guilt. When the heckling sensibility of the Internet exposed only sharp or jarring exchanges, the Internet's broken promises revealed the true glass slipper. The glass slipper promised a transparent dialog so fluid that ideas would caress each other like a glove or perfectly fitting shoe.