

# Post-Talmudic Text Machine

Kamza and Bar-Kamza shifting narrative reader

Shlomo Dubnov / Jose Ignacio Lopez Ramirez-Gaston

Video / Image / Screen:

Four screens are set up to cover all four direction and to be activated by the director or the public according to the position in the linear basic structure of the story. They can be used either independently or simultaneously

**How is a story generated?**

With the participation of both humans and machines, the tale is recontextualized and told again. The focal points of the tale come back to life by confrontation.

Public / Participants:

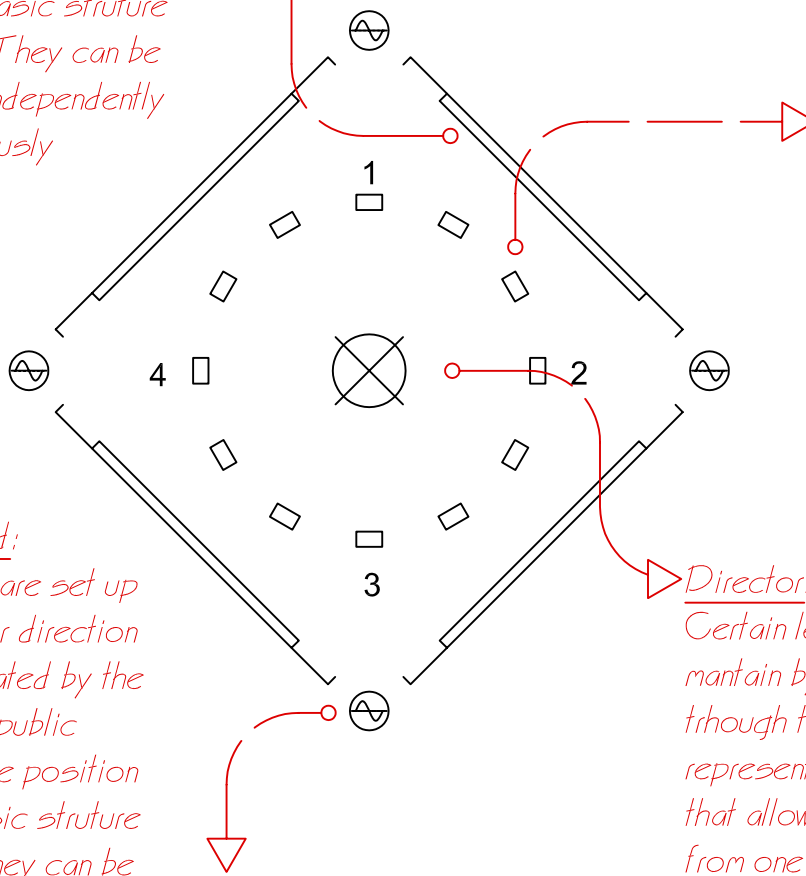
The people present and participating of this proces of generation of text are situated in such a way that they can fill immersed in the process, instead of mere recipients of information.

Audio / Sound:




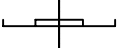
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Director:

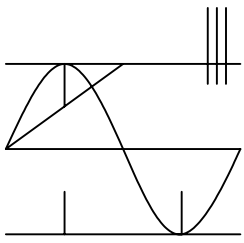
Certain level of continuity in time is maintain by the director, who fishes through the process of representation finding the connection that allow the participants to jump from one focal point to the next one



**STAGE MAP**

-  Director
-  Audio / Sound
-  People / Public / Members
-  Video / Image / Screen

Anger, friendship, revenge, the sense of belonging, the generation of personal identity, the notion of betrayal. the sense of place, utilitarian and ethical values, and more . . .



# Post-Talmudic Text Machine

## Kamza and Bar-Kamza non-linear linearity

Shlomo Dubnov / Jose Ignacio Lopez Ramirez-Gaston

During the reading of the mytho-historical account of the Talmudic tale of Kamza and Bar Kamza, shifting and alternative narratives are generated.

The story is in a basic sense, only one story, but after initial confrontation different layers and textures are added as the participants express their own concerns about the issues presented by the story.

