

### Multi-Media Metamorphosis (or making the medium shoe fit)

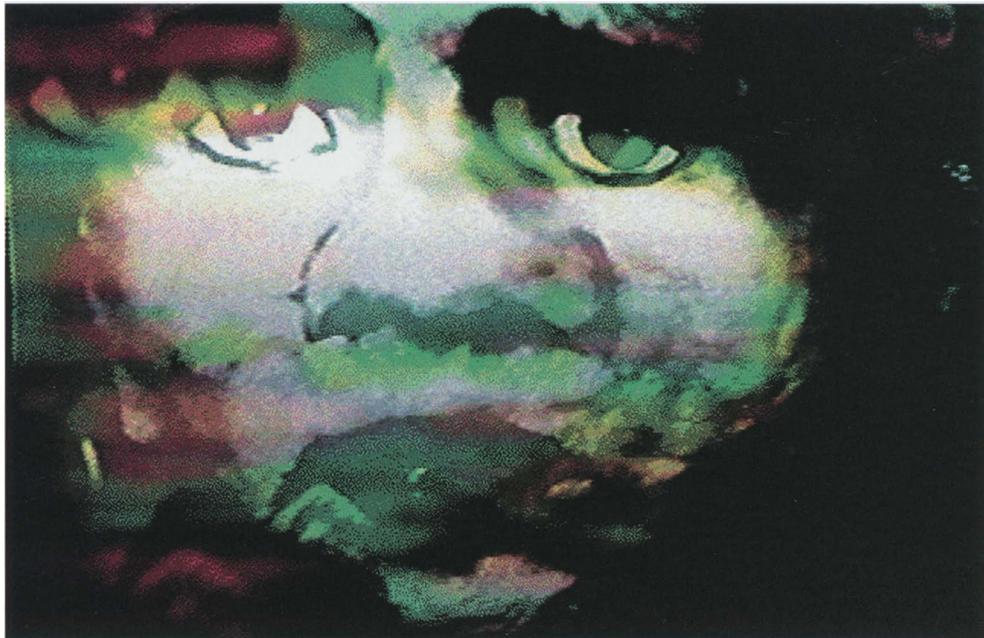
A large portion of my work has entailed taking a theme or story and giving it life in a variety of media. *The Mutant Gene & Tainted KoolAid Sideshow* CD-ROM (completed October 1995) is a navigable interpretation of a series of performances I staged in 1994, by the same name. The performances incorporated live and pre-recorded, multiple-monitor and projected video; animation; text; both sequenced and live instrumental music; and dramatic artifacts and performance elements such as masks and dance.

Beginning with the psycho-dramatic confession of an extraterrestrial, the piece journeyed into a series of multicolored, entropic landscapes. My intent with the performances, and the use of technology, was to create alternate or augmented realities for an audience. I wanted the audience to be immersed in an environment of sound, light, and motion, which often paralleled the content – in essence, making certain fantasy states real. The CD-ROM emerged from a desire to break down the linear constraints of a performance to create a more personal “circular” experience, where an individual can explore the environment in any order, without being guided as a collective “audience” through various states.

Similarly, *The Grimm Tale (or the Story of the Youth Who Went Forth to Learn what Fear Was)* began as a Web site. Clay puppets were created to represent each of the characters in the tale. Hours of footage were shot, keying the characters on top of beds of analog video patches. Then, after the video was digitized, dozens of small loopable gif animations were made, and a continual MIDI soundtrack was constructed. In its second incarnation, *The Grimm Tale* is a performance, similar to *The Mutant Gene*, with MIDI triggering multiple video and animation events.

Taking a piece and creating a work as a performance, CD-ROM, or Web site presents fascinating progressions and developments. Each of these media has individual advantages, limitations, opportunities, and constraints, all of which have to be worked within, taken advantage of, and manipulated to make the piece a wholly new and unique work in its own right, in its new form.

This presentation examines the implications of traversing media, the technical issues involved in crossing medium boundaries, and related conceptual issues.



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