I Am the Paths Untaken

The Pluralised Protagonist and Her Implications in an Interactive Feature Film "The Limits of Consent"

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THE PROBLEM
METHODOLOGY AND METHODS
RESEARCH QUESTIONS
THE PROCESS
RESULTS AND DISCUSSION

Where are we and where are we going?

FILMMAKERS ARE ALL LIARS

A thought written is a sullied one

it is sullied by narrative conventions

narrative conventions are sedimented through time

and are deeply seductive in their simplification

they are therefore difficult to perceive and overcome.

THE WORLD IS SHAPED BY LIARS

Stories constitute the limits of our cultural world

narrative conventions constitute the limits of stories

the protagonist represents a real person at the edge of a reductive impulse

we reduce real people when we represent them in our stories

thus it should not be easy to represent real people.

RESEARCH METHODOLOGY AND METHODS

Artistic Research

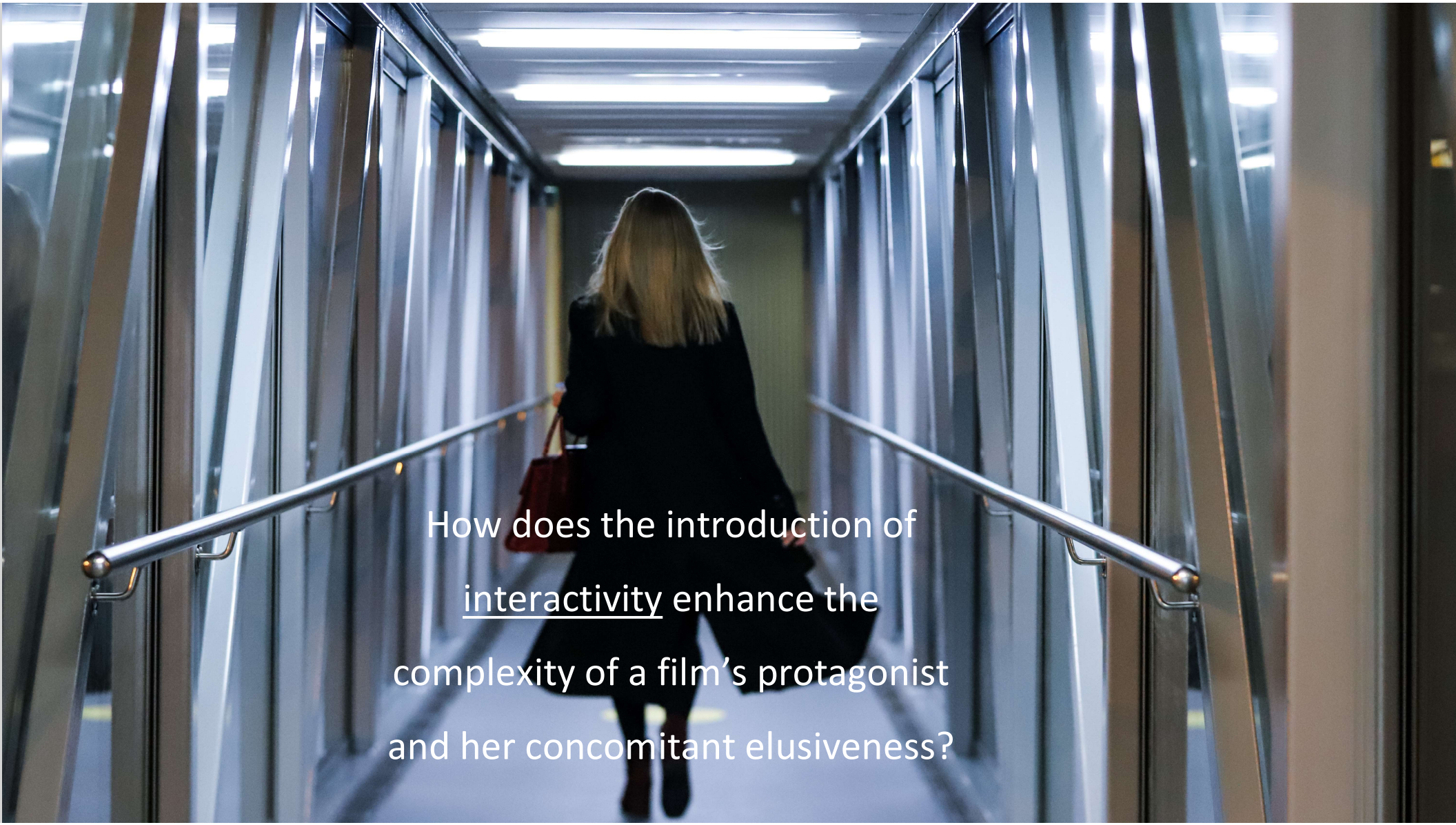
an inseparable mixture of research and practice, its object is the practice itself and it creates new knowledge in artwork and ideas and theories.

Auto-ethnography

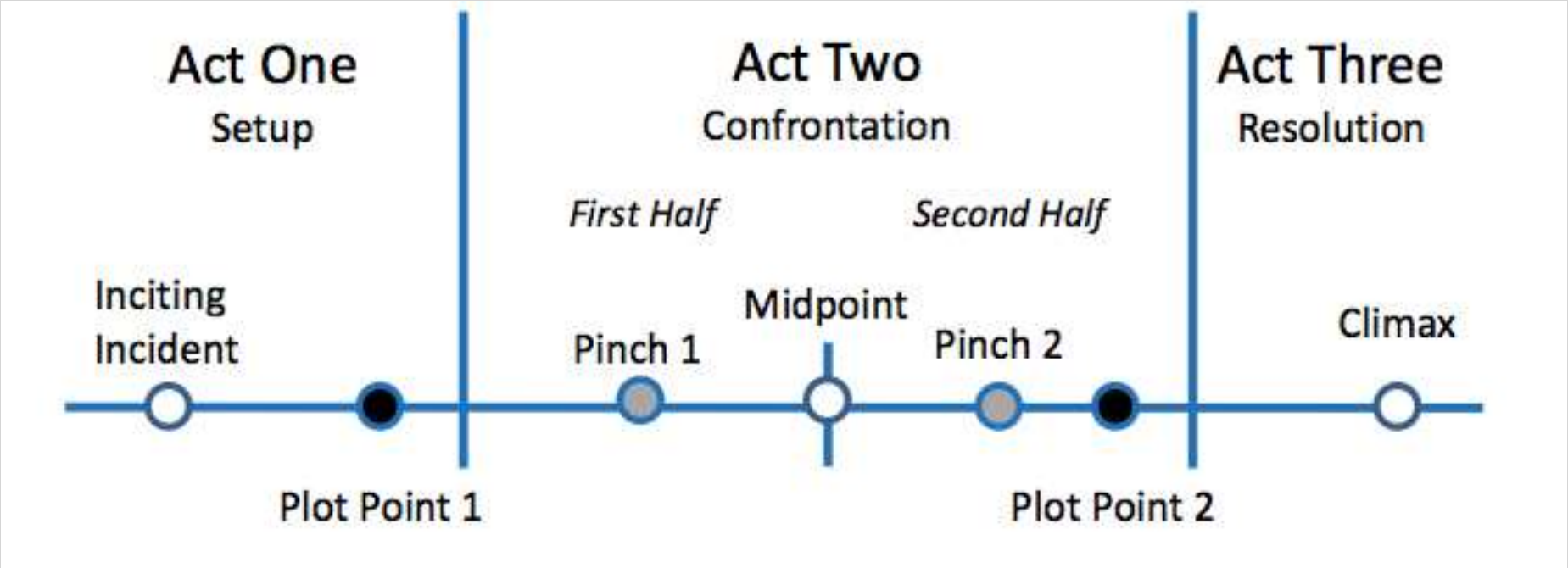
spiralling around the thing that is being studied and finally, ethically, recognising one's role in the creation of the findings.

Interactivity

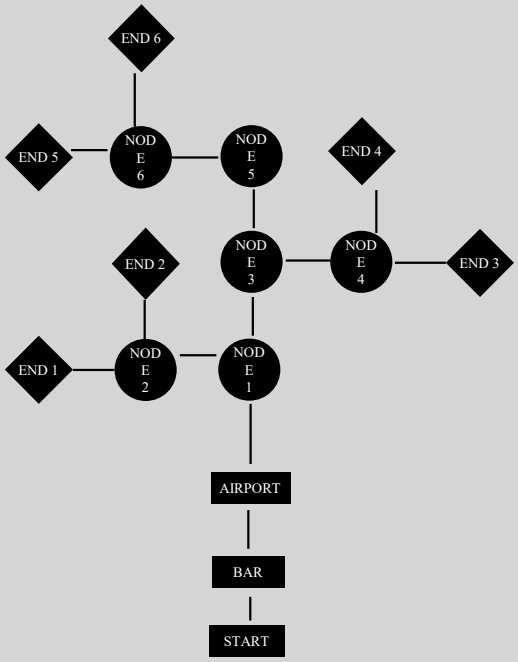
the bomb placed in traditional film narrative which explodes ordinary approaches and forces the practitioner into employing unconventional strategies as a consequence.

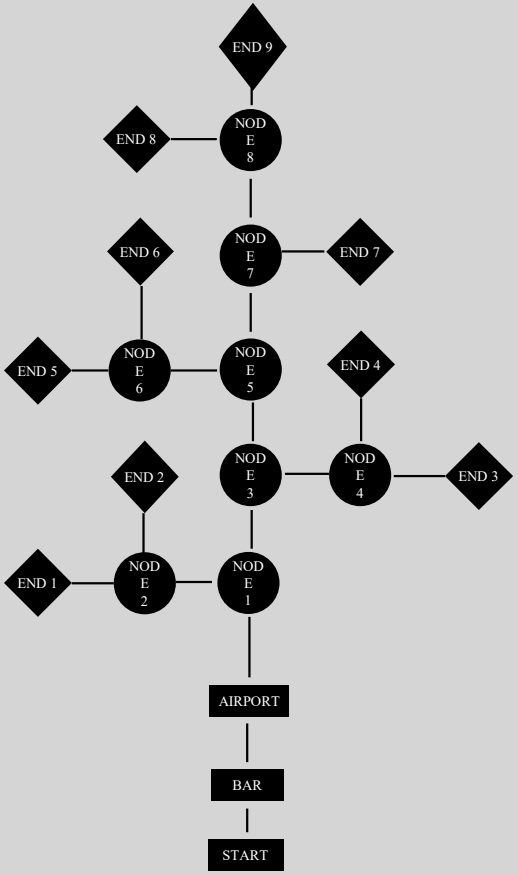

How does the introduction of
interactivity enhance the
complexity of a film's protagonist
and her concomitant elusiveness?

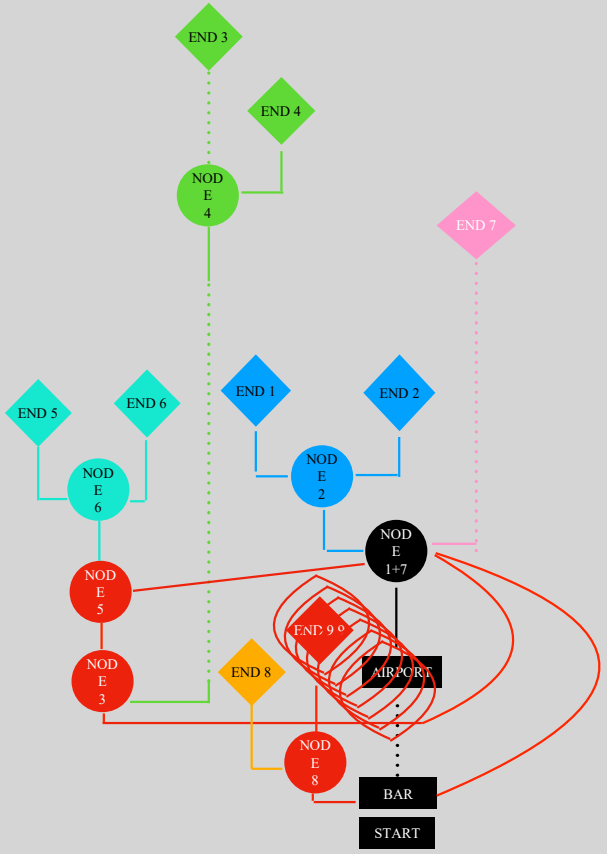
THE TRADITIONAL STRUCTURE



THE TREE STRUCTURE







MY LIES BECOME MORE COMPLEX

How to make the interactivity work well?

Points of Departure: the tree structure offered multiple endings. How to make them all good?

Step-outlines: Logistics pushed the placement of the first node later and later.

Initially the endings were mere shades of one another

Or only explored existing conventional dimensions of the story.

Of course, “the master’s tools cannot dismantle the master’s house”

Screenplay: the protagonist disappears, because how can more than one choice be viable?

The edit: the protagonist reappears, because, of course more than one choice can be viable!

The protagonist is pluralised.

An additional line of character contradiction

THE PLURALISED PROTAGONIST