

### Theatre Performance And Technology The Development Of Scenography In The Twentieth Century Theatr

The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A "Timeline of African American theatre and performance." Part I "Seeing ourselves onstage" explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II "Institution building" highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III "Theatre and social change" surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV "Expanding the traditional stage" examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that have shaped and enabled African American theatre.

Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history. Taking into account the latest research, his new edition examines moving light technologies, the internet as a platform of performance, urban scenography and how scenography has developed as a collaborative practice. This insightful book explores the relationship between theater and digital culture. The authors show that the marriage of traditional performance with new technologies leads to an upheaval of the implicit "live" quality of theatre by introducing media interfaces and Internet protocols, all the while blurring the barriers between theater-makers and their audience.

This urgent and provocative study explores contemporary Shakespeare performance to bring a sense of theatre as technology into view. Rather than merely using technologies, the theatre's distinctively intermedial character is essential to its complex technicity; the changing function of gesture and costume, of written documents in the making of performance, of light and sound, and of the interplay of live and recorded acting complicate the sense of theatre as a medium. In a series of probing discussions, Worthen interrogates the interaction of live and mediated acting onstage, the impact of written media from the handwritten scroll to the small-screen app in acting as a techné, the work of Original Practices as an interactive modern theatre technology, the economies of theatrical immersion, and the consequences of an emerging algorithmic theatre, providing a richly theoretical reading of the stakes of theatre as an always-emerging technology.

**New Media Dramaturgy**

**The Making and Meaning of Live Mediated Performance, US & UK 1990-2020**

**In Today's Theatre Classroom, Studio, and Communities**

**Digital Media, Projection Design, and Technology for Theatre**

**Playable Media and the Rise of English Commercial Theater**

**Performance Manifestos for a New Century**

Digital Media, Projection Design, and Technology for Theatre covers the foundational skills, best practices, and real-world considerations of integrating digital media and projections into theatre. The authors, professional designers and university professors of digital media in live performance, provide readers with a narrative overview of the professional field, including current industry standards and expectations for digital media/projection design, its related technologies and techniques. The book offers a practical taxonomy of what digital media is and how we create meaning through its use on the theatrical stage. The book outlines the digital media/projection designer's workflow into nine unique phases. From the very first steps of landing the job, to reading and analyzing the script and creating content, all the way through to opening night and archiving a design. Detailed analysis, tips, case studies, and best practices for crafting a practical schedule and budget, to rehearsing with digital media, working with actors and directors, to creating a unified design for the stage with lighting, set, sound, costumes, and props is discussed. The fundamentals of content creation, detailing the basic building blocks of creating and executing digital content within a design is offered in context of the most commonly used content creation methods, including: photography and still images, video, animation, real-time effects, generative art, data, and interactive digital media. Standard professional industry equipment, including media servers, projectors, projection surfaces, emissive displays, cameras, sensors, etc. is detailed. The book also offers a breakdown of all key related technical tasks, such as converging, warping, and blending projectors, to calculating surface brightness/luminance, screen size and throw distance, to using masks, warping content and projection mapping, making this a complete guide to digital media and projection design today. An eResource page offers sample assets and interviews that link to current and relevant work of leading projection designers.

Theatre and Performance in Digital Culture examines the recent history of advanced technologies, including new media, virtual environments, weapons systems and medical innovation, and considers how theatre, performance and culture at large have evolved within those systems. The book examines the two Iraq wars, 9/11 and the War on Terror through the lens of performance studies, and, drawing on the writings of Giorgio Agamben, Alain Badiou and Martin Heidegger, alongside the dramas of Beckett, Genet and Shakespeare, and the theatre of the Kantor, Foreman, Societas Raffaello Sanzio and the Wooster Group, the book positions theatre and performance in technoculture and articulates the processes of aesthetics, metaphysics and politics. This wide-ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena.

The Routledge Companion to Theatre and Performance Historiography sets the agenda for inclusive and wide-ranging approaches to writing history, embracing the diverse perspectives of the twenty-first century and Critical Media History. Written by an international team of authors whose expertise spans a multitude of historical periods and cultures, this collection of fascinating essays poses the central question: "what is specific to the historiography of the performative?" The study of theatre, in conjunction with the wider sphere of performance, involves an array of multi-faceted methods for collecting evidence, interpreting sources, and creating meaning. Reflecting on issues of recording — from early modern musical scores, through VHS-technology to latest digital procedures — and on what is missing from records or oblique in practices, the contributors convey how theatre and performance history is integral to social and cultural relations. This expertly curated collection repositions theatre and performance history and is essential reading for Theatre and Performance Studies students or those interested in social and cultural history more generally.

How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book's 29 contributors provide hands-on answers to such questions. Challenging and debating received research wisdom and exploring innovative procedures for rigorous enquiry via archives, technology, practice-as-research, scenography, performer training, applied theatre/performance, body in performance and more, they create a focussed compendium of future research options.

Theatre Space

Mapping Intermediality in Performance

Theatre in a Media Culture

Performance Metaphors and Philosophy of Technology

Print, Text, and Performance in Europe

Theatre and Performance in Digital Culture

The first ever companion to theatre and science brings together research on key topics, performances, and new areas of interest.

Given the rapid development of new technologies such as smart devices, robots, and artificial intelligence and their impact on the lives of people and on society, it is important and urgent to understand and evaluate them. Benefiting from tendencies towards a performative turn in the humanities and social sciences, drawing on thinking about the performing arts, and engaging with contemporary analytical philosophy of technology, this book moves thinking about technology forward by using performance as a metaphor to understand and evaluate what we do with technology and what technology does with us. Focusing on the themes of knowledge/experience, agency and power, and discussing some pertinent ethical issues such as deception, the narrative of the book moves through a range of performance practices: dance, theatre, music, stage magic, and (perhaps surprisingly) philosophy. These are used as sources for metaphors to think about technology—in particular contemporary devices and machines—and as interfaces to bring in various theories that are not usually employed in philosophy of technology. The result is a sequence of gestures and movements towards a performance-oriented conceptual framework for a thinking about technology which, liberated from the static, vision-centred, and dualistic metaphors offered by traditional philosophy, can do more justice to the phenomenology of our daily embodied, social, kinetic, temporal, and narrative performances with technology, our technoperformances. This book will appeal to scholars of philosophy of technology and performance studies who are interested in reconceptualizing the roles and impact of modern technology.

This trans-historical collection explores analogue performance technologies from Ancient Greece to pre-Second World War. From ancient mechanical elephants to early modern automata, Enlightenment electrical experiments to Victorian spectral illusions, this volume offers an original examination of the precursors of contemporary digital performance.

Intermediality: the incorporation of digital technology into theatre practice, and the presence of film, television and digital media in contemporary theatre is a significant feature of twentieth-century performance. Presented here for the first time is a major collection of essays, written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research, which assesses

intermediality in theatre and performance. The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes, and it locates intermediality at the inter-sections situated in-between the performers, the observers and the confluence of media, medial spaces and art forms involved in performance at a particular moment in time. Referencing examples from contemporary theatre, cinema, television, opera, dance and puppet theatre, the book puts forward a thesis that the intermedial is a space where the boundaries soften and we are in-between and within a mixing of space, media and realities, with theatre providing the staging space for intermediality. The book places theatre and performance at the heart of the 'new media' debate and will be of keen interest to students,

with clear relevance to undergraduates and post-graduates in Theatre Studies and Film and Media Studies, as well as the theatre research community.

Theatre, Performance and Analogue Technology

Readings in Performance and Ecology

A History of New Media in Theater, Dance, Performance Art, and Installation

Digital Theatre

Entangled

Projection Design for Theatre and Live Performance

Theatre, Performance and TechnologyThe Development and Transformation of ScenographyBloomsbury Publishing

This volume brings together dynamic perspectives on the concept of liveness in the performing arts, engaging with the live through the particular analytical focus of audiences and experience. The status and significance of the live in performance has become contested: perceived as variously as a marker of ontological difference, a promotional slogan, or a mystical evocation of cultural value. Moving beyond debates about the relationship between the live and the mediated, this collection considers what we can know and say about liveness in terms of processes together contributions from theatre, music, dance, and performance art. It takes an interdisciplinary approach in asking not what liveness is, but how it matters and to whom. The book invites readers to consider how liveness is produced through processes of audiencing - as spectators bring qualities of (a)liveness into being through the nature of their attention - and how it becomes materialized in acts of performance, acts of making, acts of archiving, and acts of remembering. Theoretical chapters and practice-based reflections explore liveness, events as a form of performance, fandom, and temporality, showing how the relationship between audience and event is rarely singular and more often malleable and multiple. With its focus on experiencing liveness, this collection will be of interest to disciplines including performance, audience and cultural studies, visual arts, cinema, and sound technologies.

This book articulates the first theoretical context for a 'cyborg theatre', metaphorically integrating on-stage bodies with the technologized, digitized, or mediated, to re-imagine subjectivity for a post-human age. It covers a variety of examples, to propose new theoretical tools for understanding performance in our changing world.

This book illuminates the shift in approaches to the use of theatre and performance technology in the past twenty-five years and develops an account of new media dramaturgy (NMD), an approach to theatre informed by what the technology itself seems to want to say. Born of the synthesis of new media and new dramaturgy, NMD is practiced and performed in the work of a range of important artists from dumb type and their 1989 analog-industrial machine performance pH, to more recent examples from the work of Kris Verdonck and his A Two Dogs Co companies including Blast Theory, Olafur Eliasson, Nakaya Fujiko and Janet Cardiff. We see a range of extruded performative technologies operating overtly on, with and against human bodies alongside more subtle dispersed, interactive and experiential media.

Surveillance Technologies in Performance

Digital Performance

Production Performance and Percpation Since 1970

Teaching Critical Performance Theory

Theatre of the Book, 1480-1880

Theatre, Performance, and Memory Politics in Argentina

*Theatre in Crisis? Performance Manifestos for a New Century is a wide-ranging look at the state of contemporary theater practice, economics, and issues related to identity, politics, and technology. The volume offers a snapshot dissection of where theater is, where it has been and where it might be going through the voices of established and emerging theater artists and scholars from the UK, US, and elsewhere. Contributors: María M. Delgado & Caridad Svich • Oliver Mayer, Jorge Cortiñas, Neena Beber, & Craig Lucas • Jim Carmody • Roberta Levitow • Peter Lichtenfels & Lynette Hunter • Michael Billington • Claire H. Macdonald • Anna Furse • Phyllis Nagy • Max Stafford-Clark • Len Berkman • DD Kugler • Tori Haring-Smith • John London • Kia Corthron • Alice Tuan • Ricardo Szwarcer • Peter Sellars • Dragan Klaić • Lisa D'Amour • Paul Heritage • Matthew Causey • Andy Lavender • Jon Fosse • Erik Ehn • Matthew Maguire • Shelley Berc • Ruth Margraff • Martin Epstein • Mac Wellman • Goat Island Technology has always been an important part of theater, both as a means to an end and as end in itself. Throughout the twentieth century a unifying attitude in all art forms is the desire to examine the materials and the tools of making art. In the theatre this approach significantly expands the relationships between technology, scenography and performance. This book explores ways in which development and change in technology have been reflected in scenography, and considers how change in scenographic identity has impacted upon the place and meaning of performance.*

*This volume explores the impact of printing on the European theatre in the period 1480-1880 and shows that the printing press played a major part in the birth of modern theatre.*

*Digital Theatre is a rich and varied art form evolving between performing bodies gathered together in shared space and the ever-expanding flexible reach of the digital technology that shapes our world. This book explores live theatre performances which incorporate video projection, animation, motion capture and triggering, telematics and multisite performance, robotics, VR, and AR. Through examples from practitioners like George Coates, the Gertrude Stein Repertory Theatre, Troika Ranch, David Saltz, Mark Reaney, The Builder's Association, and ArtGrid, a picture emerges of how and why digital technology can be used to effectively create theatre productions matching the storytelling and expressive needs of today's artists and audiences. It also examines how theatre roles such as director, actor, playwright, costumes, and set are altered, and how ideas of body, place, and community are expanded.*

*The Development of Scenography in the Twentieth Century*

*The Cambridge Companion to Theatre and Science*

*Experiencing Liveness in Contemporary Performance*

*The Routledge Companion to Theatre and Performance Historiography*

*The Art and Science of Moving Light in Theatre, Live Performance and Entertainment*

*Interdisciplinary Perspectives*

*Focuses on how contemporary artists have responded to the ubiquitous presence of surveillance technologies in our daily lives*

*As the media have increasingly become the lens through which we see the world, media styles have shaped even the fine arts, and contemporary theatre is particularly indebted to mass media's dramatic influence. In order to stay culturally and financially viable, theatre producers have associated theatrical productions and their promotion with film, television, and the Internet by adopting new theatrical practices that mirror the form and content of mass communication. This work demonstrates how mediatiization, or the adoption of the semantics and the contexts of mass media, has changed the way American theatre is produced, performed, and perceived. Early chapters use works like Robert Wilson's 3D digital opera Monsters of Grace and Thecla Schophorst's digitally animated Bodymaps to demonstrate the shifting nature of live performance. Critical analysis of the interaction between the live performer and digital technology demonstrates that the use of media technology has challenged and changed traditional notions of dramatic performance. Subsequent discussion sustains the argument that theatre has reconfigured itself to access the economic and cultural power of the media. Final chapters consider the extent to which mediatiization undermines theatrical authorship and creativity.*

*How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book's 29 contributors provide*

*The history of theatre has often been written as a history of great writers, actors, or directors. This book takes a different approach: The contributors examine the history of performance from the perspective of theatre spaces and stage technologies. Art, literature, religion, law, urbanism, architecture, technology - this interdisciplinary book discusses how these fields relate to theatre and performance. Geographically, it covers a significant portion of the globe; chronologically, it ranges from ancient times to the present. This book provides a timely attempt to combine cultural and global history.*

*Moved by Machines*

*Performance Spaces and Stage Technologies*

*Gaming the Stage*

*Interfaces of Performance*

*Shakespeare, Technicity, Theatre*

*Theatre, Performance and Technology*

*Rich connections between gaming and theater stretch back to the 16th and 17th centuries, when England's first commercial theaters appeared right next door to gaming houses and blood-sport arenas. In the first book-length exploration of gaming in the early modern period, Gina Bloom shows that theaters succeeded in London's new entertainment marketplace largely because watching a play and playing a game were similar experiences. Audiences did not just see a play; they were encouraged to play the play, and knowledge of gaming helped them become better theatergoers. Examining dramas written for these theaters alongside evidence of analog games popular then and today, Bloom argues for games as theatrical media and theater as an interactive gaming technology. Gaming the Stage also introduces a new archive for game studies: scenes of onstage gaming, which appear at climactic moments in dramatic literature. Bloom reveals plays to be systems of information for the theater spectators: games of withholding, divulging, speculating, and wagering on knowledge. Her book breaks new ground through examinations of plays such as The Tempest, Arden of Feversham, A Woman Killed with Kindness, and A Game at Chess; the histories of familiar games such as cards, backgammon, and chess; less familiar ones, like Game of the Goose; and even a mixed-reality theater videogame.*

*This collection of essays and interviews investigates current practices that expand our understanding and experience of performance through the use of state-of-the-art technologies. It brings together leading practitioners, writers and curators who explore the intersections between theatre, performance and digital technologies, challenging expectations and furthering discourse across the disciplines. As technologies become increasingly integrated into theatre and performance, it is important to investigate emergent paradigms. To do this five concepts integral to the core of all performance are foregrounded, namely environments, bodies, audiences, politics of practice and affect. The thematic structure of the volume has been designed to extend current discourse in the field that is often led by formalist analysis focusing on technology per se. The proposed approach intends to unpack conceptual elements of performance practice, investigating the strategic use of a diverse spectrum of technologies as a means to artistic ends. The focus is on the ideas, objectives and concerns of the artists who integrate technologies into their work. In so doing, these inquisitive practitioners research new dramaturgies and methodologies in order to create innovative experiences for, and encounters with, their audiences.*

*In Argentine theatre spanning from the democratic transition to the early twenty-first century, the expression of human fragility has taken diverse forms, revealing the transformative engagement of performance with memory politics and human rights over the course of the postdictatorial period. This book examines the intervention of theatre and performance in the memory politics surrounding Argentina's return to democracy and in the context of the growing influence of global economic, legal, and cultural systems in the nineties onward. Though staged locally, the plays and performances analyzed in this book invite spectators to imagine global communities, to rethink shifting definitions of solidarity and justice, and to reflect on the relationship between the politics of memory, identity, and place.*

*Digital Performance in Everyday Life combines theories of performance, communication, and media to explore the many ways we perform in our everyday lives through digital media and in virtual spaces. Digital communication technologies and the social norms and discourses that developed alongside these technologies have altered the ways we perform as and for ourselves and each other in virtual spaces. Through a diverse range of topics and examples—including discussions of self-identity, surveillance, mourning, internet memes, storytelling, ritual, political action, and activism—this book addresses how the physical and virtual have become inseparable in everyday life, and how the digital is always rooted in embodied action. Focusing on performance and human agency, the authors offer fresh perspectives on communication and digital culture. The unique, interdisciplinary approach of this book will be useful to scholars, artists, and activists in communication, digital media, performance studies, theatre, sociology, political science, information technology, and cybersecurity—along with anyone interested in how communication shapes and is shaped by digital technologies.*

*The Development and Transformation of Scenography*

*Research Methods in Theatre and Performance*

*An Examination of the Interaction Between Space, Technology, Performance and Society*

*Principles of Media Design*

*Corporate/Technological Intersections in Multimedia Performance*

Ranging from ancient Greek tragedies to the latest developments in London, Paris, New York, and around the globe, The Oxford Companion to Theatre and Performance provides an all-embracing approach that encompasses drama and musical, opera and film, dance and radio, and non-dramatic performances including circuses, carnivals, and parades. Based on the celebrated two-volume Oxford Encyclopedia of Theatre and Performance, this compact, affordable Companion features more than 2,000 up-to-date entries, covering styles and movements, buildings, organizations, regions, and traditions—with a particularly strong focus on biographies of actors, playwrights, directors, designers, and critics. Editor Dennis Kennedy has significantly updated the timeline of historical and cultural events in the world of theatre and performance, and he has added an appendix of useful weblinks, which are supported and accessible through a companion website. Finally, the book includes many new entries that cover the people and companies who have come into prominence since the publication of the Encyclopedia.

The intersections of religion, politics, and performance form the loci of many of the most serious issues facing the world today, sites where some of the world 's most pressing and momentous events are contested and played out. That this circumstance warrants continued, thoughtful, and imaginative engagement from those within the fields of theatre and performance is one of the guiding principles of this volume. This collection features a diverse set of perspectives, written by some of the top scholars in the relevant fields, on the many modern intersections of religion with theatre and performance. Contributors argue that religion can no longer be conceived of as a cultural phenomenon that is safely sequestered in the "private sphere." It is instead an explicitly public force that stimulates and complicates public actions, and thus a crucial component of much performance. From mystic theologies of acting to the neuroscience of spirituality in rituals to the performance of secularism, these essays address a broad variety of religious traditions, sharing a common conception of religion as a crucial object of discourse—one that is formed by, and significantly formative of, performance.

Projection Design for Theatre and Live Performance explores the design and creation process of projections from a non-technical perspective, examining the principles of media for the stage in a manner that is accessible for both beginning designers and advanced designers dabbling in projections for the first time. This introductory text covers concepts and tools for designing, techniques to help readers tap into their creativity, and the core skills required of this field: problem solving, project management, and effective communication. Focusing exclusively on design and creativity, this book encourages individuals to leap into the creative design process before facing any perceived hurdles of learning everything technical about media delivery systems, cueing systems, projectors, cables, computer graphics, animation, and video production. Projection Design for Theatre and Live Performance is a reminder that, from the invention of photography to the enormous variety of electronic media that exist today, the ways projection designers can enhance a theatrical production are limitless. Written in an accessible style, this book is a valuable resource for students of Projection Design as well as emerging professionals. Its focus on design and creativity will restore the confidence of individuals who may have been daunted by technical hurdles and will encourage the creativity of those who may have been disappointed with their efforts in this field of design in the past.

*The Art and Science of Moving Light in Theatre, Live Performance and Entertainment* continues to be the most trusted text for working and aspiring lighting professionals. Now in its second edition, it has been fully updated to include new advances in lamp sources such as LEDs and plasma lamps, automated and programmable displays, updates for managing color, and new methods for using electronics. Its clear, easy-to-understand language also includes enough detailed information for the most experienced technician and engineer.

Historical Interfaces and Intermedialities

Digital Performance in Everyday Life

Discipline and Desire

Theatre in Crisis?

Performance, Media and New-Materialism

*Teaching Critical Performance Theory offers teaching strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage thoughtful theatre practice, this book explores themes surrounding situated learning, dramaturgy and technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory, this collection of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly.*

*Brenda Laurel's Computers as Theatre revolutionized the field of human-computer interaction, offering ideas that inspired generations of interface and interaction designers-and continue to inspire them. Laurel's insight was that effective interface design, like effective drama, must engage the user directly in an experience involving both thought and emotion. Her practical conclusion was that a user's enjoyment must be a paramount design consideration, and this demands a deep awareness of dramatic theory and technique, both ancient and modern. Now, two decades later, Laurel has revised and revamped her influential work, reflecting back on enormous change and personal experience and directly toward emerging technologies and ideas that will transform human-computer interaction yet again. Beginning with a clear analysis of classical drama theory, Laurel explores new territory through the lens of dramatic structure and purpose. Computers as Theatre, Second Edition, is directed to a far wider audience, is written more simply and elegantly, is packed with new examples, and is replete with exciting and important new ideas. This book Draws lessons from massively multiplayer online games and systems, social media, and mobile devices with embedded sensors. Integrates values-driven design as a key principle. Integrates key ideas about virtual reality. Covers new frontiers, including augmented reality, distributed and participatory sensing, interactive public installations and venues, and design for emergence. Once more, Brenda Laurel will help you see the connection between humans and computers as you never have before-and help you build interfaces and interactions that are pleasurable, joyously right!*

*This ground-breaking collection focuses on how theatre, dance, and other forms of performance are helping to transform our ecological values. Top scholars explore how familiar and new works of performance can help us recognize our reciprocal relationship with the natural world and how it helps us understand the way we are connected to the land.*

*The historical roots, key practitioners, and artistic, theoretical, and technological trends in the incorporation of new media into the performing arts. The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts. Digital media has been increasingly incorporated into live theater and dance, and new forms of interactive performance have emerged in participatory installations, on CD-ROM, and on the Web. In Digital Performance, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological contexts of this form of new media art. Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk (concept of the total artwork), and draws parallels between contemporary work and the theories and practices of Constructivism, Dada, Surrealism, Expressionism, Futurism, and multimedia pioneers of the twentieth century. For a theoretical perspective on digital performance, Dixon draws on the work of Philip Auslander, Walter Benjamin, Roland Barthes, Jean Baudrillard, and others. To document and analyze contemporary digital performance practice, Dixon considers changes in the representation of the body, space, and time. He considers virtual bodies, avatars, and digital doubles, as well as performances by artists including Stelarc, Robert Lepage, Merce Cunningham, Laurie Anderson, Blast Theory, and Eduardo Kac. He investigates new media's novel approaches to creating theatrical spectacle, including virtual reality and robot performance work, telematic performances in which remote locations are linked in real time, Webcam, and online drama communities, and considers the "extratemporal" illusion created by some technological theater works. Finally, he defines categories of interactivity, from navigational to*

**participatory and collaborative. Dixon challenges dominant theoretical approaches to digital performance—including what he calls postmodernism's denial of the new—and offers a series of boldly original arguments in their place.**

**The Routledge Companion to African American Theatre and Performance**

**Automated Lighting**

**Acts of Faith**

**Intermediality in Theatre and Performance**

**From Simulation to Embeddedness**

**Religion, Theatre, and Performance**

Examining how technological developments in performance practices affect spectator experience of Shakespeare and early modern drama.

How technologies, from the mechanical to the computational, have transformed artistic performance practices. This ambitious and comprehensive book explores technology's influence on artistic performance practices in the twentieth and twenty-first centuries. In *Entangled*, Chris Salter shows that technologies, from the mechanical to the computational—from a "ballet of objects and lights" staged by Diaghilev's Ballets Russes in 1917 to contemporary technologically-enabled "responsive environments"—have been entangled with performance across a wide range of disciplines. Salter examines the rich and extensive history of performance experimentation in theater, music, dance, the visual and media arts, architecture, and other fields; explores the political, social, and economic context for the adoption of technological practices in art; and shows that these practices have a set of common histories despite their disciplinary borders. Each chapter in *Entangled* focuses on a different form: theater scenography, architecture, video and image making, music and sound composition, body-based arts, mechanical and robotic art, and interactive environments constructed for research, festivals, and participatory urban spaces. Salter's exhaustive survey and analysis shows that performance traditions have much to teach other emerging practices—in particular in the burgeoning fields of new media. Students of digital art need to master not only electronics and code but also dramaturgy, lighting, sound, and scenography. *Entangled* will serve as an invaluable reference for students, researchers, and artists as well as a handbook for future praxis.

Technology and the Transformation of Performance

The Oxford Companion to Theatre and Performance

Computers as Theatre

Theatre Performance and Technology

A Comparative Perspective on Theatre History

Cyborg Theatre