

# Multimedia Theatre

**Borko Furht**

**Digital Performance** Steve Dixon, 2007-02-23 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, Webcams, 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.

**Cyborg Theatre** J. Parker-Starbuck, 2011-04-28 This book articulates the first theoretical context for a 'cyborg theatre', metaphorically integrating on-stage bodies with the technologized, digitized, or mediatized, 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.

**Multimedia Performance** Rosemary Klich, Edward Scheer, 2011-12-02 How do performers and artists use media technologies to create live events? How have developments in audio-visual technology changed the relationship between the spectator and the performer? How can performance respond to the technology-saturated consciousness of contemporary culture? What are the key concepts and terms needed to understand multimedia performance? *Multimedia Performance* provides a comprehensive overview of the development, theory and definitive characteristics of this rapidly developing and popular area of practice. Drawing on case studies from across a wide range of contemporary performance, the book introduces key artists, companies and debates. Klich and Scheer describe new and emergent forms including video performance, digital theatre, interactive dramaturgies and immersive environments, presenting an up-to-date analysis of the evolving relationship between technology and aesthetics in contemporary performance culture. Exploring the different ways in which technology can activate new aesthetic potentials and audience experiences, *Multimedia Performance* demonstrates the vital role of multimedia technologies in contemporary theatre practice. Supported by illustrations, media theory and textboxes, this is important reading for anyone interested in questions of the live and the mediated aspects of performance, and essential reading for students of theatre and performance.

**Lightwork** Alex Mermikides, Andy Lavender, 2022-04

**Staging the Screen** Greg Giesekam, 2018-02-06 The use of film and video is widespread in contemporary theatre. *Staging the Screen* explores a variety of productions, ranging from Piscator to Forced Entertainment, charting the impact of developing technologies on practices in dramaturgy and

performance. Gieseckam addresses critical issues raised by multi-media work and inter-media work

*Handbook of Multimedia for Digital Entertainment and Arts* Borko Furht, 2010-03-10 The advances in computer entertainment, multi-player and online games, technology-enabled art, culture and performance have created a new form of entertainment and art. The success of this new field has influenced the development of the digital entertainment industry and related products/services, which has impacted every aspect of our lives. *Handbook of Multimedia for Digital Entertainment and Arts* is an edited volume contributed by worldwide experts in the field of the new digital and interactive media, and their applications in entertainment and arts. This handbook covers leading edge media technologies, and the latest research applied to digital entertainment and arts. The main focus of *Handbook of Multimedia for Digital Entertainment and Arts* targets interactive and online games, edutainment, e-performance, personal broadcasting, innovative technologies for digital arts, digital visual and auditory media, augmented reality, moving media, and other advanced topics. The final chapters of this book present future trends and developments within this explosive field. *Handbook of Multimedia for Digital Entertainment and Arts* serves as a primary reference for advanced-level students, researchers and professors studying computer science and electrical engineering. With the dramatic growth of interactive digital entertainment and art applications, this handbook is also suitable as a reference for practitioners, programmers, and engineers working in this field.

*Interactive Dramaturgies* Heide Hageböling, 2012-12-06 Using numerous illustrations and case studies, the author maps out the creative process involved in producing interactive media, such as CD-ROM productions and network applications. Looking at concrete outstanding examples, various contributions by international multimedia authors, designers, and artists shed light on the role and function of interactive media in the context of exhibitions, museums, cultural learning, entertainment, film, and television. The publication explores methods and strategies of interactive dramaturgy that go beyond interactive storytelling. The emphasis is on new modes of dramaturgy, where the user is actively involved, cooperation among users is supported, and repeated visits are motivated.

**Digital Performance** Steve Dixon, 2015-01-30 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, Webcams, 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.

**Live Movies** Gail Scott White,Kirby Malone,2006

Thinking Through Theatre and Performance Maaïke Bleeker,Adrian Kear,Joe Kelleher,Heike Roms,2019-02-07 Thinking Through Theatre and Performance presents a bold and innovative approach to the study of theatre and performance. Instead of topics, genres, histories or theories, the book starts with the questions that theatre and performance are uniquely capable of asking: How does theatre function as a place for seeing and hearing? How do not only bodies and voices but also objects and media perform? How do memories, emotions and ideas continue to do their work when the performance is over? And how can theatre and performance intervene in social, political and environmental structures and frameworks? Written by leading international scholars, each chapter of this volume is built around a key performance example, and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world. Thinking through Theatre and Performance is essential for those involved in making, enjoying, critiquing and studying theatre, and will appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us.

**Multimedia Performance** Rosemary Klich,Edward Scheer,2011-12-02 How do performers and artists use media technologies to create live events? How have developments in audio-visual technology changed the relationship between the spectator and the performer? How can performance respond to the technology-saturated consciousness of contemporary culture? What are the key concepts and terms needed to understand multimedia performance? Multimedia Performance provides a comprehensive overview of the development, theory and definitive characteristics of this rapidly developing and popular area of practice. Drawing on case studies from across a wide range of contemporary performance, the book introduces key artists, companies and debates. Klich and Scheer describe new and emergent forms including video performance, digital theatre, interactive dramaturgies and immersive environments, presenting an up-to-date analysis of the evolving relationship between technology and aesthetics in contemporary performance culture. Exploring the different ways in which technology can activate new aesthetic potentials and audience experiences, Multimedia Performance demonstrates the vital role of multimedia technologies in contemporary theatre practice. Supported by illustrations, media theory and textboxes, this is important reading for anyone interested in questions of the live and the mediated aspects of performance, and essential reading for students of theatre and performance.

**Performance and Media** Sarah Bay-Cheng,Jennifer Parker-Starbuck,David Z. Saltz,2015-10-29 An innovative approach for explicating and mapping work at the media and performance nexus

Multi-media Nick Kaye,2007-03-16 Multi-media charts the development of multi-media video, installation and performance in a unique dialogue between theoretical analysis and specially commissioned documentations by some of the world's foremost artists. Nick Kaye explores the interdisciplinary history and character of experimental practices shaped in exchanges between music, installation, theatre, performance art, conceptual art, sculpture and video. The book sets out key themes and concerns in multi-media practice, addressing time, space, the resurgence of ephemerality, liveness and 'aura'. These chapters are interspersed with documentary artwork and essays by artists whose work continues to shape the field, including new articles from: Vito Acconci The Builders Association John Jesurun Pipilotti Rist Fiona Templeton. Multi-media also reintroduces a major documentary essay by Paolo Rosa of Studio Azzurro in a new, fully illustrated form. This book combines sophisticated scholarly analysis and fascinating original work to present a refreshing and creative investigation of current multi-media arts practice.

**Mapping Intermediality in Performance** Sarah Bay-Cheng,Chiel Kattenbelt,Andy Lavender,2010 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.

*The Builders Association* Shannon Jackson, Marianne Weems, 2015-10-09 A lavishly illustrated history and critical appraisal of The Builders Association, an award-winning intermedia performance company, with detailed accounts of its major productions. This book begins with the building of a house, and the building of a company while building the house. It expands to look at the ideas found in various rooms, some of which expanded into virtual space while they still were grounded in the lives of the artists in the house. —from the preface by Marianne Weems The Builders Association, an award-winning intermedia performance company founded in 1994, develops its work in extended collaborations with artists and designers, working through performance, video, architecture, sound, and text to integrate live performance with other media. Its work is not only cross-media but cross-genre—fiction and nonfiction, unorthodox retellings of classic tales and multimedia stagings of contemporary events. This book offers a generously illustrated history and critical appraisal of The Builders Association, written by Shannon Jackson, a leading theater scholar, and Marianne Weems, the founder and artistic director of the company. It also includes critical meditations from such artists and scholars as Elizabeth Diller, Pico Iyer, Saskia Sassen, Kate Valk, and many others. Technological wizardry in the theater has a long history, going back to the deus ex machina of ancient Greek drama. The Builders Association makes its technological dependence visible, putting backstage technologies center stage and presenting architectural assemblies of screens and bodies. Jackson and Weems explore a series of major productions—from MASTER BUILDER (Ibsen by way of Gordon Matta-Clark) to SUPERVISION (an exploration of dataveillance) to HOUSE/DIVIDED (the foreclosure crisis juxtaposed with the Joys of Steinbeck's *The Grapes of Wrath*). Each work is described through a series of steps, including “R&D,” “Operating Systems,” “Storyboard,” and “Rehearsal/Assembly.” The Builders Association not only traces the evolution of an intermedial aesthetic practice but also tells a story about how a group makes the risky decision to make art in the first place.

**Building the Successful Theater Company** Lisa Mulcahy, 2016-09-20 What makes a theater company successful? Lisa Mulcahy poses the question to leaders from nineteen of the country's most diverse and vital theater companies from the recent past and present, and offers answers in *Building the Successful Theater Company*. Producers, stage managers, directors—anyone dreaming of running a theater troupe—will benefit from the practical guidance, amusing anecdotes, and sincere advice in this peek behind the curtains of the often difficult, always seductive, profession of theater. With five additional companies profiled in this fully revised third edition, *Building a Successful Theater Company* features: •The LABrynth Theater Company •New Paradise Laboratories •National Theatre of the Deaf •Shotgun Players •Asian-American Theatre Company •Steppenwolf Theater Company •The Pasadena Playhouse •La Jolla Playhouse •Chicago City Limits •Berkeley Repertory Theatre •Arena Stage's The Living Stage Theatre Company •Mixed Blood Theatre Company •Horizons Theatre •Wheelock Family Theatre •L.A. Theatre Works •A Traveling Jewish Theatre •Jean Cocteau Repertory •Bailiwick Repertory •New Repertory Theatre New chapters cover funding and financial aspects, maximizing a company's potential through powerful social media use, and creating successful partnerships by teaming up with corporate sponsors and establishing artistic collaborations. Stage veterans reveal advice on everything from locating performance space, to developing a business plan, to and rehearsing and publicizing productions in this invaluable guide to creating or growing a theater company. Allworth Press, an imprint of Skyhorse Publishing, publishes a broad range of books on the visual and performing arts, with emphasis on the business of art. Our titles cover subjects such as graphic design, theater, branding, fine art, photography, interior design, writing, acting, film, how to start careers, business and legal forms, business practices, and more. While we don't aspire to publish a New York Times bestseller or a national bestseller, we are deeply committed to quality books that help creative professionals succeed and thrive. We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers.

## **Visual Drama** Fiona Tait,mac (Arts centre),2010

*Fluid Screens, Expanded Cinema* Janine Marchessault,Susan Lord,2008-06-20 As a medium, film is constantly evolving both in form and in content. Fluid Screens, Expanded Cinema considers the shift from traditional cinema to new frontiers of interactive, performative, and networked media. Using the theories of Marshall McLuhan and Gilles Deleuze as a starting point, renowned scholars from the fields of film theory, communication studies, cultural studies, and new media theory explore the ways in which digital technology is transforming contemporary visual culture. The essays consider a series of questions: What constitutes the new in new media? How are digital aesthetics different from film aesthetics? What new forms of spectatorship and storytelling, political community, and commodity production are being enabled through the digital media? Using Gene Youngblood's 1970 book *Expanded Cinema* as an anchor for the volume, Fluid Screens, Expanded Cinema understands the digital not simply as a technological form, but also as an experience of space and time that is tied to capitalism. This important collection is unique in framing a range of social justice issues with aesthetic theories of new digital screen culture that will appeal to scholars and multimedia artists prepared to break new ground.

**Digital Theatre** Nadja Masura,2020-10-21 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.

**Waves** Katie Mitchell,2008 In 2006 Katie Mitchell and her collaborators devised an original work for the National Theatre which seamlessly transposed the pointillist vision of Virginia Woolf's experimental novel *The Waves* into an entirely new form. The intertwining narrative of six friends - from childhood to maturity and beyond - was rendered into a series of beautiful and poignant images onto a screen by live actors and musicians incorporating techniques taken from the theatre, radio and video production. The book combines the text used from Woolf's novel with the corresponding images in order to create a record of the production, and a work of art in its own right.--BOOK JACKET.

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