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8BA - SALAZAR EVAN

Play Readings: A Complete Guide for Theatre Practitioners demystifies the standards and protocols of a play reading, demonstrating how to create effective and evocative readings for those new to or inexperienced with the genre. It examines all of the essential considerations involved in readings, including the use of the venue, pre-reading preparations, playwright/director communication, editing/adapting stage directions, casting, using the limited rehearsal time effectively, simple "staging" suggestions, working with actors, handling complex stage directions, talkbacks, and limiting the use of props, costumes, and music. A variety of readings are covered, including readings of musicals, operas, and period

plays, for comprehensive coverage of this increasingly prevalent production form.

Palgrave Handbook of Critical Posthumanism is a major reference work on the paradigm emerging from the challenges to humanism, humanity, and the human posed by the erosion of the traditional demarcations between the human and nonhuman. This handbook surveys and speculates on the ways in which the posthumanist paradigm emerged, transformed, and might further develop across the humanities. With its focus on the posthuman as a figure, on posthumanism as a social discourse, and on posthumanisation as an on-going historical and ontological process, the volume highlights the relationship between the humanities and sciences. The essays en-

gage with posthumanism in connection with subfields like the environmental humanities, health humanities, animal studies, and disability studies. The book also traces the historical representations and understanding of posthumanism across time. Additionally, the contributions address genre and forms such as autobiography, games, art, film, museums, and topics such as climate change, speciesism, anthropocentrism, and biopolitics to name a few. This handbook considers posthumanism's impact across disciplines and areas of study.

Although virtual worlds continue to grow in popularity, a substantial amount of research is needed to determine best practices in virtual spaces. The artistic community is one field where virtual worlds can be util-

ized to the greatest effect. *New Opportunities for Artistic Practice in Virtual Worlds* provides a coherent account of artistic practices in virtual worlds and considers the contribution the Second Life platform has made in a historical, theoretical, and critical context within the fields of art and technology. This volume is intended for both artists and scholars in the areas of digital art, art and technology, media arts history, virtual worlds, and games studies, as well as a broader academic audience who are interested in the philosophical implications of virtual spaces.

Performance in the Twenty-First Century: Theatres of Engagement addresses the reshaping of theatre and performance after postmodernism. Andy Lavender argues provocatively that after the 'classic' postmodern tropes of detachment, irony, and contingency, performance in the twenty-first century engages more overtly with meaning, politics and society. It involves a newly pronounced form of personal experience, often implicating the body and/or one's sense of self. This volume examines a range of performance events, including work by both emergent and internation-

ally significant companies and artists such as Rimini Protokoll, Blast Theory, dreamthinkspeak, Zecora Ura, Punchdrunk, Ontroerend Goed, Kris Verdonck, Dries Verhoeven, Rabih Mroué, Derren Brown and David Blaine. It also considers a wider range of cultural phenomena such as online social networking, sports events, installations, games-based work and theme parks, where principles of performance are in play. *Performance in the Twenty-First Century* is a compelling and provocative resource for anybody interested in discovering how performance theory can be applied to cutting-edge culture, and indeed the world around them.

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 on-line 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.

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.

This book offers the first broad-based survey of the way artists, audiences and society at large are making use of social media, and how the emer-

gence of social media platforms that allow two-way interaction between these groups has been held up as a 'game changer' by many in the theatre industry. The first book to analyse aesthetic, critical, audience development, marketing and assessment uptake of social media in the theatre industry in an integrated fashion, *Theatre, Social Media and Meaning Making* examines examples from the USA, UK, Europe and Australasia to provide a snapshot of this emerging niche within networked, telematic, immersive and participatory theatre production and reception practices. A vital new resource for the field, this book will appeal to scholars, students, and industry practitioners alike.

Physical Theatres: A Critical Reader is an invaluable resource for students of physically orientated theatre and performance. This book aims to trace the roots and development of physicality in theatre by combining practical experience of the field with a strong historical and theoretical underpinning. In exploring the histories, cross-overs and intersections of physical theatres, this critical Reader provides: six new, specially commissioned essays, covering each of the

book's main themes, from technical traditions to contemporary practises discussion of issues such as the foregrounding of the body, training and performance processes, and the origins of theatre in both play and human cognition a focus on the relationship and tensions between the verbal and the physical in theatre contributions from Augusto Boal, Stephen Berkoff, Étienne Decroux, Bertolt Brecht, David George, J-J. Rousseau, Ana Sanchez Colberg, Michael Chekhov, Jeff Nuttall, Jacques Lecoq, Yoshi Oida, Mike Pearson, and Aristotle.

Through an examination of a range of performance works ranging from Jean Cocteau's ballet *The Eiffel Tower Wedding Party* (1921) to Julie Taymor's monumental production of *Spider-Man: Turn off the Dark* (2010) and Mexican playwright Isaac Gomez's *La Ruta*(2018), *Staging Technology* asks what becomes visible when we encounter plays, operas, and musicals that are themselves about fraught human/machine interfaces. What can theatrical production tell us about the way technology functions as an element of ideology and power in narrative drama? About the limits of

the human? *Staging Technology* bridges the divide between the technical practices of theatre production and critical, theoretical approaches to interpreting drama to examine the way dramatic theatre's technologies are shaped by larger historical, ideological, and economic forces. At the same time, it examines how those technologies themselves have influenced 20th and 21st-century playwrights', composers', and librettists' choice of subject matter for staged representation. Examining performance works from the modernist and post-modern European and American canon of drama, opera, and performance art including works by Eugène Ionesco, Samuel Beckett, Heiner Müller, Sophie Treadwell, Harold Pinter, Tristan Tzara, Jean Cocteau, Arthur Miller, Robert Pinsky, John Adams and Alice Goodman, *Staging Technology* transforms how we think about the interrelationship between theatre practice, performance, narrative drama, and text. In it Craig N. Owens synthesizes approaches to interpretation and practice from disparate realms, offering insights into overarching ways of making meaning that are illustrat-

ed through focused and innovative readings of individual works for the dramatic stage. *Staging Technology* provides a new and transformative paradigm for thinking about dramatic literature, the practices of representational theatre production, and the historical and social contexts they inhabit.

This book offers a wide-ranging examination of acts of 'virtual embodiment' in performance/gaming/applied contexts that abstract an immersant's sense of physical selfhood by instating a virtual body, body-part or computer-generated avatar. Emergent 'immersive' practices in an increasingly expanding and cross-disciplinary field are coinciding with a wealth of new scientific knowledge in body-ownership and self-attribution. A growing understanding of the way a body constructs its sense of selfhood is intersecting with the historically persistent desire to make an onto-relational link between the body that 'knows' an experience and bodies that cannot know without occupying their unique point of view. The author argues that the desire to empathize with another's ineffable bodily experiences is finding new expression

in contexts of particular urgency. For example, patients wishing to communicate their complex physical experiences to their extended networks of support in healthcare, or communities placing policy-makers 'inside' vulnerable, marginalized or disenfranchised virtual bodies in an attempt to prompt personal change. This book is intended for students, academics and practitioner-researchers studying or working in the related fields of immersive theatre/art-making, arts-science and VR in applied performance practices.

The first book in the field to explore the links between theories of globalization and surveillance, biopower and biopolitics, performance and theatre, computer arts and politics, "The Politics of New Media Theatre" is an investigation into the political role played by the new media theatre. Gabriella Giannachi explores how new media arts constitute themselves as a radical political movement, and presents an analysis of both the role of virtuality in radical performance and politics in virtual and mixed reality practices. This outstanding new work offers an analysis of leading politi-

cal, philosophical and artistic texts and artworks, and represents a milestone for anyone interested in new technologies, theatre and politics.

In *An Eye for Music*, John Richardson navigates key areas of current thought - from music theory to film theory to cultural theory - to explore what it means that the experience of music is now cinematic, spatial, and visual as much as it is auditory.

Welcome to the Proceedings of the 8th International Conference on Intelligent Virtual Agents, which was held on September 1-3, 2008 in Tokyo, Japan. Intelligent virtual agents (IVAs) are autonomous, graphically embodied agents in a virtual environment that are able to interact intelligently with human users, other IVAs, and their environment. The IVA conference series is the major annual meeting of the intelligent virtual agents community, attracting interdisciplinary minded researchers and practitioners from embodied cognitive modeling, artificial intelligence, computer graphics, animation, virtual worlds, games, natural language processing, and human-computer interaction. The origin of the IVA conferences dates from a

successful workshop on Intelligent Virtual Environments held in Brighton, UK, at the 13th European Conference on Artificial Intelligence (ECAI 2008). This workshop was followed by a second one held in Salford in Manchester, UK in 1999. Subsequent events took place in Madrid, Spain in 2001, Irsee, Germany 2003 and Kos, Greece in 2005. Starting in 2006, IVA moved from being a biennial to an annual event and became a full-fledged international conference, held in Marina del Rey, California, USA in 2006, and Paris, France in 2007. From 2005, IVA also hosted the Gathering of Animated Lifelike Agents (GALA), an annual festival to showcase the latest animated lifelike agents created by university students and academic or industrial research groups. IVA 2008 was the first time that IVA was organized in Asia and we are happy to report that a large number of papers were submitted. IVA 2008 received 99 submissions from Europe, the Americas, and Asia.

This wide-ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts. It explores the cultural, social, eco-

nomic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity. An authoritative guide to modern British and Irish drama. Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism. Topics covered include: national, regional and fringe theatres; post-colonial stages and multiculturalism; feminist and queer theatres; sex and consumerism; technology and globalisation; representations of war, terrorism, and trauma.

This impressive new book from Sue-Ellen Case looks at how science has been performed throughout history, tracing a line from nineteenth century alchemy to the twenty-first century virtual avatar. In this bold and wide-ranging book that is written using a crossbreed of styles, we encounter a glance of Edison in his laboratory, enter the soundscape of John Cage and raid tombs with Lara Croft. Case looks at the intersection of science and performance, the academic treatment of classical plays and internet-like bytes on contemporary issues and experiments

where the array of performances include: electronic music Sun Ra, the jazz musician the recursive play of tape from Samuel Beckett to Pauline Oliveros Performing Science and the Virtual reviews how well these performances borrow from spiritualist notions of transcendence, as well as the social codes of race, gender and economic exchange. This book will appeal to academics and graduates studying theatre and performance studies, cultural studies and philosophy.

Examining the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy's book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for 'live' performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-theorizes the exhibition as a dynamic context in

which established traditions of display and performance interact. By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice, the study reveals how the reception of a specific form is often mediated via the ontological expectations of another. It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the 'theatrical' as the optic or directive of a curatorial concept. Proposing a symbiotic relation between theatricality and display, Guy presents cases from international arts institutions which are both displayed and performed, including the Tate Modern and the Guggenheim, and assesses their significance to the enduring relation between theatre and the visual arts. The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and

Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories.

Offering one of the first scholarly examinations of digital and distanced performance since the global shutdown of theaters in March 2020, Barbara Fuchs provides both a record of the changes and a framework for thinking through theater's transformation. Though born of necessity, recent productions offer a new world of practice, from multi-platform plays on Zoom, WhatsApp, and Instagram, to enhancement via filters and augmented reality, to urban distanced theater that enlivens streetscapes and building courtyards. Based largely outside the commercial theater, these productions transcend geographic and financial barriers to access new audiences, while offering a lifeline to artists. This study charts how virtual theater puts pressure on existing assumptions and definitions, transforming the conditions of both theater-making and viewership. How are participatory, site-specific, or de-

vised theater altered under physical-distancing requirements? How do digital productions blur the line between film and theater? What does liveness mean in a time of pandemic? In its seven chapters, *Theater of Lockdown* focuses on digital and distanced productions from the Americas, Europe, and Australia, offering scholarly analysis and interviews. Productions examined include Theater in Quarantine's "closet work" in New York; Forced Entertainment's (Sheffield, UK), *End Meeting for All, I, II, and III*; the work of Madrid-based company Grumelot; and the virtuosic showmanship of EFE Tres in Mexico City.

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 essays collected in this volume were initially presented at the Fourth International Conference on Consciousness, Theatre, Literature and the Arts, held at the University of Lincoln, May 28-30, 2011. The conference was organised on the basis of the success of its predecessors in 2005, 2007 and 2009, and on the basis of the success of the Rodopi book series *Consciousness, Literature and the Arts*, which has to date seen thirty volumes in print, with another twelve in press or in the process of being written. The 2011 conference and the book series highlight the continuing growth of interest within the interdisciplinary field of consciousness studies, and in the distinct disciplines of theatre studies, literary studies, film studies, fine arts and

music in the relationship between the object of these disciplines and human consciousness. Fifty-five delegates from twenty-eight countries across the world attended the May 2011 conference in Lincoln; their range of disciplines and approaches is reflected well in this book. What is theatre? What is performance? What are their connections and differences? What events, people, practices and ideas have shaped theatre and performance in the twentieth century, and, importantly, where are they heading next? Proposing answers to these big questions, *The Routledge Companion to Theatre and Performance* provides an informative and engaging introduction to the significant people, events, concepts and practices that have defined the complementary fields of theatre and performance studies. Including over 120 entries in three easy-to-use, alphabetical sections, this fascinating text presents a wide range of individuals and topics, such as: performance artist Marina Abramovic directors Vsevolod Meyerhold and Robert Wilson *The Living Theatre's Paradise Now* the haka multimedia performance political protest visual the-

atre. With each entry containing crucial historical and contextual information, extensive cross-referencing, detailed analysis, and an annotated bibliography, *The Routledge Companion to Theatre and Performance* is undoubtedly a perfect reference guide for the keen student and the passionate theatre-goer alike.

This two-volume encyclopedia addresses the key people, companies, regions, games, systems, institutions, technologies, and theoretical concepts in the world of video games, serving as a unique resource for students. The work comprises over 300 entries from 97 contributors, including Ralph Baer and Nolan Bushnell, founders of the video game industry and some of its earliest games and systems. Contributing authors also include founders of institutions, academics with doctoral degrees in relevant fields, and experts in the field of video games.

Asian City Crossings is the first volume to examine the relationship between the city and performance from an Asian perspective. This collection introduces "city as method" as a new conceptual framework for the investigation

of practices of city-based performing arts collaboration and city-to-city performance networks across East- and Southeast Asia and beyond. The shared and yet divergent histories of the global cities of Hong Kong and Singapore as postcolonial, multiethnic, multicultural, and multilingual sites, are taken as points of departure to demonstrate how "city as method" facilitates a comparative analytical space that foregrounds in-betweenness and fluid positionalities. It situates inter-Asian relationality and inter-city referencing as centrally significant dynamics in the exploration of the material and ideological conditions of contemporary performance and performance exchange in Asia. This study captures creative dialogue that travels city-based pathways along the Hong Kong-Singapore route, as well as between Hong Kong and Singapore and other cities, through scholarly analyses and practitioner reflections drawn from the fields of theatre, performance, and music. This book combines essays by scholars of Asian studies, theatre studies, ethnomusicology, and human geography with reflective accounts by Hong Kong and Singa-

pore-based performing arts practitioners to highlight the diversity, vibrancy, and complexity of creative projects that destabilise notions of identity, belonging, and nationhood through strategies of collaborative conviviality and transnational mobility across multi-sited networks of cities in Asia. In doing so, this volume fills a considerable gap in global scholarly discourse on performance and the city and on the production and circulation of the performing arts in Asia.

The Oxford Handbook of Screendance Studies offers a full overview of the histories, practices, and critical and theoretical foundations of the rapidly changing landscape of screendance. Drawing on their practices, technologies, theories, and philosophies, scholars from the fields of dance, performance, visual art, cinema and media arts articulate the practice of screendance as an interdisciplinary, hybrid form that has yet to be correctly sited as an academic field worthy of critical investigation. Each chapter discusses and reframes current issues, as a means of promoting and enriching dialogue within the wider community of dance and the moving image. Topics

addressed embrace politics of the body; agency, race, and gender in screendance; the relationship of choreography to image; constructs of space and time; representation and effacement; production and curatorial practice; and other areas of intersecting disciplines. The Oxford Handbook of Screendance Studies features newly-commissioned and original scholarship that will be essential reading for all those interested in the intersection of dance and the moving image, including film and video-makers, dance artists, screendance artists, academics and writers, producers, composers, as well as the wider interested public. It will become an invaluable resource for researchers and professionals in the field.

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 intersections 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.

The collection of essays *Fictional Realities / Real Fictions. Contemporary Theatre in Search of a*

New Mimetic Paradigm tackles the problem of fictionality and reality in contemporary theatre practice and playwriting. It approaches this hotly debated issue in a larger context of the theories of theatrical and dramatic mimesis. The volume provides an answer to the most recent developments in performative arts, such as the widespread use of new media technologies, the popularity of site specific productions, and the flourishing of various post-dramatic forms of expression. The phenomena scrutinized in this collection call into question the basic dichotomy between the fictional and the real on which the theory and practice of the Western theatre has been based right from its inception. However, due to their extremely heterogeneous character, they pose a considerable problem for researchers and teachers, who still do not find a widely applicable methodology for the analysis of contemporary performances and texts for the theatre. *Fictional Realities / Real Fictions* sets the discussion of the onset of new mimetic paradigm in three interrelated contexts: the new perceptual patterns forged by contemporary theatre, the

use of media on stage, and the strategies of today's political theatre. The case studies presented here, in spite of their thematic diversity, are subordinated to a single theoretical framework. Thus they turn out extremely useful both for the scholars investigating the problems of contemporary theatre, and students of theatre and drama. *Fictional Realities / Real Fictions* offers them a rigid methodological scaffolding, supported by a number of illustrative examples from a variety of cultural context and theatre traditions, which gives them an opportunity to extrapolate from the main argument of the volume to their own research.

What does it mean for early modern theatre to be 'live'? How have audiences over time experienced a sense of 'liveness'? This collection extends discussions of liveness to works from the 16th and 17th centuries, both in their initial incarnations and contemporary adaptations. Drawing on theatre and performance studies, as well as media theory, this volume uses the concept of liveness to consider how early modern theatre - including non-Western and non-traditional performance - em-

plains embodiment, materiality, temporality and perception to impress on its audience a sensation of presence. The volume's contributors adopt varying approaches and cover a range of topics from material and textual studies, to early modern rehearsal methods, to digital and VR theatre, to the legacy of Shakespearean performance in global theatrical repertoires. This collection uses both early modern and contemporary performance practices to challenge our understanding of live performance. Productions and adaptations discussed include the Royal Shakespeare Company's *Dream* (2021), CREW's *Hands on Hamlet* (2017), Kit Monkman's *Macbeth* (2018), Arslanköy Theatre Company's *Kraliçe Lear* (2019), and a season of productions by the Original Practice Shakespeare Festival. Early Modern Liveness looks beyond theatrical events as primary sites of interpretive authority and examines the intimate and ephemeral experience of encountering early modern theatre in its diverse manifestations.

Shakespeare, Spectatorship and the Technologies of Performance examines how rapid changes in per-

formance technologies affect modes of spectatorship for early modern drama. It argues that seemingly disparate developments – such as the revival of early modern architectural and lighting technologies, digital performance technologies and the hybrid medium of theatre broadcast – are fundamentally related. How spectators experience performances is not only affected in medium-specific ways by particular technologies, but is also connected to the plays' roots in early modern performance environments. Aebischer's examples range from the use of candlelight and re-imagined early modern architecture, to set design, performance capture technologies, digital video, social media, hologram projection, biotechnologies and theatre broadcasts. This book argues that digital and analogue performance technologies alike activate modes of ethical spectatorship, requiring audiences to adopt an ethical standpoint as they decide how to look, where to look, what medium to look through, and how to take responsibility for looking. Giannachi offers an investigation of the interface between theatre performance & digital arts, in-

vestigating the aesthetic concerns of current computer arts practices & showing how they radically question our conventional uses & definitions of time, space, place, character, identity & realness.

The Routledge Handbook of Shakespeare and Interface provides a groundbreaking investigation into media-specific spaces where Shakespeare is experienced. While such operations may be largely invisible to the average reader or viewer, the interface properties of books, screens, and stages profoundly mediate our cognitive engagement with Shakespeare. This volume considers contemporary debates and questions including how mobile devices mediate the experience of Shakespeare; the impact of rapidly evolving virtual reality technologies and the interface architectures which condition Shakespearean plays; and how design elements of hypertext, menus, and screen navigation operate within internet Shakespeare spaces. Charting new frontiers, this diverse collection delivers fresh insight into human-computer interaction and user-experience theory, cognitive ecology, and critical approaches such as histori-

cal phenomenology. This volume also highlights the application of media and interface design theory to questions related to the medium of the play and its crucial interface with the body and mind.

Japanese Robot Culture examines social robots in Japan, those in public, domestic, and artistic contexts. Unlike other studies, this book sees the robot in relation to Japanese popular culture, and argues that the Japanese 'affinity' for robots is the outcome of a complex loop of representation and social expectation in the context of Japan's continuing struggle with modernity. Considering Japanese robot culture from the critical perspectives afforded by theatre and performance studies, this book is concerned with representations of robots and their inclusion in social and cultural contexts, which science and engineering studies do not address. The robot as a performing object generates meaning in staged events and situations that make sense for its Japanese observers and participants. This book examines how specific modes of encounter with robots in carefully constructed mises en scène can trigger reflexive, culturally spe-

cific, and often ideologically-inflected responses.

Written from a practice-based perspective, this book focuses on the political character of 'cyberperformance': the genre of digital performance that uses the Internet as a performance space. The Etheatre Project comprises a series of experimental cyberperformances aiming to reconsider the characteristics of theatre in the Internet age.

This study explores the ways in which playtexts have evolved in relation to the sociocultural and cognitive conditions of a mediatized age, and how they, in form and content, respond to this environment and open up new critical possibilities in text and performance. The study combines theatre and media theory through the innovative concept of 'mediatized dramaturgy' and offers conceptual reflections on the ways in which a playtext negotiates the new reality of contemporary culture. The book scrutinizes the form of playtexts and works through the exchange between text and performance by exploring contemporary works such as Simon Stephens's *Pornography*, Caryl Churchill's *Love and Information*, and David

Greig's *The Yes/No Plays*, and their selected productions. Offering a pioneering intervention that expands discussions about the mediatization of theatre, and new playwriting, *Mediatized Dramaturgy* proposes areas for discussion that appeal to researchers, audiences and practitioners with an interest in the sub-field of media and performance, and British and North American drama and theatre. Media technologies and their socio-cultural repercussions have increasingly influenced theatre, particularly since the ubiquitous prevalence of digital technologies from the 1990s onwards. Consequently, new modes such as digital and intermedial theatre have come to populate and transform the theatre practice and scholarship. In this changing theatrical landscape, what has happened to plays in the historically text-oriented British theatre? How has playtext changed in an age of theatre marked by mediatization and its possibilities?

What is 'performance'? What are the boundaries of Performance Studies? How do we talk about contemporary performance practices today in simple but probing terms? What

kinds of practices represent the field and how can we interpret them? Combining the voices of academics, artists, cultural critics and teachers, *Performance Perspectives* answers these questions and provides a critical introduction to Performance Studies. Presenting an accessible way into key terminology and context, it offers a new model for analyzing contemporary performance based on six frames or perspectives: - Body - Space - Time - Technology - Interactivity - Organization Drawing on examples from a wide range of practices across site specific performance, virtual reality, dance, applied theatre and everyday performance, *Performance Perspectives* addresses the binary of theory and practice and highlights the many meeting points between studio and seminar room. Each chapter takes the innovative form of a three-way conversation, bringing together theoretical introductions with artist interviews and practitioner statements. The book is supported by activities for discussion and practical devising work, as well as clear guidance for further reading and an extensive reference list across media *Performance Perspectives*

tives is essential reading for anyone studying, interpreting or making performance.

A computer scientist and a performance and new media theorist define and document the emerging field of mixed reality performance. Working at the cutting edge of live performance, an emerging generation of artists is employing digital technologies to create distinctive forms of interactive, distributed, and often deeply subjective theatrical performance. The work of these artists is not only fundamentally transforming the experience of theater, it is also reshaping the nature of human interaction with computers. In this book, Steve Benford and Gabriella Giannachi offer a new theoretical framework for understanding these experiences—which they term mixed reality performances—and document a series of landmark performances and installations that mix the real and the virtual, live performance and interactivity. Benford and Giannachi draw on a number of works that have been developed at the University of Nottingham's Mixed Reality Laboratory, describing collaborations with artists (most notably the group Blast Theory) that

have gradually evolved a distinctive interdisciplinary approach to combining practice with research. They offer detailed and extended accounts of these works from different perspectives, including interviews with the artists and Mixed Reality Laboratory researchers. The authors develop an overarching theory to guide the study and design of mixed reality performances based on the approach of interleaved trajectories through hybrid structures of space, time, interfaces, and roles. Combinations of canonical, participant, and historic trajectories show how such performances establish complex configurations of real and virtual, local and global, factual and fictional, and personal and social.

Why should the digital bring about ideas of progress in the theatre arts? This question opens up a rich seam of provocative and original thinking about the uses of new media in theatre, about new forms of cultural practice and artistic innovation, and about the widening purposes of the theatre's cultural project in a changing digital world. Through detailed case-studies on the work of key international theatre companies such as the Elevator Re-

pair Service and The Mission Business, Bill Blake explores how the digital is providing new scope for how we think about the theatre, as well as how the theatre in turn is challenging how we might relate to the digital.

This book offers a new mythic perspective on the secret of the allure and survival of a current-archaic institution—the Western theatre—in an era of diverse technological media. Central to the theory is the *spectaculum*—a stage “world” that mirrors a monotheistic cosmic order. Tova Gamliel here not only alerts the reader to the possibility of the *spectaculum*'s existence, but also illuminates its various structural dimensions: the cosmological, ritual, and sociological. Its cosmological meaning is a Judeo-Christian monotheistic consciousness of non-randomness, an exemplary order of the world that the senses perceive. The ritual meaning denotes the centrality of the *spectaculum*, as the theatre repeatedly reenacts the mythical and paradigmatic event of Biblical revelation. Its social meaning concerns any charismatic social theory that is anchored in the epitomic structure of social sovereignty—stage and

audience—that the Western theatre advances in an era characterized by hypermedia.

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom highlights the work of educators daring enough to teach in these new frontiers of education. This timely publication is a must-read for all educators and practitioners, of any subject and at any level, who wish to incorporate a dynamic online element to their classroom. It is also meant for researchers of education, computer science, and instructional technologies. Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom is a one-stop resource for practices, as well as research activities,

within the domain on Multi-User Virtual Environments.

The first full-length book of its kind to offer an investigation of the interface between theatre, performance and digital arts, Virtual Theatres presents the theatre of the twenty-first century in which everything - even the viewer - can be simulated. In this fascinating volume, Gabriella Giannachi analyzes the aesthetic concerns of current computer-arts practices through discussion of a variety of artists and performers including: * blast Theory * Merce Cunningham * Eduardo Kac * forced entertainment * Lynn Hersman * Jodi Orlan * Guillermo Gómez-Peña * Marcelí Antúnez Roca * Jeffrey Shaw * Stelarc. Virtual Theatres not only allows for a reinterpretation of what is possible in the

world of performance practice, but also demonstrates how 'virtuality' has come to represent a major parameter for our understanding and experience of contemporary art and life.

Focusing on major and emerging playwrights, institutions, and various theatre practices this Concise Companion examines the key issues in British and Irish theatre since 1979. Written by leading international scholars in the field, this collection offers new ways of thinking about the social, political, and cultural contexts within which specific aspects of British and Irish theatre have emerged and explores the relationship between these contexts and the works produced. It investigates why particular issues and practices have emerged as significant in the theatre of this period.