

Virtual Theatres An Introduction

Mary Luckhurst

Virtual Theatres Gabriella Giannachi,2004 Giannachi offers an investigation of the interface between theatre performance & digital arts, investigating the aesthetic concerns of current computer arts practices & showing how they radically question our conventional uses & definitions of time, space, place, character, identity & realness.

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Intelligent Virtual Agents Helmut Prendinger,James Lester,Mitsuru Ishizuka,2008-08-12 This book constitutes the refereed proceedings of the 8th International Workshop on Intelligent Virtual Agents, IVA 2008, held in Tokyo, Japan, in September 2008. The 18 revised full papers and 28 revised short papers presented together 42 poster papers were carefully reviewed and selected from 99 submissions. The papers are organized in topical sections on motion and empathy; narrative and augmented reality; conversation and negotiation; nonverbal behavior; models of culture and personality; markup and representation languages; architectures for robotic agents; cognitive architectures; agents for healthcare and training; and agents in games, museums and virtual worlds.

Theatre and the Digital Bill Blake,2014-10-02 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 Repair 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.

Physical Theatres: A Critical Reader John Keefe,Simon Murray,2007-11-13 *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.

Theatre and Performance in Digital Culture Matthew Causey,2007-01-24 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.

Immersive Embodiment Liam Jarvis,2019-11-15 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 policymakers ‘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.

Performing Science and the Virtual Sue-Ellen Case,2007-01-24 From Faust and Edison, to John Cage and Lara Croft, this inspiring book reviews classical plays to contemporary issues and examines how science has been performed throughout history.

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.

[A Companion to Modern British and Irish Drama, 1880 - 2005](#) Mary Luckhurst, 2008-04-15 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, economic 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.

[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.

The Theatrical Spectaculum Tova Gamliel, 2019-12-11 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 cosmo-logical 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.

Staging Technology Craig N. Owens, 2021-01-28 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 over-arching ways

of making meaning that are illustrated 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.

The Routledge Companion to Theatre and Performance Paul Allain, Jen Harvie, 2014-08-01 What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.

The Community Performance Reader Petra Koppers, Gwen Robertson, 2020-07-24 Community Performance: A Reader is the first book to provide comprehensive teaching materials for this significant part of the theatre studies curriculum. It brings together core writings and critical approaches to community performance work, presenting practices in the UK, USA, Australia and beyond. Offering a comprehensive anthology of key writings in the vibrant field of community performance, spanning dance, theatre and visual practices, this Reader uniquely combines classic writings from major theorists and practitioners such as Augusto Boal, Paulo Freire, Dwight Conquergood and Jan Cohen Cruz, with newly commissioned essays that bring the anthology right up to date with current practice. This book can be used as a stand-alone text, or together with its companion volume, Community Performance: An Introduction, to offer an accessible and classroom-friendly introduction to the field of community performance.

Performance and Temporalisation Jodie McNeilly, Maeva Veerapen, 2015-02-22 Performance and Temporalisation features a collection of scholars and artists writing about the coming forth of time as human experience. Whether drawing, designing, watching performance, being baptised, playing cricket, dancing, eating, walking or looking at caves, each explores the making of time through their art, scholarship and everyday lives.

Entertainment Computing - ICEC 2012 Marc Herrlich, Rainer Malaka, Maic Masuch, 2012-08-30 This book constitutes the refereed proceedings of the 11th International Conference on Entertainment Computing, ICEC 2012, held in Bremen, Germany, in September 2012. The 21 full papers, 13 short papers, 16 posters, 8 demos, 4 workshops, 1 tutorial and 3 doctoral consortium submissions presented were carefully reviewed and selected from 115 submissions. The papers are

organized in topical sections on story telling; serious games (learning and training); self and identity, interactive performance; mixed reality and 3D worlds; serious games (health and social); player experience; tools and methods; user interface; demonstrations; industry demonstration; harnessing collective intelligence with games; game development and model-driven software development; mobile gaming, mobile life - interweaving the virtual and the real; exploring the challenges of ethics, privacy and trust in serious gaming; open source software for entertainment.

Mediatized Dramaturgy Seda Ilter, 2021-07-15 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?

Japanese Robot Culture Yuji Sone, 2016-12-17 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 specific, and often ideologically-inflected responses.

Performance in the Twenty-First Century Andy Lavender, 2016-05-26 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 internationally 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.

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