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Intermediality in Theatre and Performance - Freda Chapple - 2006
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.

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Mapping Intermediality in Performance - Sarah Bay-Cheng - 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.

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Media Archaeology and Intermedial Performance - Nele Wynants - 2018-12-30
This book develops media archaeological approaches to theatre and intermediality. As an age-old art form, theatre has always embraced ‘new’ media. To create theatrical effects and optical illusions, theatre makers were ready to integrate state-of-the-art technics and technologies, and by doing so they playfully explored and popularized scientific knowledge on mechanics, optics and sound for live audiences. This book highlights this obvious but often overlooked relation between media developments and the history of intermedial theatre. By considering the interplay between present intermedial performances and their archaeological traces, the authors assembled here revisit old and often forgotten media approaches and theatre technologies. This archaeology is understood less as the discovery of a forgotten past than as the establishment of an active relationship between past and present. Rather than treating archaeological remains as representative tokens of a fragmented past that need to be preserved, the authors stress the return of the past in the present, but in a different, performative guise.

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remediation, adaptation, and multimodality, which are all discussed in connection with literary examples. Hence scientific knowledge on mechanics, optics and sound for live audiences. This book highlights this obvious but often overlooked relation between media developments and the history of theatre. By combining theory with text analysis and contextual anchoring, it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality, multi- and plurimediality, intermedial reference, transmediality, ekphrasis, as well as related concepts such as visual culture.

Handbook of Intermediality - Gabriele Rippl - 2015-07-24
This handbook offers students and researchers compact orientation in their study of intermedial phenomena in Anglphone literary texts and cultures by introducing them to current academic debates, theoretical concepts and methodologies. By combining theory with text analysis and contextual anchoring, it introduces students and scholars alike to a vast field of research which encompasses concepts such as intermediality, multi- and plurimediality, intermedial reference, transmediality, ekphrasis, as well as related concepts such as visual culture, each of the 30 contributions spans both a theoretical approach and concrete analysis of literary texts from different centuries and different Anglphone cultures.

Postdramatic Theatre - Hans-Thies Lehmann - 2006-09-27
Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann’s groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an innovative response to the emergence of new technologies, and as a historical shift from a text-based culture to a new media image and sound. Engaging with theoreticians of ‘drama’ from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples, and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, Postdramatic Theatre is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

Intermedial Performance and Politics in the Public Sphere - Katia Afarfa - 2018-06-05
This volume is a collection of scholarly articles and interviews with intermedial artists working with the concepts of public sphere at the intersection of aesthetics and politics. It explores the response of socially-engaged artistic practices to the current crisis in politics and media. It also critically examines urgent issues such as rampant nationalism and populism, expanding neoliberalism, the refugee crisis, growing insolutions of corporate and cyber culture, and the ongoing geopolitical changes in the Middle East. Can intermedial performances reflect the present artistic and political dilemmas in Europe and beyond? The collection provides theoretical frameworks that interrogate the role that spectators as citizens can play in our mediatized world while focusing on the functions of immersion, participation, and civic engagement in contemporary performance and society. The collection provides analyses by international scholars from Europe, Asia, and the USA, covering global performance created in the twenty-first century. It also introduces interviews with internationally acclaimed intermedial artists and companies such as BERLIN, Rimini Protokoll, Dries Verhoeven, Akira Takayama, and Krs Verdonck.

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Drama and Digital Arts Cultures - David Cameron - 2017-06-29

Drama and Digital Arts Cultures is a critical guide to the new forms of play, performance, and digital culture. Drawing on examples from games, education, online media, technology-enabled performance and the creative industries, the book uses the elements of applied drama and digital technologies to frame our understanding of digital culture. Exploring the connections between physical and virtual spaces where young people are making and sharing digital content, it draws attention to the fundamental applied drama conventions that inform and activate this networked culture. Challenging descriptions of drama and digital technology as binary opposites, the book maps common principles and practice grounded in role, embodiment, performance, play, and identity that are being amplified and enhanced by the affordances of online media. Drama and Digital Arts Cultures draws together extensive original research including interviews with game designers, media producers, artists and makers at the heart of these new digital cultures. Young people discuss their own creative practices and products, providing insight into a complex and evolving world being transformed by digital technologies. A practical guide to the field, it contains case studies and examples of the intersections of drama conventions and networked cultures drawn from the US, Canada, UK, Netherlands, Singapore and Australia. Written for scholars, educators, students and 'makers' everywhere, Drama and Digital Arts Cultures provides a clear understanding of how young people are blending creativity and learning with the powerful and empowering conventions of drama to create new forms of multimodal and transmedia storytelling.

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The Routledge Dictionary of Performance and Contemporary Theatre - Patrice Pavis - 2016-04-28

The Routledge Dictionary of Performance and Contemporary Theatre provides the first authoritative alphabetical guide to the theatre and performance of the last 30 years. Conceived and written by one of the foremost scholars and critics of theatre in the world, it literally takes us from Artivism to Zapping, analysing everything along the way from Body Art and the Flashmob to Multimedia and the Postdramatic. What we think of as ‘performance’ and ‘drama’ has undergone a transformation in recent decades. Similarly how these terms are defined, used and critiqued has also changed, thanks to interventions from a panoply of theorists from Derrida to Ranciere. Patrice Pavis’s Dictionary provides an indispensable roadmap for this complex and fascinating terrain; a volume no theatre bookshelf can afford to be without.

Performance and Media - Sarah Bay-Cheng - 2015-11-05

This timely collaboration by three prominent scholars of media-based performance presents a new model for understanding and analyzing theater and performance created and experienced where time-based, live events, and mediated technologies converge—particularly those works conceived and performed explicitly within the context of contemporary digital culture. Performance and Media introduces readers to the complexity of new media-based performances and how best to understand and contextualize the work. Each author presents a different model for how best to approach this work, while inviting readers to develop their own critical frameworks, i.e., taxonomies, to analyze both past and emerging performances. Performance and Media capitalizes on the advantages of digital media and online collaborations, while simultaneously creating a responsive and integrated resource for research, scholarship, and teaching. Unlike other monographs or edited collections, this book presents the concept of multiple taxonomies as a model for criticism in a dynamic and rapidly changing field.

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Performing Remains - Rebecca Schneider - 2011-03-01

'At last, the past has arrived!' Performing Remains is Rebecca Schneider's authoritative statement on a major topic of interest to the field of theatre and performance studies. It extends and consolidates her pioneering contributions to the field through its interdisciplinary method, vivid writing, and stimulating polemic. Performing Remains has been eagerly awaited, and will be appreciated now and in the future for its rigorous investigations.


between theatre and the visual arts, the volume extols drama as a hybrid genre, combining the figurative power of University ‘I have often wondered where the big, important, paradigm-changing book about re-enactment is: Rebecca Schneider argues passionately that performance can be engaged as what remains, rather than what disappears. Across seven essays, Schneider presents a forensic and unique examination of both contemporary and historical performance, drawing on a variety of elucidating sources including the “America” plays of Linda Mussmann and Suzan-Lori Parks, performances of Marina Abramovic’ and Allison Smith, and the continued popular appeal of Civil War reenactments. Performing Remains questions the importance of representation throughout history and today, while boldly reassessment of the ritual value of failure to recapture the past and recreate the “original.”

**Performing Remains** - Rebecca Schneider - 2011-03-01

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**Shakespeare and the Visual Arts** - Michele Marrapodi - 2017-02-17

Critical investigation into the rubric of Shakespeare and visual arts’ has generally focused on the influence exerted by the works of Shakespeare on a number of artists, painters, and sculptors in the course of the centuries. Drawing on the poetics of intertextuality and profiting from the more recent concepts of cultural mobility and permeability between cultures in the early modern period, this volume’s tripartite structure considers instead the relationship between Renaissance material arts, theatre, and emblems as an integrated and intermediary genre, explores the use and function of Italian visual culture in Shakespeare’s oeuvre, and questions the appropriation of the arts in the production of the drama of Shakespeare and his contemporaries. By studying the intermediality between theatre and the visual arts, the volume extols drama as a hybrid genre, combining the figurative power of imagery with the plasticity of the acting process, and explains the tri-dimensional quality of the dramatic discourse in the verbal-visual interaction, the stagecraft of the performance, and the natural legacy of the iconographical topoi of painting’s cognitive structures. This methodological approach opens up a new perspective in the intermedial construction of Shakespearean and early modern drama, extending the concept of theatrical intertextuality to the field of pictorial arts and their social-cultural resonance. An afterword written by an expert in the field, a rich bibliography of primary and secondary literature, and a detailed index round off the volume.

**Reading Contemporary Performance** - Gabrielle Cody - 2015-09-25

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies - entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one’s own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

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**Intermedial Theatre** - Mark Crossley

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**Intermediality and Spectatorship in the Theatre Work of Robert Lepage** - Aristida I. Albacan - 2016-09-23

Robert Lepage has imposed himself in the past three decades as a Wunderkind of contemporary theatre, with eagerly awaited and widely acclaimed productions at the most prestigious theatre festivals and venues around the world. Soon after his international breakthrough with The Dragon Trilogy (1984), Lepage’s work became an object of particular scrutiny for critics and scholars, and continues to be studied by scholars and practitioners interested in cultural critique, academic study and the admiration of audiences across the world. A recurrent fascination with the formal novelty of his theatrical approach imbues most, if not all, critical considerations. However, in spite of the wide interest provoked, little space has been devoted to the quintessential impact of his work on spectatorship, and, most importantly, to connecting the dots between his creative practice and its substantial impact on audiences. Intermediality and Spectatorship in the Theatre Work of Robert Lepage bridges this gap by exploring the notion that intermediality – observed both as a mise-en-scene strategy and a perceptual effect in
Adapting Performance Between Stage and Screen - Victoria Lowe - 2020-12-23

The book offers an introduction to adaptations between stage and screen, examining stage and screen works as texts but also as performances and cultural events. Case studies of distinct periods in British film and theatre history are used to illustrate the principle that adaptations can't be divorced from the historical and cultural moment in which they are produced and to look at issues around theatrical naturalism and cinematic realism. Written in a refreshingly accessible style, it offers an original analysis with emphasis on performance and event. It opens up new avenues of exploration to include non-literary issues such as the treatment of space and place, mise en scene, acting styles and star personas. The recent growth of digital theatre is examined to foreground the 'events' of theatre and cinema, with phenomena such as NT Live analysed for the different ways that 'liveness' is adapted. Adapting Performance Between Stage and Screen explores how cultural values can be articulated in the act of translating between mediums. The book takes as its subject the interaction between film and theatre and argues that, rather than emphasising differences between the two mediums, the emphasis should be placed on elements that they share, in particular the emphasis on performance and the participation in an event. It uses a number of case studies to show how this relationship is affected by changes in technology - the coming of film sound, the invention of live-casting - and in the nature of the event being offered to particular audiences. These examples, ranging from the well-known to the obscure, are all treated with relevant and knowledgeable analysis and a strong and appropriate sense of context. The book offers a welcome overview of previous work in this area and demonstrates the importance of basing analysis on historical context, as well as giving new insights into some familiar examples. Discussion ranges from Steven Spielberg and Alfred Hitchcock to Robert Lepage and Ivo van Hove. There are detailed analyses of Alfie, Gone Too Far and Festen as well as authoritative analyses of NT Live performances and British New Wave cinema. The book will be of primary interest to academics, researchers, teachers and students working in adaptation studies, film studies and theatre studies. Written in an accessible style it will appeal to teachers and students on A-level, undergraduate and postgraduate film, theatre, media and cultural studies courses. The chapter on digital theatres will add to the growing body of literature in this area and appeal to students and academics working on digital cultures and new media. Live screenings of theatre events are becoming more widely available and increasingly popular, including some of the productions discussed. There is potential interest for a general audience interested in British films, theatre and actors.

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Intermediality and Politics in Theatre and Performance - 2013

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.

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Viral Performance - Miriam Felton-Dansky - 2018-05-15

Digital culture has occasioned a seismic shift in the discourse around contagion, transmission, and viral circulation. Yet theater, in the cultural imagination, has always been contagious. Viral Performance proposes the concept of the viral as an essential means of understanding socially engaged and transmedial performance practices since the mid-twentieth century. Its chapters rethink the Living Theatre’s Artaudian revolution through the lens of affect theory, bring fresh attention to General Idea’s media-savvy performances of the 1970s, explore the digital-age provocations of Franco and Eva Mattes and Critical Art Ensemble, and survey the dramaturgies and political stakes of global theatrical networks. Viral performance practices testify to the age-old—and ever renewed—instinct that when people gather, something spreads. Performance, an art form requiring and relying on live contact, renders such spatiotemporal visibility, raises its stakes, and encodes it in theatrical form. The artists explored here rarely disseminate their ideas or gestures as directly as a viral marketer or an interactive social media user, but rather, they undermine simplified forms of contagion while holding dialogue with the philosophical and popular discourses, old and new, that have surrounded viral culture. Viral Performance argues that the concept of the viral is historically deeper than immediate associations with the contemporary digital landscape might suggest, and far more intimately linked to live performance.

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Intermedial Studies - Jørgen Bruhn - 2021-11-15

Intermedial Studies provides a concise, hands-on introduction to the analysis of a broad array of texts from a variety of media - including literature, film, music, performance, news, and videogames, addressing fiction and non-fiction, mass media and social media. The detailed introduction offers a short history of the field and outlines the main theoretical approaches to the field. Part one explains the approach, examining and exemplifying the dimensions that construct every media product. The following sections offer practical examples and case studies using many examples, which will be familiar to students, from Sherlock Holmes and football, to news, vlogs and videogames. This book is the only textbook taking both a theoretical and practical approach to Intermedial Studies. The book will be of use to students from a variety of disciplines looking at any form of adaptation, from comparative literature to film adaptations, fan fictions, and spoken performances. The book equips students with the language and understanding to confidently and competently apply their own intermedial analysis to any text.

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Immersion and Distance. - Werner Wolf - 2013

Readers who appear to be lost in a storyworld, members of theatre or cinema audiences who are moved to tears while watching a performance, beholders of paintings who are absorbed by the representations in front of them, players of computer games entranced by the fictional worlds in which they interactively participate - all of these mental states of imaginative immersion are variants of 'aesthetic illusion', as long as the recipients, although thus immersed, are still residually aware that they are experiencing not real life but life-like representations created by artefacts. Aesthetic illusion is one of the most forceful effects of reception processes in representational media and thus constitutes a powerful allurement to expose ourselves, again and again to, e.g., printed stories, pictures and films, be they factual or fictional. In contrast to traditional discussions of this phenomenon, which tend to focus on one medium or genre from one discipline only, the present volume explores aesthetic illusion, as well as its reverse side, the breaking of illusion, from a highly innovative multidisciplinary and transmedial perspective. The essays assembled stem from disciplines that range from literary theory to art history and include contributions on drama, lyric poetry, the visual arts, photography, architecture, instrumental music and computer games, as well as reflections on the cognitive foundations of aesthetic illusion from an evolutionary perspective. The contributions to individual media and aspects of aesthetic illusion are prefaced by a detailed theoretical introduction. Owing to its transmedial and multidisciplinary scope, the volume will be relevant to students and scholars from a wide variety of fields: cultural history at large, intermediality and media studies, as well as, more particularly, literary studies, music, film, and art history.

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Readers who appear to be lost in a storyworld, members of theatre or cinema audiences who are moved to tears while watching a performance, beholders of paintings who are absorbed by the representations in front of them,
blend music and visual components, integrates insights from film studies with the conversation between musicology and art history, and moves the study of music and visual culture forward.

The show and the gaze of theatre - Erika Fischer-Lichte - 1997
Theatre, in some respects, resembles a market. Stories, rituals, ideas, perceptive modes, conversations, rules, techniques, behavior patterns, actions, language, and objects constantly circulate back and forth between theatre and the other cultural institutions that make up everyday life in the twentieth century. These exchanges, which challenge the established concept of theatre in a way that demands to be understood, form the core of Erika Fischer-Lichte's dynamic book. Each eclectic essay investigates the boundaries that separate theatre from other cultural domains. Every encounter between theatre and other art forms and institutions renegotiates and redefine these boundaries as part of an ongoing process. Drawing on a wealth of fascinating examples, both historical and contemporary, Fischer-Lichte reveals new perspectives in theatre research from quite a number of different approaches. Energetically and excitingly, she theorizes history, theorizes and historicizes performance analysis, and historicizes theory.

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Experiencing music and visual cultures - Antonio Cascelli - 2021-01-31
Bringing the research of musicologists, art historians, and film studies scholars into dialogue, this book explores the relationships between visual art forms and music. The chapters are organized around three core concepts - threshold, intermediality, and synchrony - which offer ways of understanding and discussing the interplay between the arts of sounds and images. Refuting the idea that music and visual art forms only operate in parallel, the contributors instead consider how the arts of sound and vision are entwined across a wide array of materials, genres and time periods. Contributors delve into a rich variety of topics, ranging from the art of Renaissance Italy to the politics of opera in contemporary Los Angeles to the popular television series Breaking Bad. Placing these chapters in conversation, this volume develops a shared language for cross-disciplinary inquiry into arts that blend music and visual components, integrates insights from film studies with the conversation between musicology and art history, and moves the study of music and visual culture forward.

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Liveness on stage - Claudia Georgi - 2014-08-27
Theatre is traditionally considered a live medium but its 'liveness' can no longer simply be taken for granted in view of the increasing mediatisation of the stage. Drawing on theories of intermediality, Liveness on Stage explores how performances that incorporate film or video self-reflexively stage and challenge their own liveness by contrasting and approximating live and mediatised aspects of experience. The monograph investigates key aspects such as 'ephemerality', 'co-presence', 'unpredictability', 'interaction' and 'realistic representation' and highlights their significance for re-evaluating received notions of liveness. The analysis is based on productions by Bob Squad, Forkbeard Fantasy, Station House Opera, Proto-type Theater, Tim Etchells and Mary Oliver. In their playful approaches these practitioners predominantly present such media combination as a means of cross-fertilisation rather than as an antagonism between liveness and mediatisation. Combining an original theoretical approach with an in-depth analysis of the selected productions, this study will appeal to scholars and practitioners of theatre and performance as well as to those researching intermedial phenomena.

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Theater as data - Miguel Escobar Varela - 2021-08-02
In Theater as Data, Miguel Escobar Varela explores the use of computational methods and digital data in theater research. He considers the implications of these new approaches, and explains the roles that statistics and visualizations play. Reflecting on recent debates in the humanities, the author suggests that there are two ways of using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of
or communities placing policymakers ‘inside’ vulnerable, marginalized or disenfranchised virtual bodies in an
attempts to prompt personal change. This book is intended for students, academics and practitioner-researchers
attending to the concurrent issues of fidelity and authenticity that accompany this form. The contributors focus
attempting to influence readers to consider the benefits of learning to code. A web companion offers illustrative
theoretical scope of the book is developed from a

Musicality in Theatre - David Roessner - 2016-04-29
As the complicated relationship between music and theatre has evolved and changed in the modern and
postmodern periods, music has continued to be immensely influential in key developments of theatrical practices.
In this study of musicality in the theatre, David Roessner offers a revised view of the nature of the relationship.
The new perspective results from two shifts in focus: on the one hand, Roessner concentrates in particular on theatre-
making - that is the creation processes of theatre - and on the other, he traces a notion of ‘musicality’ in the
historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif, focusing on
musical qualities, metaphors and principles derived from a wide range of genres. Roessner looks in particular at
the ways in which those who attempted to experiment with, advance or even revolutionize theatre often sought to
use and integrate a sense of musicality in training and directing processes and in performances. His study reveals
both the continuous changes in the understanding of music as model, method and metaphor for the theatre and
how different notions of music had a vital impact on theatrical innovation in the past 150 years. Musicality thus
becomes a complementary concept to theatricality, helping to highlight what is germane to an art form as well as to
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wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold,
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Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier.

Adaptation, Intermediality and the British Celebrity Biopic - Márta Minier - 2016-03-23
Beginning with the premise that the biopic is a form of adaptation and an example of intermediality, this
collection examines the multiplicity of ‘source texts’ and the convergence of different media in this genre
alongside the concurrent issues of fidelity and authenticity that accompany this form. The contributors focus
on big and small screen biopics of British celebrities from the late twentieth and twenty-first centuries, attending to
their myth-making and myth-breaking potential. Related topics are the contemporary British biopic’s participation
in the production and consumption of celebrated lives, and the biopic’s generic fluidity and hybridity as evidenced in
its relationship to such forms as the bio-docudrama. Offering case studies of film biographies of literary and
cultural icons, including Elizabeth I, Elizabeth II, Diana Princess of Wales, John Lennon, Shakespeare, Jane
Austen, Beau Brummel, Carrington and Beatrix Potter, the essays address how British identity and heritage are
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Intermediality in Theatre and Performance - David Roessner - 2016-04-29
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research. He considers the implications of these new approaches, and explains the roles that statistics and
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using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of
verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of
the humanities. The book surveys four major areas within theater scholarship: texts (not only playscripts but also
texts of objects, scripts but also theater reviews and program booklets); relationships (both the links between fictional characters and the collaborative networks of artists and producers); motion (the movement of performers and objects on stage); and locations (the coordinates of performance events, venues, and touring circuits). Theater as Data examines important contributions to theater studies from similar computational research, including in classical French drama, collaboration networks in Australian theater, contemporary Portuguese choreography, and global productions of Ibsen. This overview is complemented by short descriptions of the author’s own work in the computational analysis of theater practices in Singapore and Indonesia. The author ends by considering the future of computational theater research, underlining the importance of open data and digital sustainability practices, and encouraging readers to consider the benefits of learning to code. A web companion offers illustrative data, programming tutorials, and videos.

Immersive Embodiment - Liam Jarvis - 2019-11-15
This book offers a wide-ranging examination of acts of ‘virtual embodiment’ in performance/gameing/applied contexts that abstract an immersant’s sense of physical selfhood by instating a virtual body, body-part or computational 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

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**Face-to-Face in Shakespearean Drama** - Matthew James Smith - 2019-05-22

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**New Directions in Mobile Media and Performance** - Camille C. Baker - 2018-09-03

New Directions in Mobile Media and Performance explores various performative projects and forms of expression that have emerged since the onset of the smartphone. It focuses mainly on new concepts and developments that have emerged in mobile media performance. It showcases the intimate and phenomenological mobile aesthetic that has been unfolding within networked performance and media art projects for over a decade and a half. This aesthetic utilises the potential and affordances with each iteration and update of modern smartphones. Themes of embodiment, presence, liveliness and connection through mobile, networked, and remote technology are revisited in the context of HD mobile cameras, selfies and live video streaming from the phone, as well as the impact of peer production, opensource and Maker culture on mobile media performance practices. It explores the surge in development of wearable devices, especially from the artist’s, designer’s or dramaturge’s perspective as the creator and their creative process, working with technology as a collaborator, not just a tool or guide. This book demonstrates how artists have repurposed the device – transforming it from merely a communication device, using voice and text only - to become a new collaborative medium, a full visual, synaesthetic, interactive and performative tool of deeper expressive and social change. It discusses seminal works and the evolution of the medium, within intermediary digital art and performance practices as medium for artistic expression, creative process and staged performances. It focuses on projects and artists who have pushed mobile media performance beyond the conventional blackbox. Emerging visual, digital, interactive, tactile, gestural and theatrical or performance processes that incorporate mobile or wearable devices, used as vehicles for more challenging, experimental, experiential and immersive performative artworks are highlighted. The book also contextualises Baker’s own research of artistic works around the world, interviews, in-person viewings of performances, as well as interviews with the artists themselves on their creative process and intentions. It is the outcome of three years of research of artistic works around the world, interviews, in-person viewings of performances, as well as interviewing and reflecting on her own ongoing practice and projects in context.

**Virtual Theatres** - Gabriella Giannachi - 2004-06-01

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 analyses 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 Hershman * Jodi Orlan * Guillermo Gómez-Peña * Marcel-li 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.

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Memory, Intermediality, and Literature - Sara Tanderup Linkis - 2019-04-16

“If readers of Sara Tanderup Linkis’ “Something to hold on to” open the book in the expectation of entering a niche of literature and literary studies, they will leave it after having encountered a new highway in literature. Here, the traditional theme of memory and the most recent use of digital media merge into a new understanding of the role of the book in the contemporary media landscape and of vicissitudes of memorial processes literature, which also offers a broader perspective on literature in human history. Spurred by Sara Tanderup Linkis’ sharp eye the readings of texts are lucid, engaging and offers so many ideas that teachers will renew their curricula, and readers will open the internet for more or rush to the library.” — Svend Erik Larsen, professor emeritus Memory, Intermediality, and Literature investigates how selected literary works use intermedial strategies to represent and perform cultural memory. Drawing on the theoretical perspectives of cultural memory studies, this engaging, reader-friendly monograph examines new materialism and intermediality studies, analyzing works by Alexander Kluge, W.G. Sebald, Jonathan Safran Foer, Anne Carson, Mette Hegnhøj, William Joyce, J.J. Abrams and Doug Dorst. The works emerge out of different traditions and genres, ranging from neo-avant-garde montages through photo-novels and book objects to apps and children’s stories. In this new monograph, Sara Tanderup Linkis presents an interdisciplinary and comparative approach, reading the works together, across genres and decades, and combining the perspectives of memory studies and materialist and media-oriented analysis. This approach makes it possible to argue that the works not only use intermedial strategies to represent memory, but also to remember literature, reflecting on the changing status and function of literature as a mediator of cultural memory in the age of new media. Thus, the works may be read as reactions to modern media culture, suggesting the ways in which literature and memory are affected by new media and technologies – photography and television as well as iPads and social media.

Cinematic Intermediality - Marion Schmid - 2021-02-28

This edited collection proposes new directions for understanding cinematic intermediality, mapping out innovative approaches to film's relationship with some of its most influential artistic predecessors in the fields of performance, sculpture, painting, photography and dance. With essays by leading researchers and practitioners, this book investigates cinema’s productive synergies and crossovers with the other arts through a broad range of avant-garde and experimental work. Mapping a trajectory from pre-cinema to the digital era, the book considers the impact of technological materiality on intermedial expression, incorporating both mainstream and experimental practice, world cinema and peripheral cinemas. Bridging the gap between theory and practice, it opens up new pathways for thinking about how intermediality, as both a creative method and an interpretative paradigm, might be explored alongside probing questions of what cinema is, has been and can be.

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