Virtual Theatres An Introduction | 8ba7170b4241fa49f0ecafa62c162fd8

Motion Capture in Performance

Intermediality in Theatre and Performance

Japanese Robot Culture

Consciousness, Theatre, Literature and the Arts 2011

Multimedia Performance

Intelligent Virtual Agents

Theatre, Social Media, and Meaning

Making

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.

Japanese Robot Culture

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom

A study into the relationships between performance, theatre and environmental ecology.

Multimedia Performance

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.

Intelligent Virtual Agents

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom

A study into the relationships between performance, theatre and environmental ecology.

Multimedia Performance

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.

Intelligent Virtual Agents

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom

A study into the relationships between performance, theatre and environmental ecology.

Multimedia Performance

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.

Intelligent Virtual Agents

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom

A study into the relationships between performance, theatre and environmental ecology.

Multimedia Performance

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.

Intelligent Virtual Agents

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom

A study into the relationships between performance, theatre and environmental ecology.

Multimedia Performance

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.

Intelligent Virtual Agents

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom

A study into the relationships between performance, theatre and environmental ecology.
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.

Cyborg Theatre 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 positionality. 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 Singapore-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.

Physical Theatres: A Critical Reader This Companion offers an extensive examination of how newtechnologies are changing the nature of literary studies, from scholarly editing and literary criticism, to interactive fiction and immersive environments. A complete overview exploring the application of computing in literary studies includes the seminal writings from the field. Focuses on methods and perspectives, new genres, formatting issues, and best practices for digital preservation. The book covers the processes of aesthetic, metaphysics and politics. This wide-ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena. Informative textboxes provide background on key topics, and suggestions for further reading are included at the end of each chapter.

The Theatrical Spectaculum 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.

A Companion to Modern British and Irish Drama, 1880 - 2005 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.

Virtual Theatres Motion Capture in Performance explores the historical origins, properties and implications of Motion Capture. It introduces a new mode of performance for the commercial film, animation, and console gaming industries - 'Performance Capture', a distinct interdisciplinary discourse in the fields of theatre, animation, performance studies and film.

Mediatized Dramaturgy The use of film and video is widespread in contemporary theatre. Staging the Screen explores a variety of productions, ranging from Piscator to Forced Entertainment, charting the impact of developing technologies on practices in dramaturgy and
performance. Giesekam addresses critical issues raised by multi-media work and inter-media work

Entertainment Computing - ICEC 2012 Multi-media charts the development of multi-media video, installation and performance in a unique dialogue between theoretical analysis and specially commissioned documentations by some of the world’s foremost artists. Nick Kaye explores the inter-disciplinary history and character of experimental practices shaped in exchanges between music, installation, theatre, performance art, conceptual art, sculpture and video. The book sets out key themes and concerns in multi-media practice, addressing time, space, the resurgence of ephemerality, liveness and ‘aura’. These chapters are interspersed with documentary artwork and essays by artists whose work continues to shape the field, including new articles from: Vito Acconci The Builders Association John Jesurun Pipilotti Rist Fiona Templeton. Multi-media also reintroduces a major documentary essay by Paolo Rosa of Studio Azzurro in a new, fully illustrated form. This book combines sophisticated scholarly analysis and fascinating original work to present a refreshing and creative investigation of current multi-media arts practice.

Research Methods in Theatre and Performance How have theatre and performance research methods and methodologies engaged the expanding diversity of performing arts practices? How can students best combine performance/theatre research approaches in their projects? This book’s 29 contributors provide...
Immersive Embodiment

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 instancing 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-attrition. 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.

Theatre Ecology

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

Teaching through Multi-User Virtual Environments: Applying Dynamic Elements to the Modern Classroom

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 theatre. 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.

An Eye for Music

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 utilized 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.

Staging Technology

The collection of essays Fictional Realities / Real Fictions. Contemporary Theatre in Search of a New Mimetic Paradigm tackles the problem of fictionalism 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.

Digital Performance

Welcome to the Proceedings of the 8th International Conference on Intelligent Virtual Agents, which was held on September 1–3, 2008 in Tokyo, Japan. -elligent 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 IVAConferenceseriesisthemajorannualmeetingof the intelligent virtual agents community, attracting interdisciplinary minded researchers and practitioners from embodied cognitive modeling, art- atial intelligence, computer graphics, animation, virtual worlds, games, natural language processing, and human–computer interaction. The origin of the IVAs conferences dates from a successful workshop on -elligent Virtual Environments held in Brighton, UK, at the 13th European Conference on Art?cial 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, Insee, 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, Calif- nia, 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 wasthe rsttime thatIVA wasorganizedinAsia and wearehappy to.
Political Cyberperformance 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.

The Politics of New Media Theatre 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 political, philosophical and artistic texts and artworks, and represents a milestone for anyone interested in new technologies, theatre and politics.

Multi-media The historical roots, key practitioners, and artistic, theoretical, and technological trends in the incorporation of new media into the performance 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.

Theatre and Performance Design 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 emergence 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.

Fictional Realities / Real Fictions. Contemporary Theatre in Search of a New Mimetic Paradigm 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.

Theatre and Performance in Digital Culture 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 practices 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.

The Cambridge Introduction to Theatre Studies 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 Dramaturgypothesizes 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?

Copyright code: 8ba7170b4241fa49f0ecafa62c162fd8