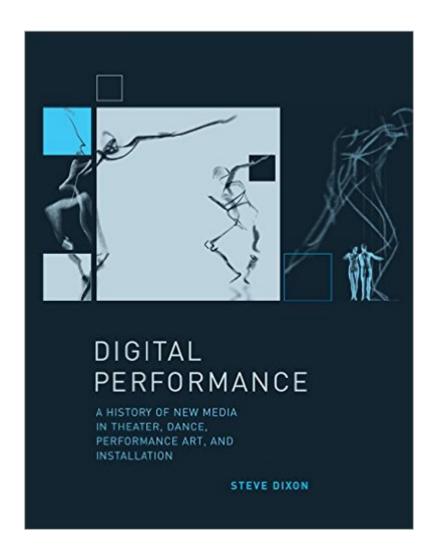# Digital Performance: A History Of New Media In Theater, Dance, Performance Art, And Installation (Leonardo Book Series)

Synopsis

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.

Book Information

Average Customer Review: 5.0 out of 5 stars See all reviews (4 customer reviews)

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Customer Reviews

This detailed book goes through the history of digital performance until about the 1990's. It has been very useful for my thesis research which focused in dance and digital media. Sometimes I found the organization a bit difficult for my area of focus, but I liked the way the chapters were grouped regardless. The tissue-thin pages were filled with well-documented and organized data. A good book to have in your library if you research this particular field. Not for light reading (unless you are Hermione Granger).

Todo a sido perfecto. Ha llegado antes de lo previsto y en perfectas condiciones. No tengo ninguna queja, muy al contrario.

Good for anyone who is into digital art research and stuff.

Key document in the development of the debate around Performance and its position within contemporary art. Dixon traces and links the historical and contemporary understandings of Performance introducing significant contemporary work where Performance's digital context is asserted. It is not simply digital dance.

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