

1. Record Nr.	UNINA9910459759403321
Autore	Georgi Claudia <1979->
Titolo	Liveness on stage : intermedial challenges in contemporary British theatre and performance / / Claudia Georgi
Pubbl/distr/stampa	Berlin, [Germany] ; ; Boston, [Massachusetts] : , : De Gruyter, , 2014 ©2014
ISBN	3-11-039504-5 3-11-034653-2
Descrizione fisica	1 online resource (282 p.)
Collana	CDE Studies, , 2194-9069 ; ; Volume 25
Classificazione	HN 1274
Disciplina	792.0941/09051
Soggetti	Theater - Great Britain - History - 21st century Theater - Technological innovations - Great Britain Experimental theater - Great Britain Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and indexes.
Nota di contenuto	Front matter -- Contents -- Acknowledgements -- Introduction -- 1 (Inter-)Mediality -- 2 Drama, Theatre and (Inter-)Mediality -- 3 Mediation, Mediatisation and Liveness -- 4 Liveness on Stage -- Conclusion -- Works Cited -- Index of Performances -- General Index
Sommario/riassunto	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 or approximating live and mediated action. To illustrate this, 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 Gob 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 mediatization. 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.
