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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 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.
