

Scènes numériques. Digital Stages

Anthologie critique d'écrits et d'entretiens d'artistes

Critical anthology of artists' statements and interviews

Direction : **Izabella Pluta**

In collaboration with Margot Dacheux, Hervé Guay,
Simon Hagemann, Eugénie Pastor

Preface by Steve Dixon

Published the 28 April 2022 by Presses universitaires de Rennes,
Collection Hors-Série, 610 pages, 65 texts in French and English,
35 photos

Summary

This anthology, with a foreword by Steve Dixon, professor at LASALLE College of the Arts, brings together the writings of artists and interviews with directors and performers working with digital technology. It offers 65 contributions grouped into seven parts devoted to time, space, dramaturgy, actor, spectator, device, and creative process. The texts were mainly conceived between 2014 and 2017 and were written, in most cases, exclusively for this book. Each part is preceded by a theoretical context that is intended to sketch a topography of the major transformations affecting the paradigm under analysis. The present contributions deal with the major changes affecting the theatre, transforming it into a digital stage, as well as its transition to the post-digital era. These are first-hand accounts, on the spot, coming from the experience of the stage and therefore relatively rare to find and little archived. It is a unique collection on the market because it deals specifically with theatre and its hybrid forms. It is a rich source of information for researchers, PhD students and also students. The book supports courses on digital performance in universities, art schools and theatre schools.

Artists who contributed to this book

Peter Missotten /Filmfabriek/, Georges Gagneré, Cyril Teste /MxM/, Toni Dove, Sahar Sajadieh, Michel Lemieux et Victor Pilon /4D Art/, Jean Lambert-wild, Milo Rau /International Institute of Political Murder/, Julian Maynard Smith /Station House Opera/, Krzysztof Garbaczewski, Jay Scheib, Matijs Jansen /Collectif Wunderbaum/, Pete Brooks and Andrew Quick /imitating the dog/, Simon Wilkinson /CiRCA69/, Mark Reaney, Maël Le Mée, Tal Yarden, Eli Commins, Hauke Lanz /Deus Ex Machina/, Emmanuel Guez, Paweł Passini /neTTheatre/, Steve Dixon /The Chameleons Group/, Harriet Maria et Peter Meining /norton.commander.productions/, Denis Maillefer /Théâtre en flammes/, Enrique Díaz /Coletivo Improviso/, Jussi Nikkilä, Elizabeth LeCompte /The Wooster Group/, Miwa Matreyek, Melanie Wilson, Julie Wilson-Bokowiec and Mark Bokowiec, Oriza Hirata /Seinendan/, Christian Lapointe, Gob Squad, LIGNA, non zero one, Matt Adams /Blast Theory/, Mathias Prinz /machina eX/, Benjamin Burger /Extraleben/, Kris Verdonck /A Two Dogs Company/, Zaven Paré, Yan Duyvendak /Compagnie Yan Duyvendak/, Klaus Obermaier, Chris Kondek, Giorgio Barberio Corsetti, Nicholas Rawling /The Paper Cinema/, Mamoru Iriguchi, Robert Lepage /Ex Machina/, Denis Marleau et Stéphanie Jasmin /Ubu/, Juha Jokela, Kati Lukka, Janne Reinikainen, Timo Teräväinen, Rosa Sánchez et Alain Baumann /Kònic Thtr/Kòniclab/, Olaf Arndt /BBM/, Selena Savić.

Theorists who participated in this publication

Margot Dacheux, Sarah Thibault, Eugénie Pastor, Simon Hagemann, Izabella Pluta, Magdalena Gołaczyńska, William Cusick, Esther Gouarné, Erica Magris, Franck Bauchard, Klaas Tindemans, Marta Steiner, Marcela Moura, Julien Blais, Robin Nelson, Réjane Dreifuss, Kristof van Baarle, Hervé Guay, Christine Beaulieu, Bruno Blais, Melik Bouhadra, Marion Cosslin, Alain Crevier, Pirkko Koski, Outi Lahtinen, Maiju Loukola.

