Theatre, Performance and Analogue Technology
Palgrave Studies in Performance and Technology

Series Editors: Susan Broadhurst and Josephine Machon

Books included in this cutting-edge series centre on global and embodied approaches to performance and technology. As well as focussing on digital performance and art, books in the series also include the theoretical and historical context relevant to these practices. The series offers fresh artistic and theoretical perspectives on this exciting and growing area of contemporary performance practice, and includes contributors from a wide range of international locations working within this varied discipline. Titles in the series will include edited collections and monographs on issues including (but not limited to): identity and live art; intimacy and engagement with technology; biotechnology and artistic practices; technology, architecture and performance; performance, gender and technology; and space and performance.

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Maria Chatzichristodoulou and Rachel Zerihan (editors)
INTIMACY ACROSS VISCERAL AND DIGITAL PERFORMANCE

Kara Reilly (editor)
THEATRE, PERFORMANCE AND ANALOGUE TECHNOLOGY
Historical Interfaces and Intermedialities
Theatre, Performance and Analogue Technology
Historical Interfaces and Intermedialities

Edited by
Kara Reilly
To Elma Brooks for all of her love and generous support.
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12.1 VICTOR, *Virtual Interface-Capable Thinking Orthographic Robot*, a Scrabble-bot from Carnegie Mellon University. Photograph courtesy of Maxim Makatchev
Susan Broadhurst was invited to be Series Editor of Palgrave Studies in Performance and Technology in 2009 and she invited Josephine Machon to be co-editor soon afterwards. Performance and technological resources, combined in various forms, constitute an increasingly popular area of artistic practice. In a relatively short time a proliferation of new technological applications have infiltrated and irrevocably altered everyday life. The consequences of this might not be unproblematic, but the ambitions of performance practitioners have been extended by the availability of such resources. The remit of this important series is to acknowledge the progressive and diverse approaches to various performances and artworks employing technology in their practices. The series was launched in 2010 at the Digital Resources Arts and Humanities Conference, hosted by Broadhurst and held at Brunel University, London. Books included in this cutting-edge series centre on embodied approaches to performance and technology globally. As well as focusing on digital performance and art, books in the series also include the theoretical and historical context relevant to these practices. The series offers fresh artistic and theoretical perspectives on this exciting and growing area of contemporary performance and arts practice, and includes contributors working within this varied discipline from a wide range of international locations. Titles in the series will include edited collections and monographs on issues including (but not limited to): identity and live art; intimacy and engagement with technology; biotechnology and artistic practices; technology, architecture and performance; performance, gender and technology; and space and performance.

Susan Broadhurst
Josephine Machon
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Richard Beacham is Professor Emeritus of Digital Culture and Founding Director of King’s Visualization Lab, King’s College London. He has been visiting professor at Yale and the University of California, and a Resident Scholar at the Getty Museum, where he oversaw productions of ancient comedy and the construction of a replica Roman temporary stage based upon his research. He has published The Roman Theatre and Its Audience (Harvard), and Spectacle Entertainments of Early Imperial Rome (Yale), and translations of Roman Comedies (Methuen), as well as over fifty articles or chapters in research journals and books including contributions to the Cambridge Companion to Greek and Roman Theatre and the Cambridge Companion to the Age of Augustus. He is co-author with Dr Hugh Denard of Living Theatre: Roman Theatricalism in the Domestic Sphere (forthcoming, Yale). Together with Professor James Packer, he is the co-director of the Pompey Project, a comprehensive investigation of Rome’s earliest theatre which is currently excavating at the site. He led the AHRC project, ‘The Body and Masks in Ancient Performance Space’ and the Leverhulme ‘Roman Villa at Oplontis’ project which employ 3D computer models of ancient theatres or buildings. He co-chairs The London Charter initiative, governing the use of 3D visualization in cultural heritage research.

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