This ambitious and comprehensive book explores technology's influence on artistic performance practices in the twentieth and twenty-first centuries. In Entangled, Chris Salter shows that technologies, from the mechanical to the computational--from a "ballet of objects and lights" staged by Diaghilev's Ballets Russes in 1917 to contemporary technologically-enabled "responsive environments"--have been entangled with performance across a wide range of disciplines. Salter examines the rich and extensive history of performance experimentation in theater, music, dance, the visual and media arts, architecture, and other fields; explores the political, social, and economic context for the adoption of technological practices in art; and shows that these practices have a set of common histories despite their disciplinary borders. Each chapter in Entangled focuses on a different form: theater scenography, architecture, video and image making, music and sound composition, body-based arts, mechanical and robotic art, and interactive environments constructed for research, festivals, and participatory urban spaces. Salter's exhaustive survey and analysis shows that performance traditions have much to teach other emerging practices--in particular in the burgeoning fields of new media. Students of digital art need to master not only electronics and code but also dramaturgy, lighting, sound, and scenography. Entangled will serve as an invaluable reference for students, researchers, and artists as well as a handbook for future praxis.
Napoleon and the Transformation of Europe, Alexander Grab, Oct 10, 2003, History, 249 pages. This title examines the political, economic, administrative and judicial reforms that Napoleon launched in his satellite states, their impact on state and society, and the.


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Event-space: Theater Architecture & the Historical Avant-garde, Dorita Hannah, 2008, 487 pages. The theatrical avant-garde of the late 19th and early 20th centuries reacted not only against Realism and Naturalism in the theater, but also against architecture itself.

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