

- - michael stockinger - - - - performance & technology - -

presentation outline

- 1 - research background / pattern
- 2 - main influence, some key works: Baudrillard, DeLillo,...
- 3 - performance & technology
 - 3.1 - theory: Etchells, deLahunta, Reaves, Stelarc,...
 - 3.2 - practice: Etchells, deLahunta, Reaves, Stelarc,... (yes, the same ones!)
 - 3.3 - examples from different subgenres :

<i>literary/theatrical</i> :	"Valparaiso" (DeLillo)
<i>improvised/designed performance</i> :	"Who Can Sing a Song..." (Forced Entertainment)
<i>hi-tech body performance</i> :	"The Stomach Sculptures" (Stelarc)
- 4 - any questions / brief outlook

selected bibliography

- Paul Atzori and Kirk Woolford, "An Interview with Stelarc". *Digital Delirium*. Eds. Arthur and Marilouise Kroker. New York: St. Martin's, 1997.
- Scott Bukatman, *Terminal Identity: The Virtual Subject in Postmodern Science Fiction*. Durham and London: Duke UP, 1993.
- Don DeLillo, *Valparaiso*. New York: Scribner, 1999.
- William Gibson, "Author's Afterword." *Neuromancer*. [new ed.] London: Harper, 1994. 318-320.
- Tim Etchells, *Certain Fragments - Contemporary Performance and Forced Entertainment*. London: Routledge, 1999.
- Mark Pauline, "Survival Research Laboratories Performs in Austria". *Flame Wars: The Discourse of Cyberculture*. Ed. Mark Dery. Durham and London: Duke UP, 1994.
- Siegfried Wilzopolski, *Theater des Augenblicks - Die Theaterarbeit Frank Castorfs. Eine Dokumentation*. Berlin: Zentrum für Theaterdokumentation und -information, 1992.