



Richard Deutsch Sculpture

Patrick Vollmar



Richard Deutsch Sculpture:

Richard Deutsch Sculpture Richard Deutsch, 2001 Time Signature Richard Deutsch, 2007 **Digital Performance** Steve Dixon, 2015-01-30 The historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts Digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on CD ROM and on the Web In Digital Performance Steve Dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of Constructivism Dada Surrealism Expressionism Futurism and multimedia pioneers of the twentieth century For a theoretical perspective on digital performance Dixon draws on the work of Philip Auslander Walter Benjamin Roland Barthes Jean Baudrillard and others To document and analyze contemporary digital performance practice Dixon considers changes in the representation of the body space and time He considers virtual bodies avatars and digital doubles as well as performances by artists including Stelarc Robert Lepage Merce Cunningham Laurie Anderson Blast Theory and Eduardo Kac He investigates new media's novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time Webcams and online drama communities and considers the extratemporal illusion created by some technological theater works Finally he defines categories of interactivity from navigational to participatory and collaborative Dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism's denial of the new and offers a series of boldly original arguments in their place Sculpture, 2005-07 **Who's who in American Art**, 1993-12 California Historian, 2001 International Sculpture, 1987 Art in America, 2005 Sculpture and Drawings Jacob Epstein, 1989 The Living Museum, 2012 Painting and Sculpture in the Museum of Modern Art Museum of Modern Art (New York, N.Y.), Alicia Legg, 1988 **Chicago International Art Exposition** Lakeside Group, 1983

The Sculpture of David Nash Julian Andrews, David Nash, 1999-01-01 A fully illustrated overview of the work of David Nash a contemporary British sculptor famous for his work with natural materials NCECA, San Jose 82, 1982 **Recent Sculpture U.S.A.** Museum of Modern Art (New York, N.Y.). Junior Council, Museum of Modern Art (New York, N.Y.), 1959

Monterey Life, 1987 **New Japanese Painting Sculpture**, 1966 ARTnews, 2005 Northern California Jewish Bulletin, 1986-10 **Arts & Facilities Guide 1994**, 1994

Unveiling the Magic of Words: A Overview of "**Richard Deutsch Sculpture**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Richard Deutsch Sculpture**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound effect on the souls of its readers.

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