

Sarah Bay-Cheng:

Unseen: Performance Criticism in the Age of Digital Recordings

What does it mean to watch a performance on screen? This paper considers a new mode of critical spectatorship as distanced, either telematically by distance or viewed in asynchronously in time, from the performance itself. In particular, I question the model of co-presence within performances that use various forms of technology to prevent direct viewing by their audiences, as well as consider the value of critical spectatorship conducted exclusively through recordings but without ever seeing the performance itself. In an age of mediated viewing what does it mean to "be there"?

Sarah Bay-Cheng is Professor of Theatre and Director of Graduate Studies and Undergraduate Theatre Studies at the University at Buffalo. From 2012-2015, she served as the Founding Director for the Technē Institute for Art and Emerging Technologies and continues to serve on its board. Her latest book, Performance and Media: Taxonomies for a Changing Field, co-authored with Jennifer Parker-Starbuck and David Saltz, is forthcoming from the University of Michigan Press (2015). Other publications include the co-edited Mapping Intermediality in Performance (2010), Mama Dada: Gertrude Stein's Avant-Garde Theater (2004), and essays on technology, surveillance, and media-based performance in leading journals and anthologies. Sarah serves on several editorial boards and on the Board of Directors for Performance Studies International (PSi). In 2013 she created the "Avant-Gardes in Performance" book series with Palgrave and continues as series editor with Martin Harries. She received her PhD in Theatre from the University of Michigan and her AB in Theatre and Film Studies from Wellesley College.

Keynote resentation in the session Telematic Encounters, Thursday June 18, 14:00-18:00