

VERFLECHTUNGEN INTERWEAVING VON THEATER PERFORMANCE KULTUREN CULTURES

DUMB TYPE SYMPOSIUM – THE BIRTH OF NEW MEDIA DRAMATURGY

-ABSTRACTS-

THURSDAY, 4 APRIL 2013

12.00 NOON-1.00 P.M. PANEL #5

Social Remix: Meta-Media Dynamics within Hybrid Knowledge Landscapes (dance-tech projects)

Marlon Barrios Solano

Marlon Barrios Solano presents a series of interrelated on-line and hybrid projects as explorations of the affordances of the new internet architectures as a dynamic flow of embodied knowledge.

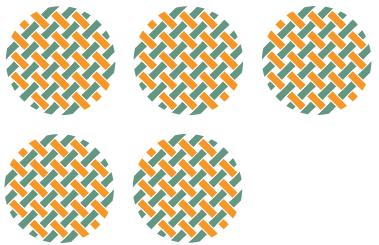
The dance-tech projects investigate and question static notions of knowledge transfer, memory, interface and embodiment. They present the trans-media's potential of interactive tele-communication within the knowledge production context of contemporary performance and new media. Social remix and meta-mediation are articulated as emergent conditions within networked collaborative environments.

Re-thinking the Audience: Dumb Type, New Media, New Dramaturgy and the Spectator

Andreas Regelsberger

The avid and equal usage of new media, sound and light, dancing and acting in Dumb Type's productions mirror a new approach of an interdisciplinary arts collective. The various and highly advanced interactions between audio-visual and performing arts reflect a new step in the dramaturgies of multimedia performance.

In its disdain for technophobia Dumb Type transcends the simplifying dichotomy of body vs. technology and asserts the need for an "evolution in our humanity" (Teiji Furuhashi). Their theatre codes reflect influences of concepts of speed, acceleration and power (Paul Virilio), the idea of simulacra and simulation, as well as the loss of reality (Jean Baudrillard), the concept of rhizome (Gilles Deleuze and Félix Guattari) and the idea of the Cyborg as a chimera of machine and organism (Donna Haraway). But what does all that imply about the



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relation between actors and audience when it becomes clear that reality has disappeared and made way for some form of hyperreality? When actors don't «represent» anymore but are part of an artistic setting that is laid out for an audience to immerse? Focusing mainly on the productions *OR* (1997) and *memorandum* (1999) I want to raise the issues of Dumb Type's new dramaturgies and the ways of their reception by the audience.