

Abstract for Research Report by Dominik Lukasz Pater (person no. 400596) for a Master of Arts in Drama

**Title: Biography and the Digital Double:
the Projected Image as Signifier in the *Mise en Scène* of Live
Performance**

This research report examines the role of the projected image in the creation of meaning in theatre-based live performance, through the interaction and integration of the projection, the live performer and the staged environment, termed as *intermedia* performance. The report is based on findings gleaned from my own creative practice and documents a process of practice-led research. It begins by establishing a historical context for this type of creative practice by tracing the development of intermedia performance in the twentieth century. It then takes five of my performance works as case studies, reflecting on the successes and shortcomings of each work in relationship to the stated goal of integrating the projected and live elements of each performance, with major emphasis placed on the analysis of my staged work *Heaven and Hell :The Life of Aldous Huxley*. In the analysis, a theoretical framework is introduced in the form of Steve Dixon's *digital double*, Phaedra Bell's *Dialogic Media Productions and Inter-media Exchange*, as well as Philip Auslander's notion of *liveness*. The report concludes that the major shortcoming of *Heaven and Hell* was the tendency of the projected image to overwhelm the live performer both aesthetically and – through mostly temporal constraints – to stifle the potential of the live performance medium in providing a more inclusive and visceral experience for its audience than that offered by exclusively screen-based media. My findings focus on the need to make use of physical computing technologies such as motion sensors in intermedia performance in order to empower live performers and to create more scope for spontaneity and true interaction between the live and the projected.