

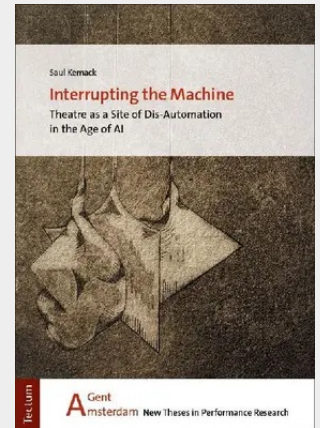
Kemack

Interrupting the Machine

Theatre as a Site of Dis-Automation in the Age of AI

Saul Kemack draws on the theories of Bernard Stiegler and Kati Röttger to examine live performance as a site for practicing "dis-automation dramaturgy." Through a detailed phenomenological and intermedial study of Forced Entertainment's Signal to Noise, the author explores how theatrical framing can expose the logics of digitally saturated life under hyper-industrial capitalism. Rather than claiming we can wholly resist such logics, his research reveals how art creates temporary interruptions – moments of reflection and reoriented sensibility – in the algorithmic flow. Saul Kemack is a writer, researcher, and dramaturg based in South Africa.

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29,90 €

27,94 € (zzgl. MwSt.)

Lieferfrist: bis zu 10 Tage

Artikelnummer: 9783689005238

Medium: Buch

ISBN: 978-3-68900-523-8

Verlag: Tectum Verlag

Erscheinungstermin: 18.12.2025

Sprache(n): Englisch

Auflage: 1. Auflage 2025

Serie: AGent

Produktform: Kartoniert

Gewicht: 160 g

Seiten: 102

Format (B x H): 145 x 208 mm

