



Applying Digital Humanities Techniques to Research Training in the Performing Arts: Visualisation

Joanne Tompkins



Art of the Nation





ORTELIA
INTERACTIVE SPACES

Recreation of the Rose Theatre

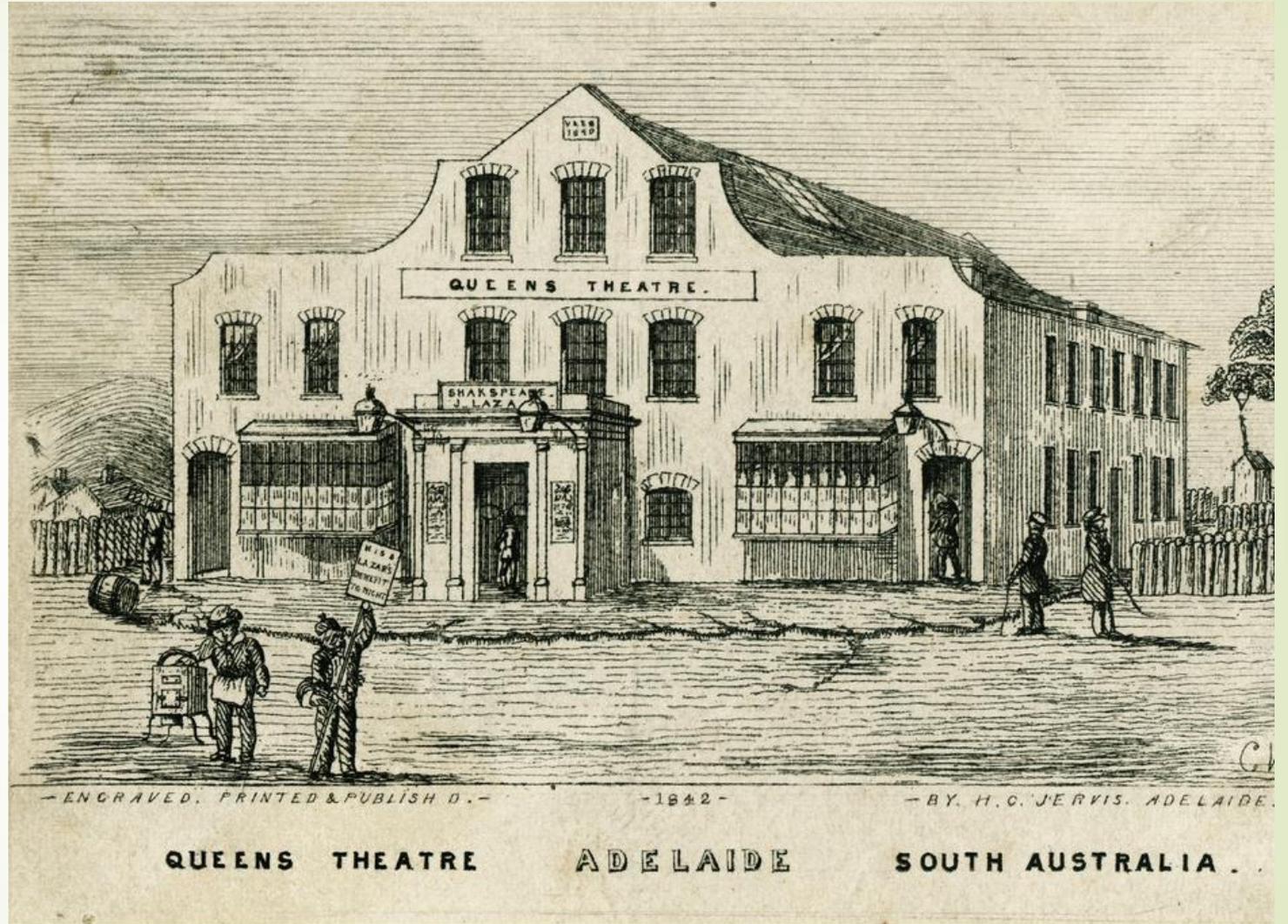




ORTELIA
INTERACTIVE SPACES

Queen's Theatre Adelaide, 1841

Virtual Model Under Construction



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Lithographed sketch of Queen's Theatre, Adelaide, located at the corner of Gilles Arcade and Playhouse Lane. Drawn by C.W.C.; engraved, printed & published by H. C. Jervis, Adelaide.

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Virtual Model
created by Ortelia





Rose Theatre Foundations,
uncovered in 1989

Source:

Rose Theatre Trust



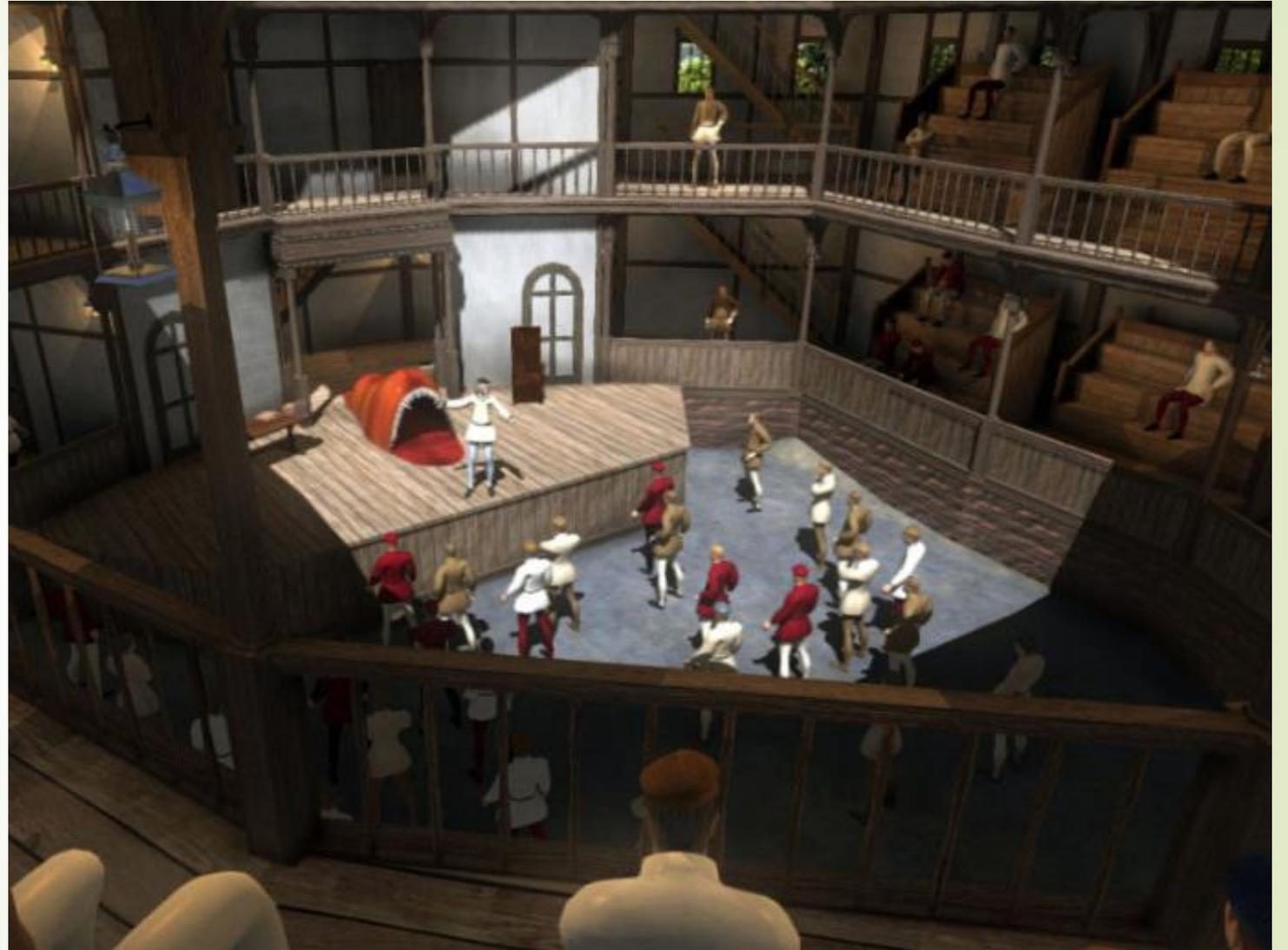


Diana Taylor

- Digital archive materials give rise to new scholarly thinking about the many lives of performance (past and present), allow us access to work and traditions that we cannot see live, and encourage us to reflect on what happens to 'live' events that rely so heavily on context and audience when shown to people from very different contexts. (2010, 7)

Rose Theatre, London

► Video of Rose Theatre virtual environment created by Ortelia





Hugh Denard



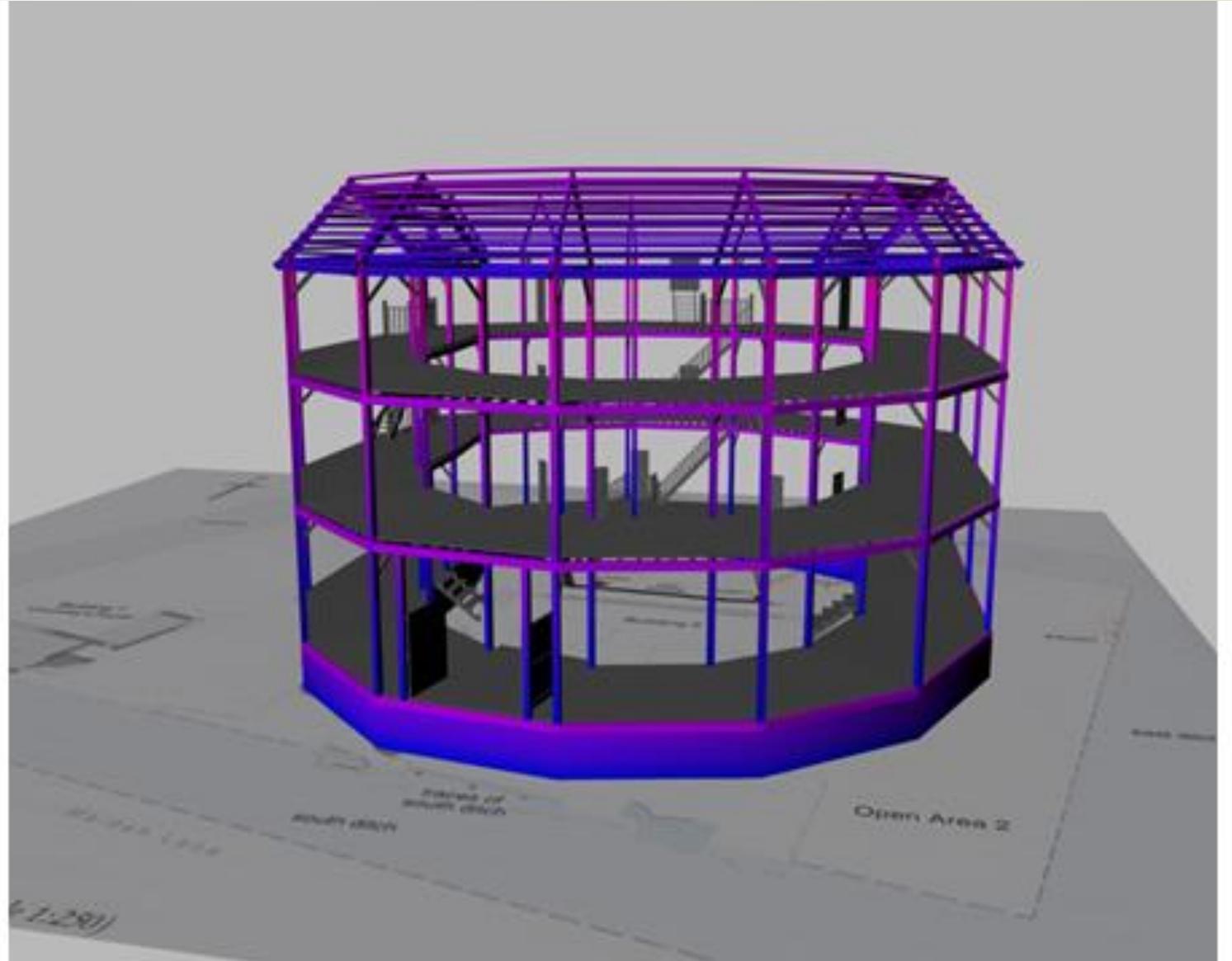
- visualisation gives us in fact greater, not lesser, liberty to try out possibilities, because when a hypothesis is published along with its rationale and evidence base, it acquires a recognizable standard of *methodological* validity [...and] allows others dynamically to test hypotheses by altering variables within a digital environment. (2016, 68; original emphasis)

Rose Theatre

Image depicting the structural veracity of the Rose model.

Courtesy of:

Lazaros Kastanis



Victoria Theatre, Gilles Arcade

► Painting, 1859





Photograph, c1861

Photograph, 1919

Old Victoria Theatre, Gilles Arcade, Adelaide. It was built in 1842 and opened under the name 'The Queens' Theatre'. In 1843 the building became South Australia's first Law Courts, then it was refurbished and became the Royal Victoria Theatre' and operated under this name from 1850-1868. After many years of non-theatrical use it was converted back into a theatre again in 1996. Shannon's premises (the old theatre) face north. The door on the right leading to Shannon's office is 95 yards east of Light Square. Shannon's frontage is 78 yards south of Currie Street.



Queen's Theatre Today

- Photograph by the author



Evidence

Floor Plan of Queen's Theatre, 1843

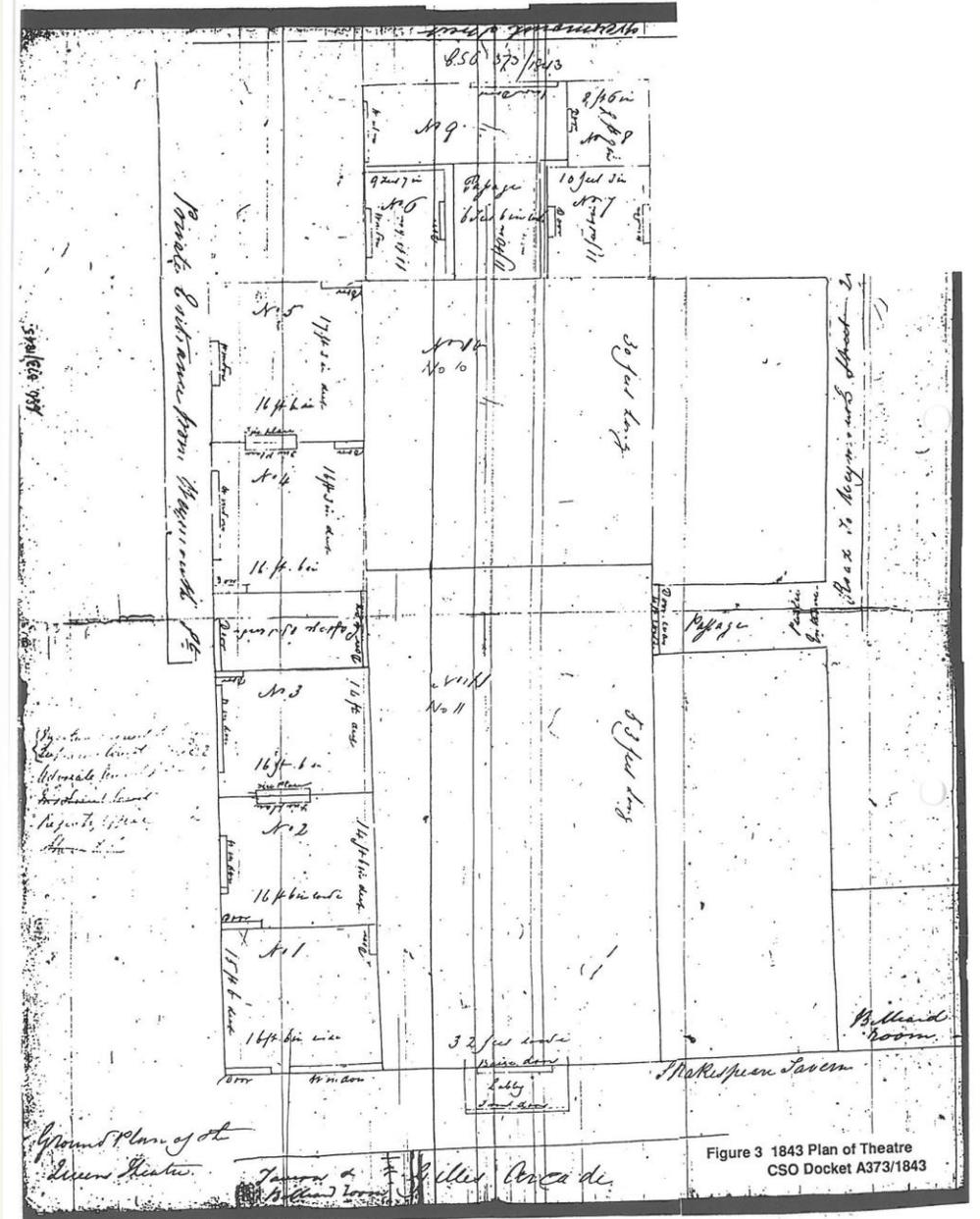


Figure 3 1843 Plan of Theatre
CSO Docket A373/1843

Theatre Royal Richmond

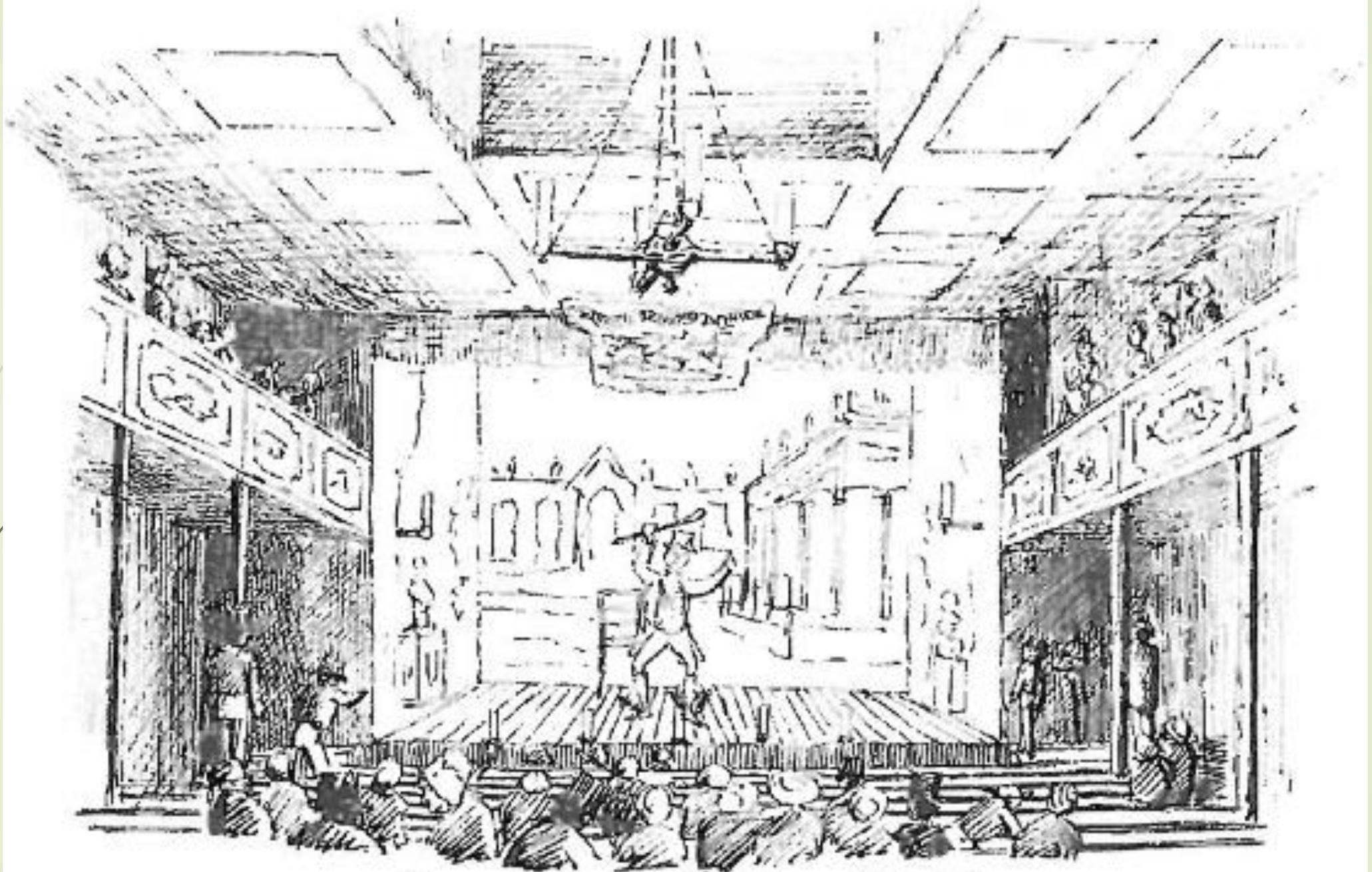
The only surviving
Georgian theatre
in the UK.



Royal Victoria Theatre, Sydney, 1849

Interior of the Royal Victoria
Theatre, Sydney/ drawn by
J. Fowles; F. Mansell





New Queen's Theatre Adelaide

Social Cohesion

John Lazar, "Queen's Theatre Gilles Arcade" poster, 11 January 1841.
Printer G. Dehane, Adelaide.
Available at State Library of South Australia.

QUEEN'S
GILLES
CURRIE



THEATRE
ARCADE
STREET.

The Gentry and Public of Adelaide and its Vicinity are most respectfully informed that the above elegant Theatre being now completed will open for the season.

On Monday, January 11, 1841.

Under the Exclusive Direction of Mr. LAZAR (late Manager of the Victoria, and Theatre Royal, Sydney).

The Proprietors in erecting a structure of such magnitude in so infant a colony, were prompted by the known patronage and liberality that has ever characterised a British Public.

No expence has been spared to render the Theatre perfect in every department, being built and decorated from plans of the most popular Theatres in London.

The Dress Circle

Is splendidly and commodiously fitted up with Private Boxes, a Saloon as a Promenade, and a Retiring Room for Ladies, which will be kept select for Visitors to this part of the establishment. and it is particularly requested that Ladies and Gentlemen will appear in Full Dress.

The Upper Circle

Is constructed upon a principle commanding an entire view of the Stage, and replete with every accommodation.

The Pit

(Capable of containing nearly 700 persons) will be found equal in comfort and convenience to the other parts of the Theatre.

The Stage

Will be so arranged that every effect may be given to the Scenery Machinery &c- and the proprietors flatter themselves that the Queen's Theatre will be considered a bright star in the Southern Hemisphere.

The Company will consist of—

Mr. LAZAR	}	{	Mrs. CAMERON	}	From the Victoria Theatre Sydney.
Mr. ARABIN			Mrs. ARABIN		
Mr. CAMERON			Miss LAZAR		
Mr. ALLEN					
Mr. BUCKINGHAM					
Mr. EVANS			Mr. G. F. LACY		Mrs. RAINSFORD
Mr. PETTITT			Mr. H. J. LACY		Mrs. PETTITT
Mr. CROSBY			Mr. OPIE		Miss GOOD
Mr. HALL					

Previous to the rising of the Curtain the National Anthem of

GOD SAVE THE QUEEN

Will be sung by the whole strength of the Company.

After which an

Opening Address

Will be spoken by Mr. ARABIN



**Erik Champion and
Bharat Dave**

- a virtual environment must allow us to see as much as possible through the eyes of the original inhabitants. It must also suggest ideas of thematically related events, evidence of social autonomy, notions of territorial possession and shelter, and focal points of artefactual possession.
(342)



Published in 1967

Debord was a prominent member of the Situationist International (SI), an international group that is associated with European avant garde artists, intellectuals, and political theorists. SI operated between 1957 and 1972.

The Society of the Spectacle

Guy Debord

Translated by Donald Nicholson-Smith

ZONE BOOKS

Debra Caplan's visualisation of who worked with whom from the Vilna Troupe in New York

FILTER MENU

Max Reinhardt

More information

Vilna Troupe Member? No

M

Worked with Baruch Lumet

(Director)

Worked with Sidney Lumet

(Director)

Worked with Lidia Pototska

(Director)

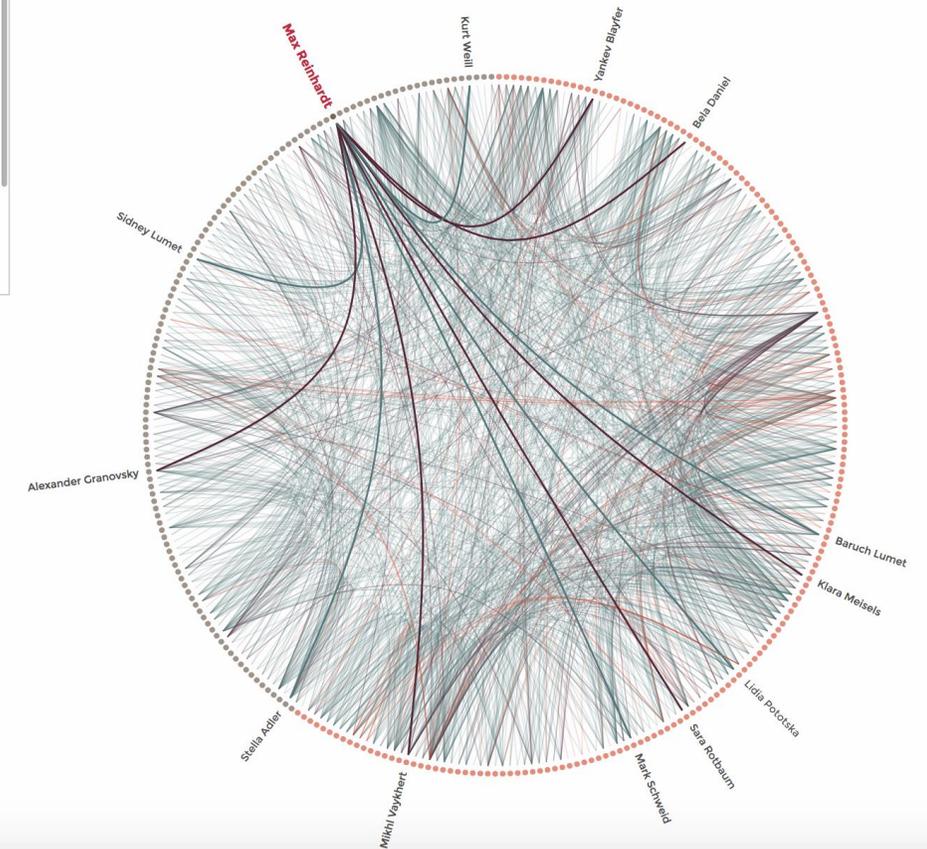
Worked with Stella Adler

(Director)

Worked with Kurt Weill

(Director)

Hover over the edge of the circle to see the different connections. Names are arranged alphabetically by troupe affiliation. Click on any name in the filter menu to change the data set.





Bernadette Flynn

- The Situationists mapp[ed] the *derive*, or the drift across Paris [...via] the emotional being moving through space. This affective traversing of space, which details the effect of the geographical environments of behavior and emotions, speaks to the experience of the meander or the wander in virtual space. (356)