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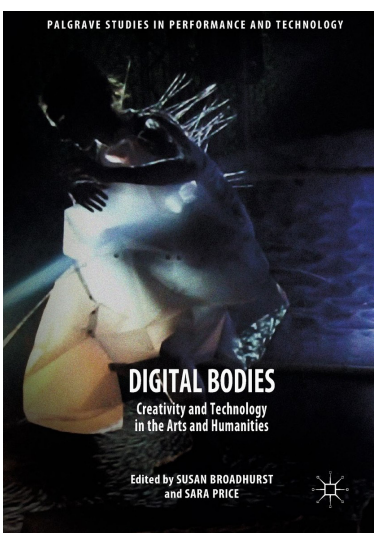

Title	:	Digital Bodies: Creativity and Technology in the Arts and Humanities
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Book review by	:	Ranti Rachmawanti

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Editors' Profile

Susan Broadhurst is a professor of performance and technology in the Department of Arts and Humanities at Brunel University in London. She is also a writer and performer. She is the sole author of Liminal Acts: A Critical Overview of Contemporary Performance and Theory (Cassell & Continuum, London, 1999) and Digital Practices: Aesthetic and Neuroesthetic Approaches to Performance and Technology (Palgrave Macmillan, 2007), as well as numerous other articles. She is also co-editor, with Josephine Machon, of Identity, Performance, and Technology: Practices of Empowerment, Embodiment, and Technicity (Palgrave Macmillan 2012), Performance and Technology: Practices of Virtual Embodiment and Interactivity (Palgrave Macmillan 2006), and Sensualities/Textualities and Technologies: Writings of the Body in Twenty-First Century Performance (Palgrave Macmillan 2009). Susan is co-editor of the EBSCO-indexed Body, Space & Technology online journal. She is also a co-editor for the Palgrave series 'Studies in Performance and Technology.'

Sara Price is a Professor of Digital Learning at the UCL Knowledge Lab, Institute of Education. She has a background in psychology and experience in HCI (human-computer interaction). She is the lead editor (with Carey Jewitt and Barry Brown) of the SAGE Handbook of Digital Technology Research (SAGE 2013); lead editor with Rosie Flewitt, Terhi Korkiakangas, and Berit Henriksen of a Special Issue in Qualitative Research—Multimodality: Methodological Explorations (in preparation); joint editor with

Chris Quintana and Tom Moher of Proceedings for the 10th International Conference on Interaction Design and Children (Association of Computing Machinery 2011); and guest editor of the Journal of Education, Technology, and Society Special Issue (January 2007). Sara's research focuses on the design, development, and evaluation of emerging digital technologies (mobile, tangible, and sensor), with the goal of enhancing learning by mediating new forms of thinking and reasoning, as well as the development of methodological approaches in HCI.

Book Overview

Susan Broadhurst and Sara Prince edited the book "Digital Bodies: Creativity and Technology in the Arts and Humanities," which was published in 2017. This book describes "Digital Bodies: Creativity and Technology in the Arts and Humanities," which foregrounds creativity whilst interrogating the use of technologies and the notion of embodiment within the various disciplines of art, design, performance, and the social sciences. As a result of technological inclusions in the creative process, our perception of reality might well undergo a reconfiguration, in effect recreating our experience in the world. In offering engagement, from a multi-disciplinary perspective, with digital technologies related to bodily interaction and creativity, this collection aims to illustrate the synergies and differences in the theorization of the body and technology, and how these in turn shape new or evolving research practices across the arts and humanities. Palgrave Macmillan published this book for the first time in the United Kingdom. This book has 270 pages and consists of four parts, namely: (1) The Performing Body: Creativity and Technology in Performance; (2) Designing, (Re) Designing: Embodiment and Digital Creativity in Art Practices; (3) Digital Aesthetics and Identity: Creativity in Fashion Design; and (4) Embodied Interaction: Digital Communication and Meaning Making in the Social Sciences.

Core Review of the Book

Creativity and technology have become increasingly intertwined in the arts and humanities, as advances in technology have enabled new forms of artistic expression and creativity. From virtual reality to augmented reality, 3D printing, and artificial intelligence, technology has transformed the way artists and creators approach their work. In the arts, technology has enabled new forms of expression, such as digital art, multimedia installations, and interactive performances. It has also opened up new avenues for collaboration and experimentation, allowing artists to explore new mediums and push the boundaries of traditional art forms. In the humanities, technology has facilitated new methods of research, data analysis, and communication. It has made it easier for scholars to access and analyze vast amounts of data and has enabled new forms of digital publishing and dissemination of knowledge.

In offering engagement, from a multi-disciplinary perspective, with digital technologies related to bodily interaction and creativity, this book aims to illustrate the synergies and differences in the theorization of the body and technology, and how these, in turn, shape new or evolving research practices across the arts and humanities. A comprehensive view of digital technology research is provided by taking a multi-disciplinary approach that both extends our notions of the body and creativity through a digital lens and informs us of the role of technology in research and practices central to the arts and humanities.

In Part 1 of this book, there are 5 chapters that discuss performing bodies in the context of creative performance in technology and provide a historical overview of the relationship between technology and creativity, from the printing press to the internet. This is explained in chapters 1 and 2, which discuss in detail how a performance artist is able to collaborate creatively by utilizing digital technology to elevate the aesthetic quality of an art performance. This chapter also discusses the Multiplexing Information

and Data Analysis System (MIDAS), which is a system used in research and development activities, especially in the fields of science and technology, to collect and analyze data automatically and in real time. The author discusses this system, especially how to implement it in the world of performing arts in the digital era. Chapters 3, 4, and 5 in Part 1 discuss more specifically the forms of works, settings, and stage arrangements that can be integrated with digital technology. The term "metakimospheres" is used as a new term to refer to the kinetic atmosphere, staged environments for visitors that pass through them, listen to them, and feel them unconsciously, attentively, distractedly, and blindly. In addition, discussions regarding using appropriate methodologies and theories to analyze an art performance digitally are also discussed in this chapter.

Part 2 of this book examines the impact of digital technologies on the body, exploring how technology has influenced our understanding of embodiment, identity, and performance. This part also discusses in more detail the making of designs or rebuilding designs from embodiments, as well as the use of digital creativity in art practices. This part consists of four chapters, each of which is related to the next. It begins with a discussion of bodies in light, which philosophically explains the presence of a performer's body and its relationship to light as part of that presentation. The embodiment of digital time is then discussed, which explains the proposition that open-mindedness about the construct of today's time system is required in order to address present-day issues related to our temporal experience, the time-pressure paradox that the crisis is. As such, time is not scarce. The impression of the scarcity of time arises only from the overtaxing of experience by expectations. Furthermore, views on the body's emotional relationship to the digitalization of a show are discussed at the end of the chapter, which explains that devising technology-mediated material experiences to facilitate the interplay of humans, technology, and materiality generates both empirical and subjective knowledge about emotion-self and human-technology relations. Such choreography stages are the ground for critical, cross-disciplinary dialogue among social science, material artifact making, experience design, and technology.

Part 3 of this book consists of four chapters that talk about digital aesthetics and identity in a broad sense, from the presence of the body to the use of fashion as part of the body's appearance in the creative process of performance. The chapters also look at how digital technologies have changed the way we create, collaborate, and share artistic works. The human body and mind are interwoven and elastic, shaping and responding to the world around them, according to the explanation in Part 3. As each new dimension of the project was introduced and further information given about the technology's rigid design parameters, more expectations were formed in the dancers' minds about what we might be collecting the data for, and this cognition radically influenced and changed their movement responses (or what they thought we were looking for in their movement): from fluid, expressive movements to rigidly defined, mechanical, exercise-like movements.

Part 4 is the end of the discussion regarding digital bodies in this book. This section is divided into four chapters that discuss the interaction of digital bodies in an art performance from a social science standpoint, as well as the future of digital technologies and their potential to shape new forms of creativity and cultural production. Each chapter in this section provides an explanation based on case examples from various performing arts disciplines, such as the first chapter, which discusses the constructive collaboration between music interaction and performance design in a digital show. The second chapter goes into greater detail about organizing an art performance that prioritizes the presence of the body in the form of a museum installation, and the final chapter goes into detail about various methodologies that can be used to design innovations related to digital body creativity.

Conclusion

To conclude, Susan Broadhurst and Sara Price's book "Digital Bodies: Creativity and Technology in the Arts and Humanities" looks at the relationship between technology and creativity in the arts and humanities. The book argues that the integration of digital technologies has had a profound impact on

the way we create, produce, and consume artistic and cultural artifacts. Throughout the book, Broadhurst and Price draw on a wide range of examples from the arts and humanities, including dance, theater, film, music, and visual art. They also use many different theoretical frameworks, such as post-humanism, cyborg theory, and feminist theory. Overall, "Digital Bodies" offers a compelling and insightful analysis of the impact of digital technologies on the arts and humanities, and the ways in which they are shaping new forms of creativity and cultural production. The book is suitable for scholars, students, and anyone interested in the intersection of technology, creativity, and culture.

Reference

Broadhurst, S. & Price, S. (Eds.). (2017). *Digital Bodies: Creativity and Technology in the Arts and Humanities*. London: Palgrave Macmillan