New Opportunities for Artistic Practice in Virtual Worlds

Part of the Advances in Social Networking and Online Communities Book Series

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Description:
Although virtual worlds continue to grow in popularity, a substantial amount of research is needed to determine best practices in virtual spaces. The artistic community is one field where virtual worlds can be utilized to the greatest effect.

New Opportunities for Artistic Practice in Virtual Worlds provides a coherent account of artistic practices in virtual worlds and considers the contribution the Second Life platform has made in a historical, theoretical, and critical context within the fields of art and technology.

Readers:
This volume is intended for both artists and scholars in the areas of digital art, art and technology, media arts history, virtual worlds, and games studies, as well as a broader academic audience who are interested in the philosophical implications of virtual spaces.


Topics Covered:
- Aesthetics of Virtual Environments
- Art and Performance
- Avatar Embodiment and Identity
- Blended Reality Performance
- Collaborative Practices and Shared Creativity
- Found Objects and Bought Selves
- Machinima and Virtual Filmmaking
- SL-Bots and Performance Art

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**Section 1**
Creative Practices, Theoretical Contexts, Virtual Worlds

Chapter 1
An Aesthetics of Digital Virtual Environments
Adam Nash, RMIT University, Australia

Chapter 2
Painting Machinima in Second Life: Emerging Aesthetics in Virtual Filmmaking
Phylis Johnson, Southern Illinois University, USA

Chapter 3
Spacing and Displacing as Artistic Enquiry
Taey Ihe, University College Dublin, Ireland

**Section 2**
Avatar, Embodiment, Identity

Chapter 4
Digital Steps of Protest, Re-enactment and Networked Interaction: Satyagraha Project
Natasha Chuk, School of Visual Arts, New York, USA

Chapter 5
Creating a Framework to Analyse the Perception of Selfhood within Second Life
Pete Wardle, University of Salford, UK

Chapter 6
Appearance, Absence, Art: the objet-a-avatar
Garfield Benjamin, University of Wolverhampton, UK

**Section 3**
Found Objects, Collaborative Practices, Shared Creativity

Chapter 7
Found Objects, Bought Selves
Lynne Heller, OCAD University, Canada / University College Dublin, Ireland

Chapter 8
Moving Islands (Rafts): A Collective Art Conglomeration in Second Life
Elif Ayten, Sabanci University, Turkey

Chapter 9
Meta_Body: Virtual Corporeality as a Shared Creative Process
Catarina de Sousa, Polytechnic Institute of Viseu, Portugal

**Section 3**
Performance Practices in Virtual Worlds

Chapter 10
"Follow me Comrades, in to the Depths!": Body-Related Performance Art in Second Life
Maja Murnik, Independent Scholar, Slovenia

Chapter 11
Blended Reality Performance
Joff Chafer, Coventry University, UK

Chapter 12
SL-Bots: Automated and Autonomous Performance-Art in Second Life
Jeremy Turner, Simon Fraser University, Canada
Michael Nixon, Simon Fraser University, Canada
Jim Bizzocchi, Simon Fraser University, Canada

Denise Doyle has a background in Fine Art Painting and Digital Media. She is an Artist-Researcher, Senior Lecturer in Digital Media at the University of Wolverhampton, and Adjunct Professor in Virtual Worlds and Digital Practice, Ontario College of Art and Design University (OCAD U), Toronto, Canada. Denise has published widely on the subject of the virtual and the imaginary, the experience of the avatar body in virtual worlds and game spaces, and the use of virtual worlds for creative practice. She sits on two international editorial boards: International Journal of Performance Arts and Digital Media (Routledge) and Journal of Gaming and Virtual Worlds (Intellect). Her research interests include: virtual worlds, art-sci dialogues, interactive film, philosophies of the imagination, practice-based research methods and digital narratives. She is currently developing a series of projects exploring digital embodiment in art and technology.