

Postdramatic Theatre

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Text in Contemporary Theatre - Guna Zeltiņa
with Sanita Reinsone 2014-08-11

This collection of articles is devoted to the relationship between text and performance in contemporary theatre. In this volume, nineteen theatre and drama researchers from the Baltic countries, Sweden, Finland, Ireland, Hungary, Russia and China discuss the results of their research into these issues in academic articles

and essays. The book mainly focuses on the experience of the Baltics in the creation of theatrical texts, but it also provides a wider insight into the changing processes of world drama and theatre. Three sections of the volume provide numerous examples of the functionality of traditional texts in today's theatre, as well as introducing the reader to new names in contemporary drama and the different models of

practice in theatre companies. This book, with its rich collection of material and detailed analysis of different methods and experiences of contemporary theatre, is recommended for both theatre and drama theoreticians and practitioners.

Theater of Exhibitions - Jens Hoffmann
2015-09

Curator Jens Hoffman s Theater of Exhibitions considers the plight of art after the end of art and asks whether inherited frameworks of making, theorizing and exhibiting art still apply to contemporary practice. Are exhibitions still an appropriate form of assembly and embodied ritual in our 21st-century global society? Drawing from his formation in theater and his own curatorial work, Hoffmann reflects on the current spaces of contemporary art the gallery, the institution and the biennial. Ultimately he positions the discipline of curating in the context of a larger cultural sphere one shaped by the political, social and economic conditions and

demanding new attitudes and new thinking. The book also considers the commodification of the art industry and the distribution of images in the digital age and posits the exhibition as an anthropological endeavor, with curator as agent *Rethinking Character in Contemporary British Theatre* - Cristina Delgado-García 2015-11-13 The category of theatrical character has been swiftly dismissed in the academic reception of no-longer-dramatic texts and performances. However, claims on the dissolution of character narrowly demarcate what a subject is and how it may appear. This volume unmoors theatre scholarship from the regulatory ideals of liberal humanism, stretching the notion of character to encompass and illuminate otherwise unaccounted-for subjects, aesthetic strategies and political gestures in recent theatre works. To this aim, contemporary philosophical theories of subjectivation, European theatre studies, and experimental, script-led work produced in Britain since the late 1990s are mobilised as

discussants on the question of subjectivity. Four contemporary playtexts and their performances are examined in depth: Sarah Kane's *Crave* and *4.48 Psychosis*, Ed Thomas's *Stone City Blue* and Tim Crouch's *ENGLAND*. Through these case studies, Delgado-García demonstrates alternative ways of engaging theoretically with character, and elucidating a range of subjective figures beyond identity and individuality. Alongside these analyses, the book traces a large body of work that has experimented with speech attribution since the early twentieth-century. This is a timely contribution to contemporary theatre scholarship, which demonstrates that character remains a malleable and politically-salient notion in which understandings of subjectivity are still being negotiated.

Open Wounds - Martin Kagel 2022-02-14

This volume collects original essays on Hungarian-German playwright and screenwriter George Tabori (1914–2007) and his remarkable

contributions to the stage. Tabori, a Jewish refugee and a truly transnational author, was best known for his work in New York theater that irreverently explored the Jewish experience, particularly the Holocaust. Although his illustrious career spanned a century, two continents, several languages, and a variety of literary genres, Tabori's work has received scant attention in American letters, in spite of its significance for U.S. theater and Holocaust studies. Until Tabori, most dramas about the Holocaust were either rooted in American domestic realism, striving to create a strong empathetic connection between the audience and Holocaust victims, or featured an unembellished documentary style. Tabori staked out a third position, beyond realism and documentation. The volume brings together the voices of international scholars to provide a comprehensive introduction to Tabori's theater as well as in-depth analyses of his work, discussing all of his major plays. Individual

essays address Tabori's postdramatic theater in relation to sacrificial ritual, performance studies, and post-humanist approaches to the contemporary stage, as well as performance aspects of his productions, questions of ethics and aesthetics raised by his theater, and his plays' relation to Holocaust representation in popular culture.

Tragedy and Dramatic Theatre - Hans-Thies Lehmann 2016-05-05

This comprehensive, authoritative account of tragedy is the culmination of Hans-Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy, through its inextricable relationship with drama, to its impact upon post-dramatic forms, this is the definitive work in its field. Lehmann plots a course through the history of dramatic thought, taking in Aristotle, Plato, Seneca, Nietzsche,

Heidegger, Lacan, Shakespeare, Schiller, Holderlin, Wagner, Maeterlinck, Yeats, Brecht, Kantor, Heiner Müller and Sarah Kane.

Pool (No Water) - Mark Ravenhill 2019-06-06

A famous artist invites her old friends to her luxurious new home. For one night only, the group is back together. But celebrations come to an abrupt end when the host suffers an horrific accident. As the victim lies in a coma, an almost unthinkable plan starts to take shape: could her suffering be their next work of art? Pool (No Water) is a visceral and shocking new play about the fragility of friendship and the jealousy and resentment inspired by success.

Sarah Kane's 4.48 Psychosis - Glenn D'Cruz 2018-02-07

"Everything passes/Everything perishes/Everything falls" - 4.48 Psychosis How on earth do you award aesthetic points to a 75-minute suicide note? The question comes from a review of 4.48 Psychosis' inaugural production, the year after Sarah Kane took her own life, but

this book explores the ways in which it misses the point. Kane's final play is much more than a bizarre farewell to mortality. It's a work best understood by approaching it first and foremost as theatre - as a singular component in a theatrical assemblage of bodies, voices, light and energy. The play finds an unexpectedly close fit in the established traditions of modern drama and the practices of postdramatic theatre. Glenn D'Cruz explores this theatrical angle through a number of exemplary professional and student productions with a focus on the staging of the play by the Belarus Free Theatre (2005) and Melbourne's Red Stitch Theatre (2007).

Postdramatic Dramaturgies - Kai Tuchmann
2022-03-31

This book compiles lectures by the world's leading practitioners of postdramatic theatre from East Asia and the German-speaking world, which were given at Asia's only dramaturgy degree program at The Central Academy of Drama in Beijing 2018/19. It includes first-time

English-language scripts of the discussed plays. The material is complemented by contextualizing essays by the program founder Li Yinan and its co-developer Kai Tuchmann. Hans-Thies Lehmann contributes the foreword to this volume. This rare compilation enables the reader to gain a unique insider's impression of postdramatic theatre's artistic thinking and working methods and informs about its manifold manifestations. With contributions from Hans-Werner Kroesinger, Lee Kyung-Sung, Li Yinan, Boris Nikitin, Kai Tuchmann, Wang Mengfan, Wen Hui, Zhao Chuan and Zhuang Jiayun.

Postdramatic Tragedies - Emma Cole 2019-11
Ancient tragedy has played a well-documented role in contemporary theatre since the mid-twentieth century. In addition to the often-commented-upon watershed productions, however, is a significant but overlooked history involving classical tragedy in experimental and avant-garde theatre. *Postdramatic Tragedies* focuses upon such experimental reinventions

and analyses receptions of Greek and Roman tragedy that come under the banner of 'postdramatic theatre', a style of performance in which the traditional components of drama, such as character and narrative, are subordinate to the immediate, affective power of more abstract elements, such as image and sound. The chapters are arranged into three parts, each of which explores classical reception within a specific strand of postdramatic theatre: text-based theatre, devised theatre, and theatre that transcends the usual boundaries of time and space, such as durational and immersive theatre. Each offers a semiotic and phenomenological analysis of a particular case study, covering both widely known and less studied productions from 1995 to 2015. Together they reveal that postdramatic theatre is related to the classics at its conceptual core, and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades, and the status of ancient drama in

modernity.

Postdramatic Theatre and the Political -

Karen J ars-Munby 2013-12-19

Is postdramatic theatre political and if so how? How does it relate to Brecht's ideas of political theatre, for example? How can we account for the relationship between aesthetics and politics in new forms of theatre, playwriting, and performance? The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty-first century: the status of the audience and modes of spectatorship in postdramatic theatre; the political claims of postdramatic theatre; postdramatic theatre's ongoing relationship with the dramatic tradition; its dialectical qualities, or its eschewing of the dialectic; questions of representation and the real in theatre; the role of bodies, perception, appearance and theatricality in postdramatic theatre; as well as subjectivity and agency in postdramatic theatre,

dance and performance. Offering analyses of a wide range of international performance examples, scholars in this volume engage with Hans-Thies Lehmann's theoretical positions both affirmatively and critically, relating them to other approaches by thinkers ranging from early theorists such as Brecht, Adorno and Benjamin, to contemporary thinkers such as Fischer-Lichte, Rancière and others

Transfigured Stages - Margaret Hamilton 2011
Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia captures the excitement of a key period in the emergence of postdramatic theatre in Australia in the 1980s and 1990s. It is the first book to discuss work by The Sydney Front (1986 - 1993) and Open City (1987 -), and engages contemporary cultural and aesthetic theory to analyse performances by these artists, as well as theatre productions by Jenny Kemp and others. These performance practitioners are considered as part of an international paradigm attesting to forms of

theatre that no longer operate according to the established principles of drama. This book also highlights the complexity of Indigenous theatre through its analysis of the Mudrooroo-Müller project staged in 1996."--Publisher.

Shakespeare and Feminist Performance - Sarah Werner 2005-07-08

How do performances of Shakespeare change the meanings of the plays? In this controversial new book, Sarah Werner argues that the text of a Shakespeare play is only one of the many factors that give a performance its meaning. By focusing on The Royal Shakespeare Company, Werner demonstrates how actor training, company management and gender politics fundamentally affect both how a production is created and the interpretations it can suggest. Werner concentrates particularly on: The influential training methods of Cicely Berry and Patsy Rodenburg The history of the RSC Women's Group Gale Edwards' production of The Taming of the Shrew She reveals that no

performance of Shakespeare is able to bring the plays to life or to realise the playwright's intentions without shaping them to mirror our own assumptions. By examining the ideological implications of performance practices, this book will help all interested in Shakespeare's plays to explore what it means to study them in performance.

Theatre in the Expanded Field - Alan Read
2013-12-05

Theatre in the Expanded Field is a fiercely original, bold and daring exploration of the fields of theatre and performance studies and the received narratives and histories that underpin them. Rich with interdisciplinary reference, international, eclectic and broad-ranging in its examples, it offers readers a compelling and provocative reassessment of the disciplines, one that spans pre-history to the present day. Sixty years ago, in 1962, Richard Southern wrote a remarkable book called *The Seven Ages of the Theatre*. It was unusual in its time for taking a

trans-disciplinary, new-historical and avowedly internationalist approach to its subject - nothing less than a totalizing view of its field. Theatre in the Expanded Field does not attempt to mimic Southern's work but rather takes his spirit of adventure and ambition as its frame for the contemporary moment of performance and its diverse pasts. Identifying seven ways of exploring the performance field, from pre-history to postdramatic theatre the book presents studies of both contemporary and historical works not as a chronological succession, but in keeping with their coeval qualities, as movements or 'generations' of connection and interaction, dissensus and interruption. It does this with the same purpose as Richard Southern's original work: to provide for the planning of responsive performance spaces 'now'. Illustrated throughout with line-drawings, *Theatre in the Expanded Field* is as richly rewarding as it is ambitious and expansive in its vision.

Robert Wilson. Landscape Images and Post Dramatic Theatre - Tulsi Gaddam 2020-10-26

Seminar paper from the year 2019 in the subject Art - Installation / Action/Performance Art / Modern Art, grade: 9/10, University of Groningen (Arts), course: Arts, Culture and Media, language: English, abstract: This essay will investigate some theatrical aspects of Robert Wilson's work that make up what Lehmann terms "Landscape theatre" and analyze them according to his concept of Post-dramatic theatre articulated in his book "Post-Dramatic Theatre" from 1999. In order to do this, first, the Post-dramatic theory of Lehmann will be examined and the various features that make up Post-dramatic theatre will be scrutinized. Next, Lehmann's articulation of Landscape theatre along with three important aspects that it comprises off will be analyzed as post-dramatic performance conventions: the use of 'images', metamorphoses, and the distortion of time. This will be done using predominantly Lehmann's

theory, as well as input from other theatre scholars and supported by examples from Wilson's performances. A conclusion will be drawn regarding how these conventions work together in Wilson's work to provide the audience with a true Post-dramatic theatre experience. Robert Wilson is an internationally acclaimed experimental theatre stage director. His style of theatre is referred to as 'Theatre of Visuals' or 'Theatre of Images' coined by New York based critic, Bonnie Marranca (Hurstfield). Since the 1960s, Wilson's productions have had a significant influence on the world of theatre and opera. Theatre of Images is Wilson's endeavor at freeing the audience from text specific interpretations, which he found prevalent in Western theatre. He wanted to create theatre where the audience was free to "explore individual meanings from his visual and aural experiences"(Hurstfield).

Postdramatic Theatre and Form - Michael Shane Boyle 2019-03-21

Postdramatic theatre is an essential category of performance that challenges classical elements of drama, including the centrality of plot and character. Tracking key developments in contemporary European and North American performance, this collection redirects ongoing debates about postdramatic theatre, turning attention to the overlooked issue on which they hinge: form. Contributors draw on literary studies, film studies and critical theory to reimagine the formal aspects of theatre, such as space, media and text. The volume expands how scholars think of theatrical form, insisting that formalist analysis can be useful for studying the ways theatre is produced and consumed, and how theatre makers engage with other forms like dance and visual art. Chapters focus on a range of interdisciplinary artists including Tadeusz Kantor, Ann Liv Young and Ryan Trecartin and Lizzie Fitch, as well as theatre's enmeshment within institutional formations like funding agencies, festivals, real estate and

healthcare. A timely investigation of the aesthetic structures and material conditions of contemporary performance, this collection refines what we mean, and what we don't, when we speak of postdramatic theatre.

The Art of Light on Stage - Yaron Abulafia
2015-07-16

The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume, award-winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background of contemporary performance. The book looks at the material and the conceptual; the technological and the transcendental. Never before has theatre design been so vividly and excitingly illuminated. The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues: 1. What gave rise to the new directions in lighting design in contemporary theatre? 2. How can these new

directions be viewed within the context of lighting design history? The study then focuses on the phenomenological and semiotic aspects of the medium for light - the role of light as a performer, as the medium of visual perception and as a stimulus for imaginative representations - in selected contemporary theatre productions by Robert Wilson, Romeo Castellucci, Heiner Goebbels, Jossi Wieler and David Zinder. This ground-breaking book will be required reading for anyone concerned with the future of performance.

Performance Studies in Motion - Atay Citron

2014-02-27

Performance Studies in Motion offers multiple perspectives on the current field of performance studies and suggests its future directions. Featuring new essays by pioneers Richard Schechner and Barbara Kirshenblatt-Gimblett, and by international scholars and practitioners, it shows how performance can offer a new way of seeing the world, and testifies to the

dynamism of this discipline. Beginning with an overview of the development of performance studies, the essays offer new insights into: contemporary experimental and postdramatic theatre; participatory performance and museum exhibitions; the performance of politicians, political institutions and grassroots protest movements; theatricality at war and in contemporary religious rituals, and performative practices in therapy, education and life sciences. Employing original reflexive approaches to concrete case studies and situations, contributors introduce a variety of applications of performance studies methodologies to contemporary culture, art and society, creating new interdisciplinary links between the arts, humanities, and social and natural sciences. With studies from and about places as diverse as Austria, Belgium, China, France, Germany, Israel, Korea, Palestine, the Philippines, Poland, Rwanda and the USA, Performance Studies in Motion showcases the vitality and breadth of the

field today.

The Routledge Companion to Theatre and Performance - Paul Allain 2013-05-13

Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies, this engaging, easy-to-use text is undoubtedly a perfect reference guide for the keen student and passionate theatre-goer alike.

The Routledge Companion to Theatre and Politics - Peter Eckersall 2019-03-14

The Routledge Companion to Theatre and Politics is a volume of critical essays, provocations, and interventions on the most important questions faced by today's writers, critics, audiences, and theatre and performance makers. Featuring texts written by scholars and artists who are diversely situated (geographically, culturally, politically, and institutionally), its multiple perspectives broadly address the question "How can we be political now?" To respond to this question, Peter

Eckersall and Helena Grehan have created eight galvanising themes as frameworks or rubrics to rethink the critical, creative, and activist perspectives on questions of politics and theatre. Each theme is linked to a set of guiding keywords: Post (post consensus, post-Brexit, post-Fukushima, post-neoliberalism, post-humanism, post-global financial crisis, post-acting, the real) Assembly (assemblage, disappearance, permission, community, citizen, protest, refugee) Gap (who is in and out, what can be seen/heard/funded/allowed) Institution (visibility/darkness, inclusion, rules) Machine (biodata, surveillance economy, mediatisation) Message (performance and conviction, didacticism, propaganda) End (suffering, stasis, collapse, entropy) Re. (reset, rescale, reanimate, reimagine, replay: how to bring complexity back into the public arena, how art can help to do this). These themes were developed in conversation with key thinkers and artists in the field, and the resulting texts engage with artistic

works across a range of modes including traditional theatre, contemporary performance, public protest events, activism, and community and participatory theatre. Suitable for academics, performance makers, and students, *The Routledge Companion to Theatre and Politics* explores questions of how to be political in the early 21st century, by exploring how theatre and performance might provoke, unsettle, reinforce, or productively destabilise the status quo.

The Theatre of Images - Richard Foreman
1996

The three plays collected in *The Theatre of Images* challenge the conventional understanding of performance. In *Pandering to the Masses: A Misrepresentation*, Richard Foreman, a philosopher as well as a playwright, creates a reality on stage that reflects his own reality - focusing on familiar, everyday events with the addition of recorded voice and projected image. *A Letter for Queen Victoria*, by

Robert Wilson, is an opera without singers. Verbal declamations take the place of arias, creating a spectacle without narrative structure through tableaux and gesture. Represented in comic-book form, *The Red Horse Animation* demonstrates the play's reliance on cinematic techniques in its composition. It is what author Lee Breuer calls "caption literature", a radical alternative drama documenting the conception of dramatic work. With introductory essays by Bonnie Marranca, this reissue of *The Theatre of Images* brings back to print one of the most influential books on the American avant-garde in the last two decades.

Postdramatic Theatre - Hans-Thies Lehmann
2006-09-27

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann's groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary

theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new technologies, and as an historical shift from a text-based culture to a new media age of image and sound. Engaging with theoreticians of 'drama' from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples, and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, *Postdramatic Theatre* is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

Theory of the Modern Drama - Peter Szondi
1987

This book is a brilliant analysis of the emergence and development of modern drama from the Renaissance to the present day. This concise but wide-ranging book discusses the work of Ibsen, Chekhov, Strindberg, Satre, Brecht and Wilder, among others.

Dramaturgy of Form - Kasia Lech 2021-03-01
Dramaturgy of Form examines verse in twenty-first-century theatre practice across different languages, cultures, and media. Through interdisciplinary engagement, Kasia Lech offers a new method for verse analysis in the performance context. The book traces the dramaturgical operation of verse in new writings, musicals, devised performances, multilingual dramas, Hip Hop theatre, films, digital projects, and gig theatre, as well as translations and adaptations of classics and new theatre forms created by Irish, Spanish, Nigerian, Polish, American, Canadian, Australian, British, Russian, and multinational artists. Their verse dramaturgies explore timely

issues such as global identities, agency and precarity, global and local politics, and generational and class stories. The development of dramaturgy is discussed with the focus turning to the new stylized approach to theatre, whose arrival Hans-Thies Lehmann foretold in his *Postdramatic Theatre*, documenting a turning point for contemporary Western theatre. Serving theatre-makers, scholars, and students working with classical and contemporary verse and poetry in performance contexts; practitioners and academics of aural and oral dramaturgies; voice and verse-speaking coaches; and actors seeking the creative opportunities that verse offers, *Dramaturgy of Form* reveals verse as a tool for innovation and transformation that is at the forefront of contemporary practices and experiences.

Postdramatic Theatre and the Political -

Karen Jürs-Munby 2014-02-13

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theatre, for example? How can we account for the relationship between aesthetics and politics in new forms of theatre, playwriting, and performance? The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty-first century: the status of the audience and modes of spectatorship in postdramatic theatre; the political claims of postdramatic theatre; postdramatic theatre's ongoing relationship with the dramatic tradition; its dialectical qualities, or its eschewing of the dialectic; questions of representation and the real in theatre; the role of bodies, perception, appearance and theatricality in postdramatic theatre; as well as subjectivity and agency in postdramatic theatre, dance and performance. Offering analyses of a wide range of international performance examples, scholars in this volume engage with Hans-Thies Lehmann's theoretical positions both affirmatively and critically, relating them to

other approaches by thinkers ranging from early theorists such as Brecht, Adorno and Benjamin, to contemporary thinkers such as Fischer-Lichte, Rancière and others

An Illustrated History of British Theatre and Performance - Robert Leach 2018-12-10

An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day. As the most public of arts, theatre constantly interacted with changing social, political and intellectual movements and ideas, and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women, gay people and ethnic minorities, as well as the theatres of the English regions, and of Wales and Scotland. Highly illustrated chapters trace the development of theatre through major plays from each period; evaluations of playwrights; contemporary dramatic theory; acting and acting companies; dance and music; the theatre buildings

themselves; and the audience, while also highlighting enduring features of British theatre, from comic gags to the use of props. Continuing on from the Enlightenment, Volume Two of An Illustrated History of British Theatre and Performance leads its readers from the drama and performances of the Industrial Revolution to the latest digital theatre. Moving from Punch and Judy, castle spectres and penny showmen to Modernism and Postdramatic Theatre, Leach's second volume triumphantly completes a collated account of all the British Theatre History knowledge anyone could ever need.

Utopia - Claire MacDonald 2015-07-02

In a room in the middle of nowhere, a man and a woman dream up spectacular worlds: a decaying city, a lush and crumbling garden, a train journey across a drowned landscape. Darkly humorous, absurd and surreal, these are plays for a theatre in which time and space, character and setting are as uncertain as the maps this man and this woman draw. A co-founder of the

legendary 1980s performance theatre company Impact Theatre Co-op, Claire MacDonald composed Utopia, a sequence of commissioned playtexts, between 1987 and 2008. This edition brings together both the plays and the story of how the plays came to be made and written. With a compelling introduction by the author, and including additional material by Tim Etchells, Deirdre Heddon, and Lenora Champagne, this book provides a range of historical and critical materials that put the plays in the context of MacDonald's career as writer and collaborator, and show how visual practices and poetics, theories of real and imagined space, and new approaches to language itself have profoundly shaped the development of performance writing in the UK.

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refines what we mean, and what we don't, when we speak of postdramatic theatre.

Contemporary British Theatre - V. Angelaki
2013-09-12

This edited collection brings together a team of internationally prominent academics and delivers cutting-edge discourse on the strongly emerging tradition of experimentation in contemporary British theatre - redefining what the dramatic stands for today. Each chapter of the collection focuses on influential contemporary plays and playwrights.

Gao Xingjian's Post-Exile Plays - Mary Mazzilli
2017-06-29

Awarded the Nobel Prize for Literature in 2000, Gao Xingjian is the first Chinese writer to be so lauded for his prose and plays. Since relocating to France in 1987, in a voluntary exile from China, he has assembled a body of dramatic work that has best been understood neither as expressly Chinese nor French, but as transnational. In this comprehensive study of his

post-exile plays, Mary Mazzilli explores Gao's plays as examples of postdramatic transnationalism: a transnational artistic and theatrical trend that is fluid, flexible and full of variety of styles and influences. As such this innovative interdisciplinary investigation offers fresh insights on contemporary theatre. Whereas other publications have considered Gao's work as a cultural and artistic phenomenon, Gao Xingjian's *Post-Exile Plays: Transnationalism and Postdramatic Theatre* is the first study to relate his plays to postdramatic theatre and to provide close textual and dramatic analysis that will help readers to better understand his complex work, and also to see it in the context of the work of contemporary playwrights such as Martin Crimp, Peter Handke, and Elfriede Jelinek. Among the plays discussed are: *The Other Shore*, written just before he left China in 1987; *Between Life and Death* (1991) - compared in detail to Martin Crimp's *Attempts on her life*; *Dialogue and Rebuttal* (1992), and its

relationship to Beckett's Happy Days; Nocturnal Wanderer (1993), Weekend Quartet (1995), and the latest plays Snow in August (1997), Death Collector (2000) and Ballade Nocturne (2010).

Postdramatic Theatre and India - Ashis Sengupta 2022-01-27

This book revisits Hans-Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it. None of the Indian theatre-makers under study built their works directly on the Euro-American model of postdramatic theatre, but many have used its vocabulary and apparatus in innovative, transnational ways. Their principal aim was to invigorate the language of Indian urban theatre, which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the 'theatre of roots' movement after independence. Emerging out of a set of different historical and cultural contexts,

their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms. Theatre in India today includes devised performance, storytelling across forms, theatre solos, cross-media performance, theatre installations, scenographic theatre, theatre-as-event, reality theatre, and so on. The book balances theory, context and praxis, developing a new area of scholarship in Indian theatre. Interspersed throughout are Indian theatre-makers' clarifications of their own practices vis-à-vis those in Europe and the US.

Shakespeare Performance Studies - W. B. Worthen 2014-06-26

This book looks at Shakespeare through performance, capturing the dialogue between performance, Shakespeare, and contemporary concerns in the humanities.

Resetting the Stage - Dragan Klaić 2012
Commercial theater is thriving across Europe and the UK, while public theater has suffered

under changing patterns of cultural consumption—as well as sharp reductions in government subsidies for the arts. At a time when the rationale behind these subsidies is being widely reexamined, it has never been more important for public theater to demonstrate its continued merit. In *Resetting the Stage*, Dragan Klaić argues convincingly that, in an increasingly crowded market of cultural goods, public theater is best served not by imitating its much larger commercial counterpart, but by asserting its artistic distinctiveness and the considerable benefit this confers on the public.

Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre - Mladen Ovadija
2013-07-01

Sound is born and dies with action. In this surprising, resourceful study, Mladen Ovadija makes a case for the centrality of sound as an integral element of contemporary theatre. He argues that sound in theatre inevitably "betrays"

the dramatic text, and that sound is performance. Until recently, theatrical sound has largely been regarded as supplemental to the dramatic plot. Now, however, sound is the subject of renewed interest in theatrical discourse. *Dramaturgy of sound*, Ovadija argues, reads and writes a theatrical idiom based on two inseparable, intertwined strands - the gestural, corporeal power of the performer's voice and the structural value of stage sound. His extensive research in experimental performance and his examination of the pioneering work by Futurists, Dadaists, and Expressionists enable Ovadija to create a powerful study of autonomous sound as an essential element in the creation of synesthetic theatre. *Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre* presents a cogent argument about a continuous tradition in experimental theatre running from early modernist to contemporary works.

Teaching Critical Performance Theory - Jeanmarie Higgins
2020-05-12

Teaching Critical Performance Theory offers teaching strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage thoughtful theatre practice, this book explores themes surrounding situated learning, dramaturgy and technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory, this collection

of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly.

Staging and Re-cycling - John Keefe 2020-06-01
In *Staging and Re-cycling*, John Keefe and Knut Ove Arntzen re-visit and reappraise a selection of their work to explore how the retrieval, re-approaching and re-framing of material can offer pathways for new work and new thinking. The book includes a collection of reprinted and first-published (although previously presented) textual material interspersed with editorial material - reflective essays from John and Knut on these pieces from the archives and original essays from invited scholars that explore the theme of repetition and re-cycling. The project has a number of aims: to suggest how the status of 'new' with regard to academic and staged dramaturgical materials may be reframed; to re-examine these through certain lenses and concepts (re-cycling; re-working; the spectator; landscape, post- and other dramaturgies); to

explore the possibilities of critique offered by particular modes of juxtaposition, dialogue and dialectic; to offer further provocations to received ideas; and to retrieve and re-approach material, once published or presented, that becomes 'lost' in archives or on library shelves. As shown here, the role of the hyphen acts as an indicator to the status of 're-' in relation to the 'new'. Written for scholars and academics, researchers, undergraduate and postgraduate students, and practitioners working in all forms for theatre and performance, *Staging and Recycling* suggests a new form of dialogue between work, authors and readers, and draws out threads that extend back into the past and potentially forward into the future.

The Routledge Companion to Dramaturgy -
Magda Romanska 2014-08-07

Dramaturgy, in its many forms, is a fundamental and indispensable element of contemporary theatre. In its earliest definition, the word itself means a comprehensive theory of "play making."

Although it initially grew out of theatre, contemporary dramaturgy has made enormous advances in recent years, and it now permeates all kinds of narrative forms and structures: from opera to performance art; from dance and multimedia to filmmaking and robotics. In our global, mediated context of multinational group collaborations that dissolve traditional divisions of roles as well as unbend previously intransigent rules of time and space, the dramaturg is also the ultimate globalist: intercultural mediator, information and research manager, media content analyst, interdisciplinary negotiator, social media strategist. This collection focuses on contemporary dramaturgical practice, bringing together contributions not only from academics but also from prominent working dramaturgs. The inclusion of both means a strong level of engagement with current issues in dramaturgy, from the impact of social media to the ongoing centrality of interdisciplinary and intermedial

processes. The contributions survey the field through eight main lenses: world dramaturgy and global perspective dramaturgy as function, verb and skill dramaturgical leadership and season planning production dramaturgy in translation adaptation and new play development interdisciplinary dramaturgy play analysis in postdramatic and new media dramaturgy social media and audience outreach. Magda Romanska is Visiting Associate Professor of Slavic Languages and Literatures at Harvard University, Associate Professor of Theatre and Dramaturgy at Emerson College, and Dramaturg for Boston Lyric Opera. Her books include *The Post-Traumatic Theatre of Grotowski and Kantor* (2012), *Boguslaw Schaeffer: An Anthology* (2012), and *Comedy: An Anthology of Theory and Criticism* (2014).

Performance Analysis - Colin Counsell
2005-07-28

This revolutionary introductory performance studies coursebook brings together classic texts

in critical theory and shows how these texts can be used in the analysis of performance. The editors put their texts to work in examining such key topics as: * decoding the sign * the politics of performance * the politics of gender and sexual identity * performing ethnicity * the performing body * the space of performance * audience and spectatorship * the borders of performance. Each reading is clearly introduced, making often complex critical texts accessible at an introductory level and immediately applicable to the field of performance. The ideas explored within these readings are further clarified through innovative, carefully tested exercises and activities.

Teaching Postdramatic Theatre - Glenn D'Cruz
2018-04-06

This book explores the concept and vocabulary of postdramatic theatre from a pedagogical perspective. It identifies some of the major anxieties and paradoxes generated by teaching postdramatic theatre through practice, with

reference to the aesthetic, cultural and institutional pressures that shape teaching practices. It also presents a series of case studies that identify the pedagogical fault lines that expose the power-relations inherent in teaching (with a focus on the higher education sector as opposed to actor training institutions). It uses auto-ethnography, performance analysis and critical theory to assist university teachers involved in directing theatre productions to deepen their understanding of the concept of postdramatic theatre.

Postdramatic Tragedies - Emma Cole

2019-11-07

Ancient tragedy has played a well-documented role in contemporary theatre since the mid-twentieth century. In addition to the often-commented-upon watershed productions, however, is a significant but overlooked history involving classical tragedy in experimental and avant-garde theatre. *Postdramatic Tragedies* focuses upon such experimental reinventions

and analyses receptions of Greek and Roman tragedy that come under the banner of 'postdramatic theatre', a style of performance in which the traditional components of drama, such as character and narrative, are subordinate to the immediate, affective power of more abstract elements, such as image and sound. The chapters are arranged into three parts, each of which explores classical reception within a specific strand of postdramatic theatre: text-based theatre, devised theatre, and theatre that transcends the usual boundaries of time and space, such as durational and immersive theatre. Each offers a semiotic and phenomenological analysis of a particular case study, covering both widely known and less studied productions from 1995 to 2015. Together they reveal that postdramatic theatre is related to the classics at its conceptual core, and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades, and the status of ancient drama in

modernity.

Ethical Exchanges in Translation, Adaptation and Dramaturgy - 2017-06-06

Ethical Exchanges in Translation, Adaptation and Dramaturgy examines the ethics of specific artistic practices. The book highlights the

significant continuities between translation, adaptation, and dramaturgy; it considers the ethics of spectatorship; and it identifies the tightly interwoven relationship between ethics and politics.