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Scenography Expanded - 2017-06-29

Scenography Expanded is a foundational text offering readers a thorough introduction to contemporary performance design, both in and beyond the theatre. It examines the potential of the visual, spatial, technological, material and environmental aspects of performance to shape performative encounters. It analyses examples of scenography as sites of imaginative exchange and transformative experience and it discusses the social, political and ethical dimensions of performance design. The international range of contributors and case studies provide clear perspectives on why scenographic design has become a central consideration for performance makers today. The extended introduction defines the characteristics of 21st-century scenography and examines the scope and potentials of this new field. Across five sections, the volume provides examples and case studies which richly illustrate the scope of contemporary scenographic practice and which analyse the various ways in which it is used in global cultural contexts. These include mainstream theatre practice, experimental theatre, installation and live art, performance in the city, large-scale events and popular entertainments, and performances by and for specific communities.

Performance and Phenomenology - Maaike Bleeker 2015-04-10

This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an emerging twenty-first century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, Performance and Phenomenology continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception, each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation.

Re-Choreographing Cortical & Cartographic Maps - Henry Daniel 2022-10-07

A transdisciplinary approach to practice-as-research, complete with its own elaborate theory of practice and a set of four multi-year-performance research projects through which the theory plays out. Its methodology is at times ethnographic as Henry Daniel deftly inserts himself and his Caribbean West African ancestry into a series of complex cortical and geographic maps, which become choreographic in every sense of the term. The central argument in the book is based on a claim that human beings are cognitively

embodied through their own lived experiences of movement through space and time; the spaces we inhabit and the practices we engage in are documented through cortical and cartographic maps. In short, as we inhabit and move through spaces our brains organise our experiences into unique cortical and spatial maps, which eventually determine how we see and deal with, i.e., 'become' subjects in a world that we also help create. The argument is that through performance, as a re-cognising and re-membering of these movements, we can claim the knowledge that is in the body as well as in the spaces through which it travels. To demonstrate how the brain organises our experiences of the world according to cartographic (graphically mapping procedures) and cortical (motor, sensory and visual functions) mapping and exploring the impact of this mapping to choreographic practice, considering how maps might be disrupted or altered by change of circumstances. This is illustrated through scientific, creative and reflective approaches to exploring neurological process of embodied experiences, as well as the analysis of projects that have utilized this practice thus far. Audience will include Dance and Performance Studies Scholars; Dancers and Choreographers; Undergraduate and Advanced Students; Researchers

An Introduction to the Phenomenology of Performance Art - T. J. Bacon 2022-03-29

This original and unique new book takes an integrated approach to interrogating the experience and location of the self/s within the context of performance art practice. In its framing and execution of practical exercises and focused snapshots of internationally recognized performance practice, Bacon situates their argument within the boundaries of specialism in the critical curation of performance art praxis as well as contemporary phenomenological scholarship. Introducing the study and application of performance art through phenomenology for radical artists, educators and practitioner-researchers; this exciting new book invites readers to take part, explore contemporary performance art and activate their own practices. Applying a queer phenomenology to unpack the importance of a multiplicity of Self/s, the book guides readers to be academically rigorous when capturing embodied experiences, featuring exercises to activate their practices and clear introductory definitions to key phenomenological terms. Includes interviews and insights from some of the best examples of transgressive performance art practice of this century help to help unpack the application of phenomenology as Bacon calls for a queer reimagining of Heidegger's 'The Origin of the Work of Art.' This is an important contribution to the field, and will be welcomed by performance artists and academics interested in performance. It may also appeal to those teaching concepts of phenomenology. It will be relevant to students of performance as well as to artists, audiences and museum goers. The approachable layout and clear authorial voice will add to the appeal for students, early career researchers and mean that it has strong potential for inclusion in undergraduate and postgraduate syllabi within the field.

Risk, Participation, and Performance Practice - Alice O'Grady 2017-11-17

This book explores a range of contemporary performance practices that engage spectators physically and

emotionally through active engagement and critical involvement. It considers how risk has been re-configured, re-presented and re-packaged for new audiences with a thirst for performances that promote, encourage and embrace risky encounters in a variety of forms. The collection brings together established voices on performance and risk research and draws them into conversation with next generation academic-practitioners in a dynamic reappraisal of what it means to risk oneself through the act of making and participating in performance practice. It takes into account the work of other performance scholars for whom risk and precarity are central concerns, but seeks to move the debate forwards in response to a rapidly changing world where risk is higher on the political, economic and cultural agenda than ever before.

The Dramaturgy of the Door - Stuart Andrews 2019-11-11

The Dramaturgy of the Door examines the door as a critical but under-explored feature of theatre and performance, asking how doors function on stage, in site-specific practice and in performances of place. This first book-length study on the topic argues that doors engage in and help to shape broad phenomena of performance across key areas of critical enquiry in the field. Doors open up questions of theatrical space(s) and artistic encounters with place(s), design and architecture, bodies and movement, interior versus exterior, im/materiality, the relationship between the real and the imaginary, and processes of transformation. As doors separate places and practices, they also invite us to see connections and contradictions between each one and to consider the ways in which doors frame the world beyond the stage and between places of performance. With a wide-ranging set of examples – from Shakespeare’s Macbeth to performance installations in the Mojave desert – The Dramaturgy of the Door is aimed at performance makers and artists as well as advanced students and scholars in the fields of performance studies, cultural theory, and visual arts.

Medieval Theatre Performance - Philip Butterworth 2017

Investigations into the realities of staging dramatic performances, of a variety of kinds, in the middle ages.

Performance and Phenomenology - Maaike Bleeker 2017-12-14

This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an emerging 21st century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, Performance and Phenomenology continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception, each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation.

Performing Interdisciplinarity - Experience Bryon 2017-12-12

Performing Interdisciplinarity proposes new ways of engaging with performance as it crosses, collides with, integrates and/or disturbs other disciplinary concerns. From Activism and Political Philosophy to Cognitive Science and Forensics, each chapter explores the relationships between performance and another discipline. Including cross-chapter discussions which address the intersections between fields, Performing Interdisciplinarity truly examines the making of meaning across disciplinary conventions. This is a volume for performance practitioners and scholars who are living, learning, writing, teaching, making and thinking at the edges of their specialisms.

Kinesthetic Spectatorship in the Theatre - Stanton B. Garner, Jr. 2018-09-21

This book is about the centrality of movement, movement perception, and kinesthetic experience to theatrical spectatorship. Drawing upon phenomenological accounts of movement experience and the insights of cognitive science, neuroscience, acting theory, dance theory, philosophy of mind, and linguistics,

it considers how we inhabit the movements of others and how these movements inhabit us. Individual chapters explore the dynamics of movement and animation, action and intentionality, kinesthetic resonance (or mirroring), language, speech, and empathy. In one of its most important contributions to the study of theatre, performance, and spectatorship, this book foregrounds otherness, divergence, and disability in its account of movement perception. The discussions of this and other issues are accompanied by detailed analysis of theatre, puppetry, and dance performances.

The Routledge Dance Studies Reader - Jens Richard Giersdorf 2018-12-07

The Routledge Dance Studies Reader has been expanded and updated, giving readers access to thirty-seven essential texts that address the social, political, cultural, and economic impact of globalization on embodiment and choreography. These interdisciplinary essays in dance scholarship consider a broad range of dance forms in relation to historical, ethnographic, and interdisciplinary research methods including cultural studies, reconstruction, media studies, and popular culture. This new third edition expands both its geographic and cultural focus to include recent research on dance from Southeast Asia, the People’s Republic of China, indigenous dance, and new sections on market forces and mediatization. Sections cover: Methods and approaches Practice and performance Dance as embodied ideology Dance on the market and in the media Formations of the field. The Routledge Dance Studies Reader includes essays on concert dance (ballet, modern and postmodern dance, tap, kathak, and classical khmer dance), popular dance (salsa and hip-hop), site-specific performance, digital choreography, and lecture-performances. It is a vital resource for anyone interested in understanding dance from a global and contemporary perspective.

Phenomenology for Actors - Daniel Johnston 2021-07-19

This book gives new insight into acting and theatre-making through phenomenology (the study of how the world shows itself to conscious experience). It examines Being-in-the-world in everyday life with exercises for workshops and rehearsal. Each chapter explores themes to guide the creative process through objects, bodies, spaces, being with others, time, history, freedom and authenticity. Key examples in the work are drawn from Chekhov’s The Cherry Orchard, Sophocles’ Antigone and Shakespeare’s Hamlet. Practical tasks in each section explore how the theatrical event can offer unique insight into Being and existence. In this way, the book makes a bold leap to understand acting as an embodied form of philosophy and to explain how phenomenology can be a rich source of inspiration for actors, directors, designers and the creative process of theatre-making. This original new book will provide new insight into the practice and theory of acting, stimulate new approaches to rehearsal and advance the notion of theatre making a genuine contribution to philosophical discourse. The fundamental task of the actor is to be on stage with purposeful action in the given circumstances. But this simple act of ‘Being’ is not easy. Phenomenology can provide valuable insight into the challenge. For some time, scholars have looked to phenomenology to describe and analyse the theatrical event. But more than simply drawing attention to embodiment and the subjective experience of the world, a philosophical perspective can also shed light on broader existential issues of being. No specialist knowledge of philosophy is required for the reader to find this text engaging and it will be relevant for second-year students and above at tertiary level. For postgraduates and researchers, the book will provide a valuable touchstone for phenomenology and performance as research. The book will appeal to theatre and performance studies, and some applied philosophy courses. The material is also relevant to studies in literary and critical theory, cultural studies and comparative literature. The work is relevant to The International Federation of Theatre Research (IFTR/FIRT) (Performance and Consciousness), Performance Studies International (psi) and the Performance Philosophy Research Network – an influential and growing research field. Primary markets for this book will be students (both at university and conservatoires) and academics in theatre studies, as well as practitioners and actors in training. The text will be useful to students in units or modules relating to acting theory and theatre-making processes, and which combine critical theory with practical performance. It will also be useful for practitioners of theatre looking to expand or inflect their own methods of approaching performance.

Kinaesthesia and Visual Self-Reflection in Contemporary Dance - Shantel Ehrenberg 2021-08-16

Kinaesthesia and Visual Self-reflection in Contemporary Dance features interviews with UK-based professional-level contemporary, ballet, hip hop, and breaking dancers and cross-disciplinary explication of kinaesthesia and visual self-reflection discourses. Expanding on the concept of a ‘kinaesthetic mode of

attention' leads to discussion of some of the key values and practices which nurture and develop this mode in contemporary dance. Zooming in on entanglements with video self-images in dance practice provides further insights regarding kinaesthesia's historicised polarisation with the visual. It thus provides opportunities to dwell on and reconsider reflections, opening up to a set of playful yet disruptive diffractions inherent in the process of becoming a contemporary dancer, particularly amongst an increasingly complex landscape of visual and theoretical technologies.

Space, Time and Ways of Seeing - Mundoli Narayanan 2021-08-24

This volume explores the constitutive role played by space in the performance of Kutiyattam. The only surviving form of Sanskrit theatre, Kutiyattam is distinctive in terms of its performance conventions and its unique culture of extensive elaboration and interpretation. Drawing upon the concepts of phenomenology on the processes of perception, particularly on the works of Edmund Husserl, Martin Heidegger and Maurice Merleau-Ponty, it analyses the role of space in the communicative structures of performance of Kutiyattam and its contribution to the production of meaning in theatre, especially in the context of contemporary theatre. The book explores the theatrical event as a phenomenon that comes into existence through a triangular relationship among the 'ways of being' of the performers, the 'ways of seeing' of the audience, and the space which brings them together. Based on this formulation, Kutiyattam is approached as a 'theatre of elaboration,' made possible by the 'intimate,' 'proximal' ways of seeing of the audience, in the particular theatrical space of the kūtampalam, the temple theatres, where Kutiyattam has customarily been performed for more than five centuries. This volume will be of great interest to scholars and researchers of cultural studies, theatre and performance studies, cultural anthropology, phenomenology and South Asian studies.

The Routledge Companion to Scenography - Arnold Aronson 2017-09-11

The Routledge Companion to Scenography is the largest and most comprehensive collection of original essays to survey the historical, conceptual, critical and theoretical aspects of this increasingly important aspect of theatre and performance studies. Editor and leading scholar Arnold Aronson brings together a uniquely valuable anthology of texts especially commissioned from across the discipline of theatre and performance studies. Establishing a stable terminology for a deeply contested term for the first time, this volume looks at scenography as the totality of all the visual, spatial and sensory aspects of performance. Tracing a line from Aristotle's Poetics down to Brecht and Artaud and into contemporary immersive theatre and digital media, The Routledge Companion to Scenography is a vital addition to every theatre library.

Digital Reality - Melanie Chan 2020-09-17

As contemporary scholars, journalists, and commentators have indicated, mobile digital devices promote a constant shift of attention between the world around us and the stimulations afforded by screen-based interfaces. Investigating these uniquely contemporary hybrid interactions, Melanie Chan posits that while digital technologies are part of a long and historic trajectory, they nonetheless may instigate new forms of corporeal practices and experiences. How might continuous engagement with mobile devices and associated software impact our perception of sensory embodied experience? Drawing upon existing scholarship around mobile media and new media, Digital Reality explores digital technologies as phenomena (observable items such as smart-phones, handsets, consoles, head-mounted displays and goggles) in the light of theories of reality and corporeality. In so doing, the book highlights the qualitative dimensions of our sense of aliveness, movement, and interaction within a range of environments (virtual, real, or hybrid). Ultimately, the book illuminates how our sense of shared, objective reality changes due to hybrid forms of reality.

Performance Phenomenology - Stuart Grant 2019-01-16

This collection of essays addresses emergent trends in the meeting of the disciplines of phenomenology and performance. It brings together major scholars in the field, dealing with phenomenological approaches to dance, theatre, performance, embodiment, audience, and everyday performance of self. It argues that despite the wide variety of philosophical, ontological, epistemological, historical and methodological differences across the field of phenomenology, certain tendencies and impulses are required for an investigation to stand as truly phenomenological. These include: description of experience; a move towards fundamental conditions or underlying essences; and an examination of taken-for-granted presuppositions.

The book is aimed at scholars and practitioners of performance looking to deepen their understanding of phenomenological concepts and methods, and philosophers concerned with issues of embodiment, performativity and enaction.

Scenography and Art History - Astrid Von Rosen 2021-05-20

Scenography and Art History reimagines scenography as a critical concept for art history, and is the first book to demonstrate the importance and usefulness of this concept for art historians and scholars in related fields. It provides a vital evaluation of the contemporary importance of scenography as a critical tool for art historians and scholars from related branches of study addressing phenomena such as witchy designs, Early Modern festival books, live rock performances, digital fashion photography, and outdoor dance interventions. With its nuanced and detailed case studies, this book is an innovative contribution to ongoing debates within art history and visual studies concerning multisensory events. It extends the existing literature by demonstrating the importance of a reimagined scenography concept for comprehending historical and contemporary art histories and visual cultures more broadly. The book contends that scenography is no longer restricted to the traditional space of the theatre, but has become an important concept for approaching art historical and contemporary objects and events. It explores scenography not solely as a critical approach and theoretical concept, but also as an important practice linked with unrecognized labour and broader political, social and gendered issues in a great variety of contexts, such as festive culture, sacred settings, fashion, film, or performing arts. Designed as a key resource for students, teachers and researchers in art history, visual studies, and related subjects, the book, through its cross-disciplinary frame, does consider, implicitly and explicitly, the roles of both scenography and art in society.

Methodologies for the Rhetoric of Health & Medicine - Lisa Meloncon 2017-07-06

This volume charts new methodological territories for rhetorical studies and the emerging field of the rhetoric of health and medicine. In offering an expanded, behind-the-scenes view of rhetorical methodologies, it advances the larger goal of differentiating the rhetoric of health and medicine as a distinct but pragmatically diverse area of study, while providing rhetoricians and allied scholars new ways to approach and explain their research. Collectively, the volume's 16 chapters: Develop, through extended examples of research, creative theories and methodologies for studying and engaging medicine's high-stakes practices. Provide thick descriptions of and heuristics for methodological invention and adaptation that meet the needs of new and established researchers. Discuss approaches to researching health and medical rhetorics across a range of contexts (e.g., historical, transnational, socio-cultural, institutional) and about a range of ethical issues (e.g., agency, social justice, responsiveness).

Experiencing Liveness in Contemporary Performance - Matthew Reason 2016-10-26

This volume brings together dynamic perspectives on the concept of liveness in the performing arts, engaging with the live through the particular analytical focus of audiences and experience. The status and significance of the live in performance has become contested: perceived as variously as a marker of ontological difference, a promotional slogan, or a mystical evocation of cultural value. Moving beyond debates about the relationship between the live and the mediated, this collection considers what we can know and say about liveness in terms of processes of experiencing and processes of making. Drawing together contributions from theatre, music, dance, and performance art, it takes an interdisciplinary approach in asking not what liveness is, but how it matters and to whom. The book invites readers to consider how liveness is produced through processes of audiencing - as spectators bring qualities of (a)liveness into being through the nature of their attention - and how it becomes materialized in acts of performance, acts of making, acts of archiving, and acts of remembering. Theoretical chapters and practice-based reflections explore liveness, eventness andnowness as key concepts in a range of topics such as affect, documentation, embodiment, fandom, and temporality, showing how the relationship between audience and event is rarely singular and more often malleable and multiple. With its focus on experiencing liveness, this collection will be of interest to disciplines including performance, audience and cultural studies, visual arts, cinema, and sound technologies.

Leading for Change - Jonathan Jansen 2015-08-14

This book offers new theoretical ground for thinking about, and transforming, leadership and higher education worldwide. Through an examination of the construct of intimacy and 'nearness', including

emotional, spiritual, psychic, intellectual, and physical closeness, Jonathan Jansen demonstrates its power to influence positive leadership in young people. He argues that sensory leadership, which includes but extends beyond the power of touch, represents a fresh and effective approach to progressive transformation of long divided institutions. Considering richly textured narratives, chapters explore complex intimacies among Black and White university students in South Africa, post-apartheid and in the aftermath of a major racial atrocity. The stories reveal the students' transformation in the process of 'leadership for change', interweaving concepts of racism, human relationships and intimacy, and in turn expanding the knowledge base of social and institutional improvement. This book explores how, when different kinds of nearness come together in leadership change, young people respond in ways that would not be possible through conventional instruments such as policy, legislation and the appeal to moral sensibilities alone. *Leading for Change* will be critical reading for academics, researchers and postgraduate students in the fields of education, educational justice, higher education, educational leadership and change, social and/or racial justice. This book will also be of interest to those working in the fields of anthropology, social psychology, and South African contemporary politics, policy and institutional practices.

Contemporary Choreography - Jo Butterworth 2017-12-06

Fully revised and updated, this second edition of *Contemporary Choreography* presents a range of articles covering choreographic enquiry, investigation into the creative process, and innovative challenges to traditional understandings of dance making. Contributions from a global range of practitioners and researchers address a spectrum of concerns in the field, organized into seven broad domains: Conceptual and philosophical concerns Processes of making Dance dramaturgy: structures, relationships, contexts Choreographic environments Cultural and intercultural contexts Challenging aesthetics Choreographic relationships with technology. Including 23 new chapters and 10 updated ones, *Contemporary Choreography* captures the essence and progress of choreography in the twenty-first century, supporting and encouraging rigorous thinking and research for future generations of dance practitioners and scholars.

Transmission in Motion - Maaïke Bleeker 2016-10-04

How can various technologies, from the more conventional to the very new, be used to archive, share and understand dance movement? How can they become part of new ways of creating dance? What does this tell us about the ways in which technology is part of how we make sense and think? Well-known choreographers and dance collectives including William Forsythe, Siohban Davis, Merce Cunningham, Anne Teresa De Keersmaeker and BADco. have initiated projects to investigate these questions, and in so doing have inaugurated a new era for dance archives, education, research and creation. Their work draws attention to the intimate relationship between the technologies we use and the ways in which we think, perceive, and make sense. *Transmission in Motion* examines these extraordinary projects 'from the inside', presenting in-depth analyses by the practitioners, artists and collectives involved in their development. These studies are framed by scholarly reflection, illuminating the significance of these projects in the context of current debates on dance, the (multi-media) archive, immaterial cultural heritage and copyright, embodied cognition, education, media culture and the knowledge society.

A Strange Proximity - Jon Foley Sherman 2016-04-14

What happens in the relationship between audience and performer? What choices are made in the space of performance about how we attend to others? *A Strange Proximity* examines stage presence as key to thinking about performance and ethics. It is the first phenomenological account of ethics generated from, rather than applied to, contemporary theatrical productions. The ethical possibilities of the stage, argues Jon Foley Sherman, rest not so much in its objects—the performers and the show itself—as in the "how" of attending to others. *A Strange Proximity* is a unique perspective on the implications of attention in performance.

The Chinese Atlantic - Sean Metzger 2020-05-05

In *The Chinese Atlantic*, Sean Metzger charts processes of global circulation across and beyond the Atlantic, exploring how seascapes generate new understandings of Chinese migration, financial networks and artistic production. Moving across film, painting, performance, and installation art, Metzger traces flows of money, culture, and aesthetics to reveal the ways in which routes of commerce stretching back to the Dutch Golden Age have molded and continue to influence the social reproduction of Chineseness. With

a particular focus on the Caribbean, Metzger investigates the expressive culture of Chinese migrants and the communities that received these waves of people. He interrogates central issues in the study of similar case studies from South Africa and England to demonstrate how Chinese Atlantic seascapes frame globalization as we experience it today. Frequently focusing on art that interacts directly with the sites in which it is located, Metzger explores how Chinese migrant laborers and entrepreneurs did the same to shape—both physically and culturally—the new spaces in which they found themselves. In this manner, Metzger encourages us to see how artistic imagination and practice interact with migration to produce a new way of framing the global.

Choreographing Agonism - Goran Petrović-Lotina 2021-10-15

In *Choreographing Agonism*, author Goran Petrović Lotina offers new insight into the connections between politics and performance. Exploring the political and philosophical roots of a number of recent leftist civil movements, Petrović Lotina forcefully argues for a re-imagining of artistic performance as an instrument of democracy capable of contesting a dominant politics. Inspired by post-Marxist theories of discourse theory, hegemony, conflict, and pluralism, and using tension as a guiding philosophical, political, and artistic force, the book expands the politico-philosophical debate on theories of performance. It offers both scholars and practitioners of performance a thought-provoking analysis of the ways in which artistic performance can be viewed politically as 'agonistic choreo-political practice,' a powerful strategy for mobilising alternative ways of living together and invigorating democracy. *Choreographing Agonism* makes a bold and innovative contribution to the discussion of political and philosophical thought in the field of Performance Studies.

Back to the Dance Itself - Sondra Fraleigh 2018-10-24

In *Back to the Dance Itself*, Sondra Fraleigh edits essays that illuminate how scholars apply a range of phenomenologies to explore questions of dance and the world; performing life and language; body and place; and self-knowing in performance. Some authors delve into theoretical perspectives, while others relate personal experiences and reflections that reveal fascinating insights arising from practice. Collectively, authors give particular consideration to the interactive lifeworld of making and doing that motivates performance. Their texts and photographs study body and the enviroing world through points of convergence, as correlates in elemental and constant interchange modeled vividly in dance. Selected essays on eco-phenomenology and feminism extend this view to the importance of connections with, and caring for, all life. Contributors: Karen Barbour, Christine Bellerose, Robert Bingham, Kara Bond, Hillel Braude, Sondra Fraleigh, Kimerer LaMothe, Joanna McNamara, Vida Midgelow, Ami Shulman, and Amanda Williamson.

World-Wide-Walks - Peter d'Agostino 2019-03-31

This book presents Peter d'Agostino's *World-Wide-Walks* project, providing a unique perspective on walking practices across time and place considered through the framework of evolving technologies and changes in climate. Performed on six continents during the past five decades, d'Agostino's work lays a groundwork for considering walks as portals for crossing natural, cultural and virtual frontiers. Broad in scope, it addresses topics ranging from historical concerns including traditional Australian Aboriginal rites of passage and the exploits of explorers such as John Ledyard, to artists' walks and related themes covered in the mass media in recent years. D'Agostino's work shows that the act of walking places the individual within a world of empirical awareness, statistical knowledge, expectation and surprise through phenomena like anticipating unknown encounters around the bend. In mediating the frontiers of human knowledge, walking and other forms of exploration remain a critical means of engaging global challenges, especially notable now as environmental boundaries are undergoing radical and potential cataclysmic change.

Performance Costume - Sofia Pantouvaki 2020-12-10

Costume is an active agent for performance-making; it is a material object that embodies ideas shaped through collaborative creative work. A new focus in recent years on research in the area of costume has connected this practice in vital and new ways with theories of the body and embodiment, design practices, artistic and other forms of collaboration. Costume, like fashion and dress, is now viewed as an area of dynamic social significance and not simply as passive reflector of a pre-conceived social state or practice. This book offers new approaches to the study of costume, as well as fresh insights into the better-understood frames of historical, theoretical, practice-based and archival research into costume for

performance. This anthology draws on the experience of a global group of established researchers as well as emerging voices. Below is a list of just some of the things it achieves: 1. Introduces diverse perspectives, innovative new research methods and approaches for researching design and the costumed body in performance. 2. Contributes towards a new understanding of how costume actually 'performs' in time and space. 3. Offers new insights into existing practices, as well as creating a space of connection between practitioners and researchers from design, the humanities and social sciences.

Closet Drama - Catherine Burroughs 2018-08-29

Closet Drama: History, Theory, Form introduces the emerging field of Closet Drama Studies by featuring twelve original essays from distinguished scholars who offer fresh and illuminating perspectives on closet drama as a genre. Examining an unusual mix of historical narratives, performances, and texts from the Renaissance to the present, this collection unleashes a provocative array of theoretical concerns about the phenomenon of the closet play—a dramatic text written for reading rather than acting.

Ecoscenography - Tanja Beer 2022-01-01

This ground-breaking book is the first to bring an ecological focus to theatre and performance design, both in scholarship and in practice. Ecoscenography weaves environmental philosophies and practices across genres and fields to provide a captivating vision for the future of sustainable theatre production. The book forefronts leading designers that are driving this emerging field into the mainstream through their relational and reciprocal engagement with place, audiences, materials, and processes. Beyond its radical philosophy and framework, Ecoscenography makes a compelling case for pursuing an ecological ethic in theatre and performance design, not only as a moral imperative, but for the extraordinary possibilities that it offers for more-than-human engagement. Based on her personal insights as a leading ecological researcher and practitioner, Beer offers a rich resource for scholars, students and practitioners alike, opening up new processes and aesthetics of theatrical design that enhance the environmental and social advocacy of the field.

Toward a Feminist Ethics of Nonviolence - Adriana Cavarero 2021-01-26

Toward a Feminist Ethics of Nonviolence brings together major feminist thinkers to debate Cavarero's call for a postural ethics of nonviolence and a sociality rooted in bodily interdependence. *Toward a Feminist Ethics of Nonviolence* brings together three major feminist thinkers—Adriana Cavarero, Judith Butler, and Bonnie Honig—to debate Cavarero's call for a postural ethics of nonviolence. The book consists of three longer essays by Cavarero, Butler, and Honig, followed by shorter responses by a range of scholars that widen the dialogue, drawing on post-Marxism, Italian feminism, queer theory, and lesbian and gay politics. Together, the authors contest the boundaries of their common project for a pluralistic, heterogeneous, but urgent feminist ethics of nonviolence.

The Governmentality of Black Beauty Shame - Shirley Anne Tate 2017-08-24

This book uses the experiences and conversations of Black British women as a lens to examine the impact of discourses surrounding Black beauty shame. Black beauty shame exists within racialized societies which situate white beauty as iconic, and as a result produce Black 'ugliness' as a counterpoint. At the same time, Black Nationalist discourses present Black-white 'mixed race' women as bodies out of place within the Black community. In the examples analysed within the book, women disidentify from both the iconicities of white beauty and the discourses of Black Nationalist darker-skinned beauty, negating both ideals. This demonstration of Foucauldian counter-conduct can be read as a form of disalienation from the governmentality of Black beauty shame. This fascinating volume will be of interest to students and scholars of Black identity, Black beauty and discourse analysis.

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 Methuen Drama Companion to Performance Art - Bertie Ferdman 2020-02-20

The Methuen Drama Companion to Performance Art offers a comprehensive guide to the major issues and interdisciplinary debates concerning performance in art contexts that have developed over the last decade. It understands performance art as an institutional, cultural, and economic phenomenon rather than as a label or object. Following the ever-increasing institutionalization and mainstreaming of performance, the book's chapters identify a marked change in the economies and labor practices surrounding performance art, and explore how this development is reflective of capitalist approaches to art and event production. Embracing what we perceive to be the 'oxymoronic status' of performance art—where it is simultaneously precarious and highly profitable—the essays in this book map the myriad gestures and radical possibilities of this extreme contradiction. This Companion adopts an interdisciplinary perspective to present performance art's legacies and its current practices. It brings together specially commissioned essays from leading innovative scholars from a wide range of approaches including art history, visual and performance studies, dance and theatre scholarship in order to provide a comprehensive and multifocal overview of the emerging research trends and methodologies devoted to performance art.

Dance and the Corporeal Uncanny - Philpa Rothfield 2020-07-22

Dance and the Corporeal Uncanny takes the philosophy of the body into the field of dance, through the lens of subjectivity and via its critique. It draws on dance and performance as its dedicated field of practice to articulate a philosophy of agency and movement. It is organized around two conceptual paradigms - one phenomenological (via Merleau-Ponty), the other an interpretation of Nietzschean philosophy, mediated through the work of Deleuze. The book draws on dance studies, cultural critique, ethnography and postcolonial theory, seeking an interdisciplinary audience in philosophy, dance and cultural studies.

Approaches to Actor Training - John Freeman 2019-03-15

This insightful and practically-focused collection brings together different approaches to actor training from professionals based at universities and conservatoires in the UK, the US and Australia. Exploring the cultural and institutional differences which affect actor training, and analysing developments in the field today, it addresses a range of different approaches, from Stanislavski's System to contemporary immersive theatre. With hands-on focus from some of the world's leading programmes, and attention paid to ethical control, consent and safe practice, this book sees expert tutors exploring pathways to sustainable 21st century careers. Designed for tutors, students and practitioners, *Approaches to Actor Training* examines what it means to train as an actor, what actors-in-training can expect from their programmes of study and how the road to professional accomplishment is mapped and travelled.

Playing Sick - Meredith Conti 2018-07-27

Few life occurrences shaped individual and collective identities within Victorian-era society as critically as witnessing or suffering from illness. The prevalence of illness narratives within late nineteenth-century popular culture was made manifest on the period's British and American stages, where theatrical embodiments of illness were indisputable staples of actors' repertoires. *Playing Sick: Performances of Illness in the Age of Victorian Medicine* reconstructs how actors embodied three of the era's most provocative illnesses: tuberculosis, drug addiction, and mental illness. In placing performances of illness within wider medicocultural contexts, Meredith Conti analyzes how such depictions confirmed or resisted salient constructions of diseases and the diseased. Conti's case studies, which range from Eleonora Duse's portrayal of the consumptive courtesan Marguerite Gautier to Henry Irving's performance of senile dementia in *King Lear*, help to illuminate the interdependence of medical science and theatre in constructing nineteenth-century illness narratives. Through reconstructing these performances, Conti isolates from the period's acting practices a lexicon of embodied illness: a flexible set of physical and vocal techniques that performers employed to theatricalize the sick body. In an age when medical science encouraged a gradual decentering of the patient from their own diagnosis and treatment, late nineteenth-

century performances of illness symbolically restored the sick to positions of visibility and consequence.

The Oxford Handbook of Dance and Reenactment - Mark Franko 2017-11-15

The Oxford Handbook of Dance and Reenactment brings together a cross-section of artists and scholars engaged with the phenomenon of reenactment in dance from a practical and theoretical standpoint.

Synthesizing myriad views on danced reenactment and the manner in which this branch of choreographic performance intersects with important cultural concerns around appropriation this Handbook addresses originality, plagiarism, historicity, and spatiality as it relates to cultural geography. Other topics treated include transmission as a heuristic device, the notion of the archive as it relates to dance and as it is frequently contrasted with embodied cultural memory, pedagogy, theory of history, reconstruction as a methodology, testimony and witnessing, theories of history as narrative and the impact of dance on

modernist literature, and relations of reenactment to historical knowledge and new media.

Advanced Consciousness Training for Actors - Kevin Page 2018-05-20

Advanced Consciousness Training for Actors: Meditation Techniques for the Performing Artist explores theories and techniques for deepening the individual actor's capacity to concentrate and focus attention. Going well beyond the common exercises found in actor training programs, these practices utilize consciousness expanding "technologies" derived from both Eastern and Western traditions of meditation and mindfulness training as well as more recent discoveries from the fields of psychology and neuroscience. This book reviews the scientific literature of consciousness studies and mindfulness research to discover techniques for focusing attention, expanding self-awareness, and increasing levels of mental concentration; all foundational skills of the performing artist in any medium.