

Certain Fragments Contemporary Performance And Forced Entertainment

Reading Contemporary Performance Certain Fragments
Experiencing Liveness in Contemporary Performance **Disability**
and Contemporary Performance Shifting Corporealities in
Contemporary Performance The Routledge Dictionary of
Performance and Contemporary Theatre Grotowski, Women,
and Contemporary Performance **Performance Anthology**
Theatre and Race Ancient Greek and Contemporary Performance
Immersive Theatres The Color of Theater **Collective Creation in**
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Sites Immersive Theatres Posthuman Spiritualities in
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Contemporary Art Certain Fragments *Time Slips The Knowing*
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Certain Fragments World Encyclopedia of Contemporary
Theatre Theatres of Contagion Issues in Curating
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Reading Contemporary Performance Oct 29 2022 As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms - from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies - entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues

in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading *Contemporary Performance* is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field. [Immersive Theatres](#) Dec 19 2021 This comprehensive text is the first survey to explore the theory, history and practice of immersive theatre. Charting the rise of the immersive theatre phenomenon, Josephine Machon shares her wealth of expertise in the field of contemporary performance, inviting the reader to immerse themselves within this abundantly illustrated text. The first section of the book introduces concepts of immersion, situating them within a historical context and establishing a clear critical vocabulary for discussion. The second section then presents contributions from a wealth of immersive artists. Assuming no prior knowledge with its critical commentary, this is a rich resource for lecturers and students at all levels and internationally, including undergraduates and post-graduates, as well as practitioners and researchers of contemporary performance. This would also be an ideal text for general enthusiasts and readers with an interest in immersive theatre.

Applied Theatre and Sexual Health Communication Sep 04 2020 This book analyses the partnership between applied theatre and sexual health communication in a theatre-making project in Nyanga, a township in South Africa. By examining the bridges and schisms between the two fields as they come together in the project, an alternative way of approaching sexual health communication is advocated. This alternative considers what it is that applied theatre does, and could become, in this context. Moments of value which lie around the margins of the practice emerge as opportunities that can be overlooked. These somewhat ephemeral, intangible moments, which appear on the edges, are described as 'apertures of possibility' and occur when one takes a

step back and realises something unnoticed in the moment. This book offers an invitation to pause and notice the seemingly insignificant moments that often occurs tangentially to the practice. The book also calls for more outcry about sexual health and sexual violence, arguing for theatre-making as a route to multitudes of voices, nuanced understandings, and diverse spaces in which discussions of sexuality and sexual health are shared, felt, and experienced.

Grotowski, Women, and Contemporary Performance Apr 23 2022

As the first examination of women's foremost contributions to Jerzy Grotowski's cross-cultural investigation of performance, this book complements and broadens existing literature by offering a more diverse and inclusive re-assessment of Grotowski's legacy, thereby probing its significance for contemporary performance practice and research. Although the particularly strenuous physical training emblematic of Grotowski's approach is not gender specific, it has historically been associated with a masculine conception of the performer incarnated by Ryszard Cieslak in *The Constant Prince*, thus overlooking the work of Rena Mirecka, Maja Komorowska, and Elizabeth Albahaca, to name only the leading women performers identified with the period of theatre productions. This book therefore redresses this imbalance by focusing on key women from different cultures and generations who share a direct connection to Grotowski's legacy while clearly asserting their artistic independence. These women actively participated in all phases of the Polish director's practical research, and continue to play a vital role in today's transnational community of artists whose work reflects Grotowski's enduring influence. Grounding her inquiry in her embodied research and on-going collaboration with these artists, Magnat explores the interrelation of creativity, embodiment, agency, and spirituality within their performing and teaching. Building on current debates in performance studies, experimental ethnography, Indigenous research, global gender studies, and ecocriticism, the author

maps out interconnections between these women's distinct artistic practices across the boundaries that once delineated Grotowski's theatrical and post-theatrical experiments.

Posthuman Spiritualities in Contemporary Performance May 12 2021 This book provides an interpretative analysis of the notion of spirituality through the lens of contemporary performance and posthuman theories. The book examines five performance/artworks: *The Artist is Present* (2010) by Marina Abramović; *The Deer Shelter Skyscape* (2007) by James Turrell; *CAT* (1998) by Ansuman Biswas; *Journey to the Lower World* by Marcus Coates (2004); and the work with pollen by Wolfgang Laib. Through the analysis of these works the notion of spirituality is grounded in materiality and embodiment allowing the conceptual juxtaposition of spirit and matter to introduce the paradoxical as the guiding thread of the narrative of the book. Here, the human is interrogated and negotiated with/within a plurality of other living organisms, intangible existences and micro and macrocosmic ecologies. Silence, meditation, shamanic journeys, reciprocal gazing, restraint, and contemplation are analyzed as technologies used to manipulate perception and adventure into the multilayered condition of matter.

Immersive Theatres Jun 13 2021 Charting the rise of the immersive theatre phenomenon, this is the first survey of immersive theories and practices for students, scholars and practitioners of contemporary performance. It includes original interviews with immersive artists and examines key topics such as site-specific performance and immersive technologies.

World Encyclopedia of Contemporary Theatre Oct 25 2019 This new in paperback edition of *World Encyclopedia of Contemporary Theatre* covers the Americas, from Canada to Argentina, including the United States. Entries on twenty six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance

Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre. It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history, performance studies, anthropology and cultural studies.

Contemporary French Theatre and Performance Oct 05 2020

This is the first book to explore the relationship between experimental theatre and performance making in France. Reflecting the recent return to aesthetics and politics in French theory, it focuses on how a variety of theatre and performance practitioners use their art work to contest reality as it is currently configured in France.

Performance and the Contemporary City Jan 28 2020 Cities, with their rising populations and complex configurations, have become key symbols of a fast-changing modernity. This timely collection gathers together various urban writings from a range of relevant disciplines, including architecture, geography, sociology, visual art, ethnography and psychoanalysis. Its focus, however, is performance. Underscoring the importance of the field, it shows how performance functions as a dynamic, interdisciplinary mechanism which is central not only to understanding the multiplicity of urban living but also to the way the identities of cities are shaped. Gathering together key writings on the city and performance by authors ranging from Walter Benjamin to Tim Etchells to Carl Lavery, the reader can be

navigated in any number of ways. Supported by extensive introductory material, it will be essential and evocative reading for anyone interested in making connections between performance and urban life.

The Knowing Body Mar 30 2020 Steinman's book really stands alone among performance art books. While there are many that document what particular artists are doing, this one offers a way in for a person who wants to perform (or know more about how performance artists work). Must reading for anyone interested in performance art, it will also be fascinating to those in theatre, playwriting, visual arts and performance of any sort.

Performance in Contemporary Art Jul 02 2020 Unpacking the history of performance art and celebrating the work of contemporary practitioners--a must-read for both art lovers and students alike Stunningly beautiful, deeply puzzling, powerfully moving, or intensely unsettling--performance art can evoke a wide variety of responses. In this important survey, Catherine Wood, one of the world's leading curators and writers in this field, provides the broadest and most up-to-date insight into the subject yet published. Wood proposes performance not as a genre separate from object-making but as a medium that has profoundly influenced the shape of contemporary art. From the spectacular forms of intimacy performed by Marina Abramović to the painting processions initiated by Ei Arakawa and the social activism of Tania Bruguera, hugely divergent practices have emerged in the past 30 years that embrace the worlds of sculpture and painting, spectacle, and protest. Shifting the focus from "I" to "We" and then "It," *Performance in Contemporary Art* is divided into sections that examine the perspective of the individual, the social, and the object. Wood looks at histories of performance through the lens of contemporary practitioners: the Japanese Gutai group in the 1950s, Brazilian neo-concretism in the 1960s, and the feminist performance at Womanhouse in the United States in the 1970s are key examples of historical precedents that have been

revisited, reformed, or rejected by contemporary artists in the 21st century.

Certain Fragments Nov 25 2019 Annotation Certain Fragments is an extraordinary exploration of what lies at the heart of contemporary theatre. Written by the artistic director of Forced Entertainment, acknowledged to be 'Britain's most brilliant experimental theatre company' (Guardian), *Certain Fragments* investigates the processes of devising performance, the role of writing in an interdisciplinary theatre, and the influence of the city on contemporary art practice. Tim Etchells' unique and provocative voice shifts from intimate anecdote to critical analysis and back again. As in his theatre-making, Etchells disrupts traditional notions of creative, academic and intellectual work. The book is an exciting and radical fusion of story-telling and criticism. It also makes available for the first time, four seminal Forced Entertainment texts by Etchells.

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Forms of Emotion Apr 11 2021 *Forms of Emotion* analyses how drama, theatre and contemporary performance present emotion and its human and nonhuman diversity. This book explores the emotions, emotional feelings, mood, and affect, which make up a spectrum of 'emotion', to illuminate theatrical knowledge and practice and reflect the distinctions and debates in philosophy, neuroscience, psychology, and other disciplines. This study asserts that specific forms of emotion are intentionally unified in drama, theatre, and performance to convey meaning, counteract separation and subversively champion emotional freedom. The book progressively shows that the dramatic and theatrical

representation of the nonhuman reveals how human dominance is offset by emotional connection with birds, animals, and the natural environment. This book will be of great interest to students and researchers interested in the emotions and affect in dramatic literature, theatre studies, performance studies, psychology, and philosophy as well as artists working with emotionally expressive performance.

Making Contemporary Theatre Jun 20 2019 Making Contemporary Theatre reveals how some of the most significant international contemporary theatre is actually made. The book opens with an introductory chapter which contextualizes recent trends in approaches to theatre-making. In the ensuing eleven chapters, eleven different writer-observers describe, contextualize and analyze the theatre-making practices of eleven different companies and directors, including Japan's Gekidan Kaitaisha and the Québécois director Robert Lepage. Each chapter is enriched with extensive illustrations as well as boxed-off "asides," giving the reader different perspectives on the work. Chapters usually focus on a single production, such as Complicite's 2003-04 *The Elephant Vanishes*, allowing detailed investigations of complex practices to emerge. The book concludes with a brief manifesto for making contemporary theatre by the editors, plus a bibliography suggesting further reading. Making contemporary theatre is a rich resource for the theatre-making student and the theatre-goer alike, full of diverse examples of how the most exciting theatre is actually made.

Scenography Expanded Nov 06 2020 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.

Moving Islands Aug 15 2021 A pathbreaking exploration of the international and intercultural connections within Oceanian performance

Postdramatic Theatre and the Political Dec 07 2020 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

Liminal Acts Sep 16 2021 The term liminal refers to a marginalized space of fertile chaos and creative potential where nothing is fixed or certain. Liminal performance is an emerging genre which has surfaced only in recent times and describes a range of interdisciplinary, highly experimental, performative works in theatre and performance, film and music-performances which can be seen to prioritize the body, the technological and the primordial. Broadhurst argues that traditional and contemporary critical and aesthetic theories are ultimately deficient in interpreting liminal performance. This revolutionary work first surveys traditional aesthetics in the writings of Kant, Nietzsche and Heidegger and juxtaposes them with contemporary aesthetics in the writings of Foucault, Derrida, Baudrillard and Lyotard. A series of case studies follows and, Broadhurst concludes with a summary description of liminal performances as an emerging genre. Works discussed in detail include: Pina Bausch's Tanztheater, the innovative Theatre of Images of Robert Wilson and Philip Glass, the controversial social sculptures of the Viennese Actionists, Peter Greenaway's painterly aesthetics, Derek Jarman's queer politics, digitized sampled music, and neo-gothic sound.

Performance Anthology Mar 22 2022 Performance art is a major contemporary art form and California is recognized internationally as a pivotal area for innovative performance art activity. This updated edition of Performance Anthology offers an extraordinary documentation of California performance art from 1970 through 1989. The anthology provides a chronicle of the literature of artists' publications, art journals, major books, and catalogues; introductions and original essays by artists and leading historians and critics of performance art in California; and photographs illustrating major works by California artists.

Through the documentation of the literature, a framework is established of the artists, events, organizations and spaces that have been instrumental in launching and sustaining the performance art scene in California.

Contemporary Theatre in Education Jul 22 2019 Theatre in Education emerged in the mid-sixties as a unique hybrid of performance and child-centred learning. Contemporary Theatre in Education charts the creation and adaptation of this 'hybrid' through the Is it possible for the hybrid to survive? Or have the economics of schools, the post-National Curriculum educational philosophy and the lack of understanding from a new breed of teachers created an environment that has forced a mutation? Perhaps theatre in education has just evolved, but perhaps just forty years after it began it is facing extinction.changing political, economic and educational environment. It also takes a 'snapshot' of the TIE being created today, considering all the projects being performed in Wales during a single month. The projects are analysed and every TIE director interviewed about the work and the policies of their companies. It becomes very clear that that the distinction between TIE and Children's Theatre is being blurred.

Off Sites Jul 14 2021 Contextualizing the techniques and methods of the incredibly rich and vital genre of site-specific performance, author Bertie Ferdman traces the evolution of that term. Originally used for experimental staging practices and then later also for engaged situational events, site-specific is no longer sufficient for the genre's many contemporary variations. Using the term off-site, Ferdman illustrates five distinct ways artists have challenged the disciplinary framework of site-specific theatre: blurring the traditional boundaries between the fictional and the real; changing how the audience and actor interact with each other and whether they are physically together or apart; fabricating sites from physically bound, conceptually constructed, or virtual spaces; staging live situations in real/nonreal and often

mediated encounters; and challenging our preconceived notions of time and space. Tracing the genealogy of site-based work through the twentieth and twenty-first centuries, Ferdman outlines the theoretical groundwork for her study in the introduction. Individual chapters focus on distinct types of off-sites—the interdisciplinary discourse of disciplinary sites; the spaces of audience engagement with spectator sites; the dislocation of time for temporal sites; and the historiographical spaces of mapping for urban sites. Ferdman examines site-based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site-driven theatre. Key productions discussed include *Private Moment* by David Levine, *Geysers Land* by Mary Ellen Strom and Ann Carlson, Jim Findlay's *Dream of the Red Chamber*, and Lola Arias' *Mi Vida Después*.

Collective Creation in Contemporary Performance Oct 17

2021 This edited volume situates its contemporary practice in the tradition which emerged at the beginning of the twentieth century. *Collective Creation in Contemporary Performance* examines collective and devised theatre practices internationally and demonstrates the prevalence, breadth, and significance of modern collective creation.

Shifting Corporealities in Contemporary Performance Jun

25 2022 This book investigates how contemporary artistic practices engage with the body and its intersection with political, technological, and ethical issues. Departing from the relationship between corporeality and performing arts (such as theater, dance, and performance), it turns to a pluriversal understanding of embodiment that resides in the extra violent conditions of contemporary global necro-capitalism in order to conduct a thorough analysis that goes beyond arts and culture. It brings together theoretical academic texts by established and emerging scholars alike, exposing perspectives from different fields (philosophy, cultural studies, performance studies, theater

studies, and dance studies) as well as from different geopolitical contexts. Through a series of thematic clusters, the study explores the reactivation of the body as a site of a new meaning-making politics.

Contemporary British Queer Performance Dec 27 2019 This book examines queer performance in Britain since the early 1990s, arguing for the significance of emerging collaborative modes of practice. Using queer theory and the history of early lesbian and gay theatre to examine claims to representation among other things, it interrogates the relationships through which recent works have been presented.

Certain Fragments Sep 28 2022 An exploration of what lies at the heart of contemporary theatre. Written by the artistic director of Forced Entertainment, it investigates the process of devising performance, theatre's interdisciplinary role, and the city's influence.

The Color of Theater Nov 18 2021 The Color of Theater presents a range of essays, interviews and performance texts that illustrate and examine the process, evolution and dynamics of making theater in the dawning moments of the 21st century. It brings together writings by artists, intellectuals and art activists exploring contemporary practices within multicultural, intercultural and ethnically specific theaters. This provocative and dynamic resource brings forth critical issues of cultural aesthetics engaging theater as a crucial site for examining the intricate intersections of race, gender, class, sexuality and national and global politics. Contributors include: Rustom Bharucha, Thulani Davis, Harry Elam, Guillermo Gomez-Pea, Velina Hasu Huston, Cherrfe Moraga, David Romn, Sekou Sundiata, Diana Taylor, Una Chaudhuri, Alberto Sandoval-Snchez and IO thi diem thy.

Theatre and Race Feb 21 2022 The theatre has always been a place where conceptions of race and racism have been staged, shared and perpetuated. Harvey Young introduces key ideas

about race, before tracing its relationship with theatre and performance - from Ancient Athens to the present day.

The Routledge Dictionary of Performance and

Contemporary Theatre May 24 2022 The Routledge Dictionary of Contemporary Theatre and Performance provides the first authoritative alphabetical guide to the theatre and performance of the last 30 years. Conceived and written by one of the foremost scholars and critics of theatre in the world, it literally takes us from Activism to Zapping, analysing everything along the way from Body Art and the Flashmob to Multimedia and the Postdramatic. What we think of as 'performance' and 'drama' has undergone a transformation in recent decades. Similarly how these terms are defined, used and critiqued has also changed, thanks to interventions from a panoply of theorists from Derrida to Ranciere. Patrice Pavis's Dictionary provides an indispensable roadmap for this complex and fascinating terrain; a volume no theatre bookshelf can afford to be without.

Experiencing Liveness in Contemporary Performance Aug 27 2022 This book offers dynamic perspectives on the concept of liveness in the performing arts, engaging with liveness through the particular analytical focus of audiences and experience. With contributions from theatre, music, dance, and performance art, it explores how liveness is produced through processes of audiencing, and how it becomes materialized in acts of performance, making, archiving, and remembering. Theoretical chapters and practice-based reflections visit topics such as fandom, embodiment, documentation, technological mediation, and commodity exchange, showing how the relationship between audience and event is rarely singular and more often malleable and multiple.

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[Queer Dramaturgies](#) Aug 03 2020 This international collection of essays forms a vibrant picture of the scope and diversity of contemporary queer performance. Ranging across cabaret, performance art, the performativity of film, drag and script-based theatre it unravels the dynamic relationship performance has with queerness as it is presented in local and transnational contexts.

[Shakespeare in Asia](#) Mar 10 2021 Contributors from a wide variety of backgrounds debate how and why Shakespeare has been used and reinvented in contemporary Asia.

Issues in Curating Contemporary Art and Performance Aug 23 2019 To stay relevant, art curators must keep up with the rapid pace of technological innovation as well as the aesthetic tastes of fickle critics and an ever-expanding circle of cultural arbiters. *Issues in Curating Contemporary Art and Performance* argues that, despite these daily pressures, good curating work also requires more theoretical attention. In four thematic sections, a distinguished group of contributors consider curation in light of interdisciplinary and emerging practices, examine conceptions of curation as intervention and contestation, and explore curation's potential to act as a reconsideration of conventional museum spaces. Against the backdrop of cutting-edge developments in electronic art, art/science collaboration, nongallery spaces, and virtual fields, contributors propose new approaches to curating and new ways of fostering critical inquiry.

Now in paperback, this volume is an essential read for scholars, curators, and art enthusiasts alike.

Queer Performance and Contemporary Ireland Feb 09 2021

This book examines the surge of queer performance produced across Ireland since the first stirrings of the Celtic Tiger in the mid-1990s, up to the passing of the Marriage Equality referendum in the Republic in 2015.

Theatres of Contagion Sep 23 2019 To what extent is theatre a contagious practice, capable of undoing and enlivening people and cultures? Theatres of Contagion responds to some of the anxieties of our current political and cultural climate by exploring theatre's status as a contagious cultural force, questioning its role in the spread or control of medical, psychological and emotional conditions and phenomena. Observing a diverse range of practices from the early modern to contemporary period, the volume considers how this contagion is understood to happen and operate, its real and imagined effects, and how these have been a source of pleasure and fear for theatre makers, audiences and authorities. Drawing on perspectives from medicine, neuroscience, psychology, anthropology, philosophy, law and affect theory, essays investigate some of the ways in which theatre can be viewed as a powerful agent of containment and transmission. Among the works analysed include a musical adaptation and an intercultural variation of Shakespeare's Romeo and Juliet; a contemporary queer take on Hamlet; Grand Guignol and theatres of horror; the writings and influence of Artaud; immersive theatre and the work of Punchdrunk, and computer gaming and smartphone apps

Shakespeare and Trauma Jan 08 2021 This study explores the relationship between performances of Shakespeare's plays and the ways in which they engage with traumatic events and histories. It investigates the ethical and political implications of attempts to represent trauma in performance.

Disability and Contemporary Performance Jul 26 2022

Disability and Contemporary Performance presents a remarkable challenge to existing assumptions about disability and artistic practice. In particular, it explores where cultural knowledge about disability leaves off, and the lived experience of difference begins. Petra Koppers, herself an award-winning artist and theorist, investigates the ways in which disabled performers challenge, change and work with current stereotypes through their work. She explores freak show fantasies and 'medical theatre' as well as live art, webwork, theatre, dance, photography and installations, to cast an entirely new light on contemporary identity politics and aesthetics. This is an outstanding exploration of some of the most pressing issues in performance, cultural and disability studies today, written by a leading practitioner and critic.

Ancient Greek and Contemporary Performance Jan 20 2022 This collection of published and unpublished essays connects antiquity with the present by debating the current prohibiting conceptions of performance theory and the insistence on a limited version of 'the contemporary'. The theatre is attractive for its history and also for its lively present. These essays explore aspects of historical performance in ancient Greece, and link thoughts on its significance to wider reflections on cultural theory from around the world and performance in the contemporary postmodern era, concluding with ideas on the new theatre of the diaspora. Each section of the book includes a short introduction; the essays and shorter interventions take various forms, but all are concerned with theatre, with practical aspects of theatre and theoretical dimensions of its study. The subjects range from ancient Greece to the present day, and include speculations on the origin of ancient tragic acting, the kinds of festival performance in ancient Athens, how performance is reflected in the tragic scripts, the significance of the presence of the chorus, technology and the ancient theatre, comparative thinking on Greek, Indian and Japanese theory, a critique of the rhetoric of performance theory

and of postmodernism, reflections on modernism and theatre, and on the importance of adaptation to theatre, studies of the theatre and diaspora in Britain.

Time Slips Apr 30 2020 This bold book investigates how performance can transform the way people perceive trauma and memory, time and history. Jaclyn I. Pryor introduces the concept of "time slips," moments in which past, present, and future coincide, moments that challenge American narratives of racial and sexual citizenship. Framing performance as a site of resistance, Pryor analyzes their own work and that of four other queer artists—Ann Carlson, Mary Ellen Strom, Peggy Shaw, and Lisa Kron—between 2001 and 2016. Pryor illuminates how each artist deploys performance as a tool to render history visible, trauma recognizable, and transformation possible by laying bare the histories and ongoing systems of violence woven deep into our society. Pryor also includes a case study that examines the challenges of teaching queer time and queer performance within the academy in what Pryor calls a post-9/11 "homeland" security state. Masterfully synthesizing a wealth of research and experiences, *Time Slips* will interest scholars and readers in the fields of theater and performance studies, queer studies, and American studies.