

Access Free Sarah Kane S Postdramatic Strategies In Blasted Cleansed Pdf For Free

Postdramatic Tragedies Teaching Postdramatic Theatre Postdramatic Theatre and the Political Postdramatic Theatre Postdramatic Theatre Postdramatic Theatre and the Political The Ghosts of the Avant-Garde(s) Contemporary Rehearsal Practice Staging Postcommunism Myth Postdramatic Theatre and India Insecurity The Routledge Drama Anthology and Sourcebook Reassembling Pain, Reassembling the Reading of Fiction The Builders Association Tragedy and Dramatic Theatre Focalizing Bodies Fictional Realities/real Fictions The Theatre of Thomas Ostermeier Beyond Documentary Realism Dissertation Abstracts International Attempts on Her Life Time and Performer Training Drama Experimental Irish Theatre Macht Aural/Oral Dramaturgies The Contemporary American Monologue The Routledge Companion to Dramaturgy Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre The Routledge Companion to Theatre and Politics Neoliberal gothic The Contemporary Political Play Performance Theatre and the Poetics of Failure The Metareferential Turn in Contemporary Arts and

*Media Political Dramaturgies and Theatre
Spectatorship The Author Richard Foreman
Language, Music and Gesture: Informational
Crossroads Elfriede Jelinek Goes Australia*

Macht Nov 05 2020

Tragedy and Dramatic Theatre Sep 15 2021 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.

Elfriede Jelinek Goes Australia Aug 22 2019

The Theatre of Thomas Ostermeier Jun 12 2021 Thomas Ostermeier is the most internationally recognised German theatre director of the present. With this book, he presents his directorial method for the first time. The Theatre of Thomas Ostermeier provides a toolkit for understanding and enacting the strategies of his advanced contemporary

approach to staging dramatic texts. In addition, the book includes: Ostermeier's seminal essays, lectures and manifestos translated into English for the first time. Over 140 photos from the archive of Arno Declair, who has documented Ostermeier's work at the Schaubühne Berlin for many years, and by others. In-depth 'casebook' studies of two of his productions: Ibsen's An Enemy of the People (2012) and Shakespeare's Richard III (2015) Contributions from Ostermeier's actors and his closest collaborators to show how his principles are put into practice. An extraordinary, richly illustrated insight into Ostermeier's working methods, this volume will be of interest to practitioners and scholars of contemporary European theatre alike.

Richard Foreman Oct 24 2019 Richard Foreman has been writing, directing and designing avant-garde theatre in New York since he first founded his Ontological-Hysteric company there in 1968. In all that time, few directors have taken up the challenge of staging his problematic, rewarding texts, and Foreman's work remains under-explored by other practitioners. Richard Foreman: An American (Partly) in Paris argues that Foreman can productively be viewed as a (partly) European artist, whose thinking and theatre-making have been radically shaped by contact with Europe. Through a detailed account of his European productions, interviews with Foreman himself, a set of practical

strategies for staging the plays and the full text of Foreman's previously unpublished play Georges Bataille's Bathrobe (1983), Neal Swettenham introduces the director's work to a new generation of readers and theatre-makers.

Language, Music and Gesture: Informational Crossroads Sep 23 2019 This book brings together selected revised papers representing a multidisciplinary approach to language, music, and gesture, as well as their interaction. Among the number of multidisciplinary and comparative studies of the structure and organization of language and music, the presented book broadens the scope with the inclusion of gesture problems in the analyzed spectrum. A unique feature of the presented collection is that the papers, compiled in one volume, allow readers to see similarities and differences in gesture as an element of non-verbal communication and gesture as the main element of dance. In addition to enhancing the analysis, the data on the perception and comprehension of speech, music, and dance in regard to both their functioning in a natural situation and their reflection in various forms of performing arts makes this collection extremely useful for those who are interested in human cognitive abilities and performing skills. The book begins with a philosophical overview of recent neurophysiological studies reflecting the complexity of higher cognitive

functions, which references the idea of the baroque style in art being neither linear nor stable. The following papers are allocated into 5 sections. The papers of the section "Language-Music-Gesture As Semiotic Systems" discuss the issues of symbolic and semiotic aspects of language, music, and gesture, including from the perspective of their notation. This is followed by the issues of "Language-Music-Gesture Onstage" and interaction within the idea of the "World as a Text." The papers of "Teaching Language and Music" present new teaching methods that take into account the interaction of all the cognitive systems examined. The papers of the last two sections focus on issues related primarily to language: The section "Verbalization Of Music And Gesture" considers the problem of describing musical text and non-verbal behavior with language, and papers in the final section "Emotions In Linguistics And Ai-Communication Systems" analyze the ways of expressing emotions in speech and the problems of organizing emotional communication with computer agents.

The Contemporary Political Play Mar 29 2020 What does it mean for a play to be political in the 21st century? Does it require explicit engagement with events and situations with the aim of bringing about change or highlighting social wrongs? Is it purely a matter of content or is it also a matter of structure?

The Contemporary Political Play: Rethinking Dramaturgical Structure examines the politics of contemporary 'political' drama. It traces the origins of the contemporary British political play to the emergence of the idea of 'serious drama' in the late 19th century through the work of Bernard Shaw, and argues that a Shavian version of serious drama was inextricably linked to the social and political structures of British society at the time. While political drama is still often thought of as adhering to a Shavian model in which social issues are presented through a dialectical structure, Grochala argues that the different political structures of contemporary Britain give rise to formally inventive dramaturgies that are no less 'serious' or political than their Shavian forebears. Through analysing the experimental dramaturgies of contemporary plays by playwrights including Caryl Churchill, Simon Stephens, Anthony Neilson, Debbie Tucker Green and Mark Ravenhill, among others, it offers a set of new principles for understanding how a play functions politically and reveals how today the dramaturgical structure of a play is as political as its content.

Political Dramaturgies and Theatre Spectatorship
Dec 27 2019 What do we mean when we describe theatre as political today? How might theatre-makers' provocations for change need to be differently designed when addressing the precarious spectator-subject of twenty-first century

neoliberalism? In this important study Liz Tomlin interrogates the influential theories of Jacques Rancière to propose a new framework of analysis through which contemporary political dramaturgies can be investigated. Drawing, in particular, on Ernesto Laclau and Chantal Mouffe, Lilie Chouliaraki and Judith Butler, Tomlin argues that the capacities of the contemporary and future spectator to be 'effected' or 'affected' by politically-engaged theatre need to be urgently re-evaluated. Central to this study is Tomlin's theorized figuration of the neoliberal spectator-subject as precarious, individualized and ironic, with a reduced capacity for empathy, agency and the ability to imagine better futures. This, in turn, leads to a predilection for a response to injustice that is driven by a concern for the feelings of the subject-self, rather than concern for the suffering other. These characteristics are argued to shape even those spectator-subjects towards the left of the political spectrum, thus necessitating a careful reconsideration of new and long-standing dramaturgies of political provocation. Dramaturgies examined include the ironic invitations of *Made in China* and Martin Crimp, the exploration of affect in Kieran Hurley's *Heads Up*, the new sincerity that characterizes the work of Andy Smith, the turn to the staging of the spectators' 'other' in *Developing Artists' Queens of Syria* and Chris Thorpe and Rachel Chavkin's

*Confirmation, and the community activism of
Common Wealth's The Deal Versus the People.*

*The Metareferential Turn in Contemporary Arts and
Media Jan 26 2020 One possible description of the
contemporary medial landscape in Western culture
is that it has gone 'meta' to an unprecedented
extent, so that a remarkable 'meta-culture' has
emerged. Indeed, 'metareference', i.e. self-reflexive
comments on, or references to, various kinds of
media-related aspects of a given medial artefact or
performance, specific media and arts or the media
in general is omnipresent and can, nowadays, be
encountered in 'high' art and literature as frequently
as in their popular counterparts, in the traditional
media as well as in new media. From the Simpsons,
pop music, children's literature, computer games
and pornography to the contemporary visual arts,
feature film, postmodern fiction, drama and even
architecture - everywhere one can find
metareferential explorations, comments on or
criticism of representation, medial conventions or
modes of production and reception, and related
issues. Within individual media and genres, notably
in research on postmodernist metafiction, this
outspoken tendency towards 'metaization' is known
well enough, and various reasons have been given
for it. Yet never has there been an attempt to
account for what one may aptly term the current
'metareferential turn' on a larger, transmedial scale.*

This is what The Metareferential Turn in Contemporary Arts and Media: Forms, Functions, Attempts at Explanation undertakes to do as a sequel to its predecessor, the volume Metareference across Media (vol. 4 in the series 'Studies in Intermediality'), which was dedicated to theoretical issues and transhistorical case studies. Coming from diverse disciplinary and methodological backgrounds, the contributors to the present volume propose explanations of impressive subtlety, breadth and depth for the current situation in addition to exploring individual forms and functions of metareference which may be linked with particular explanations. As expected, there is no monocausal reason to be found for the situation under scrutiny, yet the proposals made have in their combination a remarkable explanatory power which contributes to a better understanding of an important facet of current media production and reception. The essays assembled in the volume, which also contains an introduction with a detailed survey over the possibilities of accounting for the metareferential turn, will be relevant to students and scholars from a wide variety of fields: cultural history at large, intermediality and media studies as well as, more particularly, literary studies, music, film and art history.

Drama Jan 08 2021 An engaging book spanning the fields of drama, literary criticism, genre, and

performance studies, Drama: Between Poetry and Performance teaches students how to read drama by exploring the threshold between text and performance. Draws on examples from major playwrights including Shakespeare, Ibsen, Beckett, and Parks Explores the critical terms and controversies that animate the performance and study of drama, such as the status of language, the function of character and plot, and uses of writing Engages in a theoretical, disciplinary, and cultural repositioning of drama, by exploring and contesting its position at the threshold between text and performance

*Fictional Realities/real Fictions Jul 14 2021 The collection of essays *Fictional Realities / Real Fictions. Contemporary Theatre in Search of a New Mimetic Paradigm* tackles the problem of fictionality and reality in contemporary theatre practice and playwriting. It approaches this hotly debated issue in a larger context of the theories of theatrical and dramatic mimesis. The volume provides an answer to the most recent developments in performative arts, such as the widespread use of new media technologies, the popularity of site specific productions, and the flourishing of various post-dramatic forms of expression. The phenomena scrutinized in this collection call into question the basic dichotomy between the fictional and the real on which the theory and practice of the Western*

theatre has been based right from its inception. However, due to their extremely heterogeneous character, they pose a considerable problem for researchers and teachers, who still do not find a widely applicable methodology for the analysis of contemporary performances and texts for the theatre. Fictional Realities / Real Fictions sets the discussion of the onset of new mimetic paradigm in three interrelated contexts: the new perceptual patterns forged by contemporary theatre, the use of media on stage, and the strategies of today's political theatre. The case studies presented here, in spite of their thematic diversity, are subordinated to a single theoretical framework. Thus they turn out extremely useful both for the scholars investigating the problems of contemporary theatre, and students of theatre and drama. Fictional Realities / Real Fictions offers them a rigid methodological scaffolding, supported by a number of illustrative examples from a variety of cultural context and theatre traditions, which gives them an opportunity to extrapolate from the main argument of the volume to their own research.

Time and Performer Training Feb 06 2021 Time and Performer Training addresses the importance and centrality of time and temporality to the practices, processes and conceptual thinking of performer training. Notions of time are embedded in almost every aspect of performer training, and so

contributors to this book look at: age/aging and children in the training context how training impacts over a lifetime the duration of training and the impact of training regimes over time concepts of timing and the 'right' time how time is viewed from a range of international training perspectives collectives, ensembles and fashions in training, their decay or endurance. Through focusing on time and the temporal in performer training, this book offers innovative ways of integrating research into studio practices. It also steps out beyond the more traditional places of training to open up time in relation to contested training practices that take place online, in festival spaces and in folk or amateur practices. Ideal for both instructors and students, each section of this well-illustrated book follows a thematic structure and includes full-length chapters alongside shorter provocations. Featuring contributions from an international range of authors who draw on their backgrounds as artists, scholars and teachers, *Time and Performer Training* is a major step in our understanding of how time affects the preparation for performance.

Performance Theatre and the Poetics of Failure Feb 27 2020 What does it mean to "fail" in performance? How might staging failure reveal theatre's potential to expand our understanding of social, political and everyday reality? What can we learn from performances that expose and then celebrate their

ability to fail? In Performance Theatre and the Poetics of Failure, Sara Jane Bailes begins with Samuel Beckett and considers failure in performance as a hopeful strategy. She examines the work of internationally acclaimed UK and US experimental theatre companies Forced Entertainment, Goat Island and Elevator Repair Service, addressing accepted narratives about artistic and cultural value in contemporary theatre-making. Her discussion draws on examples where misfire, the accidental and the intentionally amateur challenge our perception of skill and virtuosity in such diverse modes of performance as slapstick and punk. Detailed rehearsal and performance analysis are used to engage theory and contextualise practice, extending the dialogue between theatre arts, live art and postmodern dance. The result is a critical account of performance theatre that offers essential reading for practitioners, scholars and students of Performance, Theatre and Dance Studies.

The Routledge Companion to Dramaturgy Aug 03 2020 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).*

The Builders Association Oct 17 2021 A lavishly illustrated history and critical appraisal of The Builders Association, an award-winning intermedia performance company, with detailed accounts of its major productions. This book begins with the building of a house, and the building of a company while building the house. It expands to look at the ideas found in various rooms, some of which expanded into virtual space while they still were grounded in the lives of the artists in the house.
—from the preface by Marianne Weems *The Builders Association, an award-winning intermedia performance company founded in 1994, develops its work in extended collaborations with artists and designers, working through performance, video, architecture, sound, and text to integrate live performance with other media. Its work is not only cross-media but cross-genre—fiction and nonfiction, unorthodox retellings of classic tales and multimedia stagings of contemporary events. This book offers a generously illustrated history and critical appraisal of The Builders Association, written by Shannon Jackson, a leading theater scholar, and Marianne Weems, the founder and artistic director*

of the company. It also includes critical meditations from such artists and scholars as Elizabeth Diller, Pico Iyer, Saskia Sassen, Kate Valk, and many others. Technological wizardry in the theater has a long history, going back to the deus ex machina of ancient Greek drama. The Builders Association makes its technological dependence visible, putting backstage technologies center stage and presenting architectural assemblies of screens and bodies. Jackson and Weems explore a series of major productions—from MASTER BUILDER (Ibsen by way of Gordon Matta-Clark) to SUPERVISION (an exploration of dataveillance) to HOUSE/DIVIDED (the foreclosure crisis juxtaposed with the Joads of Steinbeck's The Grapes of Wrath). Each work is described through a series of steps, including "R&D," "Operating Systems," "Storyboard," and "Rehearsal/Assembly." The Builders Association not only traces the evolution of an intermedial aesthetic practice but also tells a story about how a group makes the risky decision to make art in the first place.

Myth Mar 22 2022 Myth presents the latest interdisciplinary research by graduate students in the fields of German and Scandinavian studies, compiling papers that were introduced at the eponymous 2008 graduate student conference at the University of Massachusetts Amherst. Focusing on myths in and about German and Scandinavian

societies, these essays provide exemplary analyses of how cultural and social practices mutually inform and influence each other. This anthology is primarily intended for scholars across the disciplines looking at trends and narratives in northern Europe. From history to film studies, theater and philology, the contributions represent the teeming variety of approaches to German and Scandinavian studies now emergent in the Academy. Myth showcases not only new inquiries into diverse subject areas, but also new methods of inquiry for future interdisciplinary research.

Insecurity Jan 20 2022 The early years of the twenty-first century have witnessed a proliferation of non-fiction, reality-based performance genres, including documentary and verbatim theatre, site-specific theatre, autobiographical theatre, and immersive theatre. Insecurity: Perils and Products of Theatres of the Real begins with the premise that although the inclusion of real objects and real words on the stage would ostensibly seem to increase the epistemological security and documentary truth-value of the presentation, in fact the opposite is the case. Contemporary audiences are caught between a desire for authenticity and immediacy of connection to a person, place, or experience, and the conditions of our postmodern world that render our lives insecure. The same conditions that underpin our yearning for authenticity thwart access

to an impossible real. As a result of the instability of social reality, the audience, Jenn Stephenson explains, is unable to trust the mechanisms of theatricality. The by-product of theatres of the real in the age of post-reality is insecurity.

Attempts on Her Life Mar 10 2021 Attempts on her Life 17 scenarios for the theatre by Martin Crimp Attempts to describe her? Attempts to destroy her? Or attempts to destroy herself? Is Anne the object of violence? Or its terrifying practitioner? Martin Crimps 17 scenarios for the theatre, shocking and hilarious by turn, are a rollercoaster of late 20th-century obsessions. From pornography and ethnic violence, to terrorism and unprotected sex, its strange array of nameless characters attempt to invent the perfect story to encapsulate our time. Since its premiere 10 years ago, Attempts on her Life has been translated into more than 20 languages. This is its first major UK revival. Attempts on her Life 17 scenarios for the theatre by Martin Crimp

Contemporary Rehearsal Practice May 24 2022 This book provides the first comprehensive study of Anthony Neilson's unconventional rehearsal methodology. Neilson's notably collaborative rehearsal process affords an unusual amount of creative input to the actors he works with and has garnered much interest from scholars and practitioners alike. This study analyses material

edited from 100 hours of footage of the rehearsals of Neilson's 2013 play Narrative at the Royal Court Theatre, as well as interviews with Neilson himself, the Narrative cast, and actors from other Neilson productions. Replete with case studies, Gary Cassidy also considers the work of other relevant practitioners where appropriate, such as Katie Mitchell, Forced Entertainment, Joan Littlewood, Peter Brook, Complicite's Simon McBurney, Stanislavski and Sarah Kane. Contemporary Rehearsal Practice will be of great interest to scholars, students and practitioners of theatre and performance and those who have an interest in rehearsal studies.

The Routledge Drama Anthology and Sourcebook
Dec 19 2021 A groundbreaking compilation of the key movements in the history of modern theatre. Each of the book's parts comprises full reproductions of the plays that defined the period and key critical writings that inform and contextualise their reading. "Here is an anthology of plays and criticism that all teachers of drama should take seriously. The fresh angles and approaches the volume offers on topics such as naturalism, the historical avant-garde, and breakthrough works by innovative performance artists (e.g., Laurie Anderson, SuAndi) all argue in favor of this collection as required reading in courses on modern stagecraft." CHOICE, Feb 2011

Postdramatic Theatre Aug 27 2022 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.

Dissertation Abstracts International Apr 10 2021
The Author Nov 25 2019 Winner of the 2010 Whiting Award for best new play. Winner of the 2010 Total Theatre Award for Innovation. Nominated in

the Evening Standard Theatre Awards 2010. Settle back into the warmth of the theatre. Relax as the story unfolds. For you. With you. Of you. A story of hope, violence and exploitation. Laugh with the actors, tap your feet to the music, turn to your neighbour. You're here. The Author tells the story of another play: a violent, shocking and abusive play written by a playwright called Tim Crouch and performed at the Royal Court Theatre. It charts the effect that play had on the two actors who acted in it and an audience member who watched it. The Author explores our responsibilities to what we choose to look at in the world and how we choose to act accordingly. Performed within its audience, it is a brilliantly inventive and theatrical study of what we deem acceptable in the name of Art.

Postdramatic Theatre and India Feb 18 2022 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.

Neoliberal gothic Apr 30 2020 The explosion of interest in the gothic in recent years has coincided with a number of seismic political changes that have reshaped the world as we know it. Neoliberal Gothic explores that world, considering the ways in which the exponential increase in the cultural visibility of the gothic attests to the mode's engagement with the most significant dynamics of our age. These include the triumph of free market economics, the revolution in information and communication technologies, the emergence of global biotechnologies, the increasing power of transnational corporations, the US-led 'War on

Terror' and the global financial crisis of 2008. Through analysis of texts drawn from literature, film, television, theatre and the visual arts (from the Europe to South East Asia, Africa to North and South America) the collection examines the ways in which the representational strategies of the gothic mode are ideally suited to an exploration of the dark side of neoliberal enterprise.

Postdramatic Theatre and the Political Oct 29 2022
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

Aural/Oral Dramaturgies Oct 05 2020 Aural/Oral Dramaturgies: Theatre in the Digital Age focuses on the 'aural turn' in contemporary theatre-making, examining a number of seemingly disparate trends that foreground speech and sound -- 'post-verbatim' theatre, 'amplified storytelling' (works using microphones and headphones), and 'gig theatre' that incorporates live music performance. Its main argument is that the dramaturgical underpinnings of these works contribute to an understanding of theatre as an extra-literary activity, greater than the centrality of the script that traditionally dominated many historical discussions. This quality is usually expressed in terms of the corporeality in dance and physical theatre, but the aural/oral turn gives an alternative viewpoint on the interplay between text and performance. The book's case studies draw on the ways in which a range of theatre companies engage with the dramaturgy of speech and sound in their work. It is further accompanied by a specially curated collection of digital resources, including interviews, conversations, and presentations from artists and academics. This is a key text for scholars, students, and practitioners of

contemporary performance, and anyone working with dramaturgies of orality and auralty in today's performance environment.

The Contemporary American Monologue Sep 03 2020 Talk-show confessions, online rants, stand-up routines, inspirational speeches, banal reflections and calls to arms: we live in an age of solo voices demanding to be heard. In The Contemporary American Monologue Eddie Paterson looks at the pioneering work of US artists Spalding Gray, Laurie Anderson, Anna Deavere Smith and Karen Finley, and the development of solo performance in the US as a method of cultural and political critique. Ironic confession, post-punk poetry, investigations of race and violence, and subversive polemic, this book reveals the link between the rise of radical monologue in the late 20th century and history of speechmaking, politics, civil rights, individual freedom and the American Dream in the United States. It shows how US artists are speaking back to the cultural, political and economic forces that shape the world. Eddie Paterson traces the importance of the monologue in Shakespeare, Brecht, Beckett, Chekov, Pinter, O'Neill and Williams, before offering a comprehensive analysis of several of the most influential and innovative American practitioners of monologue performance. The Contemporary American Monologue constitutes the first book-length account of US monologists that

links the tradition of oratory and speechmaking in the colony to the appearance of solo performance as a distinctly American phenomenon.

Postdramatic Tragedies Dec 31 2022 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 Jul 26 2022
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

Experimental Irish Theatre Dec 07 2020 This book examines experimental Irish theatre that ran counter to the naturalistic 'peasant' drama synonymous with Irish playwriting. Focusing on four marginalised playwrights after Yeats, it charts a tradition linking the experimentation of the early Irish theatre movement with the innovation of contemporary Irish and international drama.

Reassembling Pain, Reassembling the Reading of Fiction Nov 17 2021 The present book deals with Sarah Kane's dramatic text *Cleansed* to show a specific negotiation of violence, pain, life and death – one that is not necessarily causal or dichotomous. Instead, a new mode of reading, based on Bruno Latour's take on Actor-Network-Theory, helps to make fictional worlds simultaneously intelligible in a mediate and in an immediate way. This results in an unprecedented understanding of how language can influence and modify ontological configurations. Eventually, this allows for a re-evaluation of political problems that occur in the 20th and 21st century.

Focalizing Bodies Aug 15 2021 Through an inter-medial reading, linking film and literary theory, Maya van den Heuvel-Arad explores the potential of the post-dramatic performer in its corporeal presence to operate as a focalizer. Departing from the concept of focalization in literary narratology and transforming this concept into a visual device, the author introduces the notion of the body as a

visual narrator and focalizer. With this she establishes an important tool to grasp the relationship between the performing body and the spectator's perception in post-dramatic theatre. With "Focalizing Bodies" the author provides a vocabulary to explore the potential of visual narratology, both in theory and in practice, of post-dramatic theatre.

Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre Jul 02 2020 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.

The Ghosts of the Avant-Garde(s) Jun 24 2022
Pronouncements such as “the avant-garde is dead,” argues James M. Harding, have suggested a unified history or theory of the avant-garde. His book examines the diversity and plurality of avant-garde gestures and expressions to suggest “avant-garde pluralities” and how an appreciation of these pluralities enables a more dynamic and increasingly global understanding of vanguardism in the performing arts. In pursuing this goal, the book not only surveys a wide variety of canonical and noncanonical examples of avant-garde performance, but also develops a range of theoretical paradigms that defend the haunting cultural and political significance of avant-garde expressions beyond what critics have presumed to be the death of the avant-garde. The Ghosts of the Avant-Garde(s) offers a strikingly new perspective not only on key controversies and debates within avant-garde studies but also on contemporary forms of avant-garde expression within a global political economy.

Postdramatic Theatre Sep 27 2022 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.

Teaching Postdramatic Theatre Nov 29 2022 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.

Staging Postcommunism Apr 22 2022 This collection investigates the ways in which postcommunist alternative theatre negotiated and embodied change not only locally but globally as well.

The Routledge Companion to Theatre and Politics May 31 2020 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, mediatization) 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.*

Beyond Documentary Realism May 12 2021
Verbatim theatre, a type of performance based on

actual words spoken by "real people", has been at the heart of a remarkable and unexpected renaissance of the genre in Great Britain since the mid-nineties. The central aim of the book is to critically explore and account for the relationship between contemporary British verbatim theatre and realism whilst questioning the much-debated mediation of the real in these theatre practices.

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