

From Acting to Performance

Essays in modernism
and postmodernism

Philip Auslander

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From Acting To Performance Essays In Modernism And Postmodernism

Goudouna Sozita Goudouna



From Acting To Performance Essays In Modernism And Postmodernism:

From Acting to Performance Philip Auslander, 1997 Provides a survey of the changes in acting and performance during the crucial transition from the ecstatic theatre of the 1960s to the ironic postmodernism of the 1980s The Theater of Transformation Kerstin Schmidt, 2016-08-01 The Theater of Transformation Postmodernism in American Drama offers a fresh and innovative reading of the contemporary experimental American theater scene and navigates through the contested and contentious relationship between postmodernism and contemporary drama This book addresses gender and class as well as racial issues in the context of a theoretical discussion of dramatic texts textuality and performance Transformation is contemporary drama's answer to the questions of postmodernism and a major technique in the development of a postmodern language for the stage In order to demonstrate the multi faceted nature of the postmodern theater of transformation this study draws on a wide range of plays from early experimental plays of the 1960s by Jean Claude van Itallie through feminist plays by Megan Terry and Rochelle Owens to more recent drama by the African American playwright Suzan Lori Parks The Theater of Transformation Postmodernism in American Drama is written for anyone interested in contemporary American drama and theater as well as in postmodernism and contemporary literary theory It appeals even more broadly to a readership intrigued by the ubiquitous aspects of popular culture by feminism and ethnicity and by issues pertaining to the so called society of spectacle and the study of contemporary media *Dying Swans and Madmen* Adrienne L.

McLean, 2008-02-19 From mid twentieth century films such as *Grand Hotel* *Waterloo Bridge* and *The Red Shoes* to recent box office hits including *Billy Elliot* *Save the Last Dance* and *The Company* ballet has found its way time and again onto the silver screen and into the hearts of many otherwise unlikely audiences In *Dying Swans and Madmen* Adrienne L McLean explores the curious pairing of classical and contemporary art and entertainment high culture and popular culture to reveal the ambivalent place that this art form occupies in American life Drawing on examples that range from musicals to tragic melodramas she shows how commercial films have produced an image of ballet and its artists that is associated both with joy fulfillment fame and power and with sexual and mental perversity melancholy and death Although ballet is still received by many with a lack of interest or outright suspicion McLean argues that these attitudes as well as ballet's popularity and its acceptability as a way of life and a profession have often depended on what audiences first learned about it from the movies

Languages of Theatre Shaped by Women Jane De Gay, 2001-09-01 Addressing issues of feminism and representation this book provides a fresh and thorough consideration of the status and potential of Women's theatre today The authors explore a range of different approaches to the languages of theatre including translation and interpretation of the art form along with languages performance work body language and gesture Considered alongside the related social issues of race class and dialect the following questions emerge OCo What is the role of language in theatre today OCo Whose language is English what other languages do women making theatre use OCo What does it mean to write about photograph and video live

performance OCo What is the future for women s theatre in an international context increasingly united by new technologies but divided by new issues of cultural diversity Goodman and de Gay analysis covers issues that are central to current courses in Theatre and Performance and Women s Studies They assess the forms which women as theatre makers have chosen to explore in the age of new technology and look at some of the different definitions of theory offered by theatre makers and critics including Caryl Churchill H r l ne Cixous Luce Irigaray and Julia Kristeva *Nicole Kidman* Pam Cook,2019-07-25 Pam Cook s study of the star persona of Nicole Kidman traces Kidman s career trajectory through an examination of her sometimes controversial film choices and places her in the context of a globalised media and celebrity culture **The Routledge Companion to Performance Practitioners** Franc Chamberlain,Bernadette Sweeney,2020-08-16 The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks Each of the chapters is written by an expert on a particular figure from Stanislavsky and Brecht to Laban and Decroux and places their work in its social and historical context Summaries and analyses of their key productions indicate how each practitioner s theoretical approaches to performance and the performer were manifested in practice All 22 practitioners from the original series are represented with this volume covering those born before the end of the First World War This is the definitive first step for students scholars and practitioners hoping to acquaint themselves with the leading names in performance or deepen their knowledge of these seminal figures Musicality in Theatre David Roesner,2016-04-29 As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods music has continued to be immensely influential in key developments of theatrical practices In this study of musicality in the theatre David Roesner offers a revised view of the nature of the relationship The new perspective results from two shifts in focus on the one hand Roesner concentrates in particular on theatre making that is the creation processes of theatre and on the other he traces a notion of musicality in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif focusing on musical qualities metaphors and principles derived from a wide range of genres Roesner looks in particular at the ways in which those who attempted to experiment with advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances His study reveals both the continuous changes in the understanding of music as model method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years Musicality thus becomes a complementary concept to theatricality helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life The theoretical scope of the book is developed from a wide range of case studies some of which are re readings of the classics of theatre history Appia Meyerhold Artaud Beckett while others introduce or rediscover less discussed practitioners such as Joe Chaikin Thomas Bernhard Elfriede Jelinek Michael Thalheimer and Karin Beier **Beckett's Breath** Goudouna

Sozita Goudouna, 2018-01-15 Examines the intersection of Samuel Beckett's thirty second playlet *Breath* with the visual arts Samuel Beckett one of the most prominent playwrights of the twentieth century wrote a thirty second playlet for the stage that does not include actors text characters or drama but only stage directions *Breath* 1969 is the focus and the only theatrical text examined in this study which demonstrates how the piece became emblematic of the interdisciplinary exchanges that occur in Beckett's later writings and of the cross fertilisation of the theatre with the visual arts The book attends to fifty breath related artworks including sculpture painting new media sound art performance art and contextualises Beckett's *Breath* within the intermedial and high modernist discourse thereby contributing to the expanding field of intermedial Beckett criticism Key Features Examines Beckett's ultimate venture to define the borders between a theatrical performance and purely visual representation Juxtaposes Beckett's *Breath* with breath related artworks by prominent visual artists who investigate the far reaching potential of the representation of respiration by challenging modernist essentialism The focus on this primary human physiological function and its relation to arts and culture is highly pertinent to studies of human performance the nature of embodiment and its relation to cultural expression Facilitates new intermedial discourses around the nature and aesthetic possibilities of breath the minimum condition of existence at the interface between the visual arts and performance practices and their relation to questions of spectacle objecthood and materiality

The Drama of Social Life Jeffrey C. Alexander, 2017-06-05 In this book Jeffrey Alexander develops the view that cultural sociology and cultural pragmatics are vital for understanding the structural turbulence and political possibilities of contemporary social life Central to Alexander's approach is a new model of social performance that combines elements from both the theatrical avant garde and modern social theory He uses this model to shed new light on a wide range of social actors movements and events demonstrating through striking empirical examples the drama of social life Producing successful dramas determines the outcome of social movements and provides the keys to political power Modernity has neither eliminated aura nor suppressed authenticity on the contrary they are available to social actors who can perform them in compelling ways This volume further consolidates Alexander's reputation as one of the most original social thinkers of our time It will be of great interest to students and scholars in sociology and cultural studies as well as throughout the social sciences and humanities

Archaeologies of Presence Gabriella Giannachi, Nick Kaye, Michael Shanks, 2012-04-27 *Archaeologies of Presence* is a brilliant exploration of how the performance of presence can be understood through the relationships between performance theory and archaeological thinking Drawing together carefully commissioned contributions by leading international scholars and artists this radical new work poses a number of essential questions What are the principle signifiers of theatrical presence How is presence achieved through theatrical performance What makes a memory come alive and live again How is presence connected with identity Is presence synonymous with being in the moment What is the nature of the co presence of audience and performer Where does performance practice end and its

documentation begin Co edited by performance specialists Gabriella Giannachi and Nick Kaye and archaeologist Michael Shanks Archaeologies of Presence represents an innovative and rewarding feat of interdisciplinary scholarship

Consuming Dance Colleen T. Dunagan, 2018-05-04 Dance in TV advertisements has long been familiar to Americans as a silhouette dancing against a colored screen exhibiting moves from air guitar to breakdance tricks all in service of selling the latest Apple product But as author Colleen T Dunagan shows in Consuming Dance the advertising industry used dance to market items long before iPods In this book Dunagan lays out a comprehensive history and analysis of dance commercials to demonstrate the ways in which the form articulates with informs and reflects U S culture In doing so she examines dance commercials as cultural products looking at the ways in which dance engages with television film and advertising in the production of cultural meaning Throughout the book Dunagan interweaves semiotics choreographic analysis cultural studies and critical theory in an examination of contemporary dance commercials while placing the analysis within a historical context She draws upon connections between individual dance commercials and the discursive and production histories to provide a thorough look into brand identity and advertising s role in constructing social identities *One-Hit Wonders* Sarah Hill, 2022-02-24 The one hit wonder has a long and storied history in popular music exhorting listeners to dance to teach the world to sing in perfect harmony to ponder mortality to get a job to bask in the sunshine or just to get up and dance again Catchy memorable irritating or simply ubiquitous one hit wonders capture something of the mood of a time This collection provides a series of short sharp chapters focusing on one hit wonders from the 1950s to the present day with a view toward understanding both the mechanics of success and the socio musical contexts within which such songs became hits Some artists included here might have aspired to success but only managed one hit while others enjoyed lengthy if unremarkable careers after their initial chart success Put together these chapters provide not only a capsule history of popular music tastes but also ruminations on the changing nature of the music industry and the mechanics of fame **The Taste of British**

South Asian Theatres: Aesthetics and Production Chandrika Patel, 2015-08-27 The Taste of British South Asian Theatres Aesthetics and Production offers critical analysis of eight British Asian performances using an east west approach of references and theories the latter including the Rasa theory of the Natyashastra Brecht s Gestus and semiotics making a striking contribution to the understanding of one of the most outstanding examples of diasporic artistic activity in recent history With illustrations the productions discussed are The Marriage of Figaro Tara Arts Curry Tales Rasa Productions Mr Quiver intimate Rajni Shah Rafta Rafta National Theatre Nowhere to Belong Tales of an Extravagant Stranger RSC Tara Arts A Fine Balance Tamasha Deadeye Kali Theatre and the Gujarati play Lottery Lottery Shivam Theatre In the search for new models of criticism Patel s study of eight performances has advanced a subtle recipe that provides a new resource for diaspora studies Graham Ley Emeritus Professor of Drama Theory University of Exeter **Theatre, Exhibition, and**

Curation Georgina Guy, 2016-04-20 Examining the artistic intellectual and social life of performance this book interrogates

Theatre and Performance Studies through the lens of display and modern visual art Moving beyond the exhibition of immaterial art and its documents as well as re enactment in gallery contexts Guy s book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for live performance Drawing on a recent proliferation of object centric events of display that interconnect with theatre the book approaches artworks in terms of their curation together and re theorizes the exhibition as a dynamic context in which established traditions of display and performance interact By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice the study reveals how the reception of a specific form is often mediated via the ontological expectations of another It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the theatrical as the optic or directive of a curatorial concept Proposing a symbiotic relation between theatricality and display Guy presents cases from international arts institutions which are both displayed and performed including the Tate Modern and the Guggenheim and assesses their significance to the enduring relation between theatre and the visual arts The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment thereby identifying supplementary modes of performance which other discourses exclude This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation aesthetics sociology of the arts visual arts the creative industries the digital humanities cultural heritage and reception and audience theories

Voice as Art Richard Couzins, 2022-04-28 Voice as Art considers how artists have used human voices since they became reproducible and entered art discourse in the twentieth century The discussion embeds artworks using voices within historical and theoretical contexts in a comparative overview arguing that reproduction caused increased creativity moving from acting to creating phonic materials framed by phenomenological deep listening by early video and performance to the plurality and sampling of postmodernism and the multiple angles of contemporary forensic listening This change is an example of how artistic practice reveals the ideologies of listening Using a range of examples from Hugo Ball Martha Rosler Vito Acconci Bruce Nauman Janet Cardiff and Mike Kelley through to contemporary practice by Shilpa Gupta The Otolith Group and Elizabeth Price the voice is tracked through modernism and postmodernism to posthumanism in relation to speaking subjects sculptural objects documents dramaturgical utterance forensic evidence verbatim techniques and embodied listening This book gives artists researchers and art audiences ways to understand how voices exist in between theoretical discourses and how with their utterances artists create new dispositions in space by reworking genres to critique cultural form and meaning This book will be of great interest to students and practitioners of sound art visual culture and theatre and performance Postdramatic Theatre Hans-Thies

Lehmann, 2006-09-27 Newly adapted for the Anglophone reader this is an excellent translation of Hans Thies Lehmann s groundbreaking study of the new theatre forms that have developed since the late 1960s which has become a key reference

point in international discussions of contemporary theatre In looking at the developments since the late 1960s Lehmann considers them in relation to dramatic theory and theatre history as an inventive response to the emergence of new technologies and as an historical shift from a text based culture to a new media age of image and sound Engaging with theoreticians of drama from Aristotle and Brecht to Barthes and Schechner the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson Tadeusz Kantor Heiner Müller the Wooster Group Needcompany and Societas Raffaello Sanzio Illustrated by a wealth of practical examples and with an introduction by Karen Jones 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 *Innovation, Technology and Converging Practices in Drama Education and Applied Theatre* Michael Anderson, David Cameron, Paul Sutton, 2016-04-14 This edition collection showcases the increasing intersections between drama and applied theatre education innovation and technology It tunes in to the continuing conversation that has been a persistent if not prominent feature of our drama education since the advent of accessible computer based technologies The chapters in this book consider how technology can be used as a potent tool in drama learning and how the learning is changing the technologies and in turn how learning is transforming the technology This collection includes contributions from leading scholars in the field on a range of topics including digital storytelling and identity formation applied drama and micro blogging and the use of Second Life in drama learning The chapters provide a potent collection for researchers and educators considering the role of technology in drama education spaces This book was originally published as a special issue of RiDE The Journal of Applied Theatre and Performance *Presence in Play* Cormac Power, 2008-01-01 Presence in Play A Critique of Theories of Presence in the Theatre is the first comprehensive survey and analysis of theatrical presence to be published Theatre as an art form has often been associated with notions of presence The live immediacy of the actor the unmediated unfolding of dramatic action and the energy generated through an actor audience relationship are among the ideas frequently used to explain theatrical experience and all are underpinned by some understanding of presence Precisely what is meant by presence in the theatre is part of what Presence in Play sets out to explain While this work is rooted in twentieth century theatre and performance since modernism the author draws on a range of historical and theoretical material Encompassing ideas from semiotics and phenomenology Presence in Play puts forward a framework for thinking about presence in theatre enriched by poststructuralist theory forcefully arguing in favour of presence as a key concept for theatre studies today *Staging the Screen* Greg Giesekam, 2018-02-06 The use of film and video is widespread in contemporary theatre Staging the Screen explores a variety of productions ranging from Piscator to Forced Entertainment charting the impact of developing technologies on practices in dramaturgy and performance Giesekam addresses critical issues raised by multi media work and inter media work **Critical Live Art** Dominic Johnson, 2016-04-29 Live Art is a contested category not least because of the

historical disciplinary and institutional ambiguities that the term often tends to conceal Live Art can be usefully defined as a peculiarly British variation on particular legacies of cultural experimentation a historically and culturally contingent translation of categories including body art performance art time based art and endurance art The recent social and cultural history of the UK has involved specific factors that have crucially influenced the development of Live Art since the late 1970s These have included issues in national cultural politics relating to sexuality gender disability technology and cultural policy In the past decade there has been a proliferation of festivals of Live Art in the UK and growing support for Live Art in major venues Nevertheless while specific artists have been afforded critical essays and monographs there is a relative absence of scholarly work on Live Art as a historically and culturally specific mode of artistic production Through essays by leading scholars and critical interviews with influential artists in the sector Critical Live Art addresses the historical and cultural specificity of contemporary experimental performance and explores the diversity of practices that are carried out programmed read or taught as Live Art This book is based on a special issue of Contemporary Theatre Review

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