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KEY=OSKAR - KHAN POWERS

The Theatre of the Bauhaus The Modern and Postmodern Stage of Oskar Schlemmer [Routledge](#) Focusing on the work of painter, choreographer and scenic designer Oskar Schlemmer, the "Master Magician" and leader of the Theatre Workshop, this book explains this "theatre of high modernism" and its historical role in design and performance studies; further, it connects the Bauhaus exploration of space with contemporary stages and contemporary ethics, aesthetics and society. The idea of "theatre of space" is used to highlight twentieth-century practitioners who privilege the visual, aural, and plastic qualities of the stage above character, narrative and, themes (for example Schlemmer himself, Robert Wilson, Tadeusz Kantor, Robert Lepage). This impressive volume will be of use to students and academics involved in the areas of twentieth-century performance, the history of performance art, the history of avant-garde theatre, modern German theatre, and Weimar-era performance. **Marking Modern Movement Dance and Gender in the Visual Imagery of the Weimar Republic** [University of Michigan Press](#) **Imagine yourself in Weimar Germany: you are visually inundated with depictions of dance. Perusing a women's magazine, you find photograph after photograph of leggy revue starlets, clad in sequins and feathers, coquettishly smiling at you. When you attend an art exhibition, you encounter Otto Dix's six-foot-tall triptych Metropolis, featuring Charleston dancers in the latest luxurious fashions, or Emil Nolde's watercolors of Mary Wigman, with their luminous blues and purples evoking her choreographies' mystery and expressivity. Invited to the Bauhaus, you participate in the Metallic Festival, and witness the school's transformation into a humorous, shiny, technological total work of art; you costume yourself by strapping a metal plate to your head, admire your reflection in the tin balls hanging from the ceiling, and dance the**

Bauhaus' signature step in which you vigorously hop and stomp late into the night. Yet behind the razzle dazzle of these depictions and experiences was one far more complex involving issues of gender and the body during a tumultuous period in history, Germany's first democracy (1918-1933). Rather than mere titillation, the images copiously illustrated and analyzed in *Marking Modern Movement* illuminate how visual artists and dancers befriended one another and collaborated together. In many ways because of these bonds, artists and dancers forged a new path in which images revealed artists' deep understanding of dance, their dynamic engagement with popular culture, and out of that, a possibility of representing women dancers as cultural authorities to be respected. Through six case studies, *Marking Modern Movement* explores how and why these complex dynamics occurred in ways specific to their historical moment. Extensively illustrated and with color plates, *Marking Modern Movement* is a clearly written book accessible to general readers and undergraduates. Coming at a time of a growing number of major art museums showcasing large-scale exhibitions on images of dance, the audience exists for a substantial general-public interest in this topic. Conversing across German studies, art history, dance studies, gender studies, and popular culture studies, *Marking Modern Movement* is intended to engage readers coming from a wide range of perspectives and interests.

***Architecture as a Performing Art* [Routledge](#) How do buildings act with people and among people in the performances of life? This collection of essays reveals a deep alliance between architecture and the performing arts, uncovering its roots in ancient stories, and tracing a continuous tradition of thought that emerges in contemporary practice. With fresh insight, the authors ask how buildings perform with people as partners, rather than how they look as formal compositions. They focus on actions: the door that offers the possibility of making a dramatic entrance, the window that frames a scene, and the city street that is transformed in carnival. The essays also consider the design process as a performance improvised among many players and offer examples of recent practice that integrates theater and dance. This collection advances architectural theory, history, and criticism by proposing the lens of performance as a way to engage the multiple roles that buildings can play, without reducing them to functional categories. By casting architecture as spatial action rather than as static form, these essays open a promising avenue for future investigation. For architects, the essays propose integrating performance into design through playful explorations that can reveal intense relationships between people and place, and among people in place. Such practices develop an architectural imagination that intuitively asks, 'How might people play out their stories in this place?' and 'How might this place spark new stories?' Questions such as these reside in the heart of all of the essays presented here. Together, they open a position in the intersection between everyday life and staged performance to rethink the role of architectural design.**

***Henry Van de Velde Designing Modernism* [Yale University Press](#) The painter, designer, and architect Henry van de Velde**

(1863-1957) played a crucial role in expanding modernist aesthetics beyond Paris and beyond painting. Opposing growing nationalism around 1900, he sought to make painting the basis of an aesthetic that transcended boundaries between the arts and between nations through his work in Belgium, France, Germany, and the Netherlands. Van de Velde's designs for homes, museums, and theaters received international recognition. The artist, often associated with the Art Nouveau and Jugendstil, developed a style of abstraction that he taught in his School of Applied Arts in Weimar, the immediate precursor of and model for the Bauhaus. As a leading member of the German Werkbund, he helped shape the fields of modern architecture and design. This long-awaited book, the first major work on van de Velde in English, firmly positions him as one of the twentieth century's most influential artists and an essential voice within the modern movement. Inhabiting the Meta Visual: Contemporary Performance Themes [BRILL](#) This publication outlines the understanding of scenographic practice as a combination of numerous theatre-practices that collaborate and include: architecture, lighting, costume, make-up, sound, settings and stage properties, movement, as well as audience participation. Cross-Cultural Design. Applications in Arts, Learning, Well-being, and Social Development 13th International Conference, CCD 2021, Held as Part of the 23rd HCI International Conference, HCII 2021, Virtual Event, July 24-29, 2021, Proceedings, Part II [Springer Nature](#) The three-volume set LNCS 12771-12773 constitutes the refereed proceedings of the 13th International Conference on Cross-Cultural Design, CCD 2021, which was held as part of HCI International 2021 and took place virtually during July 24-29, 2021. The total of 1276 papers and 241 posters included in the 39 HCII 2021 proceedings volumes was carefully reviewed and selected from 5222 submissions. The papers included in the HCII-CCD volume set were organized in topical sections as follows: Part I: Cross-cultural experience design; cross-cultural product design; cultural differences and cross-cultural communication; Part II: Culture, arts and creativity; culture, learning and well-being; social change and social development; Part III: CCD in cultural heritage and tourism; CCD in autonomous vehicles and driving; CCD in virtual agents, robots and intelligent assistants. [Springer](#) [Springer](#) Dramaturgy and Architecture Theatre, Utopia and the Built Environment [Springer](#) Dramaturgy and Architecture approaches modern and postmodern theatre's contribution to the way we think about the buildings and spaces we inhabit. It discusses in detail ways in which theatre and performance have critiqued and intervened in everyday spaces, modelled our dreams or fears and made proposals for the future. Historical Affects and the Early Modern Theater [Routledge](#) This collection of original essays honors the groundbreaking scholarship of Jean E. Howard by exploring cultural and economic constructions of affect in the early modern theater. While historicist and materialist inquiry has dominated early modern theater studies in recent years, the historically specific dimensions of affect and emotion remain underexplored. This volume brings together these lines of

inquiry for the first time, exploring the critical turn to affect in literary studies from a historicist perspective to demonstrate how the early modern theater showcased the productive interconnections between historical contingencies and affective attachments. Considering well-known plays such as Shakespeare's *Antony and Cleopatra* and Thomas Dekker's *The Shoemaker's Holiday* together with understudied texts such as court entertainments, and examining topics ranging from dramatic celebrity to women's political agency to the parental emotion of grief, this volume provides a fresh and at times provocative assessment of the "historical affects"—financial, emotional, and socio-political—that transformed Renaissance theater. Instead of treating history and affect as mutually exclusive theoretical or philosophical contexts, the essays in this volume ask readers to consider how drama emplaces the most personal, unspeakable passions in matrices defined in part by financial exchange, by erotic desire, by gender, by the material body, and by theatricality itself. As it encourages this conversation to take place, the collection provides scholars and students alike with a series of new perspectives, not only on the plays, emotions, and histories discussed in its pages, but also on broader shifts and pressures animating literary studies today. **Dramas of the Past on the Twentieth-century Stage** *In History's Wings* [Routledge](#) This book defines and exemplifies a major genre of modern dramatic writing, termed historiographic metatheatre, in which self-reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and, in doing so, formulates a genre. Historiographic metatheatre has been, and remains, a seminal mode of political engagement and ideological critique in the contemporary dramatic canon. Locating its key texts within the traditions of historical drama, self-reflexivity in European theatre, debates in the politics and aesthetics of postmodernism, and currents in contemporary historiography, this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques. **Feldman studies landmarks in the theatre history of postwar Britain** by Weiss, Stoppard, Brenton, Wertebaker and others, focusing on European revolutionary politics, the historiography of the World Wars and the effects of British colonialism. The playwrights under consideration all use the device of the play-within-the-play to explore constructions of nationhood and of Britishness, in particular. Those plays performed within the framing works are produced in places of exile where, Feldman argues, the marginalized negotiate the terms of national identity through performance. **Food and Theatre on the World Stage** [Routledge](#) Putting food and theatre into direct conversation, this volume focuses on how food and theatre have operated for centuries as partners in the performative, symbolic, and literary making of meaning. Through case studies, literary analyses, and performance critiques, contributors examine theatrical work from China, Japan, India, Greece, Italy, France, Germany, England, the United States, Chile, Argentina, and Zimbabwe, addressing work from classical, popular,

and contemporary theatre practices. The investigation of uses of food across media and artistic genres is a burgeoning area of scholarly investigation, yet regarding representation and symbolism, literature and film have received more attention than theatre, while performance studies scholars have taken the lead in examining the performative aspects of food events. This collection looks across dramatic genres, historical periods, and cultural contexts, and at food in all of its socio-political, material complexity to examine the particular problems and potentials of invoking and using food in live theatre. The volume considers food as a transhistorical, global phenomenon across theatre genres, addressing the explosion of food studies at the end of the twentieth century that has shown how food is a crucial aspect of cultural identity. **Representing China on the Historical London Stage From Orientalism to Intercultural Performance** [Routledge](#) This book provides a critical study of how China was represented on the historical London stage in selected examples from the late seventeenth century to the early twentieth century—which corresponds with the Qing Dynasty (1644-1911), China's last monarchy. The examples show that during this historical period, the stage representations of the country were influenced in turn by Jesuit writings on China, Britain's expanding material interest in China, the presence of British imperial power in Asia, and the establishment of diasporic Chinese communities abroad. While finding that many of these works may be read as gendered and feminized, Chang emphasizes that the Jesuits' depiction of China as a country of high culture and in perennial conflict with the Tartars gradually lost prominence in dramatic imaginations to depictions of China's material and visual attractions. Central to the book's argument is that the stage representations of China were inherently intercultural and open to new influences, manifested by the evolving combinations of Chinese and English (British) traits. Through the dramatization of the Chinese Other, the representations questioned, satirized, and put in sharp relief the ontological and epistemological bases of the English (British) Self. **Grotowski, Women, and Contemporary Performance Meetings with Remarkable Women** [Routledge](#) 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.

Watching Weimar Dance [Oxford University Press, USA](#) "Watching Weimar Dance" asks what audiences saw in the peculiarly turbulent and febrile moment of the Weimar Republic. It closely analyses the reception of various performances, from cabaret to concert dance and experimental theatre, in their own time and place - at home in interwar Germany, on tour, and later returning from exile after World War II. Spectator reports that performers died or became half-machine archived not only the physicality of past performance, but also the ways audiences used the temporary world of the stage to negotiate pressing social issues, from female visibility within commodity culture to the functioning of human-machine hybrids in an era of increasing technologization. These accounts offer offer limit cases for the body on stage and, in so doing, speak to the preoccupations of the day. Approaching a range of performance artists, including Oskar Schlemmer, Valeska Gert, Kurt Jooss, Mary Wigman, Bertolt Brecht, Anita Berber, and the Tiller Girl troupes, through archives of watching, the reception of these performances also revises and complicates understandings of *Ausdruckstanz* as the representative dance of this moment in Germany. They further reveal how such practices came to be reconfigured and imbued with new significance in the post-war era. By bringing insights from theatre, dance, and performance studies to German cultural studies, and vice versa, *Watching Weimar Dance* develops a culturally-situated model of watching that not only offers a revisionist narrative, but also demonstrates new methods for dance scholarship to shape cultural history.

Kafka's Architectures: Doors, Rooms, Stairs and Windows of an Intricate Literary Edifice [McFarland](#) Adopting Kafka as a lens to examine modern concepts in architecture, this book pries open new interpretations in Kafka scholarship. Each of eight chapters takes up an architectural element to explore meanings central to both literature and architecture during and after Kafka's time. Stairs function as vertical access but in Kafka's hands become an instrument of science, testing the merit of natural selection. Kafka's doors open and close less to allow passage than to reconcile the alchemy between one psychological interior and the next. Notions of plumbing and hygiene, already part and parcel of modern living, begin to acquire new meaning. The architecture of Mies van der Rohe begins to make more sense, especially his *tabula rasa* approach

to design, signifying less a harsh disdain for site and more a response to a reality in which the ceremony of the stairs had died and was replaced by the pervasive flatness of the modern floor. **The Politics and Reception of Rabindranath Tagore's Drama The Bard on the Stage** [Routledge](#) This is the first volume to focus specifically on Rabindranath Tagore's dramatic literature, visiting translations and adaptations of Tagore's drama, and cross-cultural encounters in his works. As Asia's first Nobel Laureate, Tagore's highly original plays occupy a central position in the Indian theatrescape. Tagore experimented with dance, music, dance drama, and plays, exploring concepts of environment, education, gender and women, postcolonial encounters, romantic idealism, and universality. Tagore's drama plays a generous host to experimentations with new performance modes, like the writing and staging of an all-women play on stage for the first time, or the use of cross-cultural styles such as Manipuri dance, Thai craft in stage design, or the Baul singing styles. This book is an exciting re-exploration of Tagore's plays, visiting issues such as his contribution to Indian drama, drama and environment, feminist readings, postcolonial engagements, cross-cultural encounters, drama as performance, translational and adaptation modes, the non-translated or the non-translatable Tagore drama, Tagore drama in the 21st century, and Indian film. The volume serves as a wide-ranging and up-to-date resource on the criticism of Tagore drama, and will appeal to a range of Theatre and Performance scholars as well as those interested in Indian theatre, literature, and film. **Nationalism and Youth in Theatre and Performance** [Routledge](#) **Nationalism and Youth in Theatre and Performance** explores how children and young people fit into national political theatre and, moreover, how youth enact interrogative, patriotic, and/or antagonistic performances as they develop their own relationship with nationhood. Children are often seen as excluded from public discourse or political action. However, this idea of exclusion is false both because adults place children at the center of political debates (with the rhetoric of future generations) and because children actively insert themselves into public discourse. Whether performing a national anthem for visiting heads of state, creating a school play about a country's birth, or marching in protest of a change in public policy, young people use theatre and performance as a means of publicly staking a claim in national politics, directly engaging with ideas of nationalism around the world. This collection explores the issues of how children fit into national discourse on international stages. The authors focus on national performances by/for/with youth and examine a wide range of performances from across the globe, from parades and protests to devised and traditional theatre. **Nationalism and Youth in Theatre and Performance** rethinks how national performance is defined and offers previously unexplored historical and theoretical discussions of political youth performance. **Theatre Translation in Performance** [Routledge](#) This volume focuses on the highly debated topic of theatrical translation, one brought on by a renewed interest in the idea of performance and

translation as a cooperative effort on the part of the translator, the director, and the actors. Exploring the role and function of the translator as co-subject of the performance, it addresses current issues concerning the role of the translator for the stage, as opposed to the one for the editorial market, within a multifarious cultural context. The current debate has shown a growing tendency to downplay and challenge the notion of translational accuracy in favor of a recreational and post-dramatic attitude, underlying the role of the director and playwright instead. This book discusses the delicate balance between translating and directing from an intercultural, semiotic, aesthetic, and interlingual perspective, taking a critical stance on approaches that belittle translation for the theatre or equate it to an editorial practice focused on literalness. Chapters emphasize the idea of dramatic translation as a particular and extremely challenging type of performance, while consistently exploring its various textual, intertextual, intertranslational, contextual, cultural, and intercultural facets. The notion of performance is applied to textual interpretation as performance, interlingual versus intersemiotic performance, and (inter)cultural performance in the adaptation of translated texts for the stage, providing a wide-ranging discussion from an international group of contributors, directors, and translators. *Nineteenth-Century Theatre and the Imperial Encounter* [Routledge](#) In this study, Gould argues that it was in the imperial capital's theatrical venues that the public was put into contact with the places and peoples of empire. Plays and similar forms of spectacle offered Victorian audiences the illusion of unmediated access to the imperial periphery; separated from the action by only the thin shadow of the proscenium arch, theatrical audiences observed cross-cultural contact in action. But without narrative direction of the sort found in novels and travelogues, theatregoers were left to their own interpretive devices, making imperial drama both a powerful and yet uncertain site for the transmission of official imperial ideologies. Nineteenth-century playwrights fed the public's interest in Britain's Empire by producing a wide variety of plays set in colonial locales: India, Australia, and—to a lesser extent—Africa. These plays recreated the battles that consolidated Britain's hold on overseas territories, dramatically depicted western humanitarian intervention in indigenous cultural practices, celebrated images of imperial supremacy, and occasionally criticized the sexual and material excesses that accompanied the processes of empire-building. *Performance and the Politics of Space Theatre and Topology* [Routledge](#) From its very beginnings, theatre has been both an art and a public space, shared by actors and spectators. As a result, its entity and history is intimately tied to politics: a politics of inclusion and exclusion, of distributions and placements, of spatial appropriation and utopian concepts. This collection examines what is at stake when a theatrical space is created and when a performance takes place; it asks under what circumstances the topology of theatre becomes political. The book approaches this issue from various angles, taking theatre as a cultural

paradigm for political dimensions of space in its respective historical context. Visiting the political dimensions of theatrical space in both theatre history and contemporary performance, the volume responds to the so-called spatial turn in cultural and historical studies, and questions a politics of aesthetics that is discussed in continental philosophy. The book visits different levels and linkages between aesthetic theory and geography, art and sociology, architecture and political theory, and geometry and history, shedding new light on theatre, politics, and space, thereby transforming this historically intertwined triad into a transdisciplinary theme. **Performing Asian Transnationalisms Theatre, Identity, and the Geographies of Performance** [Routledge](#) This book makes a significant contribution to interdisciplinary engagements between Theatre Studies and Cultural Geography in its analysis of how theatre articulates transnational geographies of Asian culture and identity. Deploying a geographical approach to transnational culture, Rogers analyses the cross-border relationships that exist within and between Asian American, British East Asian, and South East Asian theatres, investigating the effect of transnationalism on the construction of identity, the development of creative praxis, and the reception of works in different social fields. This book therefore examines how practitioners engage with one another across borders, and details the cross-cultural performances, creative opportunities, and political alliances that result. By viewing ethnic minority theatres as part of global – rather than simply national – cultural fields, Rogers argues that transnational relationships take multiple forms and have varying impetuses that cannot always be equated to diasporic longing for a homeland or as strategically motivated for economic gain. This argument is developed through a series of chapters that examine how different transnational spatialities are produced and re-worked through the practice of theatre making, drawing upon an analysis of rehearsals, performances, festivals, and semi-structured interviews with practitioners. The book extends existing discussions of performance and globalization, particularly through its focus on the multiplicity of transnational spatiality and the networks between English-language Asian theatres. Its analysis of spatially extensive relations also contributes to an emerging body of research on creative geographies by situating theatrical praxis in relation to cross-border flows. **Performing Asian Transnationalisms** demonstrates how performances reflect and rework conventional transnational geographies in imaginative and innovative ways. **The Theatre of Richard Maxwell and the New York City Players** [Routledge](#) The theatre of Richard Maxwell and the New York City Players has received significant international recognition over the past ten years. The company has received three OBIEs, for *House* (1999), *Drummer Wanted* (2002) and *Good Samaritans* (2005). Maxwell received a Guggenheim Fellowship in 2010 and has been commissioned by venues in the United States, the United Kingdom, Germany, Austria, the Netherlands, France, Belgium and Ireland. Although his productions generate a plethora of reviews, there is a deficit

of material providing a critical and sustained engagement with his work. The aim of this book is to provide a critical survey of Maxwell's work since 1992, including his early participation in Cook County Theater Department. Touching upon the acting, production and rehearsal processes of NYC Player's work, and Maxwell's representations of space, community, race, and gender, this volume provides scholars with an important overview of a key figure in contemporary drama. **Music and Gender in English Renaissance Drama** [Routledge](#) This book offers a survey of how female and male characters in English Renaissance theatre participated and interacted in musical activities, both inside and outside the contemporary societal decorum. Wong's analysis broadens our understanding of the general theatrical representation of music, or musical dramaturgy, and complicates the current discussion of musical portrayal and construction of gender during this period. Wong discusses dramaturgical meanings of music and its association with gender, love, and erotomania in Renaissance plays. The negotiation between the dichotomous qualities of the heavenly and the demonic finds extensive application in recent studies of music in early modern English plays. However, while ideological dualities identified in music in traditional Renaissance thinking may seem unequivocal, various musical representations of characters and situations in early modern drama would prove otherwise. Wong, building upon the conventional model of binarism, explores how playwrights created their musical characters and scenarios according to the received cultural use and perception of music, and, at the same time, experimented with the multivalent meanings and significance embodied in theatrical music. **Theatre and National Identity Re-Imagining Conceptions of Nation** [Routledge](#) This book explores the ways that pre-existing 'national' works or 'national theatre' sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time, place, politics, or culture. Featuring a broad international scope, it offers a series of thought-provoking essays that explore how playwrights, directors, theatre-makers, and performance artists have re-staged or re-worked a classic national play, performance, theatrical form, or theatre space in order to engage with conceptions of and questions around the nation, nationalism, and national identity in the contemporary moment, opening up new ways of thinking about or problematizing questions around the nation and national identity. Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization, for example, as well as how productions explore the interconnectivity of nations, intercultural agendas, or cosmopolitanism. They also explore questions relating to the presence of migrants, exiles, or refugees, and the legacy of colonial histories and post-colonial subjectivities. The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites, stagings, and performance strategies, and how contemporary theatres have portrayed national agendas and

characters at a time of intense cultural flux and repositioning. Adapting Chekhov The Text and Its Mutations [Routledge](#) This book considers the hundred years of re-writes of Anton Chekhov's work, presenting a wide geographical landscape of Chekhovian influences in drama. The volume examines the elusive quality of Chekhov's dramatic universe as an intricate mechanism, an engine in which his enigmatic characters exist as the dramatic and psychological ciphers we have been de-coding for a century, and continue to do so. Examining the practice and the theory of dramatic adaptation both as intermedial transformation (from page to stage) and as intramedial mutation, from page to page, the book presents adaptation as the emerging genre of drama, theatre, and film. This trend marks the performative and social practices of the new millennium, highlighting our epoch's need to engage with the history of dramatic forms and their evolution. The collection demonstrates that adaptation as the practice of transformation and as a re-thinking of habitual dramatic norms and genre definitions leads to the rejuvenation of existing dramatic and performative standards, pioneering the creation of new traditions and expectations. As the major mode of the storytelling imagination, adaptation can build upon and drive the audience's horizons of expectations in theatre aesthetics. Hence, this volume investigates the original and transformative knowledge that the story of Chekhov's drama in mutations offers to scholars of drama and performance, to students of modern literatures and cultures, and to theatre practitioners worldwide. Translation and Adaptation in Theatre and Film [Routledge](#) This book provides a pioneering and provocative exploration of the rich synergies between adaptation studies and translation studies and is the first genuine attempt to discuss the rather loose usage of the concepts of translation and adaptation in terms of theatre and film. At the heart of this collection is the proposition that translation studies and adaptation studies have much to offer each other in practical and theoretical terms and can no longer exist independently from one another. As a result, it generates productive ideas within the contact zone between these two fields of study, both through new theoretical paradigms and detailed case studies. Such closely intertwined areas as translation and adaptation need to encounter each other's methodologies and perspectives in order to develop ever more rigorous approaches to the study of adaptation and translation phenomena, challenging current assumptions and prejudices in terms of both. The book includes contributions as diverse yet interrelated as Bakhtin's notion of translation and adaptation, Bollywood adaptations of Shakespeare's Othello, and an analysis of performance practice, itself arguably an adaptive practice, which uses a variety of languages from English and Greek to British and International Sign-Language. As translation and adaptation practices are an integral part of global cultural and political activities and agendas, it is ever more important to study such occurrences of rewriting and reshaping. By exploring and investigating interdisciplinary and cross-cultural perspectives and approaches, this volume investigates the impact such

occurrences of rewriting have on the constructions and experiences of cultures while at the same time developing a rigorous methodological framework which will form the basis of future scholarship on performance and film, translation and adaptation. **Feminist Visions and Queer Futures in Postcolonial Drama Community, Kinship, and Citizenship** [Routledge](#) In this timely study, Batra examines contemporary drama from India, Jamaica, and Nigeria in conjunction with feminist and incipient queer movements in these countries. Postcolonial drama, Batra contends, furthers the struggle for gender justice in both these movements by contesting the idea of the heterosexual, middle class, wage-earning male as the model citizen and by suggesting alternative conceptions of citizenship premised on working-class sexual identities. Further, Batra considers the possibility of Indian, Jamaican, and Nigerian drama generating a discourse on a rights-bearing conception of citizenship that derives from representations of non-biological, non-generational forms of kinship. Her study is one of the first to examine the ways in which postcolonial dramatists are creating the possibility of a dialogue between cultural activism, women's movements, and an emerging discourse on queer sexualities. **Performance, Identity, and the Neo-Political Subject** [Routledge](#) This book stages a timely discussion about the centrality of identity politics to theatre and performance studies. It acknowledges the important close relationship between the discourses and practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages. The essays engage contemporary theatre and performance practices that pose challenging questions about identity, as well as subjectivity, relationality, and the politics of aesthetics, responding to neo-liberal constructions and exploitations of identity by seeking to discern, describe, or imagine a new political subject. Chapters by leading international scholars look to visual arts practice, digital culture, music, public events, experimental theatre, and performance to investigate questions about representation, metaphysics, and politics. The collection seeks to foreground shared, universalist connections that unite rather than divide, visiting metaphysical questions of being and becoming, and the possibilities of producing alternate realities and relationalities. The book asks what is at stake in thinking about a subject, a time, a place, and a performing arts practice that would come 'after' identity, and explores how theatre and performance pose and interrogate these questions. **The Unwritten Grotowski Theory and Practice of the Encounter** [Routledge](#) This book gives a new view on the legacy of Jerzy Grotowski (1933-1999), one of the central, and yet misunderstood, figures who shaped 20th-century theatre, focusing on his least known last phase of work on ancient songs and the craft of the performer. Salata posits Grotowski's work as philosophical practice, and more particularly, as practical research in the phenomenology of being, arguing that Grotowski's departure from theatrical productions (and thus critical consideration) resulted from his uncompromising pursuit of one central problem, "What does it mean to

reveal oneself?" — the very question that drove his stage directing work. The book demonstrates that the answer led him through the path of gradually stripping the theatrical phenomenon down to its most elemental aspect, which shows itself through the craft of the performer as a non-representational event. This particular quality released at the heights of the art of the performer is referred to as aliveness, or true liveness in this study in order to shift scholarly focus onto something that has always fascinated great theatre practitioners, including Stanislavski and Grotowski, and of which academic scholarship has limited grasp. Salata's theoretical analysis of aliveness reaches out to phenomenology and a broad range of post-structural philosophy and critical theory, through which Grotowski's project is portrayed as philosophical practice. [Play, Performance, and Identity How Institutions Structure Ludic Spaces Routledge](#) Play helps define who we are as human beings. However, many of the leisurely/ludic activities people participate in are created and governed by corporate entities with social, political, and business agendas. As such, it is critical that scholars understand and explicate the ideological underpinnings of played-through experiences and how they affect the player/performers who engage in them. This book explores how people play and why their play matters, with a particular interest in how ludic experiences are often constructed and controlled by the interests of institutions, including corporations, non-profit organizations, government agencies, religious organizations, and non-governmental organizations (NGOs). Each chapter explores diverse sites of play. From theme parks to comic conventions to massively-multiplayer online games, they probe what roles the designers of these experiences construct for players, and how such play might affect participants' identities and ideologies. Scholars of performance studies, leisure studies, media studies and sociology will find this book an essential reference when studying facets of play. [Theatre, Exhibition, and Curation Displayed & Performed Routledge](#) 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. **Rewriting Narratives in Egyptian Theatre Translation, Performance, Politics** [Routledge](#) This study of Egyptian theatre and its narrative construction explores the ways representations of Egypt are created of and within theatrical means, from the 19th century to the present day. Essays address the narratives that structure theatrical, textual, and performative representations and the ways the rewriting process has varied in different contexts and at different times. Drawing on concepts from Theatre and Performance Studies, Translation Studies, Cultural Studies, Postcolonial Studies, and Diaspora Studies, scholars and practitioners from Egypt and the West enter into dialogue with one another, expanding understanding of the different fields. The articles focus on the ways theatre texts and performances change (are rewritten) when crossing borders between different worlds. The concept of rewriting is seen to include translation, transformation, and reconstruction, and the different borders may be cultural and national, between languages and dramaturgies, or borders that are present in people's everyday lives. Essays consider how rewritings and performances cross borders from one culture, nation, country, and language to another. They also study the process of rewriting, the resulting representations of foreign plays on stage, and representations of the Egyptian revolution on stage and in Tahrir Square. This assessment of the relationship between theatre practices, exchanges, and rewritings in Egyptian theatre brings vital coverage to an undervisited area and will be of interest to developments in theatre translation and beyond. **Mainstream AIDS Theatre, the Media, and Gay Civil Rights Making the Radical Palatable** [Routledge](#) This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century, tracing ideological change over time in the reception of US mainstream plays taking HIV/AIDS as their topic from 1985 to 2000. This is the first study to combine the topics of the politics of performance, LGBT theatre, and mainstream theatre's political potential, a juxtaposition that shows how radical ideas become mainstream, that is, how the dominant ideology changes. Using materialist semiotics and extensive archival research, Juntunen delineates the cultural history of four pivotal productions from that period—Larry Kramer's *The Normal Heart* (1985), Tony Kushner's *Angels in America*

(1992), Jonathan Larson's *Rent* (1996), and Moises Kaufman's *The Laramie Project* (2000). Examining the connection between AIDS, mainstream theatre, and the media reveals key systems at work in ideological change over time during a deadly epidemic whose effects changed the nation forever. Employing media theory alongside nationalism studies and utilizing dozens of reviews for each case study, the volume demonstrates that reviews are valuable evidence of how a production was hailed by society's ideological gatekeepers. Mixing this new use of reviews alongside textual analysis and material study—such as the theaters' locations, architectures, merchandise, program notes, and advertising—creates an uncommonly rich description of these productions and their ideological effects. This book will be of interest to scholars and students of theatre, politics, media studies, queer theory, and US history, and to those with an interest in gay civil rights, one of the most successful social movements of the late twentieth century.

The Cognitive Humanities Embodied Mind in Literature and Culture [Springer](#) This book identifies the 'cognitive humanities' with new approaches to literature and culture that engage with recent theories of the embodied mind in cognitive science. If cognition should be approached less as a matter of internal representation—a Cartesian inner theatre—than as a form of embodied action, how might cultural representation be rethought? What can literature and culture reveal or challenge about embodied minds? The essays in this book ask what new directions in the humanities open up when the thinking self is understood as a participant in contexts of action, even as extended beyond the skin. Building on cognitive literary studies, but engaging much more extensively with '4E' cognitive science (embodied, embedded, enactive, extended) than previously, the book uses case studies from many different historical settings (such as early modern theatre and digital technologies) and in different media (narrative, art, performance) to explore the embodied mind through culture.

Transparency and Critical Theory The Becoming-Transparent of Ideology [Springer Nature](#) Shakespeare, Theatre, and Time [Routledge](#) That Shakespeare thematized time thoroughly, almost obsessively, in his plays is well established: time is, among other things, a 'devourer' (*Love's Labour's Lost*), one who can untie knots (*Twelfth Night*), or, perhaps most famously, simply 'out of joint' (*Hamlet*). Yet most critical commentary on time and Shakespeare tends to incorporate little focus on time as an essential - if elusive - element of stage praxis. This book aims to fill that gap; Wagner's focus is specifically performative, asking after time as a stage phenomenon rather than a literary theme or poetic metaphor. His primary approach is phenomenological, as the book aims to describe how time operates on Shakespearean stages. Through philosophical, historiographical, dramaturgical, and performative perspectives, Wagner examines the ways in which theatrical activity generates a manifest presence of time, and he demonstrates Shakespeare's acute awareness and manipulation of this phenomenon. Underpinning these investigations is the argument that theatrical time, and especially Shakespearean time, is

rooted in temporal conflict and 'thickness' (the heightened sense of the present moment bearing the weight of both the past and the future). Throughout the book, Wagner traces the ways in which time transcends thematic and metaphorical functions, and forms an essential part of Shakespearean stage praxis. **Performance and Phenomenology Traditions and Transformations** [Routledge](#) This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an emerging twenty-first century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, **Performance and Phenomenology** continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception, each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation. **Religion, Theatre, and Performance Acts of Faith** [Routledge](#) The intersections of religion, politics, and performance form the loci of many of the most serious issues facing the world today, sites where some of the world's most pressing and momentous events are contested and played out. That this circumstance warrants continued, thoughtful, and imaginative engagement from those within the fields of theatre and performance is one of the guiding principles of this volume. This collection features a diverse set of perspectives, written by some of the top scholars in the relevant fields, on the many modern intersections of religion with theatre and performance. Contributors argue that religion can no longer be conceived of as a cultural phenomenon that is safely sequestered in the "private sphere." It is instead an explicitly public force that stimulates and complicates public actions, and thus a crucial component of much performance. From mystic theologies of acting to the neuroscience of spirituality in rituals to the performance of secularism, these essays address a broad variety of religious traditions, sharing a common conception of religion as a crucial object of discourse—one that is formed by, and significantly formative of, performance. **Puppets and "popular" Culture** [Cornell University Press](#) Shershow examines an astonishing range of texts and performers - from Ben Jonson to Jim Henson, from Plato to Punch

and Judy, from Enlightenment essays to works by the modernist avant-garde. He shows that the many forms of puppet theater which have flourished on the margins of social life in the carnival, fairground, and marketplace - have been both disparaged and celebrated by authors attempting to demonstrate their own legitimate or literary status.

Choreographing Discourses A Mark Franko Reader [Routledge](#)

Choreographing Discourses brings together essays originally published by Mark Franko between 1996 and the contemporary moment. Assembling these essays from international, sometimes untranslated sources and curating their relationship to a rapidly changing field, this Reader offers an important resource in the dynamic scholarly fields of Dance and Performance Studies. What makes this volume especially appropriate for undergraduate and graduate teaching is its critical focus on twentieth- and twenty-first-century dance artists and choreographers - among these, Oskar Schlemmer, Merce Cunningham, Kazuo Ohno, William Forsythe, Bill T. Jones, and Pina Bausch, some of the most high-profile European, American, and Japanese artists of the past century. The volume's constellation of topics delves into controversies that are essential turning points in the field (notably, *Still/Here* and *Paris is Burning*), which illuminate the spine of the field while interlinking dance scholarship with performance theory, film, visual, and public art. The volume contains the first critical assessments of Franko's contribution to the field by André Lepecki and Gay Morris, and an interview incorporating a biographical dimension to the development of Franko's work and its relation to his dance and choreography. Ultimately, this Reader encourages a wide scope of conversation and engagement, opening up core questions in ethics, embodiment, and performativity. **A History of Installation Art and the Development of New Art Forms Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation** [Peter Lang](#) **Art mirrors life; life returns the favor. How could nineteenth and twentieth century technologies foster both the change in the world view generally called «postmodernism» and the development of new art forms? Scholar and curator Faye Ran shows how interactions of art and technology led to cultural changes and the evolution of Installation art as a genre unto itself - a fascinating hybrid of expanded sculpture in terms of context, site, and environment, and expanded theatre in terms of performer, performance, and public.**