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# Certain Fragments Contemporary Performance And Forced Entertainment

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,

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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.

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

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

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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.

Devising in Process examines the creative processes of eight theatre companies making devising-based performances. Companies covered include: • The People Show • Station House Opera • Shunt • The Red Room • Faulty Optic Theatre of Animation • theatre O • Gecko • Third Angel Authors were granted unusual access to the rehearsal room, enabling them to provide unique insights into how ideas evolve and develop, how strategies and methods are applied and how roles and relationships are structured. Covering a broad range of styles, the collection explores physical theatre, political theatre, puppetry, live art, new writing and performance with new technology. Accessibly framed, the book includes a comprehensive introduction which highlights similarities and differences in approach, examines the

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Impact of economic and cultural factors and explores how definitions of devised theatre are changing and developing. This eye-opening collection will be important reading for students and practitioners interested in exploring 21st century devising processes.

The book charts the development of collaboratively-created performances from the 1950s to the present day. Companies discussed include the Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment and Third Angel. Against this background of enormous variety, fundamental questions are posed: 'What is devised theatre?'; 'Why have theatre-makers chosen to devise performances since the 1950s?' and 'How has devised performance changed over the last fifty years?'

Theatre and Performance Design: A Reader in Scenography is an essential resource for those interested in the visual composition of performance and related scenographic practices. Theatre and performance studies, cultural theory, fine art, philosophy and the social sciences are brought together in one volume to examine the principle forces that inform understanding of theatre and performance design. The volume is organised thematically in five sections: looking, the experience of seeing space and place the designer: the scenographic bodies in space making meaning This major collection of key writings provides a much needed critical and contextual framework for the analysis of theatre and performance design. By locating this study within the broader field of scenography – the term

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increasingly used to describe a more integrated reading of performance – this unique anthology recognises the role played by all the elements of production in the creation of meaning. Contributors include Josef Svoboda, Richard Foreman, Roland Barthes, Oscar Schlemmer, Maurice Merleau-Ponty, Richard Schechner, Jonathan Crary, Elizabeth Wilson, Henri Lefebvre, Adolph Appia and Herbert Blau.

In 1983 US president Ronald Reagan told the Israeli Prime Minister that he, as a photographer during World War II, had documented the atrocities of the concentration camps on film. The story was later exposed as a fraud as it was revealed that Reagan had resided in Hollywood during the entire war. Does this mean that Reagan was simply an amoral liar or that he established a connection to the Holocaust that can be said to have evolved from the intersection between “real” and “reel”?

*Visions and Revisions. Performance, Memory, Trauma* brings the fields of performance studies and trauma studies together in conversation in order to investigate how these two fields both “envision” and “revision” one another in relation to crucial themes such as trauma, testimony, witness, and spectatorship. According to Peggy Phelan, a leading performance studies scholar, performance provides a unique model for witnessing events that are both unbearably real and beyond reason’s ability to grasp – traumatic events like the Holocaust. While Reagan’s claim is obviously both paradoxical and problematic, it opens up a space in

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which the potential insights that performance studies and trauma studies might bring to one another become particularly visible.

The first half of the anthology focuses on issues of spectatorship, specifically its ethics and the possibility of witnessing. The second half widens the discussion to include memory more broadly, shifting the emphasis from sight to site, and particularly to site-specific works and the embodied encounters they model, enable and enact. The contributors here fill a critical gap, raising questions about how popular and mediatized performances that memorialize trauma might be viewed through performance theory. They also look at how performance studies might shift its focus from the visual to the sensorial and material and in doing so, they offer a fresh perspective on both performance and trauma studies.

Writing from different disciplinary vantages and drawing on multiple case studies from South Africa, the former Soviet Union, Lebanon and Thailand, among others, the contributors decolonize trauma studies and make us question, how and where our own eyes and bodies are positioned as we revision the scenes before us.

**Contributors:** Laurie Beth Clark/Helena Grehan/Geraldine Harris/ Chris Hudson/Petra Koppers/Adrian Lahoud/Sam Spurr/Christine Stoddard/Bryoni Trezise/Maria Tumarkin/Caroline Wake.

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**Editors:** Bryoni Trezise is a lecturer in theatre and performance studies at the University of New South Wales, where Caroline Wake is a Post-doctoral Fellow in the Centre for Modernism Studies in Australia.

As early as Plato, theorists acknowledged the power of theatre as a way of teaching young minds. Similarly, starting with Plato, philosophers occasionally adopted an anti-theatrical stance, worried by the “dangers” theatre posed to society. The relationships between learning and theatre have never been seen as straightforward, obvious, or without contradictions. This volume investigates the complexity of the intersection of theatre and learning, addressing both the theoretical and practical aspects of it. In three sections—Reflecting, Risking, and Re-imagining—theatre researchers, education scholars, theatre practitioners consider the tensions, frictions and failures that make learning through theatre, in theatre and about theatre interesting, engaging, and challenging. Loosely based on the proceedings from the 20th Festival of Original Theatre (F.O.O.T.), which took place in February 2012 at the University of Toronto, this book contains academic articles and interviews, as well as position, reflection and provocation papers from both established researchers in the field of Applied Theatre, such as Professor Helen Nicholson and Professor Kathleen Gallagher, as well as experienced and emergent scholars in Education, Theatre, Dance and Performance Studies. It also introduces the unorthodox work of the pre-eminent Swedish director and inventor of Babydrama, Suzanne Osten, to the academic audience. Theatre and Learning

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will be interesting to a wide range of audiences, such as theatre artists and students, theatre researchers and educators, and will be particularly useful for those teaching Theatre Theory and Practice, including Applied Theatre, in higher education.

*Ethical Exchanges in Translation, Adaptation and Dramaturgy* examines the ethics of specific artistic practices. The book highlights the significant continuities between translation, adaptation, and dramaturgy; it considers the ethics of spectatorship; and it identifies the tightly interwoven relationship between ethics and politics.

What do we mean by entertainment? How does this concept relate to theatre? Should theatre be for pleasure or instruction? Can it not be both? In this stimulating book, Jim Davis examines this relationship, by assessing audience reception, political theatre and melodrama, and ultimately questions the limits of entertainment in theatre.

This monograph is an interdisciplinary study of the concept of 'fragment' in literature and in critical and literary theory. It discusses the fragment's performativity and function within a historical perspective, stretching from Heraclitus, via the German Romantics and European writers of the Modernist period, to American postmodern manifestations of the fragment. This is the first history of the fragment to appear in English, and it is also the first attempt at producing a consistent

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taxonomy of literary and critical fragments. The fragments are categorised according to function, not author intention, and the study addresses a number of questions: What constitutes the fragment, when the fragment can only be defined a posteriori? Does the fragment begin on its own, or is it begun by others, writers and critics? Does it acquire a name of its own, or is it labelled by others? All these questions revolve around issues of agency, and they are best discussed in terms of performativity, which means seeing fragments as acts: acts of literature, acts of reading, acts of writing. The book demonstrates how a poetics of the fragment as a performative genre can be created, situating the fragment both as literature and as a phenomenon within postmodern criticism against the background of philosophy, art history, and theology.

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

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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

Site-Specific Art charts the development of an experimental art form in an experimental way. Nick Kaye traces the fascinating historical antecedents of today's installation and performance art, while also assembling a unique documentation of contemporary practice around the world. The book is divided into individual analyses of the themes of space, materials, site, and frames. These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today. This interweaving of critique and creativity has never been achieved on this scale before. Site-Specific Art investigates the relationship of architectural theory to an understanding of contemporary site related art and performance, and rigorously questions how such

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works can be documented. The artistic processes involved are demonstrated through entirely new primary articles from: \* Meredith Monk \* Station House Opera \* Brith Gof \* Forced Entertainment. This volume is an astonishing contribution to debates around experimental cross-arts practice. Certain Fragments Contemporary Performance and Forced Entertainment Psychology Press

Hysteria, trauma and melancholia are not only powerful tropes in contemporary culture, they are also prominent in the theatre. As the first study in its field, *Hysteria, Trauma and Melancholia* explores the characteristics and concerns of the Drama of Hysteria, Trauma and Melancholia through in-depth readings of representative plays.

If much of what we teach and come to know from within the disciplinary regime of Dance Studies is founded on a certain kind of mastery, what scope is there to challenge, criticize and undo this knowledge from within the academy, as well as through productive encounters with its margins? This volume contributes to a growing discourse on the potential of dance and dancers to affect change, politics and situational awareness, as well as to traverse disciplinary boundaries. It 'undisciplines' academic thinking through its organisation into 'movements' and 'stumbles', reinforcing its theme through its structure as well as its content, addressing contemporary dance and performance practices and

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pedagogies from a range of research perspectives and registers. Turbulent and vertiginous events on the world stage necessitate new ways of thinking and acting. This book makes strides towards a new kind of research which creates alternative modes for perceiving, experiencing and making. Through writings and images, its contributions offer different perspectives on how to rethink disciplinarity through choreographic practices, somatics, a reimaging of dance techniques, indigenous ontologies, choreopolitics, critical dance pedagogies and visual performance languages.

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals , postdramatic theatre and documentation. Each entry includes crucial historical

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and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.

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

Physical Theatres: A Critical Introduction is the first account to provide a comprehensive overview of non text-based theatre, from experimental dance to traditional mime. This book synthesizes the history, theory and practice of physical theatres for students and performers, in what is both a core area of study and a dynamic and innovative aspect of theatrical practice. This comprehensive book: traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8, Pina Bausch, Liz Aggiss and Jérôme Bel

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examines the contemporary practice of companies such as Théâtre du Soleil, Complicité and Goat Island focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Etienne Decroux, Anne Bogart and Joan Littlewood. *Physical Theatres: A Critical Introduction* can be used as a standalone text, or together with its companion volume, *Physical Theatres: A Critical Reader*, to provide an invaluable introduction to the physical in theatre and performance.

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

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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.

This book provides a critical assessment of dramatic literature since 1995, situating texts, companies and writers in a cultural, political and social context. It examines the shifting role of the playwright, the dominant genres and emerging styles of the past decade and how they are related. Beginning with an examination of how dramatic literature and the writer

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are placed in the contemporary theatre, the book then provides detailed analyses of the texts, companies and writing processes involved in six different professional contexts: new writing, verbatim theatre, writing and devising, Black and Asian theatre, writing for young people and adaptation and transposition. The chapters cover contemporary practitioners, including Simon Stephens, Gregory Burke, Robin Soans, Alecky Blythe, Kneehigh Theatre, Punchdrunk, Kwame Kwei-Armah, Edward Bond, Filter Theatre and Headlong, and offers detailed case-studies and examples of their work. An exploration of what lies at the heart of contemporary theatre. Written by the artistic director of Forced Entertainment, it investigates the process of devising performance, theatre's interdisciplinary role, and the city's influence.

New Performance/New Writing offers contextualisation and guidance on innovative approaches to writing for performance. It explores a wide range of performance practices, including immersive and solo theatre, autoethnography and applied drama.

Between 1960 and 2010, a new generation of British avant-garde theatre companies, directors, designers and performers emerged. Some of these companies and individuals have endured to become part of theatre history while others have disappeared from the scene, mutated into new forms, or become part

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of the establishment. Reverberations across Small-Scale British Theatre at long last puts these small-scale British theatre companies and personalities in the scholarly spotlight. By questioning what 'Britishness' meant in relation to the small-scale work of these practitioners, contributors articulate how it is reflected in the goals, manifestos and aesthetics of these companies.

This groundbreaking book moves beyond the conventional association of dramaturgy with plays to consider the substance and process of dramaturgy for dance and movement performance. Focusing on text and language, research, audience, movement, and interculturalism, the author provides vivid, practical examples from her collaboration with renowned choreographer Ralph Lemon.

Audiences are not what they used to be. Munching crisps or snapping selfies, chatting loudly or charging phones onstage – bad behaviour in theatre is apparently on the rise. And lately some spectators have begun to fight back... The Reasonable Audience explores the recent trend of 'theatre etiquette': an audience-led crusade to bring 'manners and respect' back to the auditorium. This comes at a time when, around the world, arts institutions are working to balance the traditional pleasures of receptive quietness with the need to foster more inclusive experiences. Through investigating the rhetorics of morality underpinning

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both sides of the argument, this book examines how models of 'good' and 'bad' spectatorship are constructed and legitimised. Is theatre etiquette actually snobbish? Are audiences really more selfish? Who gets to decide what counts as 'reasonable' within public space? Using theatre etiquette to explore wider issues of social participation, cultural exclusion, and the politics of identity, Kirsty Sedgman asks what it means to police the behaviour of others.

What does theatre do for – and to – those who witness, watch, and participate in it? *Theatre & Audience* provides a provocative overview of the questions raised by theatrical encounters between performers and audiences. Focusing on European and North American theatre and its audiences in the twentieth and twenty-first centuries, it explores belief in theatre's potential to influence, impact and transform. Illustrated by examples of performance which have sought to generate active audience involvement – from Brecht's epic theatre to the Blue Man Group – it seeks to unsettle any simple equation between audience participation and empowerment. Foreword by Lois Weaver

This new edition of *Physical Theatres: A Critical Introduction* continues to provide an unparalleled overview of non-text-based theatre, from experimental dance to traditional mime. It synthesizes the history, theory and practice of

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physical theatres for students and performers in what is both a core area of study and a dynamic and innovative aspect of theatrical practice. This comprehensive book: traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8, Pina Bausch, Liz Aggiss and Jérôme Bel examines the contemporary practice of companies such as Théâtre du Soleil, Complicite and Goat Island focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Etienne Decroux, Anne Bogart and Joan Littlewood. Extensive cross references ensure that Physical Theatres: A Critical Introduction can be used as a standalone text or together with its companion volume, Physical Theatres: A Critical Reader, to provide an invaluable introduction to the physical in theatre and performance. New to this edition: a chapter on The Body and Technology, exploring the impact of digital technologies on the portrayal, perception and reading of the theatre body, spanning from onstage technology to virtual realities and motion capture; additional profiles of Jerzy Grotowski, Wrights and Sites, Punchdrunk and Mike Pearson; focus on circus and aerial performance, new training practices, immersive and site-specific theatres, and the latest developments in neuroscience, especially as these impact on the

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place and role of the spectator.

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.

*Certain Fragments* gathers the essays of the late Barbara C. Hodgdon, a renowned scholar of Shakespeare and performance studies. Her influential publications over thirty years reflected a

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remarkable intelligence, wit, and originality, as did her lectures and conference papers. Richard Abel and Peter Holland have selected essays that represent the wide sweep of Hodgdon's scholarship, including unpublished pieces and those from hard-to-access sources. The essays reveal a thinker and writer who grows more self-reflective over time, with a distinctive, engaging, often wryly humorous voice that is accessible even to nonspecialist readers. Following a general introduction by Peter Holland, the book's five subsections (Teaching Shakespeare, Analyzing Stage Performances, Editing Shakespeare Texts, Analyzing Shakespeare Films, and "Shopping" in the Archives) are introduced in turn by scholars Miriam Gilbert, W.B. Worthen, Margaret Jane Kidnie, Richard Abel, and Pascale Aebischer. Collectively, the pieces confirm the originality and élan of Hodgdon's thinking and writing over time, and reveal her as a natural essayist and stylist, with a distinctive engaging voice. The collection is unique in not only bringing together so much of Hodgdon's work in one place (with an extensive bibliography of her published work) but also in demonstrating how groundbreaking and influential that work has been in the field. This project focuses on the process and performance of three contemporary collective creation groups: Goat Island, Elevator Repair Service, and Nature Theater of Oklahoma. I draw

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processual and aesthetic connections between collective creation methodologies and the consequences of those methodologies in performance, claiming that processes leave footprints that are ultimately visible to audiences, though their visibility requires new ways of seeing. Taking into account an American genealogy of collective creation, I outline the footprints of method through the images of everyday employment, instances of untrained bodies enacting danced gesture, and the speeds and velocities that characterize the work of these three contemporary groups. Through these aesthetics we can locate evidence of methodological principles that constitute a politics. In the work of Goat Island, Elevator Repair Service, and Nature Theater of Oklahoma, this politics does not play out through the ideological content of performance, but is embedded within collaborative acts of making.

Theatres of Immanence: Deleuze and the Ethics of Performance is the first monograph to provide an in-depth study of the implications of Gilles Deleuze's philosophy for theatre and performance. Engaging with a wide range of interdisciplinary practitioners including Goat Island, Butoh, Artaud, John Cage, the Living Theatre, Robert Wilson and Allan Kaprow, as well as with the philosophies of Deleuze and Guattari, Henri Bergson and François Laruelle, the book conceives performance as a way of thinking

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'immanence': the open and endlessly creative whole of which all things are a part. Theatres of Immanence builds upon Deleuze's emphasis on immanence, affect, change and movement to provide new approaches to five key topics in theatre and performance: 1) authorship and collaboration, 2) voice and language, 3) animals in performance, 4) audience participation and 5) time or duration. The book provides an accessible introduction to Deleuze's ideas and draws attention to the ethical dimensions of performance, asking: 'what good is theatre, and particularly immanent theatre, anyway?' Contextualizing the techniques and methods of the incredibly rich and vital genre of site-specific performance, author Bertie Ferdman traces the evolution of that term. Originally used for experimental staging practices and then later also for engaged situational events, site-specific is no longer sufficient for the genre's many contemporary variations. Using the term off-site, Ferdman illustrates five distinct ways artists have challenged the disciplinary framework of site-specific theatre: blurring the traditional boundaries between the fictional and the real; changing how the audience and actor interact with each other and whether they are physically together or apart; fabricating sites from physically bound, conceptually constructed, or virtual spaces; staging live situations in real/nonreal and often mediated encounters; and challenging our preconceived notions of time and space. Tracing the genealogy of site-based work through the twentieth and twenty-first centuries, Ferdman outlines the theoretical groundwork for her study in the introduction. Individual chapters focus on distinct types of off-sites—the interdisciplinary discourse of disciplinary sites; the spaces of

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audience engagement with spectator sites; the dislocation of time for temporal sites; and the historiographical spaces of mapping for urban sites. Ferdman examines site-based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site-driven theatre. Key productions discussed include *Private Moment* by David Levine, *Geyser Land* by Mary Ellen Strom and Ann Carlson, Jim Findlay's *Dream of the Red Chamber*, and Lola Arias' *Mi Vida Después*.

Focusing on major and emerging playwrights, institutions, and various theatre practices this Concise Companion examines the key issues in British and Irish theatre since 1979. Written by leading international scholars in the field, this collection offers new ways of thinking about the social, political, and cultural contexts within which specific aspects of British and Irish theatre have emerged and explores the relationship between these contexts and the works produced. It investigates why particular issues and practices have emerged as significant in the theatre of this period.

Urban theatre can be described as theatre made with or by those whose lives are marked by the urban landscape and its social limits and possibilities. At the heart of this text lies the question of how theatre can illuminate the urban and how theatre is illuminated by the urban. The city, like a play, is a space where everything adopts multiple meanings. It is an objective thought and a subjective experience, a charged and symbolic thing, as well as a real, material, lived reality. The chapters in this book illustrate the theatre's uncanny ability to narrate and symbolize the physical and psychic space of the city. Running through all of the pieces presented are the themes of power and of young people's sense of agency within the structures they dwell in and are shaped by. Through drama education and applied theatre practices, the affinity between the urban and its theatres is radically

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replaced by marginal spaces, boulevards and schools. As Guillermo Gómez-Peña suggests, the theatre has gone to the people to serve their local and immediate need for a means of holding the urban and the self so that both can be interrogated and re-imagined; so that the various dystopias of urban existence can be envisaged as places of urban solidarity and as utopias, at least, of the mind. This book was originally published as a special issue of *Research in Drama Education: The Journal of Applied Theatre and Performance*. *Music and/as Process* brings together ideas about music and the notion of process from different sub-fields within musicology and from related fields in the creative arts as a whole. These can be loosely categorised into three broad areas – composition, performance and analysis – but work in all three of these groups in the volume overlaps into the others, covers a broad range of other musicological sub-fields, and draws inspiration from, non-musicological fields. *Music and/as Process* comprises chapters written by a mix of scholars; some are leaders in their field and some are newer researchers, but all share an innovative and forward-thinking attitude to music research, often not well represented within ‘traditional’ musicology. Much of the work represented here started as papers or discussions at one of the Royal Musical Association (RMA) *Music and/as Process* Study Group Annual Conferences. The first section of the book deals with the analysis of performance and the performance of analysis. The historical nature of music and the recognition of pieces as musical ‘works’ in the traditional sense is questioned by the authors, and is a factor in the analyses which address processes in composing, performing, and listening, and the links between these, in three very different but interlinking ways. These three approaches posit new directions and territory for musical analysis. The second section builds on the first, framing performance and/as process from the

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Individual perspectives of the authors and their experiences as practitioners. Music by Berio, de Falla, music by the authors and their collaborators, and music composed for the authors are explored through looking at processes of interpretation and risk; processes which further undermine the ontology of the musical 'work' as traditionally understood, and bring the practitioner as active agent to the foreground of an examination of musical discourse. The third section encounters and questions the musical 'work' at its inception, exploring composition and/as process through its encounters with performance, analysis, collaboration, improvisation, translation, experimentation and cross-disciplinarity. Through explorations of new music, the way in which practitioners relate to music frame a personal and reflective account of the creative process, finally looking beyond music to musicology. Making a Performance traces innovations in devised performance from early theatrical experiments in the twentieth-century to the radical performances of the twenty-first century. This introduction to the theory, history and practice of devised performance explores how performance-makers have built on the experimental aesthetic traditions of the past. It looks to companies as diverse as Australia's Legs on the Wall, Britain's Forced Entertainment and the USA-based Goat Island to show how contemporary practitioners challenge orthodoxies to develop new theatrical languages. Designed to be accessible to both scholars and practitioners, this study offers clear, practical examples of concepts and ideas that have shaped some of the most vibrant and experimental practices in contemporary performance.

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