

## William Forsythe Choreography And Dance Studies Paperback Choreography Dance Studies

Digital traces, whether digitized (programs, notebooks, drawings, etc.) or born digital (emails, websites, video recordings, etc.), constitute a major challenge for the memory of the ephemeral performing arts. Digital technology transforms traces into data and, in doing so, opens them up to manipulation. This paradigm shift calls for a renewal of methodologies for writing the history of theater today, analyzing works and their creative process, and preserving performances. At the crossroads of performing arts studies, the history, digital humanities, conservation and archiving, these methodologies allow us to take into account what is generally dismissed, namely, digital traces that are considered too complex, too numerous, too fragile, of dubious authenticity, etc. With the analysis of Merce Cunningham's digital traces as a guideline, and through many other examples, this book is intended for researchers and archivists, as well as artists and cultural institutions.

This thesis takes the work of Merce Cunningham and William Forsythe as case studies for a socio-historical analysis of choreographic space and, in so doing, develops a sociology of dance around the qualitative study of spatial aesthetics. By locating the spatial innovations of these artists in the social space of their practice and in the light of spatial models inherited by each, it argues that the choreography of space can express ideals of human relationality produced in and productive of its broader societal landscape. Drawing from Henri Lefebvre's contention that 'the space of a (social) order is hidden in the order of space', the thesis takes classical ballet as a primary example of how political ideals come to be embodied in spatial aesthetics and uses the 'classical model' to coordinate a sociologically orientated dance-historical context for these artists. The thesis is structured around four case studies that together form a context for understanding Cunningham's and Forsythe's spatial practices. These are: firstly, a sociopolitical history of harmony in courtly expressions of classical ballet from fifteenth-century Italy to late Imperial Russia; secondly, an analysis of George Balanchine's and Martha Graham's respective choreographies of the 'American geographical imagination'; thirdly, a comparative study of Rudolf von Laban's and Oskar Schlemmer's theories of space and technology in their pre-war German contexts; finally a contextualisation of John Cage's 1952 event in relation to Marshall McLuhan's 'electronic age' and John Dewey's 'democratic' social space. The final two chapters weave these spatial models into comparative frames for measuring the socio-historical specificity of Cunningham's and Forsythe's choreographic spaces. Cunningham's 'no fixed points' aesthetic is understood as producing a coexistent space commensurate with McLuhan's electronic paradigm and Dewey's democratic individualism. Forsythe's fluctuating space is understood as producing a 'space of flows' emblematic, for Manuel Castells, of a late twentieth-century 'digital age'.

The concept of »worldmaking« is based on the idea that 'the world' is not given, but rather produced through language, actions, ideas and perception. This collection of essays takes a closer look at various hybrid and disparate worlds related to dance and choreography. Coming from a broad range of different backgrounds and disciplines, the authors inquire into the ways of producing 'dance worlds': through artistic practice, discourse and media, choreographic form and dance material. The essays in this volume critically reflect the predominant topos of dance as something fleeting and ephemeral - an embodiment of the Other in modernity. Moreover, they demonstrate that there is more than just one universal »world of dance«, but rather a multitude of interrelated dance worlds with more emerging every day.

The EEB project will determine which combination of recommendations will most effectively result in substantial energy and emission reductions, putting us on a committed path towards zero net energy buildings. A model has been developed that allows holistic, financial, and behavioral levers combined with policy and external factors to be quantitatively assessed at the sub-market level in terms of market adoption and uptake of increased energy efficiency in buildings over the next 50 years.

How can various technologies, from the more conventional to the very new, be used to archive, share and understand dance movement? How can they become part of new ways of creating dance? What does this tell us about the ways in which technology is part of how we make sense and think? Well-known choreographers and dance collectives including William Forsythe, Siohban Davis, Merce Cunningham, Anne Teresa De Keersmaeker and BADco. have initiated projects to investigate these questions, and in so doing have inaugurated a new era for dance archives, education, research and creation. Their work draws attention to the intimate relationship between the technologies we use and the ways in which we think, perceive, and make sense. Transmission in Motion examines these extraordinary projects from the inside, presenting in-depth analyses by the practitioners, artists and collectives involved in their development. These studies are framed by scholarly reflection, illuminating the significance of these projects in the context of current debates on dance, the (multi-media) archive, immaterial cultural heritage and copyright, embodied cognition, education, media culture and the knowledge society. "

"Choreographing Discourses brings together essays originally published by Mark Franko between 1996 and the contemporary moment. Assembling these essays from international, sometimes un-translated 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 Andr e 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"--

Dance and Organisation is the first comprehensive work to integrate dance theory and methods into the study of management, which have developed an interest in the arts and the humanities. Dance represents dynamics and change and puts the moving body at the centre, which has been ignored and oppressed by traditional management theory. 'Being' a leader however also means to 'move' like one, and critical lessons can be learned from ballerinas and modern dancers. Leadership is a dialogue, as in the work of musicians, conductors and DJs who manage groups without words. Movement in organisational space, in a museum or a techno club can be understood as a choreography and site-specific performance. Movement also is practically used for leadership and employee development workshops and can be deployed as an organisational research method. By taking a firm interdisciplinary stance in dance studies and organisational research to explore management topics, reflecting on practitioner accounts and research projects, the book seeks to make an innovative contribution to our understanding of the moving body, generating new insights on teamwork, leadership, gender in management, organisational space, training and research methods. It comprises an important contribution to the organizational behaviour and critical management studies disciplines, and looks to push the boundaries of the academic literature.

Covering today's most important modern, ballet, contemporary and post-modern choreographers in Europe and North America, this unique guide is a valuable quick reference for students and critics, dancers and general readers in love with dance. Each entry includes a biographical section, a chronological list of works, a detailed bibliography and a critical essay. In entries on choreographers such as Richard Alston, Pina Bausch, Laurie Booth, Christopher Bruce, Jonathan Burrows, Michael Clarke, Merce Cunningham, Anna Theresa De Keersmaeker, Eiko and Koma, William Forsythe, Jiri Kylian, Mark Morris, Twyla Tharp and other leading figures, readers can easily locate each choreographer's style and influence within the development of contemporary theatre dance, and swiftly discern the essential facts in his or her career.

On choreography: "Choreography is a negotiation with the patterns your body is thinking" On rules: "Try breaking the rules on a need to break the rules basis" A Choreographer's Handbook invites the reader to investigate how and why to make a dance performance. In an inspiring and unusually empowering sequence of stories, ideas and paradoxes, internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how it's possible to navigate a course through this complex process. It is a stunning reflection on a personal practice and professional journey, and draws upon five years' of workshop discussions, led by Burrows. Burrows' open and honest prose gives the reader access to a range of exercises, meditations, principles and ideas on choreography that allow artists and dance-makers to find their own aesthetic process. It is a book for anyone interested in making performance, at whatever level and in whichever style.

'Interdisciplinarity' has dynamised the Modern Humanities. Yet, this presents serious challenges involving both translation and affect. Another challenge concerns language. This book examines the routine to propose alternative languages.

While dance has always been as demanding as contact sports, intuitive boundaries distinguish the two forms of performance for men. Dance is often regarded as a feminine activity, and men who dance are frequently stereotyped as suspect, gay, or somehow unnatural. But what really happens when men dance? When Men Dance offers a progressive vision that boldly articulates double-standards in gender construction within dance and brings hidden histories to light in a globalized debate. A first of its kind, this trenchant look at the stereotypes and realities of male dancing brings together contributions from leading and rising scholars of dance from around the world to explore what happens when men dance. The dancing male body emerges in its many contexts, from the ballet, modern, and popular dance worlds to stages in Georgian and Victorian England, Weimar Germany, India and the Middle East. The men who dance and those who analyze them tell stories that will be both familiar and surprising for insiders and outsiders alike.

A unique and authoritative guide to the lives and work of prominent living contemporary choreographers. Representing a wide range of dance genres, each entry locates the individual in the context of modern dance theatre and explores their impact. Those studied include: Jerome Bel Richard Alston Doug Varone William Forsythe Phillippe Decoufle Jawole Willa Jo Zollar Ohad Naharin Itzik Gallili Twyla Tharp Wim Vandekeybus With a new, updated introduction by Deborah Jowitt and further reading and references throughout, this text is an invaluable resource for all students and critics of dance, and all those interested in the fascinating world of choreography.

Wars in this century are radically different from the major conflicts of the 20th century--more amorphous, asymmetrical, globally connected, and unending. Choreographies of 21st Century Wars is the first book to analyze the interface between choreography and wars in this century, a pertinent inquiry since choreography has long been linked to war and military training. The book draws on recent political theory that posits shifts in the kinds of wars occurring since the First and Second World Wars and the Cold War, all of which were wars between major world powers. Given the dominance of today's more indeterminate, asymmetrical, less decisive wars, we ask if choreography, as an organizing structure and knowledge system, might not also need revision in order to reflect on, and intercede in, a globalized world of continuous warfare. In an introduction and sixteen chapters, authors from a number of disciplines investigate how choreography and war in this century impinge on each other. Choreographers write of how they have related to contemporary war in specific works, while other contributors investigate the interconnections between war and choreography through theatrical works, dances, military rituals and drills, the choreography of video war games and television shows. Issues investigated include torture and terror, the status of war refugees, concerns surrounding fighting and peacekeeping soldiers, national identity tied to military training, and more. The anthology is of interest to scholars in dance, performance, theater, and cultural studies, as well as the social sciences.

"Nearly four hundred and fifty years in, ballet still resonates-though the stages have become international, and the dancers, athletes far removed from noble amateurs. While vibrations from the form's beginnings clearly resound, much has transformed. Nowadays ballet dancers aspire to work across disciplines with choreographers who value a myriad of abilities. Dance theorists

and historians make known possibilities and polemics in lieu of notating dances verbatim, and critics do the daily work of recording performance histories and interviewing artists. Ideas circulate, questions arise, and discussions about how to resist ballet's outmoded traditions take precedence. In the dance community, calls for innovation have defined palpable shifts in ballet's direction and resultantly we have arrived at a new moment in its history that is unquestionably recognized as a genre onto its own: Contemporary Ballet. An aspect of this recent discipline is that its dancemakers, more often than not, seek to reorient the viewer by celebrating what could be deemed vulnerabilities, re-construing ideals of perfection, problematizing the marginalized/mainstream dichotomy, bringing audiences closer in to observe, and letting the art become an experience rather than a distant object preciously guarded out of reach. Hence, the practice of ballet is moving to become a less-mediated and more active process in many circumstances. Performers and audiences alike are challenged, and while convention is still omnipresent, choices are being made. For some, this approach has been drawn on for decades, and for others it signifies a changing of the guard, yet however we arrive there, the conclusion is the same: Contemporary Ballet is not a style. That is to say, it is not a trend, phase, or fashionable term that will fade, rather it is a clear period in ballet's time deserved of investigation. And it is into this moment that we enter"--

This comprehensive and up-to-date dictionary provides all the information necessary for dance fans to navigate the diverse dance scene of the 21st century. It includes entries ranging from classical ballet to the cutting edge of modern dance.

Jews and Latinos have been unlikely partners through tumultuous times. This groundbreaking, eclectic book of readings, edited by Ilan Stavans, whom The Washington Post described as "one of our foremost cultural critics," offers a sideboard of the ups and downs of that partnership. It includes some seventy canonical authors, Jews and non-Jews alike, through whose diverse oeuvre-poetry, fiction, theater, personal and philosophical essays, correspondence, historical documents, and even kitchen recipes-the reader is able to navigate the shifting waters of history, from Spain in the tenth century to the Spanish-speaking Americas and the United States today. The Reader showcases the writings of such notable authors as Solomon ibn Gabirol, Maimonides, Miguel de Cervantes, Henry W. Longfellow, Miguel de Unamuno, Federico Garcia Lorca, Jorge Luis Borges, Jacobo Timerman, Mario Vargas Llosa, Ruth Behar, and Ariel Dorfman to name only a few."

Told from the perspective of the dancers, Processing Choreography is an ethnography of William Forsythe's Duo project. Considering how the choreography of Duo emerges through practice and changes over two decades, Elizabeth Waterhouse offers a nuanced picture of creative cooperation and institutionalized process.

William Forsythe and the Practice of ChoreographyIt Starts From Any PointRoutledge

This innovative text provides a range of articles covering choreographic enquiry, investigation into the creative process, and traditional understandings of dance making. Contemporary Choreography features contributions by practitioners and researchers from Europe, America, Africa, Australasia and the Asia-Pacific region, investigating the field in six broad domains: • Conceptual and philosophic concerns • Educational settings • Communities • Changing aesthetics • Intercultural choreography • Choreography's relationships with other disciplines By capturing the essence and progress of choreography in the twenty-first century this reader supports and encourages rigorous thinking and research for future generations of dance practitioners and scholars.

This stunning and comprehensive book presents acclaimed artist William Forsythe, whose work is at the intersection of performance, sculpture, and installation. Since the 1990s, parallel to his stage productions, Forsythe has developed a body of work he calls "Choreographic Objects". These experimental, interactive works invite the viewer to engage with the fundamental ideas of choreography and extend Forsythe's choreographic explorations beyond the stage and skilled professionals to public spaces and the layperson. This volume considers the full breadth of his oeuvre and features contributions from leading scholars, critics, and theorists in the disciplines of visual arts, choreography, and dance. Forsythe's highly engaging voice shines through in his own writing, which enriches and deepens the scholarly essays in the book. In addition, the book features an illustrated chronology of The Forsythe Company (2005-15), the artist's dance troupe that followed his legendary tenure at Ballett Frankfurt. Generously illustrated, this volume is certain to become a reference book for Forsythe's many fans as well as an invaluable resource for students of visual art, dance, and interdisciplinary practice.

This book explores the interplay between performing arts, intangible cultural heritage and digital environments through a compendium of essays on emerging practices and case studies, as well as critical, historical and theoretical perspectives. It features essays that engage with varied forms of intangible cultural heritage, from music and storytelling to dance, theatre and martial arts. Cases of digital technology interventions are provided from different geographical and cultural settings, from Europe to Asia and the Americas. Together, the collection reflects on the implications that digital interventions have on intangible cultural heritage engagements, its curation and transmission in diverse localities. The volume is a valuable resource for discovering the multiple ways in which cultural heritage is mediated through digital technologies, and engages with audiences, artists, users and researchers.

William Forsythe's reinvigoration of classical ballet during his 20-year tenure at the Ballett Frankfurt saw him lauded as one of the greatest choreographers of the postwar era. His current work with The Forsythe Company has gone even further to challenge and investigate fundamental assumptions about choreography itself. William Forsythe and the Practice of Choreography presents a diverse range of critical writings on his work, with illuminating analysis of his practice from an interdisciplinary perspective. The book also contains insightful working testaments from Forsythe's collaborators, as well as a contribution from the choreographer himself. With essays covering all aspects of Forsythe's past and current work, readers are provided with an unparalleled view into the creative world of this visionary artist, as well as a comprehensive resource for students, scholars, and practitioners of ballet and contemporary dance today.

This thesis describes the investigation of selected concepts in chemistry as prompts for movement invention and new dance composition. The concepts are entropy, chemical kinetics, chirality, resonance, isomers, crystallization, and the chemical properties of water. In this study, these concepts serve as points of departure for choreographic invention and compositional elements. I use the discoveries to fuel and drive new and original choreography resulting in a concert presented to the public at The University of California, Irvine, April 2017. As a dance maker and artist, I am interested in revealing chemistry culture through the body's movements. For the research, I use science as a basis for movement discovery, investigating, challenging,

and ultimately understanding the pairing of chemistry and dance to create a unique performing art. My study of dance artist and movement theorist Rudolf Laban and contemporary ballet choreographer William Forsythe further stimulated my thesis research. Multiple modes of inspiration for contemporary dance making emerge from a multitude of investigatory concepts in chemistry. Each concept provides distinct parameters for choreographic invention. I further develop my research by subdividing the concepts into terms that connect to both science and the human body in motion. By delving deeper into a topic, I am able to focus on themes in chemistry by exploring movement with dancers. This study provides a method for choreographers and dance educators to find and form connections between science and art, in particular, concepts of motion and dynamic spatial and temporal relationships found in both chemistry and dance. The philosopher, visual artist, and dancer Erin Manning explores the concept of the "more than human" in the context of movement, perception, and experience.

How can various technologies, from the more conventional to the very new, be used to archive, share and understand dance movement? How can they become part of new ways of creating dance? What does this tell us about the ways in which technology is part of how we make sense and think? Well-known choreographers and dance collectives including William Forsythe, Siohban Davis, Merce Cunningham, Anne Teresa De Keersmaeker and BADco. have initiated projects to investigate these questions, and in so doing have inaugurated a new era for dance archives, education, research and creation. Their work draws attention to the intimate relationship between the technologies we use and the ways in which we think, perceive, and make sense. *Transmission in Motion* examines these extraordinary projects 'from the inside', presenting in-depth analyses by the practitioners, artists and collectives involved in their development. These studies are framed by scholarly reflection, illuminating the significance of these projects in the context of current debates on dance, the (multi-media) archive, immaterial cultural heritage and copyright, embodied cognition, education, media culture and the knowledge society.

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Organizational aesthetics, both as a body of theory and a method of inquiry, is a rapidly expanding area of the organizational sciences. *The Aesthetics of Organization* accessibly draws key contributions delineating the emerging parameters of the field. It explains the significance of concepts devised by postmodern thinkers, through which emerge meaning and order in organizations. Methodological problems associated with investigations of the aesthetic are also highlighted so the reader can identify and understand the importance of recent ideas on vision, perspective and periphery for learning in organizations. Through the contributions of leading international theorists, organizational aesthetics is defined in greater

"Focusing on Western theatre dance, *Choreography Invisible* explores the metaphysics of dances and choreographic works. It draws on a range of resources from analytic philosophy of art to develop the argument that dances are repeatable structures of action. The book also analyses the idea of the dance work in long-term historical perspective. Tracing different ways in which dances have been conceptualised across time, the book considers changing notions of authorship, fixity, persistence and autonomy from the fifteenth century to the present day. The modern work-concept is interrogated, its relativity and contested status (particularly within contemporary dance practice) acknowledged. As the dance work disappears from contemporary discourse, what can be said about the kind of thing it is? *Choreography invisible* considers the materials of dance-making and the nature (and limits) of choreographic authorship. It explores issues of identity and persistence, including why distinct (and sometimes very various) performances are still treated as performances of the same work. The book examines how dances survive through time and what it means for a dance work to be lost, considering the extent to which practices of dance reconstruction and reenactment can recuperate or reconstitute lost choreography. The focus here is dance, but the book addresses issues with wider implications for the metaphysics of art, including how the historical relativity of art practices should inflect analytic arguments about the nature of art works, and what place such works have within a broader ontology of human and natural worlds"--

"In October 2017, four internationally influential practitioners of immersive experiences gathered at the Snug Harbor Cultural Center on Staten Island in New York for a panel discussion on the creation of immersive productions. The panel, entitled "All the World is a Stage," was part of the Future of Storytelling Festival 2017 (FoST FEST), advertised as "the world's leading immersive storytelling event." During this discussion, each of the four panelists described examples of their work. Hector Harkness, Associate Director of Punchdrunk International, explained how the company created productions that "rip up the rules for the audience" so they can "go beyond the boundaries of closed environments." Food technologist, experience designer, and multimedia artist Emilie Baltz described inviting audiences to step up to a microphone and use their tongues, teeth, and lips to play musical popsicles in an installation called PopStars. Jon Sands, founder of Poets in Unexpected Places, revealed how his strategic placement of poets on subway cars across New York City turned commutes into impromptu poetry slams for unsuspecting riders, some of whom joined in by improvising their own poetic works. Justin "JB" Bolognino, CEO (Chief Experience Officer) of META, an experience production company, described his commissioning of Jon Morris, artistic director of the Brooklyn-based Windmill Factory, to design a music-festival queue into an experiential artwork. Entitled *Right Passage*, the work was a "room-scale sound and light performance installation" involving moving walls that guided festival participants efficiently into the concert venue (*Windmill Factory 2017*). Through their detailed descriptions of how their productions

organized the bodies of performers and spectators in space and time, the panelists hinted at the presence of choreography in their productions"--

The Routledge Companion to Art and Politics offers a thorough examination of the complex relationship between art and politics, and the many forms and approaches the engagement between them can take. The contributors - a diverse assembly of artists, activists, scholars from around the world – discuss and demonstrate ways of making art and politics legible and salient in the world. As such the 32 chapters in this volume reflect on performing and visual arts; music, film and new media; as well as covering social practice, community-based work, conceptual, interventionist and movement affiliated forms. The Companion is divided into four distinct parts: Conceptual Cartographies Institutional Materialities Modalities of Practice Making Publics Randy Martin has assembled a collection that ensures that readers will come away with a wider view of what can count as art and politics; where they might find it; and how it moves in the world. The diversity of perspectives is at once challenging and fortifying to those who might dismiss political art on the one hand as not making sufficient difference and on the other to those embracing it but seeking a means to elaborate the significance that it can make in the world. The Routledge Companion to Art and Politics brings together a range of issues and approaches and encourages critical and creative thinking about how art is produced, perceived, and received.

How do performers and artists use media technologies to create live events? How have developments in audio-visual technology changed the relationship between the spectator and the performer? How can performance respond to the technology-saturated consciousness of contemporary culture? What are the key concepts and terms needed to understand multimedia performance? Multimedia Performance provides a comprehensive overview of the development, theory and definitive characteristics of this rapidly developing and popular area of practice. Drawing on case studies from across a wide range of contemporary performance, the book introduces key artists, companies and debates. Klich and Scheer describe new and emergent forms including video performance, digital theatre, interactive dramaturgies and immersive environments, presenting an up-to-date analysis of the evolving relationship between technology and aesthetics in contemporary performance culture. Exploring the different ways in which technology can activate new aesthetic potentials and audience experiences, Multimedia Performance demonstrates the vital role of multimedia technologies in contemporary theatre practice. Supported by illustrations, media theory and textboxes, this is important reading for anyone interested in questions of the live and the mediated aspects of performance, and essential reading for students of theatre and performance.

The Fact of Matter marks the beginning of a new chapter in the choreographic oeuvre of William Forsythe. The internationally renowned artist presents a selection of his performative objects, video installations and interactive environments and takes a prog

This edited collection draws on the conference, Attending to Movement: Somatic Perspectives on Living in this World, run at C-DaRE, the Centre for Dance Research, Coventry University.

William Forsythe is one of the most significant and innovative choreographers working in the area of contemporary dance today. While director of the Ballet Frankfurt and now, with The Forsythe Company, he has transcended the boundaries of the genre, to great international acclaim. Working on the globe's major stages, he has redefined the parameters of the performing arts. Presenting new installations and films, the publication provides a multilayered encounter with the human body and physical space, as well as with choreography and its production strategies. The monograph is accompanied by a text by William Forsythe as well as a dialogue between him and the critic and curator Daniel Birnbaum.

New German Dance Studies offers fresh histories and theoretical inquiries that resonate across fields of the humanities. Sixteen essays range from eighteenth-century theater dance to popular contemporary dances in global circulation. In an exquisite trans-Atlantic dialogue that demonstrates the complexity and multilayered history of German dance, American and European scholars and artists elaborate on definitive performers and choreography, focusing on three major thematic areas: Weimar culture and its afterlife, the German Democratic Republic, and recent conceptual trends in theater dance. Contributors are Maaïke Bleeker, Franz Anton Cramer, Kate Elswit, Susanne Franco, Susan Funkenstein, Jens Richard Giersdorf, Yvonne Hardt, Sabine Huschka, Claudia Jeschke, Marion Kant, Gabriele Klein, Karen Mazingo, Tresa Randall, Gerald Siegmund, and Christina Thurner.

This book considers various ways in which the body is, and has been, addressed and depicted overtime while also working to redefine the body and its relation to historical time and social space.

This collection addresses the burgeoning interest in the body as a site of affective and somatic, as well as sociocultural, communication. It explores what performers do with bodies in practice, rehearsal, and performance and how that translates to audiences and their sociopolitical contexts.

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