

## Certain Fragments : Contemporary Performance And Forced Entertainment

**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 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.**

**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 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.**

**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 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 Kwesi-Armah, Edward Bond, Filter Theatre and Headlong, and offers detailed case-studies and examples of their work.**

**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 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 Shakespeare Effect

### Audience Participation in Theatre

### Intermedial Challenges in Contemporary British Theatre and Performance

### Anthony Neilson and the Devised Text

### Authenticity in Contemporary Theatre and Performance

### New Performance/New Writing

### Shakespeare, Trauma and Contemporary Performance

This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place since the book’s original publication in 1996. Marvin Carlson guides the reader through the contested definition of performance as a theatrical activity and the myriad ways in which performance has been interpreted by ethnographers, anthropologists, linguists, and cultural theorists. Topics covered include: ‘the evolution of performance art since the 1960s ‘the relationship between performance, postmodernism, the politics of identity, and current cultural studies ‘the recent theoretical developments in the study of performance in the fields of anthropology, psychoanalysis, linguistics, and technology. With a fully updated bibliography and additional glossary of terms, students of performance studies, visual and performing arts or theatre history will welcome this new version of a classic text.

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 ‘revisit’ 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 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 vantageps 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 Kupperts/Adrian Lahoud/Sam Spurr/Christine Stoddard/Bryoni Trezise/Maria Tumarkin/Caroline Wake.

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.

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.

This series of three volumes provides a groundbreaking study of the work of many of the most innovative and important British theatre companies from 1965 to the present. Each volume provides a survey of the political and cultural context, an extensive survey of the variety of theatre companies from the period, and detailed case studies of six of the major companies. Volume Two, 1980–1994, covers the period when cuts under Margaret Thatcher’s Tory government changed the landscape for British theatre. Yet it also saw an expansion of companies that made feminism and gender central to their work, and the establishment of new black and Asian companies. Leading academics provide case studies of six of the most important companies, including:
• Monstrous Regiment, by Kate Dorney (The Victoria & Albert Museum)

•Forced Entertainment, by Sarah Gorman (University of Roehampton, London, UK)
• Gay Sweatshop, by Sara Freeman (University of Puget Sound, USA)
• Joint Stock, by Jacqueline Bolton (University of Lincoln, UK)
• Theatre de Complicite, by Michael Fry
• Talawa, by Kene Igweonu (Canterbury Christ Church University, UK)

Performance and Civic Engagement

Theatre Etiquette, Behaviour Policing, and the Live Performance Experience

From Modernism to Contemporary Performance

A Critical History

Contemporary British Drama

Devising Performance

Certain Fragments

Shakespeare, Trauma and Contemporary Performance examines how contemporary performances of Shakespeare’s texts on stage and screen engage with violent events and histories. The book attempts to account for – but not to rationalize – the ongoing and pernicious effects of various forms of violence as they have emerged in selected contemporary performances of Shakespeare’s texts, especially as that violence relates to apartheid, colonization, racism, homophobia and war. Through a series of wide-ranging case studies, which are informed by debates in Shakespeare, trauma and performance studies and developed from extensive archival research, the book examines how performances and their documentary traces work variously to remember and witness violent events and histories. In the process, Silverstone considers the ethical and political implications of attempts to represent trauma in performance, especially in relation to performing, spectatorship and community formation. Ranging from the mainstream to the fringe, key performances discussed include Gregory Doran’s ‘Titus Andronicus (1995) for Johannesburg’s Market Theatre; Don C. Selwyn’s New Zealand-made film, The Maori Merchant of Venice (2001); Philip Osment’s appropriation of The Tempest in This Island’s Mine for London’s Gay Sweatshop (1988); and Nicholas Hytner’s Henry V (2003) for the National Theatre in London.

Theatres of Immanence: Deleuze and the Ethics of Performance is the first monograph to provide an in-depth study of the implications of Deleuze’s philosophy for theatre and performance. Drawing from Goat Island, Butoh, Artaud and Kaprow, as well from Deleuze, Bergson and Laruelle, the book conceives performance as a way of thinking immanence.

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 story-telling and criticism. It also makes available, for the first time, four seminal Forced Entertainment texts by Etchells. The field of literary criticism has long recognised the centrality of psychoanalysis as a method for looking at texts in a new way. But rarely has the relationship between psychoanalysis and performance been mapped out, either in terms of analysing the nature of performance itself, or in terms of making sense of specific performance-related activities. In this volume some of the most distinguished thinkers in the field make this exciting new connection and offer original perspectives on a wide variety of topics, including:
• hypnotism and hysteria
• ventriloquism and the body
• dance and sublimation
• the unconscious and the rehearsal process
• melancholia and the uncanny
• cloning and theatrical mimesis
• censorship and activist performance
• theatre and social memory. The arguments advanced here are based on the dual principle that psychoanalysis can provide a productive framework for understanding the work of performance, and that performance itself can help to investigate the problematic of identity.

The Politics of Contemporary Collective Creation

Performance, Place and Documentation

Make It Real

Translation and Adaptation in Theatre and Film

Performance: A Critical Introduction

Off Sites

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.

Performing Immanence: Forced Entertainment is a unique probe into the multi-faceted nature of the works of the British experimental theatre Forced Entertainment via the thought of Gilles Deleuze and Félix Guattari. Jan Suk explores the transformation-potentiality of the territory between the actors and the spectators, namely via Forced Entertainment’s structural patterns, sympathy provoking aesthetics, audience integration and accentuated emphasis of the now. Besides writings of Tim Etchells, the company’s director, the fact of the analyses are devised as well as durational projects of Forced Entertainment. The examination includes a wider spectrum of state-of-the-art live artists, e.g. Tehching Hsieh, Franko B or Goat Island, discussed within the contemporary performance discourse. Performing Immanence: Forced Entertainment investigates how the immanent reading of Forced Entertainment’s performances brings the potentiality of creative transformative experience via the thought of Gilles Deleuze. The interconnections of Deleuze’s thought and the contemporary devised performance theatre results in the symbiotic relationship that proves that such readings are not mere academic exercises, but truly life-illuminating realizations.

This book is intended for anyone who is considering a live medium but its ‘liveness’ can no longer simply be taken for granted in view of the increasing mediatisation of the stage. Drawing on theories of intermedially-Liveness on Stageexplores how performances that incorporate film or video self-reflexively stage and challenge their own liveness by contrasting or approximating live and mediatised action. To illustrate this the monograph investigates key aspects such as ‘ephemerality’, ‘co-presence’, ‘unpredictability’, ‘interaction’ and ‘realistic representation’ and highlights their significance for re-evaluating received notions of liveness. The analysis is based on productions by Gob Squad, Forkbeard Fantasy, Station House Opera, Proto-type Theater, Tim Etchells and Mary Oliver. In their playful approaches these practitioners predominantly present such media combination as a means of cross-fertilisation rather than as an antagonism between liveness and mediatisation.

Combining an original theoretical approach with an in-depth analysis of the selected productions, this study will appeal to scholars and practitioners of theatre and performance as well as to those researching intermedial phenomena.

Reading a range of work from the US and UK over the last two decades, this is an innovative study of theatre’s growing obsession with technologies and effects of naming. How does theatre reflect, and intervene in, naming practices across domains such as philosophy, computing, journalism, anthropology, advertising, military training, and genetics?

Displayed & Performed

Meeting Places: Locating Desert Consciousness in Performance

Liveness on Stage

Performance and the Contemporary City

The Routledge Drama Anthology and Sourcebook

The Reasonable Audience

British Theatre Companies: 1980-1994

What is the history of devised theatre? Why have theatre-makers, since the 1950s, chosen to devise performances? What different sorts of devising practices are there? What are the myths attached to devising, and what are the realities? First published in 2005, Devising Performance remains the only book to offer the reader a history of devising practice. Charting the development of collaboratively created performances from the 1950s to the early 21st century, it presents a range of case studies drawn from Britain, America and Australia. Companies discussed include The Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment, Goat Island and Graeae. Providing a history of devising practice, Deirdre Heddon and Jane Milling encourage us to look more carefully at the different modes of devising and to consider the implications of our use of these practices in the 21st century.

Certain FragmentsContemporary Performance and Forced EntertainmentPsychology Press

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 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. Cities, with their rising populations and complex configurations, have become key symbols of a fast-changing modernity. This timely collection gathers together various urban writings from a range of relevant disciplines, including architecture, geography, sociology, visual art, ethnography and psychoanalysis. Its focus, however, is performance. Underscoring the importance of the field, it shows how performance functions as a dynamic, interdisciplinary mechanism which is central not only to understanding the multiplicity of urban living but also to the way the identities of cities are shaped. Gathering together key writings on the city and performance by authors ranging from Walter Benjamin to Tim Etchells to Carl Lavery, the reader can be navigated in any number of ways. Supported by extensive introductory material, it will be essential and evocative reading for anyone interested in making connections between performance and urban life.

Devising in Process

Demonstrative Diagnosis in Performance

Naming Theatre

The Theatre of Richard Maxwell and the New York City Players

Performing Immanence

Theatre, Exhibition, and Curation

Contemporary Performance beyond Site-Specific

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 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.

Contemporary theatre is going through a period of unparalleled excitement and challenge. Terms like ‘postmodern’ and ‘postdramatic’ have their own contested and defended histories, while notions of truth in verbatim theatre are open to serious critical challenge. Theatre writing can result in no words being spoken and nothing appearing on the page, and productions are stretching the boundaries of space, place and context like never before. This revised and significantly expanded edition of New Performance/New Writing explores immersive and solo theatre, autoethnography, applied drama, performance writing, plot, story, narrative and devising. It presents an invaluable resource to questions that arise from new theatre, prompting active reading that enhances classroom and workshop learning, and improves productivity in rehearsal. Each chapter explores a key aspect of theatre study, while an extensive timeline of theatre events gives a broad overview of its evolution. Case studies on practitioners as diverse as Kneehigh, Punchdrunk, Mark Ravenhill and Forced Entertainment are scattered throughout the book, all aimed with detailed analysis at encouraging readers to test some of the book’s ideas in practice.

This lively and provocative study offers a radical reappraisal of a century of Shakespearean theatre. Topics addressed include modernist Shakespearean performance’s relation with psychoanalysis, the hidden genre dynamics of the open stage movement, and the appropriation of Shakespeare himself as a dramatic fiction and theatrical icon.

Exploring the themes of the event, ephemerality and democracy that mark the encounter between performance and philosophy, this original study elaborates fresh perspectives on the experiences of undoing, fiasco and disaster that shadow both the both stage and everyday life.

Postdramatic Theatre

A Concise Companion to Contemporary British and Irish Drama

Site-Specific Art

Forced Entertainment

Devising Histories and Contemporary Practices

A Pathognomy of Performance

Psychoanalysis and Performance

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 speci 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.

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 in practical and theoretical terms can 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 and 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 peer 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 inter 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.

Writing and 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

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 curatorial 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. Propose

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 perform

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 indus

reception and audience theories.

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 theme

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 r

such works can be documented. The artistic processes involved are demonstrated through entirely new primary articles from:
• Meredith Monk
• Station House Opera
• Brit Hof
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An Interdisciplinary Reader

Theatres of Immanence

Towards a History and Poetics of a Performative Genre

Theatre and Learning

Visions and Revisions

The Routledge Companion to Theatre and Performance

Voice and New Writing, 1997-2007

*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.”*

*Over the period 1999-2005, choreographer and dancer Tess de Quincey and a team of international artists conducted a series of art-laboratories and performances in and around the Central Desert town of Alice Springs. These art-labs culminated in the 2005 performance of Dictionary of Atmospheres, staged during the Alice Desert Festival. Drawing upon practice-based research conducted while interning with de Quincey during the development and staging of Dictionary of Atmospheres, Anderson contemplates the way in which moments from the production illustrate the artist’s approach to and articulation of place. Meeting Places offers meditation on the nature of experience as it manifests in serial site-specific art encounters in desert locations. Mary Elizabeth Anderson is an assistant professor in the Maggie Alleesee Department of Theatre & Dance at Wayne State University. Her research explores dimensions of popular participation in performance, with particular focus on placemaking, teaching artistry and reflective practice.*

*This book asks that we consider the practices that facilitate audience participation on equal terms with other elements of the theatre maker’s art; it offers a theoretical basis for this new approach, illustrated by examples from diverse participatory performances.*

*Writing and 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 Gob 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.*

Making a Performance

Performance, Memory, Trauma

Aesthetics of the Invitation

Joint Stock, Gay Sweatshop, Complicite, Forced Entertainment, Women’s Theatre Group, Talawa

Texts and Writings on Performance

Documentation, Disappearance and the Representation of Live Performance

A History of Twentieth-Century Performance

In New Labour’s empathetic regime, how did diverse voices scrutinize its etiquettes of articulation and audibility? Using the voice as cultural evidence, Voice and New Writing explores what it means to ‘have’ a voice in mainstream theatre and for newly included voices to negotiate with the institutions that ‘find’ and ‘represent’ their identities.

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-sites and while they 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 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.

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Visions and Revisions

The Routledge Companion to Theatre and Performance

Voice and New Writing, 1997-2007

*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.”*

*Over the period 1999-2005, chore*

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 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. The documentation of practice is one of the principle concerns of performance studies. Focusing on contemporary performance practice and with emphasis on the transformative impact of video, photography and writing, this book explores the ideological, practical, and representational implications of knowing performance through its documentations.