

The Grotowski Sourcebook (Worlds Of Performance)

The Purpose of Playing provides the first in-depth introduction to modern critical acting, enabling students, teachers, and professionals to comprehend the different aesthetic possibilities available to today's actors. The book presents a comparative survey of the major approaches to Western acting since the nineteenth century, their historical evolution, and their relationship to one another. Author Robert Gordon explores six categories of acting: realistic approaches to characterization (Stanislavski, Vakhtangov, Strasberg, Chekhov); the actor as a scenographic instrument (Appia, Craig, Meyerhold); improvisation and games (Copeau, Saint-Denis, Laban, Lecoq); political theater (Brecht, Boal); exploration of the self and other (Artaud, Grotowski); and performance as cultural exchange (Brook, Barba). The synthesis of these principal theories of dramatic performance in a single text offers practitioners the knowledge they need to contextualize their own practice within the wider field of performance, while encouraging theorists and scholars to be more sensitive to the material realities of artistic practice. ?This analysis of major movements and figures from the early nineteenth century to the present is clear, thorough, and penetrating, and its scope across periods, countries, and styles is impressive.” --Xerxes Mehta, *University of Maryland-Baltimore County Robert Gordon is Reader in Drama, Goldsmiths College, University of London.*

Master director, teacher, and theorist, Jerzy Grotowski's work extended well beyond the conventional limits of performance. Now revised and reissued, this book combines: ● an overview of Grotowski's life and the distinct phases of his work ● an analysis of his key ideas ● a consideration of his role as director of the renowned Polish Laboratory Theatre ● a series of practical exercises offering an introduction to the principles underlying Grotowski's working methods. As a first step towards critical understanding, and an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student.

Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English-language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's 'Akropolis' and Tadeusz Kantor's 'Dead Class'. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works, both inside and outside of their cultural and historical contexts.

The collection of essays Worlds in Words: Storytelling in Contemporary Theatre takes up the currently widely debated issue of the revival of various techniques of storytelling in contemporary theatre practice and playwriting. This topic is set in a larger context of the crisis of traditional theatrical and dramatic representation in the 20th century and sets the discussion of new storytelling techniques within the framework of cultural and post-colonial studies, as well as the recent theories of performativity. These new performative modes of theatre practice in the recent decades have exerted a strong impact on the mainstream staging techniques as well as on the form and use of texts written for the theatre today. By focusing on the basic relationship between the text, the stage and the audience, the papers collected in this volume trace these fundamental changes taking place nowadays, which testify to the major shifts in the understanding of the very concept of theatre, its place among other arts and media, as well as in culture, especially in the marginalized cultures and diasporas. The authors of the papers collected here undertake a comprehensive analysis of the phenomenon of storytelling and adopt an interdisciplinary approach which will makes it possible to give account of the diverse cultural and socio-political grounding of the contemporary theatrical and dramatic techniques.

New Theatre Quarterly 50: Volume 13, Part 2

World Encyclopedia of Contemporary Theatre

Alchemists of the Stage

History and Holocaust in 'Akropolis' and 'Dead Class'

A Search for 20th Century Mime, Mask & Marionette

Community, Kinship, and Citizenship

The Cambridge Introduction to Theatre Directing

New Theatre Quarterly provides a lively international forum where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance, that theatre studies need a methodology, and that theatre criticism needs a language. The journal publishes news, analysis and debate within the field of theatre studies. Topics covered in NTQ 50 include: Postmodernism, Capitalism, and the Dominant Culture; The Birdwoman and the Puppet King: a Study of Inversion in the Chinese Theatre; Eritrea: a Theatre of Conflict; Harrison, Herakles, and Wailing Women: 'Labourers' at Delphi, 1995; Theatre as Complex Adaptive System; Naming the Frame: the Role of the Pre-Interpretive in Theatrical Reception; The Starfish and the Strange Attractor: Myth, Science, and Theatre as Laboratory in Maria Irene Fornes' 'Mud'.

Voices from Within: Grotowski ' s Polish Collaborators brings together, for the first time in English, the distinctive voices of renowned director Jerzy Grotowski ' s Polish colleagues, providing a rare insight into different areas of their research and work. Through conversations, recollections, journal entries, images, working notes, and other testimonies, the collection opens up a range of perspectives on this changing practice — both within and beyond the theatre — from the actors, artists, designers, producers, administrators, and investigators who co-created it. The book spans the full period of Grotowski ' s career, from the ' theatre of productions ' phase, through paratheatre and Theatre of Sources, to the final phase of ' Art as vehicle ' following his emigration from Poland. What emerges from these narratives is a genuinely collaborative endeavour that, as Grotowski himself comments within — in a note distributed with the Laboratory Theatre ' s touring productions — is often mistakenly associated with ' his name and his name alone ' . Voices from Within makes an important contribution to international understanding of this work, by offering a multi-vocal ' insiders ' account ' of the collective and individual searches, uncertainties, discoveries, and experiences that accompanied many of Grotowski ' s long-time creative partnerships. This title is available in paperback and as an Open Access ebook.

Heart of Practice is a unique and invaluable insight into the workings of one of theatre's true pioneers, presented by his closest collaborator. This book charts the development of Grotowski's dramatic research through a decade of conversations with his apprentice, Thomas Richards. Tuscany's 'Workcenter of Jerzy Grotowski and Thomas Richards' is the enduring legacy of a master teacher, director and theorist, and home to much of Grotowski's most significant work. Interviewed by leading scholars, and offering his own intimate accounts, Richards gives a vivid and detailed view of the Workcenter's evolution, providing: concrete illustration of the Workcenter's distinctive creative practices rigorous discussion of over twenty years of world-renowned research previously unpublished performance photos privileged insight into what Grotowski considered to be the culmination of his life's work.

In this timely study, Batra examines contemporary drama from India, Jamaica, and Nigeria in conjunction with feminist and incipient queer movements in these countries. Postcolonial drama, Batra contends, furthers the struggle for gender justice in both these movements by contesting the idea of the heterosexual, middle class, wage-earning male as the model citizen and by suggesting alternative conceptions of citizenship premised on working-class sexual identities. Further, Batra considers the possibility of Indian, Jamaican, and Nigerian drama generating a discourse on a rights-bearing conception of citizenship that derives from representations of non-biological, non-generational forms of kinship. Her study is one of the first to examine the ways in which postcolonial dramatists are creating the possibility of a dialogue between cultural activism, women ' s movements, and an emerging discourse on queer sexualities.

Modern Acting Theories in Perspective

Volume 6: Bibliography and Cumulative Index

The Grotowski Sourcebook

Voices from Within: Grotowski's Polish Collaborators

Storytelling in Contemporary Theatre and Playwriting

Plays, People, Movements

The Unwritten Grotowski

A Sourcebook on African-American Performance is the first volume to consider African-American performance between and beyond the Black Arts Movement of the 1960s and the New Black Renaissance of the 1990s. As with all titles in the Worlds of Performance series, the Sourcebook consists of classic texts as well as newly commissioned pieces by notable scholars, writers and performers. It includes the plays 'Sally's Rape' by Robbie McCauley and 'The American Play' by Suzan-Lori Parks, and comes complete with a substantial, historical introduction by Annemarie Bean. Articles, essays, manifestos and interviews included cover topics such as: * theatre on the professional, revolutionary and college stages * concert dance * community activism * step shows * performance art. Contributors include Annemarie Bean, Ed Bullins, Barbara Lewis, John O'Neal, Glenda Dickerson, James V. Hatch, Warren Budine Jr. and Eugene Nesmith.

In performances by Euro-Americans, Afro-Americans, Native Americans, and Asians, Richard Schechner has examined carefully the details of performative behavior and has developed models of the performance process useful not only to persons in the arts but to anthropologists, play theorists, and others fascinated (but perhaps terrified) by the multichannel realities of the postmodern world. Schechner argues that in failing to see the structure of the whole theatrical process, anthropologists in particular have neglected close analogies between performance behavior and ritual. The way performances are created—in training, workshops, and rehearsals—is the key paradigm for social process.

This beautifully illustrated volume features work by leading writers and experts on carnival from around the world, and includes two stunning photo essays by acclaimed photographers Pablo Delano and Jeffrey Chock. Editor Milla Cozart Riggio presents a body of work that takes the reader on a fascinating journey exploring the various aspects of carnival - its traditions, its history, its music, its politics - and prefaces each section with an illuminating essay. Traditional carnival theory, based mainly on the work of Mikhail Bakhtin and Victor Turner, has long defined carnival as inversive or subversive. The essays in this groundbreaking anthology collectively reverse that trend, offering a re-definition of 'carnival' that focuses not on the hierarchy it temporarily displaces or negates, but a one that is rooted in the actual festival event. Carnival details its new theory in terms of a carnival that is at once representative and distinctive: The Carnival of Trinidad - the most copied yet least studied major carnival in the world.

The Grotowski SourcebookRoutledge

A Theoretical and Practical Guide

Jerzy Grotowski

Within the Workcenter of Jerzy Grotowski and Thomas Richards

Volume Two

New Theatre Quarterly 46: Volume 12, Part 2

Volume 1: Europe

The Routledge Companion to Performance Practitioners

*This acclaimed volume is the first to provide a comprehensive overview of Jerzy Grotowski's long and multi-faceted career. It is essential reading for anyone interested in Grotowski's life and work. Edited by the two leading experts on Grotowski, the sourcebook features: *essays from the key performance theorists who worked with Grotowski, including Eugenio Barba, Peter Brook, Jan Kott, Eric Bentley, Harold Clurman, and Charles Marowitz *writings which trace every phase of Grotowski's career from his 'theatre of production' to 'objective drama' and 'art as vehicle' *a wide-ranging collection of Grotowski's own writings, plus an interview with his closest collaborator and 'heir', Thomas Richards *an array of photographs documenting Grotowski and his followers in action *a historical-critical study of Grotowski by Richard Schechner.*

An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

In The Future of Ritual, Richard Schechner explores the nature of ritualised behaviour and its relationship to performance and politics. A brilliant and uncontainable examination of cultural expression and communal action, The Future of Ritual asks pertinent questions about art, theatre and the changing meaning of 'culture' in today's intercultural world. An exciting new work by the author of Performance Theory.

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

A Sourcebook

Meetings with Remarkable Women

Five Encounters with the Sages

Theatres of Immanence

The Laban Sourcebook

Social Relation and Symbolic Act in the York Corpus Christi Plays

Carnival

This book gives a new view on the legacy of Jerzy Grotowski (1933-1999), one of the central, and yet misunderstood, figures who shaped 20th-century theatre, focusing on his least known last phase of work on ancient songs and the craft of the performer. Salata posits Grotowski's work as philosophical practice, and more particularly, as practical research in the phenomenology of being, arguing that Grotowski's departure from theatrical productions (and thus critical consideration) resulted from his uncompromising pursuit of one central problem, "What does it mean to reveal oneself?" — the very question that drove his stage directing work. The book demonstrates that the answer led him through the path of gradually stripping the theatrical phenomenon down to its most elemental aspect, which shows itself through the craft of the performer as a non-representational event. This particular quality released at the heights of the art of the performer is referred to as aliveness, or true liveness in this study in order to shift scholarly focus onto something that has always fascinated great theatre practitioners, including Stanislavski and Grotowski, and of which academic scholarship has limited grasp. Salata's theoretical analysis of aliveness reaches out to phenomenology and a broad range of post-structural philosophy and critical theory, through which Grotowski's project is portrayed as philosophical practice.

Wake up your body with this unique program of solo, pair-work and ensemble exercises, inspired by the writings of the great directors from Stanislavsky onwards. Delve into the physical side of characterization with Laban, and learn practical ways of organizing rehearsals and movement improvisations. Topics include the power of physical expression, the motion of emotion, the plasticity of the body, and techniques for expanding reach-space. There are also illustrations, movement charts, and reference sections including mini-biographies of Copeau, Decroux, Barba and other prominent figures of the 20th century theater. Every performer needs to establish a connection with the audience, and the key to this is body language. Learn from the writings of the theater greats to develop as a professional, and as a person.

The modern era in the theatre is remarkable for the extraordinary role and influence of theoretical practitioners, whose writings have shaped our sense of the possibilities and objectives of performance. This study offers a critical exploration of the theoretical writings of key modern practitioners from Stanislavski to Boal. Designed to be read alongside primary source material, each chapter offers not only a summary and exposition of these theories, but a critical commentary on their composition as discourses. Close scrutiny of the cultural context and figurative language of these important, and sometimes difficult, texts yields fresh insight into the ideas of these practitioners.

This is a book for the thinking actor, and the finest actors I've known are just that. The best actors bring it all together body, heart, spirit, and mind. This book is for the actor who thinks about craft and influence, who thinks about the relationship of performance to living, who thinks about doing and what that doing means. Acting is a metaphor and it's a mirror, and, so, a theory of acting, if true, shows us to ourselves. Jeff Zinn knows this. He knows it as an actor, director, teacher, and thinker. His theory of everything is simple and revelatory. (from the foreword by Todd London)

Popular Theatre

Signifying God

Copeau/Decroux, Irving/Craig

The Post-traumatic Theatre of Grotowski and Kantor

A Sourcebook on African-American Performance

Deleuze and the Ethics of Performance

This new paperback edition of the The World Encyclopedia of Contemporary Theatre: Europe covers theatre since World War II in forty-seven European nations, including the nations which re-emerged following the break-up of the former USSR, Czechoslovakia and Yugoslavia. Each national article is divided into twelve sections - History, Structure of the National Theatre Community, Artistic profile, Music Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre, Space and Architecture, Training, Criticism, Scholarship and Publishing and Further Reading - allowing the reader to use the book as a source for both area and subject studies. A new preface and further reading sections by the Series Editor brings the Encyclopedia bang up-to-date making it invaluable to anyone interested in European theatre, as well as students and scholars of performance studies, history, anthropology and cultural studies.

The Routledge Companion to Studio Performance Practice is a unique, indispensable guide to the training methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question.

All 21 volumes in the original series are represented in this volume.

Bertolt Brecht turned to cabaret; Ariane Mnouchkine went to the circus; Joan Littlewood wanted to open a palace of fun. These were a few of the directors who turned to popular theatre forms in the last century, and this sourcebook accounts for their attraction. Popular theatre forms introduced in this sourcebook include cabaret, circus, puppetry, vaudeville, Indian jatra, political satire, and physical comedy. These entertainments are highly visual, itinerant, and readily understood by audiences. Popular Theatre: A Sourcebook follows them around the world, from the bunraku puppetry of Japan to the masked topeng theatre of Bali to South African political satire, the San Francisco Mime Troupe's comic melodramas, and a 'Fun Palace' proposed for London. The book features essays from the archives of The Drama Review and other research. Contributions by Roland Barthes, Hovey Burgess, Marvin Carlson, John Emigh, Dario Fo, Ron Jenkins, Joan Littlewood, Brooks McNamara, Richard Schechner, and others, offer some of the most important, informative, and lively writing available on popular theatre. Introducing both Western and non-Western popular theatre practices, the sourcebook provides access to theatrical forms which have delighted audiences and attracted stage artists around the world.

This volume provides a fresh assessment of the pioneering practices of theatre directors Jerzy Grotowski, Peter Brook and Eugenio Barba, whose work has challenged and extended ideas about what theatre is and does. Contributors demonstrate how each was instrumental in rethinking and reinventing theatre's possibilities: where it takes place - whether in theatres or beyond - and who the audience might then be, as well as how actors train and perform, highlighting the importance of the group and collaboration. The volume examines their role in establishing intercultural dialogues and practices, and the wider influence of this work on theatre. Consideration is also given to each director's documentation of their practice in print and film and the influence this has had on 21st-century performance.

Grotowski, Brook, Barba

Jerzy Grotowski and Ludwik Flaszen

The Well-Tempered Body

Culture in Action - The Trinidad Experience

On and Beyond the Stage

The Future of Ritual

Rethinking Religion in the Theatre of Grotowski

*Acting (Re)Considered is an exceptionally wide-ranging collection of theories on acting, ideas about body and training, and statements about the actor in performance. This second edition includes five new essays and has been fully revised and updated, with discussions by or about major figures who have shaped theories and practices of acting and performance from the late nineteenth century to the present. The essays - by directors, historians, actor trainers and actors - bridge the gap between theories and practices of acting, and between East and West. No other book provides such a wealth of primary and secondary sources, bibliographic material, and diversity of approaches. It includes discussions of such key topics as: * how we think and talk about acting * acting and emotion * the actor's psychophysical process * the body and training * the actor in performance * non-Western and cross-cultural paradigms of the body, training and acting. Acting (Re)Considered is vital reading for all those interested in performance.*

One of a series discussing topics of interest in theatre studies from theoretical, methodological, philosophical and historical perspectives. The books are aimed at drama and theatre teachers, advanced students in schools and colleges, arts authorities, actors, playwrights, critics and directors.

In this series of essays, Thomas Leabhart presents a thorough overview and analysis of Etienne Decroux's artistic genealogy. After four years' apprenticeship with Decroux, Thomas Leabhart began to research and discover how forebears and contemporaries might have influenced Decroux's project. Decades of digging revealed striking correspondences that often led to adjacent fields—art history, philosophy, and anthropology—forays wherein Leabhart's appreciation of Decroux and his

"kinsfolk," who themselves transgressed traditional frontiers, increased. The following essays, composed over a 30-year period, find a common source in a darkened Prague cinema where people gasped at a wooden doll's sudden reversal of fortune. These essays: investigate the source of that astonishment; continue Leabhart's examination of Decroux's "family tree"; consider how Copeau's and Decroux's keen observation of animal movement influenced their actor training; record the challenging and paradoxical improvisations chez Decroux; and recall Decroux's debt to sculpture, poster art, sport and masks. These essays will be of great interest to students, scholars and practitioners in theatre and performance studies.

This Introduction is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors, designers, other collaborators and audiences, and treatment of dramatic material. Offering a compelling analysis of theatrical practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, revising standard perspectives on their work. The authors analyse, as well, a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Elizabeth LeCompte, Peter Sellars, Robert Wilson, Thomas Ostermeier and Oskaras Koršunovas, among many others. While tracing the different roots of directorial practices across time and space, and discussing their artistic, cultural and political significance, the authors provide key examples of the major directorial approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relationships of directors.

The Routledge Companion to Studio Performance Practice

Life and Death Onstage and Off

Writings on Culture and Performance

Physical Theatres

Grotowski, Women, and Contemporary Performance

Acting (Re)Considered

Brecht Sourcebook

Bertolt Brecht is one of the most prolific and influential writer-directors of the twentieth century. This fascinating anthology brings together in one volume many of the most important articles written about Brecht between 1957 and 1997. The collection explores a wide range of viewpoints about Brecht's theatre theories and practice, as well as including three plays not otherwise available in English: The Beggar or The Dead Dog, Baden Lehrstuck and The Seven Deadly Sins of the Lower Middle Class. Editors Martin and Bial have brought together a unique compendium which covers all the key areas including: * the development of Brecht's aesthetic theories * the relationship of Epic theatre to orthodox dramatic theatre * Brecht's collaboration with Kurt Weill, Paul Dessau and Max Frisch * Brecht's influence on a variety of cultures and contexts including England, Italy , Moscow and Japan. Together these essays are an ideal companion to Brecht's plays, and provide an invaluable reconsideration of Brecht's work. Contributors include: Werner Hecht, Mordecai Gorelik, Eric Bentley, Jean-Paul Sartre, Kurt Weill, Ernst Bloch, Darko Suvin, Carl Weber, Paul Dessau, Denis Calandra, W. Stuart McDowell, Ernst Schmacher, Hans-Joachim Bunge, Martin Esslin, Arturo Lazzari, Tadashi Uchino, Diana Taylor, Elin Diamond, and Lee Baxandall.

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 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 place and role of the spectator.

As the first examination of women's foremost contributions to Jerzy Grotowski's cross-cultural investigation of performance, this book complements and broadens existing literature by offering a more diverse and inclusive re-assessment of Grotowski's legacy, thereby probing its significance for contemporary performance practice and research. Although the particularly strenuous physical training emblematic of Grotowski's approach is not gender specific, it has historically been associated with a masculine conception of the performer incarnated by Ryszard Cieslak in The Constant Prince, thus overlooking the work of Rena Mirecka, Maja Komorowska, and Elizabeth Albahaca, to name only the leading women performers identified with the period of theatre productions. This book therefore redresses this imbalance by focusing on key women from different cultures and generations who share a direct connection to Grotowski's legacy while clearly asserting their artistic independence. These women actively participated in all phases of the Polish director's practical research, and continue to play a vital role in today's transnational community of artists whose work reflects Grotowski's enduring influence. Grounding her inquiry in her embodied research and on-going collaboration with these artists, Magnat explores the interrelation of creativity, embodiment, agency, and spirituality within their performing and teaching. Building on current debates in performance studies, experimental ethnography, Indigenous research, global gender studies, and ecocriticism, the author maps out interconnections between these women's distinct artistic practices across the boundaries that once delineated Grotowski's theatrical and post-theatrical experiments.

This ground-breaking anthology is the first to be dedicated to assessing critically the role of the human sensorium in performance. Senses in Performance presents a multifaceted approach to the methodological, theoretical, practical and historical challenges facing the scholar and the artist. This volume examines the subtle actions of the human senses including taste, touch, smell and vision in all sorts of performances in Western and non-Western traditions, from ritual to theatre, from dance to interactive architecture, from performance art to historical opera. With eighteen original essays brought together by an international ensemble of leading scholars and artists including Richard Schechner and Philip Zarrilli. This covers a variety of disciplinary fields from critical studies to performance studies, from food studies to ethnography from drama to architecture. Written in an accessible way this volume will appeal to scholars and non-scholars interested in Performance/Theatre Studies and Cultural Studies.

Feminist Visions and Queer Futures in Postcolonial Drama

Between Theater and Anthropology

The Senses in Performance

The Great European Stage Directors Volume 5

Expressive Movement for Actors, Improvisers, and Performance Artists

A Critical Introduction

From Stanislavski to Boal

Re: Direction is an extraordinary resource for practitioners and students on directing. It provides a collection of ground-breaking interviews, primary sources and essays on 20th century directing theories and practices around the world. Helpfully organized into four key areas of the subject, the book explores: * theories of directing * the boundaries of the director's role * the limits of categorization * the history of the theatre and performance art. Exceptionally useful and thought-provoking introductory essays by editors Schneider and Cody guide you through the wealth of materials included here. Re: Direction is the kind of book anyone interested in theatre history should own, and which will prove an indispensable toolkit for a lifetime of study.

In Signifying God, Sarah Beckwith explores the most lavish, long-lasting, and complex form of collective theatrical enterprise in English history: the York Corpus Christi plays. First staged as early as 1376, the plays were performed annually until the late 1500s and involved as much as a tenth of the city in multiple performances at a dozen or more locations.

Introducing a radical new understanding of these plays as "sacramental theater," Beckwith shows how organizing the plays served as a political mechanism for regulating labor, and how theater and sacrament combined in them to do important theological work. She argues, for instance, that the theology of Corpus Christi in the resurrection plays can only be understood as a theatrical exploration of eucharistic absence and presence. Beckwith frames her study with discussions of twentieth-century manifestations of sacramental theater in Barry Unsworth's novel *Morality Play* and Denys Arcand's film *Jesus of Montreal*, and the connections between contemporary revivals of the York Corpus Christi plays and England's heritage culture.

This work is a unique collection of key articles on feminist theatre and performance form *The Drama Review* (TDR). Carol Martin juxtaposes theory and practice to provide an exceptionally comprehensive overview of the development of feminist theatre. This outstanding collection includes key texts by theorists such as Elin Diamond, Peggy Phelan and Lynda Hart and interviews with practitioners including Anna Deveare Smith and Robbie McCauley. It also contains full performances texts by two of the most influential and controversial practitioners of feminist theatre: *Dress Suits to Hire* by Holly Hughes and *The Constant State of Desire* by Karen Finley. *A Sourcebook on Feminist Theatre and Performance* is an essential purchase for students of theatre studies, performance studies and women's theatre.

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.

Theory and Practice of the Encounter

The Existential Actor

Modern Theories of Performance

TDR.

Heart of Practice

The Purpose of Playing

Worlds in Words

The book contains three accounts of five public speeches and conversations with the public of two outstanding figures of theatre and performance, Jerzy Grotowski and Ludwik Flaszen, from 1993 to 1997. Their speeches concern their output and their current research. The content of Ludwik Flaszen's speech is very closely related to the output of Jerzy Grotowski. The accounts are written on the base of the author's detailed notes. The main subject of these narratives is their author, who quotes the speaking characters in the third person. In this way, all texts acquire a subjective character, akin to an essay, while remaining faithful to the overall message and content of the speeches and conversations cited in them. Juliusz Tyszka also uses this form of narration to describe the interpersonal context of Flaszen's and Grotowski's talks, including the content and tone of the questions asked, the reactions of listeners, etc. There is also room for short, concise characteristics of these two outstanding people and their interlocutors (who are themselves sometimes also notorious). This book will be of great interest to scholars and students of theatre and performance studies and professionals in experimental theatre and performance.

Rudolf Laban (1879 – 1958) was a pioneer in dance and movement, who found an extraordinary range of application for his ideas: from industry to drama, education and therapy. Laban believed that you can understand about human beings by observing how they move, and devised two complimentary methods of notating the shape and quality of movements. The Laban Sourcebook offers a comprehensive account of Laban's writings. It includes extracts from his five books in English and from his four works in German, written in the 1920s and translated here for the first time. This book draws on archival research in England and Germany to chart the development of Laban's groundbreaking ideas through a variety of documents, including letters, articles, transcripts of interviews, and his unpublished *Effort and Recovery*. It covers: The beginning of his career in Germany and Switzerland in the 1910s. His astonishing rise to fame in Germany in the 1920s as a dance teacher, choreographer and creator of public dance events. Following his move to England in 1938, the application of his ideas to drama, education, industry, and therapy. Each extract has a short preface providing contextual background, and highlighting and explaining key terms. Passages have been selected and are introduced by many of the world's leading Laban scholars.

This book opens a new interdisciplinary frontier between religion and theatre studies to illuminate what has been seen as the religious, or spiritual, nature of Polish theatre director Jerzy Grotowski's work. It corrects the lacunae in both theatre studies and religious studies by examining the interaction between the two fields in his artistic output. The central argument of the text is that through an embodied and materialist approach to religion, developed in the work of Michel Foucault and religious studies scholar Manuel Vasquez, as well as a critical reading of the concepts of the New Age, a new understanding of Grotowski and religion can be developed. It is possible to show how Grotowski's work articulated spiritual experience within the body; achieving a removal of spirituality from ecclesial authorities and relocating spiritual experience within the body of the performer. This is a unique analysis of one of the 20th Century's most famous theatrical figures. As such, it is a vital reference for academics in both Religion and Theatre Studies that have an interest in the spiritual aspects of Grotowski's work.

What is a theatre laboratory? Why a theatre laboratory? This book tries to answer these questions focusing on the experiences and theories, the visions and the techniques, the differences and similarities of European theatre laboratories in the twentieth century. It studies in depth the Studios of Stanislavski and Meyerhold, the school of Decroux, the Teatr Laboratorium of Jerzy Grotowski and Ludwik Flaszen, as well as Eugenio Barba's Odin Teatret. Theatre laboratories embody a theatre practice which defies the demands and fashions of the times, the usual ways of production and the sensible functions which stage art enjoys in our society. It is a theatre which refuses to be only art and whose radical research forges new conditions with a view to changing both the actor and the spectator. This research transforms theatrical craft into a laboratory which has been compared to the laboratory of the alchemists, who worked not on material but on substance. The alchemists of the stage did not operate only on forms and styles, but mainly on the living matter of the theatre: the actor, seen not just as an artist but above all as a representative of a new human being. Laboratory theatres have rarely been at the centre of the news. Yet their underground activity has influenced theatre history. Without them, the same idea of theatre, as it has been shaped in the course of the twentieth century, would have been different. In this book Mirella Schino recounts, as in a novel, the vicissitudes of a group of practitioners and scholars who try to uncover the technical, political and spiritual perspectives behind the word laboratory when applied to the theatre.

A Sourcebook on Feminist Theatre and Performance

Re: Direction

Theatre Laboratories in Europe