

Postdramatic Theatre Hans Thies Lehmann

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 The Twentieth Century Performance Reader

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Postdramatic Theatre and India Routledge

Curator Jens Hoffman's *Theater of Exhibitions* considers the plight of art after the end of art and asks whether inherited frameworks of making, theorizing and exhibiting art still apply to contemporary practice. Are exhibitions still an appropriate form of assembly and embodied ritual in our 21st-century global society? Drawing from his formation in theater and his own curatorial work, Hoffmann reflects on the current spaces of contemporary art the gallery, the institution and the biennial. Ultimately he positions the discipline of curating in the context of a larger cultural sphere one shaped by the political, social and economic conditions and demanding new attitudes and new thinking. The book also considers the commodification of the art industry and the distribution of images in the digital age and posits the exhibition as an anthropological endeavor, with curator as agent. *On Jan Lauwers' Theatre Work with Needcompany* Bloomsbury Publishing

This comprehensive, authoritative account of tragedy is the culmination of Hans-Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy, through its inextricable relationship with drama, to its impact upon post-dramatic forms, this is the definitive work in its field. Lehmann plots a course through the history of dramatic thought, taking in Aristotle, Plato, Seneca, Nietzsche, Heidegger, Lacan, Shakespeare, Schiller, Holderlin, Wagner, Maeterlinck, Yeats, Brecht, Kantor, Heiner Müller and Sarah Kane. *The Brecht Yearbook / Das Brecht-Jahrbuch 46* Routledge

In this darkly lyrical tale of a traveling faith healer roaming through Scotland and Wales with his wife and his manager, the author has created a metaphorical portrait of the artist as both creator and destroyer. The Broadway production starred James Mason.--From publisher description.

Postdramatic Theatre and the Political Routledge

Awarded the Nobel Prize for Literature in 2000, Gao Xingjian is the first Chinese writer to be so lauded for his prose and plays. Since relocating to France in 1987, in a voluntary exile from China, he has assembled a body of dramatic work that has best been understood neither as expressly Chinese nor French, but as transnational. In this comprehensive study of his post-exile plays, Mary Mazzilli explores Gao's plays as examples of postdramatic transnationalism: a transnational artistic and theatrical trend that is fluid, flexible and encompasses a variety of styles and influences. As such, this innovative interdisciplinary investigation

offers fresh insights into contemporary theatre. Whereas other publications have considered Gao's work as a cultural and artistic phenomenon, Gao Xingjian's *Post-Exile Plays: Transnationalism and Postdramatic Theatre* is the first study to relate his plays to postdramatic theatre and to provide close textual and dramatic analysis that will help readers to better understand his complex work, and also to see it in the context of the work of contemporary playwrights such as Martin Crimp, Peter Handke, and Elfriede Jelinek. Among the plays discussed are: *The Other Shore*, written just before he left China in 1987; *Between Life and Death* (1991) - compared in detail to Martin Crimp's *Attempts on her life*; *Dialogue and Rebuttal* (1992), and its relationship to Beckett's *Happy Days*; *Nocturnal Wanderer* (1993), *Weekend Quartet* (1995), and the latest plays *Snow in August* (1997), *Death Collector* (2000) and *Ballade Nocturne* (2010).

Crucibles for Theater and Time A&C Black

What is implied when we refer to the study of performing arts as 'drama', 'theatre' or 'performance'? Each term identifies a different tradition of thought and offers different possibilities to the student or practitioner. This book examines the history and use of the terms and investigates the different philosophies, politics, languages and institutions with which they are associated. Simon Shepherd and Mick Wallis: analyze attitudes to drama, theatre and performance at different historical junctures trace a range of political interventions into the field(s) explore and contextualise the institutionalisation of drama and theatre as university subjects, then the emergence of 'performance' as practice, theory and academic disciplines guide readers through major approaches to drama, theatre and performance, from theatre history, through theories of ritual or play, to the idea of performance as paradigm for a postmodern age discuss crucial terms such as action, alienation, catharsis, character, empathy, interculturalism, mimesis, presence or representation in a substantial 'keywords' section. Continually linking their analysis to wider cultural concerns, the authors here offer the most wide-ranging and authoritative guide available to a vibrant, fast-moving field and vigorous debates about its nature, purpose and place in the academy.

The British Community Arts Movement Routledge

Sound is born and dies with action. In this surprising, resourceful study, Mladen Ovadija makes a case for the centrality of sound as an integral element of contemporary theatre. He argues that sound in theatre inevitably "betrays" the dramatic text, and that sound is performance. Until recently, theatrical sound has largely been regarded as supplemental to the dramatic plot. Now, however, sound is the subject of renewed interest in theatrical discourse. Dramaturgy of sound, Ovadija argues, reads and writes a theatrical idiom based on two inseparable, intertwined strands - the gestural, corporeal power of the performer's voice and the

structural value of stage sound. His extensive research in experimental performance and his examination of the pioneering work by Futurists, Dadaists, and Expressionists enable Ovadija to create a powerful study of autonomous sound as an essential element in the creation of synesthetic theatre. *Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre* presents a cogent argument about a continuous tradition in experimental theatre running from early modernist to contemporary works.

Postdramatic Theatre Camden House

The Twentieth-Century Performance Reader has been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this new edition has been expanded to include contributions from: Bobby Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaeker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume's alphabetical structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable.

Postdramatic Tragedies University of Michigan Press

Is postdramatic theatre political and if so how? How does it relate to Brecht's ideas of political theatre, for example? How can we account for the relationship between aesthetics and politics in new forms of theatre, playwriting, and performance? The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty-first century: the status of the audience and modes of spectatorship in postdramatic theatre; the political claims of postdramatic theatre; postdramatic theatre's ongoing relationship with the dramatic tradition; its dialectical qualities, or its eschewing of the dialectic; questions of representation and the real in theatre; the role of bodies, perception, appearance and theatricality in postdramatic theatre; as well as subjectivity and agency in postdramatic theatre, dance and performance. Offering analyses of a wide range of international performance examples,

scholars in this volume engage with Hans-Thies Lehmann's theoretical positions both affirmatively and critically, relating them to other approaches by thinkers ranging from early theorists such as Brecht, Adorno and Benjamin, to contemporary thinkers such as Fischer-Lichte, Rancière and others
Wiley-Blackwell

Washington D.C.'s Arena Stage was the first professional regional theatre in the nation's capital to welcome a racially integrated audience; the first to perform behind the Iron Curtain; and the first to win the Tony Award for best regional theatre. This behind-the-scenes look at one of the leading theatres in the United States shows how key financial and artistic decisions were made, using a range of archival materials such as letters and photographs as well as interviews with artists and administrators. Close-ups of major productions from *The Great White Hope* to *Oklahoma!* illustrate how Arena Stage navigated cultural trends. More than a chronicle, *America in the Round* is a critical history that reveals how far the theatre could go with its budget and racially liberal politics, and how Arena both disputed and duplicated systems of power. With an innovative "in the round" approach, the narrative simulates sitting in different parts of the arena space to see the theatre through different lenses—economics, racial dynamics, and American identity.

[Texts on Theatre](#) Routledge

Annual volume with contributions on writers and artists whose work intersects with Brecht's from three thematic perspectives: Brecht in a global age, women and Brecht, and Brecht's learning plays.

Theater of Exhibitions Northwestern University Press

Postdramatic Theatre Routledge

Thinking Through Theatre and Performance Intellect Books

Aesthetics of Absence presents a significant challenge to the many embedded assumptions and hierarchical structures that have become 'naturalised' in western theatre production. This is the first English translation of a new collection of writings and lectures by Heiner Goebbels, the renowned German theatre director, composer and teacher. These writings map Goebbels' engagement with 'Aesthetics of Absence' through his own experience at the forefront of innovative music-theatre and performance making. In this volume, Goebbels reflects on works created over a period of more than 20 years staged throughout the world; introduces some of his key artistic influences, including Robert Wilson and Jean-Luc Godard; discusses the work of his students and ex-students, the collective Rimini Protokoll; and sets out the case for a radical rethinking of theatre and performance education. He gives us a rare insight into the rehearsal process of critically acclaimed works such as *Eraritjaritjaka* and *Stifters Ding*, explaining in meticulous detail the way he weaves an eclectic range of references from fine art, theatre, literature, politics, anthropology, contemporary and classical music, jazz and folk, into his multi-textured music-theatre compositions. As an artist who is prepared to share his research and demystify the processes through which his own works come into being, as a teacher with a coherent pedagogical strategy for educating the next generation of theatre-makers, in this volume, Goebbels brings together practice, research and scholarship.

[Postdramatic Dramaturgies](#) Routledge

Since the moment after the fall of the Berlin Wall, important German theater artists have created plays and productions about unification. Some have challenged how German history is written, while others opposed the very act of storytelling. *Performing Unification* examines how directors, playwrights, and theater groups including Heiner Müller, Frank Castorf, and Rimini Protokoll have represented and misrepresented the past, confronting their nation's history and collective identity. Matt Cornish surveys German-language history plays from the Baroque period through the documentary theater movement of the 1960s to show how German identity has always been contested, then turns to performances of unification after 1989. Cornish argues that

theater, in its structures and its live gestures, on pages, stages, and streets, helps us to understand the past and its effect on us, our relationships with others in our communities, and our futures. Engaging with theater theory from Aristotle through Bertolt Brecht and Hans-Thies Lehmann's "postdramatic" theater, and with theories of history from Hegel to Walter Benjamin and Hayden White, *Performing Unification* demonstrates that historiography and dramaturgy are intertwined.

[Mobilizing Theory and Practice on the European Stage](#)

Bloomsbury Publishing

Attempts on her Life 17 scenarios for the theatre by Martin Crimp Attempts to describe her? Attempts to destroy her? Or attempts to destroy herself? Is Anne the object of violence? Or its terrifying practitioner? Martin Crimp's 17 scenarios for the theatre, shocking and hilarious by turn, are a rollercoaster of late 20th-century obsessions. From pornography and ethnic violence, to terrorism and unprotected sex, its strange array of nameless characters attempt to invent the perfect story to encapsulate our time. Since its premiere 10 years ago, *Attempts on her Life* has been translated into more than 20 languages. This is its first major UK revival. *Attempts on her Life* 17 scenarios for the theatre by Martin Crimp

[Postdramatic Theatre and Form](#) Bloomsbury Publishing

Winner of the 2010 Whiting Award for best new play. Winner of the 2010 Total Theatre Award for Innovation. Nominated in the Evening Standard Theatre Awards 2010. Settle back into the warmth of the theatre. Relax as the story unfolds. For you. With you. Of you. A story of hope, violence and exploitation. Laugh with the actors, tap your feet to the music, turn to your neighbour. You're here. The Author tells the story of another play: a violent, shocking and abusive play written by a playwright called Tim Crouch and performed at the Royal Court Theatre. It charts the effect that play had on the two actors who acted in it and an audience member who watched it. The Author explores our responsibilities to what we choose to look at in the world and how we choose to act accordingly. Performed within its audience, it is a brilliantly inventive and theatrical study of what we deem acceptable in the name of Art.

[Composed Theatre](#) Samuel French, Inc.

Fewer Emergencies 'Things are definitely looking up--brighter light--more frequent boating--more confident smile--things are improving day by day--who ever would've guessed?' *Fewer Emergencies* premiered at the Royal Court Theatre, London, in September 2005.

[Dramaturgy of Form](#) University of Toronto Press

Fluid stages, morphing theatre spaces, ambulant spectators, and occasionally disappearing performers: these are some of the key ingredients of nomadic theatre. They are also theatre's response to life in the 21st century, which is increasingly marked by the mobility of people, information, technologies and services. While examining how contemporary theatre exposes and queries this mobile turn in society, Liesbeth Groot Nibbelink introduces the concept of nomadic theatre as a vital tool for analyzing how movement and mobility affect and implicate the theatre, how this makes way for local operations and lived spaces, and how physical movements are stepping stones for theorizing mobility at large. This book focuses on ambulatory performances and performative installations, asking how they stage movement and in turn mobilize the stage. By analyzing the work of leading European artists such as Rimini Protokoll, Dries Verhoeven, Ontroerend Goed, and Signa, *Nomadic Theatre* demonstrates that mobile performances radically rethink the conditions of the stage and alter our understanding of spectatorship. *Nomadic Theatre* instigates connections across disciplinary fields and feeds dramaturgical analysis with insights derived from media theory, urban philosophy, cartography, architecture, and game studies. It illustrates how theatre, as a material form of thought, creatively and critically engages with mobile existence both on the stage and in society.

[Capital, Race, and Nation at Washington D.C.'s Arena Stage](#) Bloomsbury Publishing

Composed Theatre gives extensive coverage of a growing field of theatre that is characterized by applying musical and compositional approaches to the creation of theatrical performances. The contributions to this book seek to establish and closely investigate this field, and range from focused reports by seminal artists and in-depth portraits of their working methods to academic essays contextualising the aesthetics, practices and processes in question. This book looks at *Composed Theatre* in a unique way by focusing on the creative process, as it is not primarily the aesthetics or the audiences that characterize this field, but the compositional thinking at play in its creation. Since *Composed Theatre* is often highly self-reflexive, the authors also explore how it is calling into question fundamental certainties about musical composition, dramaturgy and music-theatrical production. Publisher's note.

[Aesthetics, Practices, Processes](#) Routledge

Based on the words and experiences of the people involved, this book tells the story of the community arts movement in the UK, and, through a series of essays, assesses its influence on present day participatory arts practices. Part I offers the first comprehensive account of the movement, its history, rationale and modes of working in England, Northern Ireland, Scotland and Wales; Part II brings the work up to the present, through a scholarly assessment of its influence on contemporary practice that considers the role of technologies and networks, training, funding, commissioning and curating socially engaged art today. The community arts movement was a well-known but little understood and largely undocumented creative revolution that began as part of the counter-cultural scene in the late 1960s. A wide range of art forms were developed, including large processions with floats and giant puppets, shadow puppet shows, murals and public art, events on adventure playgrounds and play schemes, outdoor events and fireshows. By the middle of the 1980s community arts had changed and diversified to the point where its fragmentation meant that it could no longer be seen as a coherent movement. Interviews with the early pioneers provide a unique insight into the arts practices of the time. *Culture, Democracy and the Right to Make Art* is not simply a history because the legacy and influence of the community arts movement can be seen in a huge range of diverse locations today. Anyone who has ever encountered a community festival or educational project in a gallery or museum or visited a local arts centre could be said to be part of the on-going story of the community arts. This book is open access and available on www.bloomsburycollections.com <http://www.bloomsburycollections.com>. It is funded by the University of Manchester.

[The Author](#) Routledge

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.

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