movements, and practices, Ritter's close choreographic analysis of immersive productions, along with unique insights from choreographers, directors, performers, and spectators, enlivens discourse across dramaturgy, gaming, as well as increased interest in new forms of experiential entertainment. The idea of tandemness suggesting motion that is achieved by two bodies working together and acting in conjunction with one another immersive performance. Indicative of a larger renaissance in storytelling during the digital age, immersive performance is influenced by emerging computer technologies, such as virtual reality and advances in video-the specific qualities of "interweaving" as a form of movement itself. Divided into four sections, this volume features an international team of scholars together developing a new critical perspective on the cultural dance performances as well as on scenarios of cultural movements on a global scale, it not only challenges the concept of intercultural dance performances, but through its innovative approach also calls attention to Movements of Interweaving Movements of Interweaving is a rich collection of essays exploring the concept of interweaving performance cultures in the realms of movement, dance, and corporeality. Focusing on

The Multilingual Screen The Great Acting Teachers and Their Methods, Volume 2 features the innovative ideas and theories of: André Antoine; Jacques Copeau; Michel Saint-Denis; Eli Lazeyras; Uta Hagen; David Mamet; Anne Bogart; Keith Johnstone. BOOK SYNOPSIS: This is the second in a series of volumes which take the reader on a fascinating journey through the development of acting and actor training in the West. The aim is to present a comprehensive picture of the development of acting and actor training, from the early days of the theatre to the present. The first section deals with the development of acting and actor training in the West, from the early days of the theatre to the present. The second section deals with the development of acting and actor training in the West, from the early days of the theatre to the present. The third section deals with the development of acting and actor training in the West, from the early days of the theatre to the present. The fourth section deals with the development of acting and actor training in the West, from the early days of the theatre to the present.

The Routledge Companion to Performance Practitioners The first-ever biography in English of Pina Bausch: perhaps the most influential performer and choreographer of the 20th century. Meyer has written an

Richard Brestoff is Associate Professor of Drama and Associate Head of Acting at the University of California, Los Angeles. He is the author of four best-selling books, including the critically acclaimed and widely praised The Multilingual Screen: The Great Acting Teachers and Their Methods, Volume 2. He is also the editor of The Multilingual Screen: The Great Acting Teachers and Their Methods, Volume 3.

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Theatre and Politics In this book leading scholars come together to produce a wide-ranging overview of tragedy in theatre and other media from 1920 to the present. The 20th century is often considered to have witnessed the death of tragedy as a theatrical genre, but it was marked by many tragic events and historical catastrophes, from two world wars and genocide to the proliferation of nuclear weapons and the human toll of climate change. The Theatre and Politics: the Development of tragic media of tragedy were transformed in the modern period and how far this tragic tradition updated in performance-still spoke to 20th- and 21st-century challenges. While theatre remains the primary focus of investigation in this strikingly illustrated book, the essays also cover tragic representation—often re-imagined, fragmented, and provocatively questioned in film, art and installation, photography, fiction and creative non-fiction, documentary reporting, political theory and activism. The book covers the spotlight and modernist revolutions, travel fast and modernist revolutions, travel fast and the resonance of the tragic in modern and postmodern performance. Each chapter takes a different theme as its focus: forms and media; performance and the body; social space; the environment and social theory; education, ritual and mythology; politics of city and nation; society and family, and gender and sexuality.

Pina Bausch The presence of the phenomenological body is central in all of its varieties and contradictions. With the explosion of scholarly works on the body in virtually every field in the humanities, the social as well as the biomedical field, the question of how such a complex understanding of the body is related to music, with its own complexity, has been investigated within specific disciplinary perspectives. The Oxford Handbook of Music and the Body brings together scholars from across all these fields, providing a platform for the discussion of the multidimensional interfaces of music and the body. The book is organized into six sections, each discussing a topic that defines the field: the moving and performing body; the musical brain and psyche; embodied emotion; the disabled and sexual body; music as medicine; and the multimodal body. Connecting a wide array of diverse perspectives and presenting a survey of research and practice, the Handbook provides an introduction into the rich world of music and the body.

Intermedia in Theatre and Performance The Multilingual Screen is the first edited volume to offer a wide-ranging exploration of the place of multilingualism in cinema, investigating the ways in which linguistic difference and exchange have shaped film and television, and continue to shape, the medium's history. Moving across a vast array of geographical, historical, and theoretical contexts from Japanese colonial filmmaking to the French New Wave to contemporary artists' moving image, the essays collected here address the aesthetic, political, and industrial significance of multilingualism in film production and reception. In grouping these works together, the Multilingual Screen discreet and emphasizes the areas of study most crucial to forging a renewed understanding of the relationship between cinema and language diversity. In particular, it reassesses the methodologies and frameworks that have influenced the study of filmic multilingualism to propose that its force is also, and perhaps counterintuitively, a silent one. While most studies of the subject have explored linguistic difference as a largely audible phenomenon-manifested through polyglot dialogues, or through the translation of monolingual dialogues for international audiences. The Multilingual Screen traces some of its unheard histories, contributing to a new field of inquiry based on an attentiveness to multilingualism's work beyond the soundtrack.

Egon Schiele It is a pleasure to read. Well-written, free of cant, impressively wide-ranging. The book is really an introduction to the avant-garde.’ - John Lahr

Narrative in Performance Intermediality: the incorporation of digital technology into theatre practice, and the presence of film, television and digital media in contemporary theatre is a significant feature of twenty-first century performance. Presented here for the first time is a major collection of essays, written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research, which reassesses intermediality in theatre and performance. The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and media processes, and it locates intermediality at the intersections situated between the performers, the observer and the concurrence of media, medial spaces and art forms involved in performance at a particular moment in time. Referencing examples from contemporary theatre, dance and puppet theatre, this intermedial book sets out to challenge the traditional boundaries and offers an in-between and within a model of space, media and realities, with theatre providing the staging space for intermediality. The book places theatre and performance at the heart of the ‘new media’ debate and will be of keen interest to students, with clear relevance to undergraduates and post-graduates in Theatre Studies and Film and Media Studies, as well as the theatre research community.

The Aging Body in Dance A dance collection of scholarly articles and essays by dancers and scholars of echorneology, dance studies, drama studies, cultural studies, literature, and architecture, Dance and Modernism in Irish and German Literature and Culture: Connections in Motion explores Irish-German connections through dance in choreographic processes and on stage, in literary texts, dance documentation, film, and architecture from the 1920s to today. The contributors discuss modernism, with a specific focus on modern dance, and its impact on different art forms and disciplines in Irish and German culture. Within this framework, dance is regarded both as a motif and a specific form of spatial movement, which allows for the transgression of medial and disciplinary boundaries as well as gender, social, or cultural differences. Part 1 of the collection focuses on Irish-German cultural make-overs through dance, while Part 2 studies the role of dance in Irish and German literature, visual art, and architecture.

The Great Acting Teachers and Their Methods: 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 Vsevold Meyerhold and Robert Wilson, mega musicals, 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.

Pina Bausch's Dance Theater This newly-updated second edition explores Pina Bausch's work and methods by combining interviews, first-hand accounts, and practical exercises from her developmental process for students of both dance and theatre. This comprehensive overview of her work offers up-to-date and insightful insight into the theatrical approach of a singular performance practitioner. This is an essential introduction to the life and work of one of the most significant choreographers/directors of the twentieth and twenty-first centuries. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student.

Performing Arts in Transition The Oxford Handbook of Dance and Theatre collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theatre scholars and artists, and connecting the diverse methodologies and practices of modern dance and theatre, this Handbook offers a unique perspective on the relationships between these two disciplines and their off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theatre, and this volume situates this interest in its historical context by extensively investigating other such moments: from pagan amusements of late antiquity to early modern archives to Bolshevik Russia to post-Sandnista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory, affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, sexuality, and biopolitics among other modes of inquiry. Interest in intermedial theatre has grown as experimental theatre, television, cinema, and new multilingualism—implied and actual—-have reshaped the modern and contemporary dance theater aesthetics, philanthroproductions, Butch, carnivals, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and identify emergent themes. The overall result is a better understanding of the roles of dance and theatre in the performance of meaning.

Aphapathing Werucksatzel Sourcebook This volume foregrounds Pina Bausch, Romeo Castelluci and Jan Fabre as three leading directors who have each left an indelible mark on post-war European theatre. Combining in-depth discussions of the authors' works with detailed case studies of several famous and lesser-known key works, the authors featured in this volume trace a unique path of foundational aesthetic strategies that are central to the directors' work: the dynamics of repetition vis-a-vis fragmentation, the continued significance of language in experimental theatre and dance, the tension between theatricality and the performative reality of the stage, and the equal importance attached to text, image and body. This volume develops a vivid picture of how European stage directors have continued to redefine their own position and role throughout the latter half of the 20th century.

Experimental Theatre Artists especially from the dance and performance art as well as opera are involved in an increasing degree to the transfer between different media, not only in their productions but also the events, materials, and documents that surround them. At the same time, the focus on that which remains has become central to any discussion of performance. Performing Arts in Transition explores what takes place in the moments of transition from one medium to another, and from the live performance to that which "survives" it. Case studies from a broad range of interdisciplinary scholars address phenomena such as: The dynamics of transfer between the performing and visual arts. The philosophy and methodologies of transitioning between media. Narratives and counter-narratives in re-creations. The status of chronology and the document in art scholarship. This is an essential contribution to a vibrant, multidisciplinary and international field of research emerging at the intersections of performance, visual arts, and media studies.

Earth Matters on Stage The Routledge Companion to Studio Practice Performance Practice is a unique, indispensable guide to the training methods of the world's key theatre practitioners. The practical work compiled in the full-sized 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 new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and identify emergent themes. The overall result is a better understanding of the roles of dance and theatre in the performance of meaning.
present new forms of embodiment.

Music and/or Process 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 manifest 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.

The Routledge Companion to Theatre and Performance »Inheriting Dance. An Invitation from Pina« sets out at the historical moment we found ourselves in after the passing of Pina Bausch. The Pina Bausch Foundation started their work of carrying the artistic heritage of dancer and choreographer Pina Bausch into the future. This book reflects discussions and questions aroused by her work: How to archive dance? How to deal with the performative heritage at the outset of the 21st century? How to describe the performativity of remembering? And finally, what is the task of an archive for tomorrow, an archive to serve as a workshop for the future? Furthermore, »Inheriting Dance« provides profound insight into the practical work of the Pina Bausch Foundation, on a local, national and global level, aiming at an archive as a place of transformation, exchange, creative production, and artistic practice, similar to an abundantly growing garden. A place for future generations of dancers, artists, non-professionals, and scholars. Contributions by Salomon Bauch, Stephan Brinkmann, Royal Clinehanga, Katharina Kefer, Gabriële Klein, Sharon Lehner, Kekulá Claudine Sianievi, Linda Seljimi, Bernhard Thull, Michelle Urbani and Marc Wagenbuch.

Reading Contemporary Performance Merce Cunningham reached the age of 75 in 1994, an age at which many creative artists are content to rest on their laurels, or at least to leave behind whatever controversies they may have caused during their careers. So too Cunningham. In the first place, his 70s have been a time of intense creativity in which he has choreographed as many as four new works a year. Cunningham is a strongly committed as ever to the discovery of new ways of moving and of making movement, refusing to be hampered by the physical limitations that have come with age. Since 1991 every new work has been made at least in part with the use of the computer program Life Forms, which enables him to devise choreographic phrases that he himself would be unable to perform - and which challenge and develop the virtuosity of the young dancers in his company. The essays collected in this special issue of Choreography and Dance were written over the last few years and discuss various aspects of the work of Cunningham as seen both from the outside and the inside.

The Oxford Handbook of Music and the Body Egon Schiele’s work is so distinctive that it resists categorisation. Admitted to the Vienna Academy of Fine Arts at just sixteen, he was an extraordinarily precocious artist, whose consummate skill in the manipulation of line, above all, lent a taut expressivity to all his work. Profoundly convinced of his own significance as an artist, Schiele achieved more in his abruptly curtailed youth than many other artists achieved in a full lifetime. His roots were in the Jugendstil of the Viennese Secession movement. Like a whole generation, he came under the overwhelming influence of Vienna’s most charismatic and celebrated artist, Gustav Klimt. In turn, Klimt recognised Schiele’s outstanding talent and supported the young artist, who within just a couple of years, was already breaking away from his mentor’s decorative sensuality. Beginning with an intense period of creativity around 1910, Schiele embarked on an unflinching exposé of the human form – not the least his own – so penetrating that it is clear he was examining an anatomy more psychological, spiritual and emotional than physical. He painted many townscapes, landscapes, formal portraits and allegorical subjects, but it was his most overtly erotic, together with his penchant for using under-age models that made Schiele vulnerable to censorious morality. In 1912, he was imprisoned on suspicion of a series of offences including kidnapping, rape and public immorality. The most serious charges (all but that of public immorality) were dropped, but Schiele spent around three despairing weeks in prison. Expressionist circles in Germany gave a lukewarm reception to Schiele’s work. His compatriot, Kokoschka, fared much better there. While he admired the Munich artists of Der Blaue Reiter, for example, they rebuffed him. Later, during the First World War, his work became better known and in 1916 he was featured in an issue of the left-wing, Berlin-based Expressionist magazine Die Aktion. Schiele was an acquired taste. From an early stage he was regarded as a genius. This won him the support of a small group of long-suffering collectors and admirers but, nonetheless, for several years of his life his finances were precarious. He was often in debt and sometimes he was forced to use cheap materials, painting on brown wrapping paper or cardboard instead of artists’ paper or canvas. It was only in 1918 that he enjoyed his first substantial public success in Vienna. Tragically, a short time later, he and his wife Edith were struck down by the massive influenza epidemic of 1918 that had just killed Klimt and millions of other victims, and they died within days of one another. Schiele was just twenty-eight years old.

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

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