

# Performance And Phenomenology Traditions And Transformations Routledge Advances In Theatre Performance Studies

*Eroding the Language of Freedom* Farah Ali 2017-09-18 Let down by the uncertainties of memory, language, and their own family units, the characters in Harold Pinter's plays endure persistent struggles to establish their own identities. *Eroding the Language of Freedom* re-examines how identity is shaped in these plays, arguing that the characters' failure to function as active members of society speaks volumes to Pinter's ideological preoccupation with society's own inadequacies. Pinter described himself as addressing the state of the world through his plays, and in the linguistic games, emotional balancing acts, and recurring scenarios through which he put his characters, readers and audiences can see how he perceived that world.

**Toward a Feminist Ethics of Nonviolence** Adriana Cavarero 2021-01-26 *Toward a Feminist Ethics of Nonviolence* brings together major feminist thinkers to debate Cavarero's call for a postural ethics of nonviolence and a sociality rooted in bodily interdependence. *Toward a Feminist Ethics of Nonviolence* brings together three major feminist thinkers—Adriana Cavarero, Judith Butler, and Bonnie Honig—to debate Cavarero's call for a postural ethics of nonviolence. The book consists of three longer essays by Cavarero, Butler, and Honig, followed by shorter responses by a range of scholars that widen the dialogue, drawing on post-Marxism, Italian feminism, queer theory, and lesbian and gay politics. Together, the authors contest the boundaries of their common project for a pluralistic, heterogeneous, but urgent feminist ethics of nonviolence.

*National Identity, Popular Culture and Everyday Life* Tim Edensor 2020-06-15 The Millennium Dome, Braveheart and Rolls Royce cars. How do cultural icons reproduce and transform a sense of national identity? How does national identity vary across time and space, how is it contested, and what has been the impact of globalization upon national identity and culture? This book examines how national identity is represented, performed, spatialized and materialized through popular culture and in everyday life. National identity is revealed to be inherent in the things we often take for granted - from landscapes and eating habits, to tourism, cinema and music. Our specific experience of car ownership and motoring can enhance a sense of belonging, whilst Hollywood blockbusters and national exhibitions provide contexts for the ongoing, and often contested, process of national identity formation. These and a wealth of other cultural forms and practices are explored, with examples drawn from Scotland, the UK as a whole, India and Mauritius. This book addresses the considerable neglect of popular cultures in recent studies of nationalism and contributes to debates on the relationship between 'high' and 'low' culture.

**Immersive Embodiment** Liam Jarvis 2019-11-15 This book offers a wide-ranging examination of acts of 'virtual embodiment' in performance/gaming/applied contexts that abstract an immersant's sense of physical selfhood by instating a virtual body, body-part or computer-generated avatar. Emergent 'immersive' practices in an increasingly expanding and cross-disciplinary field are coinciding with a wealth of new scientific knowledge in body-ownership and self-attribution. A growing understanding of the way a body constructs its sense of selfhood is intersecting with the historically persistent desire to make an onto-relational link between the body that 'knows' an experience and bodies that cannot know without occupying their unique point of view. The author argues that the desire to empathize with another's ineffable bodily experiences is finding new expression in contexts of particular urgency. For example, patients wishing to communicate their complex physical experiences to their extended networks of support in healthcare, or communities placing policymakers 'inside' vulnerable, marginalized or disenfranchised virtual bodies in an attempt to prompt personal change. This book is intended for students, academics and practitioner-researchers studying or working in the related fields of immersive theatre/art-making, arts-science and VR in applied performance practices.

**Analytic Philosophy and the World of the Play** Michael Y. Bennett 2017-07-14 Theatrical characters' dual existence on stage and in text presents a unique, challenging case for the analytical philosopher. *Analytic Philosophy and the World of the Play* re-examines the ontological status of theatre and its fictional objects through the "possible worlds" thesis, arguing that theatre is not a mirror of our world, but a re-creation of it. Taking a fresh look at theatre's key elements, including the hotly contested relationships between character and actor; onstage and offstage "worlds"; and the play-text and performance, Michael Y. Bennett presents a radical new way of understanding the world of the play.

**Acting, Spectating and the Unconscious** Maria Grazia Turri 2016-11-25 From Aristotle's theory of tragic katharsis onwards, theorists of the theatre have long engaged with the question of what spectatorship entails. This question has, directly or indirectly, often been extended to the investigation of acting. *Acting, Spectating, and the Unconscious* approaches the unconscious aspects of spectatorship and acting afresh. Interweaving psychoanalytic descriptions of processes such as transference, unconscious phantasy, and alpha-function with an in-depth survey of theories of spectating and acting from thinkers such as Brecht, Diderot, Rousseau and Plato, Maria Grazia Turri offers a significant insight into the emotions inherent in both the art of the actor, and the spectator's experience. A compelling investigation of the unconscious communication between spectators and actors, this volume is a must-read for students and scholars fascinated by theatre spectatorship.

*Contemporary Performance Lighting* Katherine Graham 2023-01-26 This is the first major collection of critical responses to performance lighting and includes contributions from award-winning lighting designers, researchers and artists. Showcasing recent examples of work - with case studies of lighting practices in Britain, Europe, the US and China - combined with theoretical and analytical approaches to practice, this will enrich your understanding of the role and potential of light in performance and related creative practices. This volume explores three core themes and provides a framework for thinking through the role of light in performance: 1. Experience - considers both the audience's experience of light and the ways in which light influences the experience of performers 2. Creativity - examines both the creative, performative capacities of light in performance, as well as the creative practices of lighting designers 3. Meaning - offers an expanded view of performance aesthetics by examining the capacity of light to influence and generate meaning within performance. The case studies are drawn from a wide-array of lighting practice, including: Jennifer Tipton on the role of light as a structural language in performance; Jesper Kongshaug on the lighting of Copenhagen's Tivoli Gardens; Lucy Carter on her work in installation and dance; Psyche Chui on the productive fusion of Western lighting techniques with contemporary Chinese opera; Katharine Williams on the role of light in feminist political theatre made by RashDash; and Paule Constable on storytelling with light in a range of productions, including *War Horse*, *The Curious Incident of the Dog in the Night Time* and *Angels in America*.

**Ecoscenography** Tanja Beer 2022-01-01 This ground-breaking book is the first to bring an ecological focus to theatre and performance design, both in scholarship and in practice. *Ecoscenography* weaves environmental philosophies and practices across genres and fields to provide a captivating vision for the future of sustainable theatre production. The book forefronts leading designers that are driving this emerging field into the mainstream through their relational and reciprocal engagement with place, audiences, materials, and processes. Beyond its radical philosophy and framework, *Ecoscenography* makes a compelling case for pursuing an ecological ethic in theatre and performance design, not only as a moral imperative, but for the extraordinary possibilities that it offers for more-than-human engagement. Based on her personal insights as a leading ecological researcher and practitioner, Beer offers a rich resource for scholars, students and practitioners alike, opening up new processes and aesthetics of theatrical design that enhance the environmental and social advocacy of the field.

*Site-Specific Art* Nick Kaye 2013-04-15 *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 themes of space, materials, site, and frames. These are 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 related art and performance, and rigorously questions how such works can be documented. The artistic processes involved are demonstrated through entirely new primary articles from: \* Meredith Monk \* Station House Opera \* Brith Gof \* Forced Entertainment. This volume is an astonishing contribution to debates around experimental cross-arts practice.

**A Performance Cosmology** Judie Christie 2013-03-07 Exploring thirty years of work by The Centre for Performance Research (CPR), *A Performance Cosmology* explores the future challenges of performance and theatre through a diverse and fascinating series of interviews, testimonies and perspectives from leading international theatre practitioners and academics. Contributors include: Philip Auslander, Rustom Bharucha, Tim Etchells, Jane Goodall, Guillermo Gomez-Pena, Jon Mckenzie, Claire MacDonald, Susan Melrose, Alphonso Lingis, Richard Schechner, Rebecca Schneider, Edward Scheer, and Freddie Rokem. *A Performance Cosmology* is structured as a travelogue through a matrix of strategic, imaginary, interdisciplinary field stations. This innovative framework enables readings which disrupt linearity and afford different forms of thematic engagement. The resulting volume opens entirely new vistas on the old, new, and as yet unimagined, worlds of performance.

*(toward) a phenomenology of acting* Phillip Zarrilli 2019-09-12 In *(toward) a phenomenology of acting*, Phillip Zarrilli considers acting as a 'question' to be explored in the studio and then reflected upon. This book is a vital response to Jerzy Grotowski's essential question: "How does the actor 'touch that which is untouchable?'" Phenomenology invites us to listen to "the things themselves", to be attentive to how we sensorially, kinesthetically, and affectively engage with acting as a phenomenon and process. Using detailed first-person accounts of acting across a variety of dramaturgies and performances from Beckett to newly co-created performances to realism, it provides an account of how we 'do' or practice phenomenology when training, performing, directing, or teaching. Zarrilli brings a wealth of international and intercultural experience as a director, performer, and teacher to this major new contribution both to the practices of acting and to how we can reflect in depth on those practices. An advanced study for actors, directors, and teachers of acting that is ideal for both the training/rehearsal studio and research, *(toward) a phenomenology of acting* is an exciting move forward in the philosophical understanding of acting as an embodied practice.

**Performances of Capitalism, Crises and Resistance** Marilena Zaroulia 2015-07-27 Discussing crises through diverse examples, including the UK's National Theatre, public art installations, Occupy LSX, repatriation ceremonies and performances of the everyday, this book asks how performance captures and resists what is considered (politically, ideologically, culturally or socially) 'inside' or 'outside' Europe.

*Playing Sick* Meredith Conti 2018-07-27 Few life occurrences shaped individual and collective identities within Victorian-era society as critically as witnessing or suffering from illness. The prevalence of illness narratives within late nineteenth-century popular culture was made manifest on the period's British and American stages, where theatrical embodiments of illness were indisputable staples of actors' repertoires. *Playing Sick: Performances of Illness in the Age of Victorian Medicine* reconstructs how actors embodied three of the era's most provocative illnesses: tuberculosis, drug addiction, and mental illness. In placing performances of illness within wider medicocultural contexts, Meredith Conti analyzes how such depictions confirmed or resisted salient constructions of diseases and the diseased. Conti's case studies, which range from Eleonora Duse's portrayal of the consumptive courtesan Marguerite Gautier to Henry Irving's performance of senile dementia in *King Lear*, help to illuminate the interdependence of medical science and theatre in constructing nineteenth-century illness narratives. Through reconstructing these performances, Conti isolates from the period's acting practices a lexicon of embodied illness: a flexible set of physical and vocal techniques that performers employed to theatricalize the sick body. In an age when medical science encouraged a gradual decentering of the patient from their own diagnosis and treatment, late nineteenth-century performances of illness symbolically restored the sick to positions of visibility and consequence.

**Dance & Human Rights** Congress on Research in Dance. Conference 2005

**Staging Feminisms** Anita Singh 2021-07-15 This book questions how feminist beliefs are enacted within an artistic context. It critically examines the intersection of violence, gender, performance and power through contemporary interventionist performances. The volume explores a host of key themes like feminism and folk epic, community theatre, performance as radical cultural intervention, volatile bodies and celebratory protests. Through analysing performances of theatre stalwarts like Usha Ganguly, Maya Krishna Rao, Sanjoy Ganguly, Shilpi Marwaha and Teejan Bai, the volume discusses the complexities and contradictions of a feminist reading of contemporary performances. A major intervention in the field of feminism and performance, this book will be useful for scholars and researchers of gender studies, performance studies, theatre studies, women's studies, cultural studies, sociology of gender and literature.

**Mapping Intermediality in Performance** Sarah Bay-Cheng 2010 This insightful book explores the relationship between theater and digital culture. The authors show that the marriage of traditional performance with new technologies leads to an upheaval of the implicit "live" quality of theatre by introducing media interfaces and Internet protocols, all the while blurring the barriers between theater-makers and their audience.

*Closet Drama* Catherine Burroughs 2018-08-29 *Closet Drama: History, Theory, Form* introduces the emerging field of Closet Drama Studies by featuring twelve original essays from distinguished scholars who offer fresh and illuminating perspectives on closet drama as a genre. Examining an unusual mix of historical narratives, performances, and texts from the Renaissance to the present, this collection unleashes a provocative array of theoretical concerns about the phenomenon of the closet play—a dramatic text written for reading rather than acting.

**Performance Phenomenology** Stuart Grant 2019-01-16 This collection of essays addresses emergent trends in the meeting of the disciplines of phenomenology and performance. It brings together major scholars in the field, dealing with phenomenological approaches to dance, theatre, performance, embodiment, audience, and everyday performance of self. It argues that despite the wide variety of philosophical, ontological, epistemological, historical and methodological differences across the field of phenomenology, certain tendencies and impulses are required for an investigation to stand as truly phenomenological. These include: description of experience; a move towards fundamental conditions or underlying essences; and an examination of taken-for-granted presuppositions. The book is aimed at scholars and practitioners of performance looking to deepen their understanding of phenomenological concepts and methods, and philosophers concerned with issues of embodiment, performativity and enaction.

**A Practical Guide to Arts-related Research** Maggi Savin Baden 2014-11-27 This book outlines the principles and practices of arts-related inquiry and provides both suggestions about conducting research in the field as well as case study examples. The ideas presented here have emerged from the authors' own experiences of undertaking arts-related research and the challenges of implementing these approaches. The book therefore draws on personal research, practice and experience to address the concerns academics increasingly appear to be voicing about developing the scholarship and practice of arts-related research. There is a need for greater attention to, and clarity on, issues of theoretical positioning, methodology and methods when conducting robust and reputable arts-related research, which this book provides.

**Performance and Phenomenology** Maaïke Bleeker 2015-04-10 This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an emerging twenty-first century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, *Performance and Phenomenology* continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception,

each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation.

**New Theatre in Italy** Valentina Valentini 2017-12-22 New Theatre in Italy 1963-2013 makes the case for the centrality of late-millennium Italian avant-garde theatre in the development of the new forms of performance that have emerged in the 21st Century. Starting in the Sixties, young artists and militants in Italy reacted to the violence in their streets and ruptures in the family unit that are now recognized as having been harbingers of the end of the global post-war system. As traditional rituals of State and Church faltered, a new generation of cultural operators, largely untrained and driven away from political activism, formed collectives to explore new ways of speaking theatrically, new ways to create and experience performance, and new relationships between performer and spectator. Although the vast majority of the works created were transient, like all performance, their aesthetic and social effects continue to surface today across media on a global scale, affecting visual art, cinema, television and the behavioural aesthetics of social networks.

**Transformations of Musical Modernism** Erling E. Guldbrandsen 2015-10-26 This collection brings fresh perspectives to bear upon key questions surrounding the composition, performance and reception of musical modernism.

**Postdramatic Theatre** Hans-Thies Lehmann 2006-09-27 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.

**The Routledge Companion to Research in the Arts** Michael Biggs 2010-10-04 The Routledge Companion to Research in the Arts is a major collection of new writings on research in the creative and performing arts by leading authorities from around the world. It provides theoretical and practical approaches to identifying, structuring and resolving some of the key issues in the debate about the nature of research in the arts which have surfaced during the establishment of this subject over the last decade. Contributions are located in the contemporary intellectual environment of research in the arts, and more widely in the universities, in the strategic and political environment of national research funding, and in the international environment of trans-national cooperation and communication. The book is divided into three principal sections - Foundations, Voices and Contexts - each with an introduction from the editors highlighting the main issues, agreements and debates in each section. The Routledge Companion to Research in the Arts addresses a wide variety of concepts and issues, including: the diversity of views on what constitutes arts-based research and scholarship, what it should be, and its potential contribution the trans-national communication difficulties arising from terminological and ontological differences in arts-based research traditional and non-traditional concepts of knowledge, their relationship to professional practice, and their outcomes and audiences a consideration of the role of written, spoken and artefact-based languages in the formation and communication of understandings. This comprehensive collection makes an original and significant contribution to the field of arts-based research by setting down a framework for addressing these, and other, topical issues. It will be essential reading for research managers and policy-makers in research councils and universities, as well as individual researchers, research supervisors and doctoral candidates.

**Perform or Else** Jon McKenzie 2002-09-26 'Performance' has become one of the key terms for the new century. But what do we mean by 'performance'? In today's world it can refer to experimental art; productivity in the workplace; and the functionality of technological systems. Do these disparate fields bear any relation to each other? In Perform or Else Jon McKenzie asserts that there is a relationship cultural, organisational, and technological performance. In this theoretical tour de force McKenzie demonstrates that all three paradigms operate together to create powerful and contradictory pressures to 'perform...or else'. This is an urgent and important intervention in contemporary critical thinking. It will profoundly shape our understanding of twenty-first century structures of power and knowledge.

**Theatre Histories** Phillip B. Zarrilli 2013-03-07 This new edition of the innovative and widely acclaimed Theatre Histories: An Introduction offers overviews of theatre and drama in many world cultures and periods together with case studies demonstrating the methods and interpretive approaches used by today's theatre historians. Completely revised and renewed in color, enhancements and new material include: a full-color text design with added timelines to each opening section a wealth of new color illustrations to help convey the vitality of performances described new case studies on African, Asian, and Western subjects a new chapter on modernism, and updated and expanded chapters and part introductions fuller definitions of terms and concepts throughout in a new glossary a re-designed support website offering links to new audio-visual resources, expanded bibliographies, approaches to teaching theatre and performance history, discussion questions relating to case studies and an online glossary.

**Theater as Data** Miguel Escobar Varela 2021-08-02 In Theater as Data, Miguel Escobar Varela explores the use of computational methods and digital data in theater research. He considers the implications of these new approaches, and explains the roles that statistics and visualizations play. Reflecting on recent debates in the humanities, the author suggests that there are two ways of using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of the humanities. The book surveys four major areas within theater scholarship: texts (not only playscripts but also theater reviews and program booklets); relationships (both the links between fictional characters and the collaborative networks of artists and producers); motion (the movement of performers and objects on stage); and locations (the coordinates of performance events, venues, and touring circuits). Theater as Data examines important contributions to theater studies from similar computational research, including in classical French drama, collaboration networks in Australian theater, contemporary Portuguese choreography, and global productions of Ibsen. This overview is complemented by short descriptions of the author's own work in the computational analysis of theater practices in Singapore and Indonesia. The author ends by considering the future of computational theater research, underlining the importance of open data and digital sustainability practices, and encouraging readers to consider the benefits of learning to code. A web companion offers illustrative data, programming tutorials, and videos.

**Experiencing Liveness in Contemporary Performance** Matthew Reason 2016-10-26 This volume brings together dynamic perspectives on the concept of liveness in the performing arts, engaging with the live through the particular analytical focus of audiences and experience. The status and significance of the live in performance has become contested: perceived as variously as a marker of ontological difference, a promotional slogan, or a mystical evocation of cultural value. Moving beyond debates about the relationship between the live and the mediated, this collection considers what we can know and say about liveness in terms of processes of experiencing and processes of making. Drawing together contributions from theatre, music, dance, and performance art, it takes an interdisciplinary approach in asking not what liveness is, but how it matters and to whom. The book invites readers to consider how liveness is produced through processes of audiencing - as spectators bring qualities of (a)liveness into being through the nature of their attention - and how it becomes materialized in acts of performance, acts of making, acts of archiving, and acts of remembering. Theoretical chapters and practice-based reflections explore liveness, eventness and nowness as key concepts in a range of topics such as affect, documentation, embodiment, fandom, and temporality, showing how the relationship between audience and event is rarely singular and more often malleable and multiple.

With its focus on experiencing liveness, this collection will be of interest to disciplines including performance, audience and cultural studies, visual arts, cinema, and sound technologies.

**Performativity and Performance** Andrew Parker 2013-11-05 From the age of Aristotle to the age of AIDS, writers, thinkers, performers and activists have wrestled with what "performance" is all about. At the same moment, "performativity"--a new concept in language theory--has become a ubiquitous term in literary studies. This volume grapples with the nature of these two key terms whose traces can be found everywhere: in the theatre, in the streets, in philosophy, in questions of race and gender, and in the sentences we speak.

**Adapting Translation for the Stage** Geraldine Brodie 2017-07-06 "Translating for performance is a difficult - and hotly contested - activity. Adapting Translation for the Stage presents a sustained dialogue between scholars, actors, directors, writers, and those working across these boundaries, exploring common themes and issues encountered when writing, staging, and researching translated works. It is organised into four parts, each reflecting on a theatrical genre where translation is regularly practised: The Role of Translation in Rewriting Naturalist Theatre Adapting Classical Drama at the Turn of the Twenty-First Century Translocating Political Activism in Contemporary Theatre Modernist Narratives of Translation in Performance A range of case studies from the National Theatre's Medea to The Gate Theatre's Dances of Death and Emily Mann's The House of Bernarda Alba shed new light on the creative processes inherent in translating for the theatre, destabilising the literal/performable binary to suggest that adaptation and translation can - and do - coexist on stage. Chronicling the many possible intersections between translation theory and practice, Adapting Translation for the Stage offers a unique exploration of the processes of translating, adapting, and relocating work for the theatre."--Provided by publisher

**Documentary Vanguard in Modern Theatre** Timothy Youker 2017-11-13 Practitioners and critics alike often attribute great authenticity to documentary theatre, casting it as a salutary alternative not only to corporate news outlets and official histories but also to the supposed "self-indulgence" and "elitism" of avant-garde theatre. Documentary Vanguard in Modern Theatre, by contrast, argues for treating documentarians as vanguardists who (for good or ill) push, remap, or transgress the margins of historical and political visibility, often taking issue with professional discourses that claim a monopoly on authoritative representations of the real. This is the first book to situate documentary theatre's development within the larger story of theatrical experimentalism, collage art, collective ritual, and other avant-garde dramaturgical and performance practices of the late 19th and 20th Centuries.

**Scenography Expanded** 2017-06-29 Scenography Expanded is a foundational text offering readers a thorough introduction to contemporary performance design, both in and beyond the theatre. It examines the potential of the visual, spatial, technological, material and environmental aspects of performance to shape performative encounters. It analyses examples of scenography as sites of imaginative exchange and transformative experience and it discusses the social, political and ethical dimensions of performance design. The international range of contributors and case studies provide clear perspectives on why scenographic design has become a central consideration for performance makers today. The extended introduction defines the characteristics of 21st-century scenography and examines the scope and potentials of this new field. Across five sections, the volume provides examples and case studies which richly illustrate the scope of contemporary scenographic practice and which analyse the various ways in which it is used in global cultural contexts. These include mainstream theatre practice, experimental theatre, installation and live art, performance in the city, large-scale events and popular entertainments, and performances by and for specific communities.

**Using Innovative Literacies to Develop Leadership and Agency: Inspiring Transformation and Hope** Pinhasi-Vittorio, Limor 2023-03-27 The global pandemic has caused devastating social and economic disruptions worldwide. These circumstances have widened and deepened the inequalities of access to socio-economic and academic achievement for diverse groups. This new reality compels us to look for possibilities of developing leadership and agency that will lead to transformation and hope in our communities. One of the ways to implement change is through the use of literacy practices. Utilizing diverse and innovative literacy approaches can allow for better access to educational opportunities and promote critical thinking, a better understanding of the world, and an awareness of others and self. Using Innovative Literacies to Develop Leadership and Agency: Inspiring Transformation and Hope presents multiple innovative literacy approaches that promote self-leadership and agency for individuals and communities. The work included showcases practical field experiences supported by a theoretical framework. Covering topics such as spatial literacy, digital storytelling, art literacy, and self-leadership, this premier reference source is an essential resource for business leaders and executives, community leaders, faculty and administrators of both K-12 and higher education, pre-service teachers, teacher educators, students of higher education, librarians, researchers, and academicians.

**Entangled** Chris Salter 2010 How technologies, from the mechanical to the computational, have transformed artistic performance practices.

**Performance Art in the Second Public Sphere** Katalin Cseh-Varga 2018-02-01 Performance Art in the Second Public Sphere is the first interdisciplinary analysis of performance art in East, Central and Southeast Europe under socialist rule. By investigating the specifics of event-based art forms in these regions, each chapter explores the particular, critical roles that this work assumed under censorial circumstances. The artistic networks of Yugoslavia, Hungary, Latvia, Lithuania, Poland, Romania, East Germany and Czechoslovakia are discussed with a particular focus on the discourses that shaped artistic practice at the time, drawing on the methods of Performance Studies and Media Studies as well as more familiar reference points from art history and area studies.

**Cultural Perspectives on Aging** Andrea Hülsen-Esch 2021-11-22 Current demographic developments and change due to long life expectancies, low birth rates, changing family structures, and economic and political crises causing migration and flight are having a significant impact on intergenerational relationships, the social welfare system, the job market and what elderly people (can) expect from their retirement and environment. The socio-political relevance of the categories of 'age' and 'ageing' have been increasing and gaining much attention within different scholarly fields. However, none of the efforts to identify age-related diseases or the processes of ageing in order to develop suitable strategies for prevention and therapy have had any effect on the fact that attitudes against the elderly are based on patterns that are determined by parameters that are not biological or sociological: age(ing) is also a cultural fact. This book reveals the importance of cultural factors in order to build a framework for analyzing and understanding cultural constructions of ageing, bringing together scholarly discourses from the arts and humanities as well as social, medical and psychological fields of study. The contributions pave the way for new strategies of caring for elderly people.

**Phenomenology of Perception** Maurice Merleau-Ponty 2013-04-15 First published in 1945, Maurice Merleau-Ponty's monumental *Phénoménologie de la perception* signalled the arrival of a major new philosophical and intellectual voice in post-war Europe. Breaking with the prevailing picture of existentialism and phenomenology at the time, it has become one of the landmark works of twentieth-century thought. This new translation, the first for over fifty years, makes this classic work of philosophy available to a new generation of readers. *Phenomenology of Perception* stands in the great phenomenological tradition of Husserl, Heidegger, and Sartre. Yet Merleau-Ponty's contribution is decisive, as he brings this tradition and other philosophical predecessors, particularly Descartes and Kant, to confront a neglected dimension of our experience: the lived body and the phenomenal world. Charting a bold course between the reductionism of science on the one hand and "intellectualism" on the other, Merleau-Ponty argues that we should regard the body not as a mere biological or physical unit, but as the body which structures one's situation and experience within the world. Merleau-Ponty enriches his classic work with engaging studies of famous cases in the history of psychology and neurology as well as phenomena that continue to draw our attention, such as phantom limb syndrome, synaesthesia, and hallucination. This new translation includes many helpful features such as the reintroduction of Merleau-Ponty's discursive Table of Contents as subtitles into the body of the text, a comprehensive Translator's Introduction to its main themes, essential notes explaining key terms of translation, an extensive Index, and an important updating of Merleau-Ponty's references to now available English translations. Also included is a new foreword by Taylor Carman and an introduction to Merleau-Ponty

by Claude Lefort. Translated by Donald A. Landes.

**Audiobooks, Literature, and Sound Studies** Matthew Rubery 2011-05-09 This is the first scholarly work to examine the cultural significance of the "talking book" since the invention of the phonograph in 1877, the earliest machine to enable the reproduction of the human voice. Recent advances in sound technology make this an opportune moment to reflect on the evolution of our reading practices since this remarkable invention. Some questions addressed by the collection include: How does auditory literature adapt printed texts? What skills in close listening are necessary for its reception? What are the social consequences of new listening technologies? In sum, the essays gathered together by this collection explore the extent to which the audiobook enables us not just to hear literature but to hear it in new ways. Bringing together a set of reflections on the enrichments and impoverishments of the reading experience brought about by developments in sound technology, this collection spans the earliest adaptations of printed texts into sound by Charles Dickens, Thomas Hardy, and other novelists from the late nineteenth century to recordings by contemporary figures such as Toni Morrison and Barack Obama at the turn of the twenty-first century. As the voices gathered here suggest, it is time to give a hearing to one of the most talked about new media of the past century.

**Edinburgh Companion to Samuel Beckett and the Arts** S E (Florida State University) Gontarski 2014-02-28 The 35 new and original chapters in this Companion capture the continued vitality of Beckett studies in drama, music and the visual arts and establish rich and varied cultural contexts for Beckett's work world-wide. As well as considering topics such as Beckett and science, historiography, geocriticism and philosophy, the volume focuses on the post-centenary impetus within Beckett studies, emphasising a return to primary sources amid letters, drafts, and other documents. Major Beckett critics such as Steven Connor, David Lloyd, Andrew Gibson, John Pilling, Jean-Michel Rabat(r), and Mark Nixon, as well as emerging researchers, present the latest critical thinking in 9 key areas: Art & Aesthetics; Fictions; European Context; Irish Context; Film, Radio & Television; Language/Writing; Philosophies; Theatre & Performance; Global Beckett. Edited by eminent Beckett scholar S. E. Gontarski, the Companion draws on the most vital, ground-breaking research to outline the nature of Beckett studies for the next generation.&quote;

**Performance and Phenomenology** Maaïke Bleeker 2017-12-14 This book offers a timely discussion of the interventions and tensions between two contentious fields, performance and phenomenology. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, Performance and Phenomenology provides an introduction to core thinkers and an expansion on their ideas in a wide range of international case studies that map an emerging 21st century terrain of critical and performance practice. Each chapter explores a world comprised of embodied action and thought, addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, and the intertwining of digital and analog perception. The scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation.

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