

Certain Fragments Contemporary Performance And Forced Entertainment

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

New Performance/New Writing offers contextualisation and guidance on innovative approaches to writing for performance. It explores a wide range of performance practices, including immersive and solo theatre, autoethnography and applied drama.

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

A groundbreaking compilation of the key movements in the history of modern theatre. Each of the book's parts comprises full reproductions of the plays that defined the period and key critical writings that inform and contextualise their reading. "Here is an anthology of plays and criticism that all teachers of drama should take seriously. The fresh angles and approaches the volume offers on topics such as naturalism, the historical avant-garde, and breakthrough works by innovative performance artists (e.g., Laurie Anderson, SuAndi) all argue in favor of this collection as required reading in courses on modern stagecraft." CHOICE, Feb 2011

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

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.

In 1983 US president Ronald Reagan told the Israeli Prime Minister that he, as a photographer during World War II, had documented the atrocities of the concentration camps on film. The story was later exposed as a fraud as it was revealed that Reagan had resided in Hollywood during the entire war. Does this mean that Reagan was simply an amoral liar or that he established a connection to the Holocaust that can be said to have evolved from the intersection between “real” and “reel”?

Visions and Revisions. Performance, Memory, Trauma brings the fields of performance studies and trauma studies together in conversation in order to investigate how these two fields both “envision” and “revision” one another in relation to crucial themes such as trauma, testimony, witness, and spectatorship. According to Peggy Phelan, a leading performance studies scholar, performance provides a unique model for witnessing events that are both unbearably real and beyond reason’s ability to grasp – traumatic events like the Holocaust. While Reagan’s claim is obviously both paradoxical and problematic, it opens up a space in which the potential insights that performance studies and trauma studies might bring to one another become particularly visible.

The first half of the anthology focuses on issues of spectatorship, specifically its ethics and the possibility of witnessing. The second half widens the discussion to include memory more broadly, shifting the emphasis from sight to site, and particularly to site-specific works and the embodied encounters they model, enable and enact. The contributors here fill a critical gap, raising questions about how popular and mediatized performances that memorialize trauma might be viewed through performance theory. They also look at how performance studies might shift its focus from the visual to the sensorial and material and in doing so, they offer a fresh perspective on both performance and trauma studies.

Writing from different disciplinary vantages and drawing on multiple case studies from South Africa, the former Soviet Union, Lebanon and Thailand, among others, the contributors decolonize trauma studies and make us question, how and where our own eyes and bodies are positioned as we revision the scenes before us.

Contributors: Laurie Beth Clark/Helena Grehan/Geraldine Harris/ Chris Hudson/Petra Kuppers/Adrian Lahoud/Sam Spurr/Christine Stoddard/Bryoni Trezise/Maria Tumarkin/Caroline Wake.

Editors: Bryoni Trezise is a lecturer in theatre and performance studies at the University of New South Wales, where Caroline Wake is a Post-doctoral Fellow in the Centre for Modernism Studies in Australia.

Devising in Process examines the creative processes of eight theatre companies making devising-based performances. Companies covered include: • The People Show • Station House Opera • Shunt • The Red Room • Faulty Optic Theatre of Animation • theatre O • Gecko • Third Angel Authors were granted unusual access to the rehearsal room, enabling them to provide unique insights into how ideas evolve and develop, how strategies and methods are applied and how roles and relationships are structured. Covering a broad range of styles, the collection explores physical theatre, political theatre, puppetry, live art, new writing and performance with new technology. Accessibly framed, the book includes a comprehensive introduction which highlights similarities and differences in approach, examines the impact of economic and cultural factors and explores how definitions of devised theatre are changing and developing. This eye-opening collection will be important reading for students and practitioners interested in exploring 21st century devising processes.

As early as Plato, theorists acknowledged the power of theatre as a way of teaching young minds. Similarly, starting with Plato, philosophers occasionally adopted an anti-theatrical stance, worried by the “dangers” theatre posed to society. The relationships between learning and theatre have never been seen as straightforward, obvious, or without contradictions. This volume investigates the complexity of the intersection of theatre and learning, addressing both the theoretical and practical aspects of it. In three sections—Reflecting, Risking, and Re-imagining—theatre researchers, education scholars, theatre practitioners consider the tensions, frictions and failures that make learning through theatre, in theatre and about theatre interesting, engaging, and challenging. Loosely based on the proceedings from the 20th Festival of Original Theatre (F.O.O.T.), which took place in February 2012 at the University of Toronto, this book contains academic articles and interviews, as well as position, reflection and provocation papers from both established researchers in the field of Applied Theatre, such as Professor Helen Nicholson and Professor Kathleen Gallagher, as well as experienced and emergent scholars in Education, Theatre, Dance and Performance Studies. It also introduces the unorthodox work of the pre-eminent Swedish director and inventor of Babydrama, Suzanne Osten, to the academic audience. Theatre and Learning will be interesting to a wide range of audiences, such as theatre artists and students, theatre researchers and educators, and will be particularly useful for those teaching Theatre Theory and Practice, including Applied Theatre, in higher education.

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

This book provides a pioneering and provocative exploration of the rich synergies between adaptation studies and translation studies and is the first genuine attempt to discuss the rather loose usage of the concepts of translation and adaptation in terms of theatre and film. At the heart of this collection is the proposition that translation studies and adaptation studies have much to offer each other in practical and theoretical terms and can no longer exist independently from one another. As a result, it generates productive ideas within the contact zone

between these two fields of study, both through new theoretical paradigms and detailed case studies. Such closely intertwined areas as translation and adaptation need to encounter each other's methodologies and perspectives in order to develop ever more rigorous approaches to the study of adaptation and translation phenomena, challenging current assumptions and prejudices in terms of both. The book includes contributions as diverse yet interrelated as Bakhtin's notion of translation and adaptation, Bollywood adaptations of Shakespeare's Othello, and an analysis of performance practice, itself arguably an adaptive practice, which uses a variety of languages from English and Greek to British and International Sign-Language. As translation and adaptation practices are an integral part of global cultural and political activities and agendas, it is ever more important to study such occurrences of rewriting and reshaping. By exploring and investigating interdisciplinary and cross-cultural perspectives and approaches, this volume investigates the impact such occurrences of rewriting have on the constructions and experiences of cultures while at the same time developing a rigorous methodological framework which will form the basis of future scholarship on performance and film, translation and adaptation.

The book charts the development of collaboratively-created performances from the 1950s to the present day. Companies discussed include the Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment and Third Angel. Against this background of enormous variety, fundamental questions are posed: 'What is devised theatre?'; 'Why have theatre-makers chosen to devise performances since the 1950s?' and 'How has devised performance changed over the last fifty years?'

This book provides a critical assessment of dramatic literature since 1995, situating texts, companies and writers in a cultural, political and social context. It examines the shifting role of the playwright, the dominant genres and emerging styles of the past decade and how they are related. Beginning with an examination of how dramatic literature and the writer are placed in the contemporary theatre, the book then provides detailed analyses of the texts, companies and writing processes involved in six different professional contexts: new writing, verbatim theatre, writing and devising, Black and Asian theatre, writing for young people and adaptation and transposition. The chapters cover contemporary practitioners, including Simon Stephens, Gregory Burke, Robin Soans, Alecky Blythe, Kneehigh Theatre, Punchdrunk, Kwame Kwei-Armah, Edward Bond, Filter Theatre and Headlong, and offers detailed case-studies and examples of their work.

Since entering the performance lexicon in the 1970s, the term Live Art has been used to describe a diverse but interrelated array of performance practices and approaches. This volume offers a contextual and critical introduction to the scene of contemporary Live Art in Britain. Focusing on key artists whose prolific body of work has been vital to the development of contemporary practice, this collection studies the landscape of Live Art in the UK today and illuminates its origins, as well as particular concerns and aesthetics. The introduction to the volume situates Live Art in relation to other areas of artistic practice and explores the form as a British phenomenon. It considers questions of cultural specificity, financial and institutional support, and social engagement, by tracing the work and impact of key organizations on the UK scene: the Live Art Development Agency, SPILL Festival of Performance and Compass Live Art. Across three sections, leading scholars offer case studies exploring the practice of key artists Tim Etchells, Marisa Carnesky, Marcia Farquhar, Franko B, Martin O'Brien, Oreet Ashery, David Hoyle, Jordan McKenzie, and Cosey Fanni Tutti.

This project focuses on the process and performance of three contemporary collective creation groups: Goat Island, Elevator Repair Service, and Nature Theater of Oklahoma. I draw processual and aesthetic connections between collective creation methodologies and the consequences of those methodologies in performance, claiming that processes leave footprints that are ultimately visible to audiences,

though their visibility requires new ways of seeing. Taking into account an American genealogy of collective creation, I outline the footprints of method through the images of everyday employment, instances of untrained bodies enacting danced gesture, and the speeds and velocities that characterize the work of these three contemporary groups. Through these aesthetics we can locate evidence of methodological principles that constitute a politics. In the work of Goat Island, Elevator Repair Service, and Nature Theater of Oklahoma, this politics does not play out through the ideological content of performance, but is embedded within collaborative acts of making.

Trauma-tragedy investigates the extent to which performance can represent the 'unrepresentable' of trauma. Throughout, there is a focus on how such representations might be achieved and if they could help us to understand trauma on personal and social levels. In a world increasingly preoccupied with and exposed to traumas, this volume considers what performance offers as a means of commentary that other cultural products do not. The book's clear and coherent navigation of complex relation between performance and trauma and its analysis of key practitioners and performances (from Sarah Kane to Societas Raffaello Sanzio, Harold Pinter to Forced Entertainment, and Phillip Pullman to Franco B) make it accessible and useful to students of performance and trauma studies, yet rigorous and incisive for scholars and specialists. Duggan explores ideas around the phenomenological and socio-political efficacy and impact of performance in relation to trauma. Ultimately, the book advances a new performance theory or mode, 'trauma-tragedy', that suggests much contemporary performance can generate the sensation of being present in trauma through its structural embodiment in performance, or 'presence-in-trauma effects'.

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.

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

Theatre is traditionally considered a live medium but its 'liveness' can no longer simply be taken for granted in view of the increasing mediatisation of the stage. Drawing on theories of intermediality, Liveness on Stage explores how performances that incorporate film or video self-reflexively stage and challenge their own liveness by contrasting or approximating live and mediatised action. To illustrate this, the monograph investigates key aspects such as 'ephemerality', 'co-presence', 'unpredictability', 'interaction' and 'realistic representation' and highlights their significance for re-evaluating received notions of liveness. The analysis is based on productions by Gob Squad, Forkbeard Fantasy, Station House Opera, Proto-type Theater, Tim Etchells and Mary Oliver. In their playful approaches these practitioners predominantly present such media combination as a means of cross-fertilisation rather than as an antagonism between liveness and mediatisation. Combining an original theoretical approach with an in-depth analysis of the selected productions, this study will appeal to scholars and practitioners of theatre and performance as well as to those researching intermedial phenomena.

An exploration of what lies at the heart of contemporary theatre. Written by the artistic director of Forced Entertainment, it investigates the process of devising performance, theatre's interdisciplinary role, and the city's influence.

Exploring the themes of the event, ephemerality and democracy that mark the encounter between performance and philosophy, this original study elaborates fresh perspectives on the experiences of undoing, fiasco and disaster that shadow both the both stage and everyday life. Focusing on major and emerging playwrights, institutions, and various theatre practices this Concise Companion examines the key issues in British and Irish theatre since 1979. Written by leading international scholars in the field, this collection offers new ways of thinking about the social, political, and cultural contexts within which specific aspects of British and Irish theatre have emerged and explores the relationship between these contexts and the works produced. It investigates why particular issues and practices have emerged as significant in the theatre of this period.

Examining the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy's book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for 'live' performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-theorizes the exhibition as a dynamic context in which established traditions of display and performance interact. By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice, the study reveals how the reception of a specific form is often mediated via the ontological expectations of another. It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the 'theatrical' as the optic or directive of a curatorial concept. Proposing a symbiotic relation between theatricality and display, Guy presents cases from international arts institutions which are both displayed and performed, including the Tate Modern and the Guggenheim, and assesses their significance to the enduring relation between theatre and the visual arts. The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories.

The theatre of Richard Maxwell and the New York City Players has received significant international recognition over the past ten years. The company has received three OBIEs, for *House* (1999), *Drummer Wanted* (2002) and *Good Samaritans* (2005). Maxwell received a Guggenheim Fellowship in 2010 and has been commissioned by venues in the United States, the United Kingdom, Germany, Austria, the Netherlands, France, Belgium and Ireland. Although his productions generate a plethora of reviews, there is a deficit of material providing a critical and sustained engagement with his work. The aim of this book is to provide a critical survey of Maxwell's work since 1992, including his early participation in Cook County Theater Department. Touching upon the acting, production and rehearsal processes of NYC Player's work, and Maxwell's representations of space, community, race, and gender, this volume provides scholars with an important overview of a key figure in contemporary drama.

This lively and provocative study offers a radical reappraisal of a century of Shakespearean theatre. Topics addressed include modernist Shakespearean performance's relation with psychoanalysis, the hidden gender dynamics of the open stage movement, and the appropriation

of Shakespeare himself as a dramatic fiction and theatrical icon.

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

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.

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The *Routledge Companion to Theatre and Performance* offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The *Routledge Companion to Theatre and Performance* is a perfect reference guide for the keen student.

This book provides the first comprehensive study of Anthony Neilson's unconventional rehearsal methodology. Neilson's notably collaborative rehearsal process affords an unusual amount of creative input to the actors he works with and has garnered much interest from scholars and practitioners alike. This study analyses material edited from 100 hours of footage of the rehearsals of Neilson's 2013 play *Narrative* at the Royal Court Theatre, as well as interviews with Neilson himself, the *Narrative* cast, and actors from other Neilson productions. Replete with case studies, Gary Cassidy also considers the work of other relevant practitioners where appropriate, such as Katie Mitchell, *Forced Entertainment*, Joan Littlewood, Peter Brook, *Complicite's* Simon McBurney, Stanislavski and Sarah Kane. *Contemporary Rehearsal Practice* will be of great interest to scholars, students and practitioners of theatre and performance and those who have an interest in rehearsal studies.

Audiences are not what they used to be. Munching crisps or snapping selfies, chatting loudly or charging phones onstage – bad behaviour in theatre is apparently on the rise. And lately some spectators have begun to fight back... *The Reasonable Audience* explores the recent trend of 'theatre etiquette': an audience-led crusade to bring 'manners and respect' back to the auditorium. This comes at a time when, around the world, arts institutions are working to balance the traditional pleasures of receptive quietness with the need to foster more inclusive experiences. Through investigating the rhetorics of morality underpinning both sides of the argument, this book examines how models of 'good' and 'bad' spectatorship are constructed and legitimised. Is theatre etiquette actually snobbish? Are audiences really more selfish? Who

gets to decide what counts as 'reasonable' within public space? Using theatre etiquette to explore wider issues of social participation, cultural exclusion, and the politics of identity, Kirsty Sedgman asks what it means to police the behaviour of others.

Providing one of the first critically sustained engagements with the new forms of verbatim and testimonial theatre that emerged in the late 1990s and early 2000s, this book examines what distinguishes verbatim theatre from the more established documentary theatre traditions developed initially by Peter Weiss, Bertolt Brecht and Erwin Piscator. Examining a wide range of verbatim and testimonial plays from around the world, this book looks beyond the discourses of the real that have tended to dominate scholarship in this area and instead argues that this kind of theatre engages in acts of truth telling. Through its analysis of a range of international plays from UK, Germany, America, Australia and South Africa, the book explores theatre's dramaturgical interrogation of testimony and how the act of witnessing itself is reconfigured when relocated outside of the psychoanalytic frame and positioned as contributing to a decolonisation of testimony.

What is the relationship between performance and play? Between performance and technology? Between performance and death? *Certain Fragments* is an extraordinary exploration of what lies at the heart of contemporary theatre. Written by the artistic director of Forced Entertainment, acknowledged to be Britain's most brilliant experimental theatre company (*Guardian*), *Certain Fragments* investigates the processes of devising performance, the role of writing in an interdisciplinary theatre, and the influence of the city on contemporary art practice. Tim Etchells' unique and provocative voice shifts from intimate anecdote to critical analysis and back again. And as in his theatre-making so in his book: with *Certain Fragments* Etchells disrupts traditional notions of creative, academic, and intellectual work. The book is an exciting and radical fusion of story-telling and criticism. It also makes available, for the first time, four seminal Forced Entertainment texts by Etchells.

Contextualizing the techniques and methods of the incredibly rich and vital genre of site-specific performance, author Bertie Ferdman traces the evolution of that term. Originally used for experimental staging practices and then later also for engaged situational events, site-specific is no longer sufficient for the genre's many contemporary variations. Using the term off-site, Ferdman illustrates five distinct ways artists have challenged the disciplinary framework of site-specific theatre: blurring the traditional boundaries between the fictional and the real; changing how the audience and actor interact with each other and whether they are physically together or apart; fabricating sites from physically bound, conceptually constructed, or virtual spaces; staging live situations in real/nonreal and often mediated encounters; and challenging our preconceived notions of time and space. Tracing the genealogy of site-based work through the twentieth and twenty-first centuries, Ferdman outlines the theoretical groundwork for her study in the introduction. Individual chapters focus on distinct types of off-sites—the interdisciplinary discourse of disciplinary sites; the spaces of audience engagement with spectator sites; the dislocation of time for temporal sites; and the historiographical spaces of mapping for urban sites. Ferdman examines site-based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site-driven theatre. Key productions discussed include *Private Moment* by David Levine, *Geyser Land* by Mary Ellen Strom and Ann Carlson, Jim Findlay's *Dream of the Red Chamber*, and Lola Arias' *Mi Vida Después*.

This monograph is an interdisciplinary study of the concept of 'fragment' in literature and in critical and literary theory. It discusses the fragment's performativity and function within a historical perspective, stretching from Heraclitus, via the German Romantics and European writers of the Modernist period, to American postmodern manifestations of the fragment. This is the first history of the fragment to appear in English, and it is also the first attempt at producing a consistent taxonomy of literary and critical fragments. The fragments are categorised

according to function, not author intention, and the study addresses a number of questions: What constitutes the fragment, when the fragment can only be defined a posteriori? Does the fragment begin on its own, or is it begun by others, writers and critics? Does it acquire a name of its own, or is it labelled by others? All these questions revolve around issues of agency, and they are best discussed in terms of performativity, which means seeing fragments as acts: acts of literature, acts of reading, acts of writing. The book demonstrates how a poetics of the fragment as a performative genre can be created, situating the fragment both as literature and as a phenomenon within postmodern criticism against the background of philosophy, art history, and theology.

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

Making a Performance traces innovations in devised performance from early theatrical experiments in the twentieth-century to the radical performances of the twenty-first century. This introduction to the theory, history and practice of devised performance explores how performance-makers have built on the experimental aesthetic traditions of the past. It looks to companies as diverse as Australia's Legs on the Wall, Britain's Forced Entertainment and the USA-based Goat Island to show how contemporary practitioners challenge orthodoxies to develop new theatrical languages. Designed to be accessible to both scholars and practitioners, this study offers clear, practical examples of concepts and ideas that have shaped some of the most vibrant and experimental practices in contemporary performance.

Theatre and Performance Design: A Reader in Scenography is an essential resource for those interested in the visual composition of performance and related scenographic practices. Theatre and performance studies, cultural theory, fine art, philosophy and the social sciences are brought together in one volume to examine the principle forces that inform understanding of theatre and performance design. The volume is organised thematically in five sections: looking, the experience of seeing space and place the designer: the scenographic bodies in space making meaning This major collection of key writings provides a much needed critical and contextual framework for the analysis of theatre and performance design. By locating this study within the broader field of scenography – the term increasingly used to describe a more integrated reading of performance – this unique anthology recognises the role played by all the elements of production in the creation of meaning. Contributors include Josef Svoboda, Richard Foreman, Roland Barthes, Oscar Schlemmer, Maurice Merleau-Ponty, Richard Schechner, Jonathan Crary, Elizabeth Wilson, Henri Lefebvre, Adolph Appia and Herbert Blau.

Authenticity is one of the major values of our time. It is visible everywhere, from clothing to food to self-help books. While it is such a prevalent phenomenon, it is also very evasive. This study analyses the 'culture of authenticity' as it relates to theatre and establishes a theoretical framework for analysis. Daniel Schulz argues that authenticity is sought out and marked by the individual and springs from a culture that is perceived as inherently fake and lacking depth. The study examines three types of performances that exemplify this structure of feeling: intimate theatre seen in Forced Entertainment productions such as Quizzoola! (1996, 2015), as well as one-on-one performances, such as Oentroerend Goed's Internal (2009); immersive theatres as illustrated by Punchdrunk's shows The Masque of the Red Death (2007)

and *The Drowned Man* (2013) which provide a visceral, sensate understanding for audiences; finally, the study scrutinises the popular category of documentary theatre through various examples such as Robin Soan's *Talking to Terrorists* (2005), David Hare's *Stuff Happens* (2004), Edmund Burke's *Black Watch* (2007) and Dennis Kelly's pseudo-documentary play *Taking Care of Baby* (2007). It is specifically the value of the document that lends such performances their truth-value and consequently their authenticity. The study analyses how the success of these disparate categories of performance can be explained through a common concern with notions of truth and authenticity. It argues that this hunger for authentic, unmediated experience is characteristic of a structure of feeling that has superseded postmodernism and that actively seeks to resignify artistic and cultural practices of the everyday.

[Copyright: 235fccbdfb8e3ebd8c124cfc4fa95daf](#)