

THEATRE AND PERFORMANCE DESIGN

A READER IN SCENOGRAPHY



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EDITED BY JANE COLLINS & ANDREW NISBET

Theatre And Performance Design A Reader In Scenography

Adele Anderson, Sofia Pantouvaki



Theatre And Performance Design A Reader In Scenography:

Theatre and Performance Design Jane Collins, Andrew Nisbet, 2012-10-02 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

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The Art of Light on Stage Yaron Abulafia, 2015-07-16 The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date In this extraordinary volume award winning designer Yaron Abulafia explores the poetics of light charting the evolution of lighting design against the background of contemporary performance The book looks at the material and the conceptual the technological and the transcendental Never before has theatre design been so vividly and excitingly illuminated The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues 1 What gave rise to the new directions in lighting design in contemporary theatre 2 How can these new directions be viewed within the context of lighting design history The study then focuses on the phenomenological and semiotic aspects of the medium for light the role of light as a performer as the medium of visual perception and as a stimulus

for imaginative representations in selected contemporary theatre productions by Robert Wilson Romeo Castellucci Heiner Goebbels Jossi Wieler and David Zinder This ground breaking book will be required reading for anyone concerned with the future of performance

Theatre, Performance and Technology Christopher Baugh, 2014-01-07 Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history Taking into account the latest research his new edition examines moving light technologies the internet as a platform of performance urban scenography and how scenography has developed as a collaborative practice Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history Taking into account the latest research his new edition examines moving light technologies the internet as a platform of performance urban scenography and how scenography has developed as a collaborative practice

Lighting Dance Flaviana Xavier Antunes Sampaio, 2020-10-15 Lighting Dance pioneers the discussion of the ability of lighting design to foreground shadow in dance performances Through a series of experiments integrating light shadow and improvised dance movement it highlights and analyses what it advances as an innovative expression of shadow in dance as an alternative to more conventional approaches to lighting design Different art forms such as painting film and dance pieces from Loie Fuller the Russell Maliphant Dance Company Elevenplay Pilobolus and the Tao Dance Theater served to inspire and contextualise the study From lighting to psychology from reviews to academic books shadows are examined as a symbolic and manipulative entity The book also presents the dance solo Sombreiro which was created to echo the experiments with light shadow and movement aligned to an interpretation of cultural shadow Jung 1954 in Samuels Shorter and Plaut 1986 Casement 2006 Ramos 2004 Stein 2004 and others The historical development of lighting within dance practices is also outlined providing a valuable resource for lighting designers dance practitioners and theatre goers interested in the visuality of dance performances

The Art and Occupation of Stage Design in Finnish Theatres Laura Gröndahl, 2024-08-01 This study explores the formation establishment expansion and disintegration of stage design as a modern profession and a recognized artform in Finnish theatres Drawing on oral or written recollections and thoughts of stage designers from different decades the author asks how their artistic agencies occupational identities and theoretical self understanding have been constituted She analyses Finnish theatre history from new perspectives by shifting the focus from finished performances to largely unknown practices behind the scenes This book examines the cultural institutions that have constituted the stage designers role and position like the professional city theatre system the craft union and education This research shows how modern and postmodern scenographic innovations have been assimilated to local contexts and how material and cultural circumstances have reshaped the artistic practices Without bypassing canonical trendsetters or hegemonic cultural mindsets the focus is directed on the everyday grassroot level of stage design practices Personal interviews with over 20 designers make visible an ample repertoire of unwritten knowledge stored in habitual ways of working and dealing creatively with the complex system of theatre making This book will be of

great interest to students and scholars in theatre and performance studies with a focus on scenography The Routledge Companion to Theatre and Performance Paul Allain, Jen Harvie, 2014-08-01 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

The Palgrave Handbook of Steam Age Gothic Clive Bloom, 2021-02-03 By the early 1830s the old school of Gothic literature was exhausted Late Romanticism emphasising as it did the uncertainties of personality and imagination gave it a new lease of life Gothic the literature of disturbance and uncertainty now produced works that reflected domestic fears sexual crimes drug filled hallucinations the terrible secrets of middle class marriage imperial horror at alien invasion occult demonism and the insanity of psychopaths It was from the 1830s onwards that the old gothic castle gave way to the country house drawing room the dungeon was displaced by the sewers of the city and the villains of early novels became the familiar figures of Dr Jekyll and Mr Hyde Dracula Dorian Grey and Jack the Ripper After the death of Prince Albert 1861 the Gothic became darker more morbid obsessed with demonic lovers blood sucking ghouls blood stained murderers and deranged doctors Whilst the gothic architecture of the Houses of Parliament and the new Puginesque churches upheld a Victorian ideal of sobriety Christianity and imperial destiny Gothic literature filled these new spaces with a dread that spread like a plague to America France Germany and even Russia From 1830 to 1914 the period covered by this volume we saw the emergence of the greats of Gothic literature and the supernatural from Edgar Allan Poe to Emily Bronte from Sheridan Le Fanu to Bram Stoker and Robert Louis Stevenson Contributors also examine the fin de siècle dreamers of decadence such as Arthur Machen M P Shiel and Vernon Lee and their obsession with the occult folklore spiritualism revenants ghostly apparitions and cosmic annihilation This volume explores the period through the prism of architectural history urban studies feminism hauntology and much more Horror as Poe teaches us is the soul of the plot

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 *Scenographic Design Drawing* Sue Field,2020-12-14 This enlightening study explores the set design drawings for theatre and live performance highlighting their unique qualities within the greater arena of drawing practice and theory The latest volume in the Drawing In series Scenographic Design Drawing encourages an interdisciplinary dialogue in the field of drawing with the inclusion of illustrations throughout Scenographic design drawings visualize the images in the designer s mind s eye early in the design process They are the initial design tool in the creative engagement with theatre opera dance and non text based performance It is in particular this body of drawings that is unique as both a performative and a theatrical representation of multiple worlds within the stage space Sue Field illuminates this illustration process and identifies how these drawings have functioned and developed over time Scenographic Design Drawing serves to satisfy an emerging global curiosity and a thirst for new knowledge and understanding in relation to the drawings executed by the historical and contemporary scenographer This work addresses a critical research gap and shows how the scenographic design drawing continues to be a principal site of innovation subjectivity originality and authorship in theatre and live performance **Beyond Scenography** Rachel Hann,2018-08-06 Focused on the contemporary Anglophone adoption from the 1960s onwards Beyond Scenography explores the porous state of contemporary theatre making to argue a critical distinction between scenography as a crafting of place orientation and scenographics that which orientate acts of worlding of staging With sections on installation art and gardening as well as marketing and placemaking this book is an argument for what scenography does how assemblages of scenographic traits orientate situate and shape staged events Established stage orthodoxies are revisited including the symbiosis of stage and scene and the aesthetic ideology of the scenic to propose how scenographics are formative to all staged events Consequently one of the conclusions of this book is that there is no theatre practice without scenography no stages without scenographics Beyond Scenography offers a manifesto for a renewed theory of scenographic practice for the student and professional theatrical designer Presence and Absence: The Performing Body Adele Anderson,Sofia Pantouvaki,2019-01-04 This volume collects research and critical explorations of the performing body by scholars and practitioners in visual and performing arts textile fashion and experimental design research scenography and costume design dance and performance history Authors examine performativity of the body its materiality immateriality and virtuality and investigate experiences of embodiment They reenvision the body as a site for representation exploring the absent body in performance and as performance through time and space Contributors bring a broad variety of contemporary approaches

from live performance to mediated performance from installation art to performance art and from experimental fashion to theatre and dance They discuss issues of process and meaning making and practices from concept and interpretation to creative production and reception The volume expands possibilities for the role of the body in performance while also challenging roles and hierarchies of existing performance practice

Stage Management Michael Smalley, 2023-12-28 Drawing on interview material from more than 20 leading stage managers from the UK USA and Australia this book situates the contemporary practice of stage management within its historical and social contexts Questioning the notions of the invisible stage manager and a linear production process it argues for a broader conception of stage management lying at the intersections of administration management and artistry This volume places stage management practice within key theories drawn from the diverse fields of performance studies semiotics phenomenology distributed cognition management and scenography It champions the creative agency of stage management and details the properties of communication which stage managers manipulate and the objectives they set out to achieve as a guide for decision making While it considers the different approaches necessitated by productions from different cultures genres and so on it offers a view of stage management which is not bound by these differences

Writing for Performance Anne Harris, Stacy Holman - Jones, 2016-07-27 The Teaching Writing series publishes user friendly writing guides penned by authors with publishing records in their subject matter Harris and Holman Jones offer readers a practical and concise guide to writing a variety of dynamic texts for performance ranging from playscripts to ensemble and multimedia hybrid works Writing for Performance is structured around the tools of performance writing words bodies spaces and things These tools serve as pivots for understanding how writing for performance must be conducted in relation to other people places objects histories and practices This book can be used as a primary text in undergraduate and graduate classes in playwriting theatre performance studies and creative writing It can also be read by ethnographic arts based collaborative and community performance makers who wish to learn the how to of writing for performance Teachers and facilitators can use each chapter to take their students through the conceptualizing writing and performing creating process supported by exemplars and writing exercises and or prompts so readers can try the form themselves What a welcome insightful and much needed book Harris and Holman Jones bring us to an integrated notion of writing that is embodied felt breathed and flung from stage to page and back again Writing for Performance will become a crucial text for the creation of the performance and theater that the 21st Century will need Tim Miller artist and author of Body Blows Six Performances and 1001 Beds Performances Essays and Travels No prescriptions here In the hands of this creative duo we find a deep and abiding respect for the many creative processes that might fuel writing and performance that matters From the deep wells of their own experiences Harris and Holman Jones offer exercises that are not meant to mold the would be writer but spur them on to recognize their latent writing performative selves Kathleen Gallagher Distinguished Professor of Curriculum Teaching and Learning University of Toronto

Anne Harris PhD is a senior lecturer at Monash University Melbourne and researches in the areas of arts creativity performance and diversity Stacy Holman Jones PhD is Professor in the Centre for Theatre and Performance at Monash University Melbourne specializing in performance studies gender and critical theory and critical qualitative methods

Theatre and Aural Attention George Home-Cook, 2015-05-10 Theatre and Aural Attention investigates what it is to attend theatre by means of listening Focusing on four core aural phenomena in theatre noise designed sound silence and immersion George Home Cook concludes that theatrical listening involves paying attention to atmospheres **Designers' Shakespeare** John Russell Brown, Stephen Di Benedetto, 2016-05-05 Theatre Design involves everything seen on stage not only scenery but costumes wigs makeup properties lighting sound even the shape and material of the stage itself Designers Shakespeare presents and analyses the work of a half dozen leading practitioners of this specialist art By focusing specifically on their Shakespearean work it also offers a fresh exciting perspective on some of the best known drama of all time Shakespeare's plays offer an unusual range of opportunities to designers As they were written for a theatre which gave no opportunity for scenic support or embellishment designers are freed from any compulsion to imitate original practices This has resulted in the extraordinarily diverse range of works presented in this volume which considers among others the work of Josef Svoboda Karl Ernst Herrmann Ming Cho Lee Alison Chitty Robert Wilson Societas Raffaello Sanzio Filter Theatre Catherine Zuber John Bury Christopher Morley Ralph Koltai and Sean Kenny Designers Shakespeare joins Actors Shakespeare and Directors Shakespeare as essential reading for lovers of Shakespeare from theatre goers and students to directors and theatre designers *Activating the Inanimate: Visual Vocabularies of Performance Practice* Celia Morgan, Filipa Malva, 2019-01-04 This volume was first published by Inter Disciplinary Press in 2013 The dynamic exchange of perspectives that constituted the 2nd Global Conference of Performance Visual Aspects of Performance Practice demonstrated that the foundational concept of the project is a vibrant platform for sharing and extending ideas within all aspects of scenographic practice in performance This volume is a compilation of papers that formed the basic structure of that conference The first four chapters present a developing schema of visual languages within theatre From Beckett Ibsen Svoboda to Wilson they navigate the symbolic and visual prioritizing of postdramatic scenographic forms Part 2 reconsiders the predetermined divisions that deflate experiential encounters with the inanimate Dance puppetry and slapstick provide examples of interaction between performers and their environment Part 3 addresses various renderings of design processes exploring the role of drawing fabric and body in creating a narrative Part 4 negotiates the sensitive interface between public and performance while looking at the Burning Man Festival flash mobs and opera media casting The final chapters represent a global collective of process strategies that confront the production and methodologies of meaning They engage with cultural presumptions and subjectivities in post Cultural Revolution China Spanish flamenco American Indian post colonial resistances and the traditions of Australian Aboriginal artists **Theatre Noise** Lynne Kendrick, David Roesner, 2012-01-24

This book is a timely contribution to the emerging field of the aurality of theatre and looks in particular at the interrogation and problematisation of theatre sound s Both approaches are represented in the idea of noise which we understand both as a concrete sonic entity and a metaphor or theoretical sometimes even ideological thrust Theatre provides a unique habitat for noise It is a place where friction can be thematised explored playfully even indulged in friction between signal and receiver between sound and meaning between eye and ear between silence and utterance between hearing and listening In an aesthetic world dominated by aesthetic redundancy and aerodynamic signs theatre noise recalls the aesthetic and political power of the grain of performance Theatre noise is a new term which captures a contemporary agitative acoustic aesthetic It expresses the innate theatricality of sound design and performance articulates the reach of auditory spaces the art of vocality the complexity of acts of audience the political in produced noises Indeed one of the key contentions of this book is that noise in most cases is to be understood as a plural as a composite of different noises as layers or waves of noises Facing a plethora of possible noises in performance and theatre we sought to collocate a wide range of notions of and approaches to noise in this book by no means an exhaustive list of possible readings and understandings but a starting point from which scholarship like sound could travel in many directions

Both Swords and Ploughshares Ineke Bockting, Linda Martz, 2015-10-13 This collection of essays examines interactions of war peace and religion in the United States a country where religious faith was and still is often deeply felt and widely held where faith has provided a set of values to uphold with fervor or to transgress in protest and where religion has been used to legitimize both armed violence and passive resistance These essays analyze the mythos of America as a place of religious freedom yet one imbued with a socially imposed civil religion and underpinned by a heavy presumption of Protestant dominance With subjects ranging from the War of Independence to the early 21st century the contributions to this volume focus on a variety of historical and chronological circumstances in order to consider what concrete tangible outcomes what artifacts were produced by the interface of war peace and religion the swords and ploughshares of the title This volume thus presents a variety of often multifaceted responses that reflect its interdisciplinary scope Some contributions refer to fine art pieces including statues paintings and murals and others to works of literature theology or public speaking Some of these interfaces were performed on stage or in film while yet others were heard on the radio or read in newspapers or journals Some of the essays gathered here concern individuals working through the meaning of armed conflict in terms of their own personal faith while others examine the impact of such conflicts on a larger scale as with whole faith communities or in the shaping of national or foreign policy The first part Communities looks at interfaces that served to structure a whole community The second Margins examines instances where the relationship between religion and war and peace has occupied a more marginal space within a faith community The final section turns this interface Outward situating it away from American soil or noting how foreign war shaped the spirituality of those returning

Performance Perspectives Jonathan Pitches, Sita Popat, 2011-10-18 What is performance What are the boundaries of

Performance Studies How do we talk about contemporary performance practices today in simple but probing terms What kinds of practices represent the field and how can we interpret them Combining the voices of academics artists cultural critics and teachers Performance Perspectives answers these questions and provides a critical introduction to Performance Studies Presenting an accessible way into key terminology and context it offers a new model for analyzing contemporary performance based on six frames or perspectives Body Space Time Technology Interactivity Organization Drawing on examples from a wide range of practices across site specific performance virtual reality dance applied theatre and everyday performance Performance Perspectives addresses the binary of theory and practice and highlights the many meeting points between studio and seminar room Each chapter takes the innovative form of a three way conversation bringing together theoretical introductions with artist interviews and practitioner statements The book is supported by activities for discussion and practical devising work as well as clear guidance for further reading and an extensive reference list across media Performance Perspectives is essential reading for anyone studying interpreting or making performance

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