



Duška Radosavljević

THEATRE-MAKING

Interplay Between Text and Performance in the 21st Century



Theatre Making Interplay Between Text And Performance In The 21st Century

Peipei Pang



Theatre Making Interplay Between Text And Performance In The 21st Century:

Theatre-Making D. Radosavljevic, 2013-06-24 Theatre Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text based vs devised theatre East vs West theatre vs performance with reference to genealogies through which these categories have been constructed in the English speaking world *American Theatre Ensembles Volume 1* Mike Vanden Heuvel, 2020-11-12 Across two volumes Mike Vanden Heuvel and a strong roster of contributors present the history processes and achievements of American theatre companies renowned for their use of collective and or ensemble based techniques to generate new work This first study considers theatre companies that were working between 1970 and 1995 it traces the rise and eventual diversification of activist based companies that emerged to serve particular constituencies from the countercultural politics of the 1960s and examines the shift in the 1980s that gave rise to the next generation of company based work rooted in a new interest in form and the more mediated and dispersed forms of politics Ensembles examined are Mabou Mines Theatre X Goat Island Lookingglass Elevator Repair Service and SITI Company Preliminary chapters provide a sweeping overview of ensemble based creation within the general historical and cultural contexts of the period followed by a detailed study of the evolution of ensemble based work The case studies consider factors such as influence funding production and legacies as well as the forms of collective devising and creation while surveying the continuing work of significant long running companies Contributors provide detailed case studies of the 6 companies from the period and cover A chronicle of development and methods Key productions and projects Critical reception and legacy A chronological overview of significant productions From the long history of collective theatre creation with its sources in social crises urgent aesthetic experimentation and utopian dreaming American ensemble based theatre has emerged at several key points in history to challenge the primacy of author based and director produced theatre As the volume demonstrates US ensemble companies have collectively revolutionized the form and content of contemporary performance influencing experimental as well as mainstream practice **New Dramaturgy** Katalin Trencsényi, Bernadette Cochrane, 2014-04-24 Recent shifts in the theatrical landscape have had corresponding implications for dramaturgy The way we think about theatre and performance today has changed our approaches to theatre making and composition Emerging new aesthetics and new areas of dramaturgical work such as live art devised and physical theatre experimental performance and dance demand new approaches and sensibilities New Dramaturgy International Perspectives on Theory and Practice is the first book to explore new dramaturgy in depth and considers how our thinking about dramaturgy and the role of the dramaturg has been transformed Edited by Katalin Trencsényi and Bernadette Cochrane New Dramaturgy International Perspectives on Theory and Practice provides an unrivalled resource for practitioners scholars and students *An Oak Tree* Tim Crouch, 2024-10-31 An Oak Tree is a bold absurdist comic play for two actors one of them different at each performance about loss suggestion and the power of the mind This

Student Edition is published with a commentary and notes by Seda Ilter which explore Tim Crouch's notion of audience and their role in theatre possibilities of transformation and the role of visual art in theatre the implosion of the real and fictional and the liminal dramaturgy of Crouch's plays as well as how this experimental play works in performance The edition also includes an interview with Tim Crouch which sheds further light on his philosophy and process *Aural/Oral Dramaturgies* Duška Radosavljević, 2022-10-26 *Aural Oral Dramaturgies Theatre in the Digital Age* focuses on the aural turn in contemporary theatre making examining a number of seemingly disparate trends that foreground speech and sound post verbatim theatre amplified storytelling works using microphones and headphones and gig theatre that incorporates live music performance Its main argument is that the dramaturgical underpinnings of these works contribute to an understanding of theatre as an extra literary activity greater than the centrality of the script that traditionally dominated many historical discussions This quality is usually expressed in terms of the corporeality in dance and physical theatre but the aural oral turn gives an alternative viewpoint on the interplay between text and performance The book's case studies draw on the ways in which a range of theatre companies engage with the dramaturgy of speech and sound in their work It is further accompanied by a specially curated collection of digital resources including interviews conversations and presentations from artists and academics This is a key text for scholars students and practitioners of contemporary performance and anyone working with dramaturgies of orality and aurality in today's performance environment *Theatre Criticism* Duška Radosavljevic, 2016-09-08 The world of theatre criticism is rapidly changing in its form function and modes of operation in the twenty first century The dominance of the internet has led to a growing trend of selfappointed theatre critics and bloggers who are changing the focus and purpose of the discussion around live performance Even though the blogosphere has garnered suspicion and hostility from some mainstream newspaper critics it has also provided significant intellectual and ideological challenges to the increasingly conservative profile of the professional critic This book features 16 commissioned contributions from scholars arts journalists and bloggers as well as a small selection of innovative critical practice Authors from Australia Canada Croatia Germany Greece Italy Latvia Russia the UK and the US share their perspectives on relevant historical theoretical and political contexts influencing the development of the discipline as well as specific aspects of the contemporary practices and genres of theatre criticism The book features an introductory essay by its editor Du ka Radosavljevic *The Art Gallery on Stage* Mariacristina Cavecchi, 2024-03-21 Winner of the AIA Associazione Italiana di Anglistica Book Prize 2024 *The Art Gallery on Stage* is the first book to consider the representation of the art gallery on the contemporary British stage and to discuss how playwrights have begun to regard it as inspiration location focus or theme in an ever more intense game of cross fertilization The study analyzes the impact on dramatic form and theatrical presentation of what has been a paradigmatic shift in the way art galleries and museums display their collections and how these are perceived establishing a hitherto unexplored connection between modes of exhibiting and modes of representation It traces a

trajectory from plays that were initially performed in traditional theatres in accordance with a naturalistic play structure to plays that favour of a radical reconfiguration of visual representation. Indeed since the beginning of the new millennium playwrights and theatre makers have increasingly experimented with new dramatic forms and site specific venues while forging collaborations with art makers and curators. The book focuses on plays from the 1980s onwards such as Howard Barker's *Scenes from an Execution*, Nick Dear's *The Art of Success*, Alan Bennett's *A Question of Attribution*, Timberlake Wertenbaker's *Three Birds Alighting on a Field* and *The Line*, David Edgar's *Pentecost*, Martin Crimp's *Attempt on Her Life*, Rebecca Lenkiewicz's *Shoreditch*, *Madonna and The Painter*, David Leddy's *Long Live the Little Knife* and Tim Crouch's *My Arm*, *An Oak Tree* and *England* and considers the vital contribution to the field made by set designers. Ultimately through this study we come to understand how modern drama can offer a set of interpretative tools to enhance our understanding of the mechanisms underlying the social construction of art and furthermore the potential of theatre and the gallery space to question our fundamental cultural assumptions and values.

Subject Index to Periodicals, 2008 *Current Index to Journals in Education*, 2001 *Opera* George Henry Hubert Lascelles Earl of Harewood, 2010 *Musical Opinion*, 1995

Issues for include section *The Organ world* **Theater Week**, 1993 *Arts & Humanities Citation Index*, 1994 **The New Grove Dictionary of Music and Musicians: Claudel to Dante** Stanley Sadie, 2001 *Music and Musicians* Evan Senior, 1973 **The Wire**, 2002 **Text and Performance in Contemporary British Theatre** Catherine Love, 2023-02-27

Text and Performance in Contemporary British Theatre interrogates the paradoxical nature of theatre texts which have been understood both as separate literary objects in their own right and as material for performance. Drawing on analysis of contemporary practitioners who are working creatively with text the book re-examines the relationship between text and performance within the specific context of British theatre. The chapters discuss a wide range of theatre makers creating work in the UK from the 1990s onwards from playwrights like Tim Crouch and Jasmine Lee Jones to companies including Action Hero and RashDash. In doing so the book addresses issues such as theatrical authorship, artistic intention and the apparent incompleteness of plays as both written and performed phenomena. *Text and Performance in Contemporary British Theatre* also explores the implications of changing technologies of page and stage analysing the impact of recent developments in theatre making, editing and publishing on the status of the theatre text. Written for scholars, students and practitioners alike *Text and Performance in Contemporary British Theatre* provides an original perspective on one of the most enduring problems to occupy theatre practice and scholarship.

Theatre as Sign System Elaine Aston, George Savona, 2013-12-16. This invaluable student handbook is the first detailed guide to explain in detail the relationship between the drama text and the theory and practice of drama in performance. Beginning at the beginning with accessible explanations of the meanings and methods of semiotics *Theatre as Sign System* addresses key drama texts and offers new and detailed information about the theories of performance.

Adaptation in Contemporary Theatre Frances Babbage, 2017-11-16. Why

are so many theatre productions adaptations of one kind or another Why do contemporary practitioners turn so frequently to non dramatic texts for inspiration This study explores the fascination of novels short stories children s books and autobiographies for theatre makers and examines what becomes of literary texts when these are filtered into contemporary practice that includes physical theatre multimedia performance puppetry immersive and site specific performance and live art In *Adaptation in Contemporary Theatre* Frances Babbage offers a series of fresh critical perspectives on the theory of adaptation in theatre making focusing on meditations of prose literature within contemporary performance Individual chapters explore the significance and impact of books as physical objects within productions the relationship between the dramatic adaptation and literary edition storytelling on the page and in performance literary space and theatrical space and prose fiction reframed as found text in contemporary theatre and live art Case studies are drawn from internationally acclaimed companies including Complicite Elevator Repair Service Kneehigh Forced Entertainment Gob Squad Teatro Kismet and Stan s Cafe *Adaptation in Contemporary Theatre* is a compelling and provocative resource for anyone interested in the potential and the challenges of using prose literature as material for new theatrical performance

Theatre & Community Emine Fişek, 2019-06-07 What is the relationship between theatre and community Does theatre provide a ready made space for experiencing collectivity Or does it reveal the limits of community formation For millennia artists spectators and scholars alike have questioned the nature of the temporary community that theatre makes possible pondering the political consequences and artistic potential of these moments of shared experience Drawing on a range of international and historical examples from Ancient Greece to the Ottoman Mediterranean *Theatre Community* argues that the relationship between theatre and community is a space of rich and vibrant contestation From publisher

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