

new**ART** theatre



Evolutions of the
Performance Aesthetic

PAUL DAVID YOUNG

PERFORMANCE IDEAS

Newarttheatre Evolutions Of The Performance Aesthetic Performance Ideas

Freda Chapple, Chiel Kattenbelt



Newarttheatre Evolutions Of The Performance Aesthetic Performance Ideas:

NewARTtheatre Paul David Young, 2014 The first of PAJ Publications Performance Ideas books small books that crossover performance visual arts dance sound and media One of the hotly debated current issues is the turn by visual artists towards theatre as a way of working by using plays acting and rehearsal techniques for their art The first of the new Performance Ideas books by PAJ this volume includes playwright and curator Paul David Young in dialogue with many crossover artists including Pablo Helguera Liz Magic Laser David Levine Janet Cardiff Alix Pearlstein and Michael Smith who offer wide ranging views on performance video photography and sound Table of Contents Metamorphosis How Visual Artists Turn Theatre into Art Theatrical Ephemera and Alternative Performance Spaces A Conversation with John Kelly Liz Magic Laser David Levine and Alix Pearlstein Beckett Brecht and Minimalism A Conversation with Gerard Byrne Sounds Like Theatre A Conversation with Janet Cardiff and George Bures Miller Scripts and Process A Conversation with Pablo Helguera Ohad Meromi and Xaviera Simmons California Conceptualism A Conversation with William Leavitt The Rebirth of Character A Conversation with John Jesurun Joe Scanlan Michael Smith and Elisabeth Subrin California Conceptualism A Conversation with William Leavitt The Rebirth of Character A Conversation with John Jesurun Joe Scanlan Michael Smith and Elisabeth Subrin About the series Performance Ideas explores performance that crosses boundaries of all live art forms and media The series highlights the long standing editorial commitment of PAJ Publications to bring together the histories of performance in theatre and in visual art for a more expansive vision of artistic practice newARTtheatre s greatest value may be that of a historical document of the understanding of a specific set of performance practices in its own time of making The fresh and speculative perspective of these artists grappling with the evolving paradigm of the tightening entanglement between performance and visual artist is worth a read now and may be rich material for historians to come Jess Wilcox The Brooklyn Rail *Theatre, Performance and Change* Stephani Etheridge Woodson, Tamara Underiner, 2017-12-01 This book works to make change strange from and for the field of theatre and performance studies Growing from the idea that change is an under interrogated category that over determines theatre and performance as an artistic social educational and material practice the scholars and practitioners gathered here including specialists in theatre history and literature educational theatre youth arts arts policy socially invested theatre and activist performance take up the question of change in thirty five short essays For anyone who has wondered about the relationships between theatre performance and change itself this book is an essential conversation starter **Performance and Place** L. Hill, H. Paris, 2006-04-18 Written by both practitioners and scholars this significant and timely collection explores the sites of contemporary performance and the notion of place The volume examines how we experience performance s varied sites as part of the fabric of the art work itself whether they are institutional or transient real or online Applied Theatre Gareth White, This title re examines how the idea of the aesthetic is relevant to performance in social settings The disinterestedness that traditional aesthetics claims as a key characteristic of

art makes little sense when making performances with ordinary people rooted in their lives and communities and with personal and social change as its aim Yet practitioners of applied arts know that their work is not reducible to social work therapy or education Reconciling the simultaneous autonomy and heteronomy of art is the problem of aesthetics in applied arts

Thinking Through Theatre and Performance Maaïke Bleeker, Adrian Kear, Joe Kelleher, Heike Roms, 2019-02-07 Thinking Through Theatre and Performance presents a bold and innovative approach to the study of theatre and performance Instead of topics genres histories or theories the book starts with the questions that theatre and performance are uniquely capable of asking How does theatre function as a place for seeing and hearing How do not only bodies and voices but also objects and media perform How do memories emotions and ideas continue to do their work when the performance is over And how can theatre and performance intervene in social political and environmental structures and frameworks Written by leading international scholars each chapter of this volume is built around a key performance example and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world Thinking through Theatre and Performance is essential for those involved in making enjoying critiquing and studying theatre and will appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us

The Transformative Power of Performance Erika Fischer-Lichte, 2008-06-05 In this book Erika Fischer Lichte traces the emergence of performance as an art event in its own right In setting performance art on an equal footing with the traditional art object she heralds a new aesthetics The peculiar mode of experience that a performance provokes blurring distinctions between artist and audience body and mind art and life is here framed as the breeding ground for a new way of understanding performing arts and through them even wider social and cultural processes With an introduction by Marvin Carlson this translation of the original *sthetik des Performativen* addresses key issues in performance art experimental theatre and cultural performances to lay the ground for a new appreciation of the artistic event

Adorno and Performance W. Daddario, K. Gritzner, 2014-10-16 Adorno and Performance offers the first comprehensive examination of the vital role of performance within the philosophy of Theodor W Adorno Capacious in its ramifications for contemporary life the term performance here unlocks Adorno's dialectical thought process which aimed at overcoming the stultifying uniformity of instrumental reason

Expression in the Performing Arts Inma Álvarez, Héctor J. Pérez, Francisca Pérez-Carreño, 2010-02-19 The performing arts represent a significant part of the artistic production in our culture Correspondingly the fields of drama film music opera dance and performance studies are expanding However these arts remain an underexplored territory for aesthetics and the philosophy of art Expression in the Performing Arts tries to contribute to this area The volume collects essays written by international scholars who address a variety of themes concerning the core philosophical topic of expression in the theory of the performing arts Specific questions about the ontology of art the nature of the performances the role of the performer and the relations between spectators and works

emerge from the study of the performing arts Besides these arts challenge the unchanging physicality of other kinds of works of art usually the direct result of creative individual artist and barely affected by the particular circumstances of their exhibition Expression is one of the issues that adopt a special character in the performing arts Do singers dancers or actors express the feelings a work is expressive of How does the performer contribute to the expressive content of the work How does the spectator emotionally respond to the physical proximity of the performers Is aesthetic distance avoided in the understanding of the performing arts How are the expressive properties of work performance and characters related And how are the subjectivities they embody revealed The contributions presented here are not all in agreement on the right answers to these questions but they offer a critical and exciting discussion of them In addition to original proposals on the theoretical aspect of expression in the performing arts the collection includes analyses of individual artists historical productions and concrete works of art as well as reflections on performative practice

The Twenty-First Century Performance Reader Teresa Brayshaw, Anna Fenimore, Noel Witts, 2019-07-23 The Twenty First Century Performance Reader combines extracts from over 70 international practitioners companies collectives and makers from the fields of Dance Theatre Music Live and Performance Art and Activism to form an essential sourcebook for students researchers and practitioners This is the follow on text from The Twentieth Century Performance Reader which has been the key introductory text to all kinds of performance for over 20 years since it was first published in 1996 Contributions from new and emerging practitioners are placed alongside those of long established individual artists and companies representing the work of this century's leading practitioners through the voices of over 140 individuals The contributors in this volume reflect the diverse and eclectic culture of practices that now make up the expanded field of performance and their stories reflections and working processes collectively offer a snapshot of contemporary artistic concerns Many of the pieces have been specially commissioned for this edition and comprise a range of written forms scholarly academic creative interviews diary entries autobiographical polemical and visual Ideal for university students and instructors this volume's structure and global span invites readers to compare and cross reference significant approaches outside of the constraints and simplifications of genre encouraging cross disciplinary understandings For those who engage with new live and innovative approaches to performance and the interplay of radical ideas The Twenty First Century Performance Reader is invaluable

Making a Performance Emma Govan, Helen Nicholson, Katie Normington, 2007-05-14 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

Digital Performance Steve Dixon, 2007-02-23 The historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts Digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on CD ROM and on the Web In Digital Performance Steve Dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of Constructivism Dada Surrealism Expressionism Futurism and multimedia pioneers of the twentieth century For a theoretical perspective on digital performance Dixon draws on the work of Philip Auslander Walter Benjamin Roland Barthes Jean Baudrillard and others To document and analyze contemporary digital performance practice Dixon considers changes in the representation of the body space and time He considers virtual bodies avatars and digital doubles as well as performances by artists including Stelarc Robert Lepage Merce Cunningham Laurie Anderson Blast Theory and Eduardo Kac He investigates new media's novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time Webcams and online drama communities and considers the extratemporal illusion created by some technological theater works Finally he defines categories of interactivity from navigational to participatory and collaborative Dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism's denial of the new and offers a series of boldly original arguments in their place

Performing and Performance Heinz-Uwe Haus, 2007 Performing and Performance An Introduction is a clear and concise handbook to the key connections between dramaturgical exercises and performance studies Haus looks at the way the concept of performance has been engaged across a number of disciplines Seven chapters with examples reflections and source material provide a lively easily accessible overview of the full range of introduction to performance for students at all levels in performance studies theatre training and performing arts Among the topics discussed the book focuses on the relationship between the dramatic play text and the theatrical text of its production Supporting examples and ideas are drawn from the social sciences performing arts theatre history philosophy and aesthetics User friendly Performing and Performance also includes the following features Extracts from primary sources giving alternative voices and viewpoints Student activities to stimulate fieldwork classroom exercises and discussion Rehearsal observations both practical and reflective Key reading lists for plays and supporting research Brisk thoughtful and engaging this is an essential first volume for anyone at work in

theatre and performance studies today **The Art of Living** Dominic Johnson, 2017-09-16 Across a series of 12 in depth interviews with a diverse range of major artists Dominic Johnson presents a new oral history of performance art From uses of body modification and physical extremity to the creation of all encompassing personae to performance pieces lasting months or years these artists have provoked and explored the vital limits between art and life Their discussions with Johnson give us a glimpse of their artistic motivations preoccupations processes and contexts Despite the diversity of art forms and experiences featured common threads weave between the interviews love friendship commitment death and survival Each interview is preceded by an overview of the artist's work and the volume itself is introduced by a thoughtful critical essay on performance art and oral history The conversational tone of the interviews renders complex ideas and theoretical propositions accessible making this an ideal book for students of theatre and performance as well as for artists scholars and general readers Experiencing Liveness in Contemporary Performance Matthew Reason, Anja Mølle Lindelof, 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 *Exercises for Rebel Artists* Guillermo Gómez Peña, Roberto Sifuentes, 2013-03-01 In *Exercises for Rebel Artists* Guillermo Gomez Pena and Roberto Sifuentes use their extensive teaching and performance experience with La Pocha Nostra to help students and practitioners to create border art Designed to take readers right into the heart of radical performance the authors use a series of crucial practical exercises honed in workshops worldwide to help create challenging theatre which transcends the boundaries of nation gender and racial identity The book features Detailed exercises for using Pocha Nostra methods in workshops Inspirational approaches for anyone creating producing or teaching radical performance A step by step guide for large scale group performance New unpublished photos of the Pocha Nostra method in practice *Exercises for Rebel Artists*

advocates teaching as an important form of activism and as an extension of the performance aesthetic It is an essential text for anyone who wants to learn how use performance to both challenge and change

Intermediality in Theatre and Performance Freda Chapple, Chiel Kattenbelt, 2006 Intermediality the incorporation of digital technology into theatre practice and the presence of film television and digital media in contemporary theatre is a significant feature of twentieth century performance Presented here for the first time is a major collection of essays written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research which assesses intermediality in theatre and performance The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes and it locates intermediality at the inter sections situated in between the performers the observers and the confluence of media medial spaces and art forms involved in performance at a particular moment in time Referencing examples from contemporary theatre cinema television opera dance and puppet theatre the book puts forward a thesis that the intermedial is a space where the boundaries soften and we are in between and within a mixing of space media and realities with theatre providing the staging space for intermediality The book places theatre and performance at the heart of the new media debate and will be of keen interest to students with clear relevance to undergraduates and post graduates in Theatre Studies and Film and Media Studies as well as the theatre research community

Performance and the Politics of Space Erika Fischer-Lichte, Benjamin Wihstutz, 2013 From its very beginnings theatre has been both an art and a public space shared by actors and spectators As a result its entity and history is intimately tied to politics a politics of inclusion and exclusion of distributions and placements of spatial appropriation and utopian concepts This collection examines what is at stake when a theatrical space is created and when a performance takes place it asks under what circumstances the topology of theatre becomes political The book approaches this issue from various angles taking theatre as a cultural paradigm for political dimensions of space in its respective historical context Visiting the political dimensions of theatrical space in both theatre history and contemporary performance the volume responds to the so called spatial turn in cultural and historical studies and questions a politics of aesthetics that is discussed in continental philosophy The book visits different levels and linkages between aesthetic theory and geography art and sociology architecture and political theory and geometry and history shedding new light on theatre politics and space thereby transforming this historically intertwined triad into a transdisciplinary theme

Performing Arts in Transition Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz, 2018-12-07 Artists especially from dance and performance art as well as opera are involved to an increasing degree in the transfer between different media not only in their productions but also the events materials and documents that surround them At the same time the focus on that which remains has become central to any discussion of performance Performing Arts in Transition explores what takes place in the moments of transition from one medium to another and from the live performance to that which survives it Case studies from a broad range of interdisciplinary scholars address

phenomena such as The dynamics of transfer between the performing and visual arts The philosophy and terminologies of transitioning between media Narratives and counternarratives in historical re creations The status of chronology and the document in art scholarship This is an essential contribution to a vibrant multidisciplinary and international field of research emerging at the intersections of performance visual arts and media studies

Sam Shepard and the Aesthetics of Performance E. Creedon, 2015-07-22 By concentrating on Sam Shepard's visual aesthetics Emma Creedon argues that a consideration of Shepard's plays in the context of visual and theoretical Surrealism illuminates our understanding of his experimental approach to drama

Interfaces of Performance Maria Chatzichristodoulou, Janis Jefferies, 2016-05-23 This collection of essays and interviews investigates current practices that expand our understanding and experience of performance through the use of state of the art technologies It brings together leading practitioners writers and curators who explore the intersections between theatre performance and digital technologies challenging expectations and furthering discourse across the disciplines As technologies become increasingly integrated into theatre and performance Interfaces of Performance revisits key elements of performance practice in order to investigate emergent paradigms To do this five concepts integral to the core of all performance are foregrounded namely environments bodies audiences politics of practice and affect The thematic structure of the volume has been designed to extend current discourse in the field that is often led by formalist analysis focusing on technology per se The proposed approach intends to unpack conceptual elements of performance practice investigating the strategic use of a diverse spectrum of technologies as a means to artistic ends The focus is on the ideas objectives and concerns of the artists who integrate technologies into their work In so doing these inquisitive practitioners research new dramaturgies and methodologies in order to create innovative experiences for and encounters with their audiences

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