

ROUTLEDGE ADVANCES IN THEATRE
AND PERFORMANCE STUDIES

Performance and Phenomenology

Traditions and Transformations

Edited by

**Maaïke Bleeker, Jon Foley Sherman,
and Eirini Nedelkopoulou**



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

Rose Arny



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

Performance and Phenomenology Maaïke Bleeker, Jon Foley Sherman, Eirini Nedelkopoulou, 2015-04-10 This book offers a timely discussion about the interventions and tensions between two contested and contentious fields performance and phenomenology with international case studies that map an emerging twenty first century terrain of critical and performance practice Building on the foundational texts of both fields that established the performativity of perception and cognition Performance and Phenomenology continues a tradition that considers experience to be the foundation of being and meaning Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies Whether addressing the use of dead animals in performance actor training the legal implications of thinking phenomenologically about how we walk or the intertwining of digital and analog perception each chapter explores a world comprised of embodied action and thought The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers In asking why performance and phenomenology belong in conversation together the book suggests how they can transform each other in the process and what is at stake in this transformation

Enduramorphosis Chelsea Coon, 2025-11-13 This book unfolds the theory of enduramorphosis an emergent strangeness that arises in an endurance performance when the body is pushed to its limit and reacts Artist Chelsea Coon works across performance and lens based extensions in photography video livestream digital arts and new media Through her work Coon explores how enduramorphosis is manifested differently across divergent performances Written from a first person perspective this book presents an accessible intellectual exploration of the process and conceptualization of provocative and profound performances Chelsea Coon combines powerful emotional resonance with physical and psychological extremes giving the reader insights into the phenomenon of enduramorphosis and a rare glimpse into the motivations feelings desires and visceral excesses experienced by the performing body as it undergoes a transformation that lasts **Contemporary**

Performance Lighting Katherine Graham, Scott Palmer, Kelli Zzulka, 2023-01-26 This is the first major collection of critical responses to performance lighting and includes contributions from award winning lighting designers researchers and artists Showcasing recent examples of work with case studies of lighting practices in Britain Europe the US and China combined with theoretical and analytical approaches to practice this will enrich your understanding of the role and potential of light in performance and related creative practices This volume explores three core themes and provides a framework for thinking through the role of light in performance 1 Experience considers both the audience's experience of light and the ways in which light influences the experience of performers 2 Creativity examines both the creative performative capacities of light

in performance as well as the creative practices of lighting designers 3 Meaning offers an expanded view of performance aesthetics by examining the capacity of light to influence and generate meaning within performance The case studies are drawn from a wide array of lighting practice including Jennifer Tipton on the role of light as a structural language in performance Jesper Kongshaug on the lighting of Copenhagen s Tivoli Gardens Lucy Carter on her work in installation and dance Psyche Chui on the productive fusion of Western lighting techniques with contemporary Chinese opera Katharine Williams on the role of light in feminist political theatre made by RashDash and Paule Constable on storytelling with light in a range of productions including War Horse The Curious Incident of the Dog in the Night Time and Angels in America

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

Analytic Philosophy and the World of the Play Michael Y. Bennett, 2017-07-14 Cover Title Copyright Dedication Contents Foreword Acknowledgments Introduction Theatre and the mirror of nature Part I Exposing the problem and proposing a solution 1 Theatrical names and reference Dialectical synecdochic objects and re creation 2 The world of the play Theatre as re creation Part II Applying the proposed solution to the problems 3 Liveness The presumption of dramatic and theatrical liveness 4 Boundedness of fictional theatre to our real world Actor and audience 5 Identity across possible worlds The world beyond the play Conclusions 1 The purpose of playing Why go to the theatre 2 Where the world of theatre ends Performance art 3 Make believe Afterword Bibliography Index

Toward a Feminist Ethics of Nonviolence Adriana Cavarero, Judith Butler, Bonnie Honig, 2021-01-26 Toward a Feminist Ethics of Nonviolence brings together major feminist thinkers to debate Cavarero s call for a postural ethics of nonviolence and a sociality rooted in bodily interdependence Toward a Feminist Ethics of Nonviolence brings together three major feminist thinkers Adriana Cavarero Judith Butler and Bonnie Honig to debate Cavarero s call for a postural ethics of nonviolence The book consists of three longer essays by Cavarero Butler and Honig followed by shorter responses by a range

of scholars that widen the dialogue drawing on post Marxism Italian feminism queer theory and lesbian and gay politics Together the authors contest the boundaries of their common project for a pluralistic heterogeneous but urgent feminist ethics of nonviolence **Adapting Translation for the Stage** Geraldine Brodie, Emma Cole, 2017-07-06 Adapting Translation for the Stage presents a sustained dialogue between scholars actors directors writers and those working across boundaries exploring common themes encountered when writing staging and researching translated works Dance & Human Rights Congress on Research in Dance. Conference, 2005 **Routledge advances in theatre and performance studies** ,19?? Subject Guide to Books in Print ,1997 Forthcoming Books Rose Army, 1998 **The Routledge Companion to Theatre and Performance** Paul Allain, Jen Harvie, 2013-05-13 Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies this engaging easy to use text is undoubtedly a perfect reference guide for the keen student and passionate theatre goer alike The Performance Studies Reader Henry Bial, 2004 The Performance Studies Reader is a lively and much needed anthology of critical writings on the burgeoning discipline of performance studies It provides an overview of the full range of performance theory for undergraduates at all levels and beginning graduate students in performance studies theatre performing arts and cultural studies The collection is designed as a companion to Richard Schechner s popular Performance Studies an Introduction Routledge 2002 but is also ideal as a stand alone text Henry Bial collects together key critical pieces from the field referred to as suggested readings in Performance Studies an Introduction He also broadens the discussion with additional selections The structure and themes of the Reader closely follow those of Schechner s companion textbook The articles in each section focus particularly on three primary areas in performance studies theatre anthropology and sociology cultural studies **Whitaker's Cumulative Book List** ,1978 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

Performance Studies Richard Schechner, 2017-07-14 Richard Schechner is a pioneer of Performance Studies A scholar theatre director editor and playwright he is University Professor of Performance Studies at the Tisch School of the Arts at New York University and Editor of TDR The Journal of Performance Studies He is the author of Public Domain 1969 Environmental Theater 1973 The End of Humanism 1982 Performance Theory 2003 Routledge Between Theater and Anthropology 1985 The Future of Ritual 1993 Routledge and Over Under and Around Essays on Performance and Culture 2004 His books have been translated into French Spanish Korean Chinese Japanese Serbo Croat German Italian Hungarian Bulgarian and Polish He is the general editor of the Worlds of Performance series published by Routledge and the co editor of the Enactments series published by Seagull Books Sara Brady is Assistant Professor at Bronx Community College of the City University of New York CUNY She is author of Performance Politics and the War on Terror 2012

A Strange Proximity Jon Foley Sherman, 2016-04-14 What happens in the relationship between audience and performer What choices are made in the space of performance about how we attend to others A Strange Proximity examines stage presence as key to thinking about performance and ethics It is the first phenomenological account of ethics generated from rather than applied to contemporary theatrical productions The ethical possibilities of the stage argues Jon Foley Sherman rest not so much in its objects the performers and the show itself as in the how of attending to others A Strange Proximity is a unique perspective on the implications of attention in performance

Books in Print , 1982 Whitaker's Books in Print , 1998

The Performative Ground of Religion and Theatre David V. Mason, 2018-10-26 Religious practitioners and theatregoers have much in common So much in fact that we can say that religion is often a theatrical phenomenon and that theatre can be a religious experience By examining the phenomenology of religion we can in turn develop a better understanding of the phenomenology of theatre That is to say religion can show us the ways in which theatre is not fake This study explores the overlap of religion and theatre especially in the crucial area of experience and personal identity Reconsidering ideas from ancient Greece premodern India modern Europe and the recent century it argues that religious adherents and theatre audiences are largely themselves the mechanisms of their experiences By examining the development of the philosophy of theatre alongside theories of religious action this book shows how we need to adjust our views of both Featuring attention to influential notions from Plato and Aristotle from the Natyashastra from Schleiermacher to Sartre Bourdieu and Butler and considering contemporary theories of performance and ritual this is vital reading for any scholar in religious studies theatre and performance studies theology or philosophy

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