

ROUTLEDGE ADVANCES IN THEATRE
AND PERFORMANCE STUDIES

Performance, Identity, and the Neo-Political Subject

Edited by
Matthew Causey and Fintan Walsh



Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies

Georgina Guy



Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies:

Performance, Identity, and the Neo-Political Subject Fintan Walsh, Matthew Causey, 2013-04-17 This book stages a timely discussion about the centrality of identity politics to theatre and performance studies It acknowledges the important close relationship between the discourses and practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages The essays engage contemporary theatre and performance practices that pose challenging questions about identity as well as subjectivity relationality and the politics of aesthetics responding to neo liberal constructions and exploitations of identity by seeking to discern describe or imagine a new political subject Chapters by leading international scholars look to visual arts practice digital culture music public events experimental theatre and performance to investigate questions about representation metaphysics and politics The collection seeks to foreground shared universalist connections that unite rather than divide visiting metaphysical questions of being and becoming and the possibilities of producing alternate realities and relationalities The book asks what is at stake in thinking about a subject a time a place and a performing arts practice that would come after identity and explores how theatre and performance pose and interrogate these questions

Mainstream AIDS Theatre, the Media, and Gay Civil Rights Jacob Juntunen, 2016-01-29 This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century tracing ideological change over time in the reception of US mainstream plays taking HIV AIDS as their topic from 1985 to 2000 This is the first study to combine the topics of the politics of performance LGBT theatre and mainstream theatre's political potential a juxtaposition that shows how radical ideas become mainstream that is how the dominant ideology changes Using materialist semiotics and extensive archival research Juntunen delineates the cultural history of four pivotal productions from that period Larry Kramer's *The Normal Heart* 1985 Tony Kushner's *Angels in America* 1992 Jonathan Larson's *Rent* 1996 and Moises Kaufman's *The Laramie Project* 2000 Examining the connection between AIDS mainstream theatre and the media reveals key systems at work in ideological change over time during a deadly epidemic whose effects changed the nation forever Employing media theory alongside nationalism studies and utilizing dozens of reviews for each case study the volume demonstrates that reviews are valuable evidence of how a production was hailed by society's ideological gatekeepers Mixing this new use of reviews alongside textual analysis and material study such as the theaters locations architectures merchandise program notes and advertising creates an uncommonly rich description of these productions and their ideological effects This book will be of interest to scholars and students of theatre politics media studies queer theory and US history and to those with an interest in gay civil rights one of the most successful social movements of the late twentieth century

Performance, Identity, and the Neo-Political Subject Fintan Walsh, Matthew Causey, 2013-04-17 This book stages a timely discussion about the centrality of identity politics to theatre and performance studies It acknowledges the important close relationship between the discourses and

practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages The essays engage contemporary theatre and performance practices that pose challenging questions about identity as well as subjectivity relationality and the politics of aesthetics responding to neo liberal constructions and exploitations of identity by seeking to discern describe or imagine a new political subject Chapters by leading international scholars look to visual arts practice digital culture music public events experimental theatre and performance to investigate questions about representation metaphysics and politics The collections seeks to foreground shared universalist connections that unite rather than divide visiting metaphysical questions of being and becoming and the possibilities of producing alternate realities and relationalities The book asks what is at stake in thinking about a subject a time a place and a performing arts practice that would come after identity and explores how theatre and performance pose and interrogate these questions

Nationalism and Youth in Theatre and Performance Victoria Pettersen Lantz, Angela Sweigart-Gallagher, 2014-07-11 Nationalism and Youth in Theatre and Performance explores how children and young people fit into national political theatre and moreover how youth enact interrogative patriotic and or antagonistic performances as they develop their own relationship with nationhood Children are often seen as excluded from public discourse or political action However this idea of exclusion is false both because adults place children at the center of political debates with the rhetoric of future generations and because children actively insert themselves into public discourse Whether performing a national anthem for visiting heads of state creating a school play about a country's birth or marching in protest of a change in public policy young people use theatre and performance as a means of publicly staking a claim in national politics directly engaging with ideas of nationalism around the world This collection explores the issues of how children fit into national discourse on international stages The authors focus on national performances by for with youth and examine a wide range of performances from across the globe from parades and protests to devised and traditional theatre Nationalism and Youth in Theatre and Performance rethinks how national performance is defined and offers previously unexplored historical and theoretical discussions of political youth performance

Theatre, Exhibition, and Curation Georgina Guy, 2016-04-20 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 **Subject Guide to Books in Print** ,2001 **Routledge advances in theatre and performance studies** ,19??

Performance and Cultural Politics Elin Diamond,2015-04-15 *Performance and Cultural Politics* is a groundbreaking collection of essays which explore the historical and cultural territories of performance written by the foremost scholars in the field The essays exploring performance art theatre music and dance range from Oscar Wilde to Eric Clapton from the Rose Theatre to U S Holocaust museums The topic includes Sex Play Stereotype Pose and Dildo Grave Performances The Cultural Politics of Memory Genealogies Critical Performances Identity Politics Passing Carnival and the Law In the concluding section Performer s Performance performance artist Robbie McCauley offers the practitioner s perspective on performance studies Interdisciplinary thought provoking and rich in new ideas *Performance and Cultural Politics* is a landmark in the emerging field of performance studies *Theatre and National Identity* Nadine Holdsworth,2014-06-27 This book explores the ways that pre existing national works or national theatre sites can offer a rich source of material for speaking to the contemporary moment because of the resonances or associations they offer of a different time place politics or culture Featuring a broad international scope it offers a series of thought provoking essays that explore how playwrights directors theatre makers and performance artists have re staged or re worked a classic national play performance theatrical form or theatre space in order to engage with conceptions of and questions around the nation nationalism and national identity in the contemporary moment opening up new ways of thinking about or problematizing questions around the nation and national identity Chapters ask how productions engage with a particular moment in the national psyche in the context of internationalism and globalization for example as well as how productions explore the interconnectivity of nations intercultural agendas or cosmopolitanism They also explore questions relating to the presence of migrants exiles or refugees and the legacy of colonial histories and post colonial subjectivities The volume highlights how theatre and performance has the ability to contest and unsettle ideas of the nation and national identity through the use of various sites stagings and performance strategies and how contemporary theatres have portrayed national agendas and characters at a time of intense cultural flux and repositioning **Political Performances** Susan C. Haedicke,2009 *Political Performances* Theory and

Practice emerges from the work of the Political Performances Working Group of the International Federation for Theatre Research F d ration Internationale pour la Recherche de Th trale The collection of essays strives to interrogate definitions and expand boundaries of political performance Members of Political Performances are from around the world and so approach the intersection of politics and performance from very different perspectives Some focus on socio political context others on dramatic content others on political issues and activism and still others examine the ways in which communities perform their collective identity and political agency The organizational structure of Political Performances highlights the variety of ways in which politics and performance converge Each section Queries Texts Contexts and Practice frames this confluence according to certain common threads that emerge from essays that deal with topics from the ethics of autobiographical performance the political efficacy of verbatim theatre the challenges of community based performance political and self censorship and the impossibility of representing atrocity The essays challenge existing ideas of political performance and point the way to new approaches

The Routledge Companion to Theatre and Performance Paul Allain, Jen Harvie, 2006 This volume provides an introduction to the significant people events concepts and practices that have defined the complementary fields of theatre and performance studies

The Performance Studies Reader Henry Bial, 2007 *Nationalism and Youth in Theatre and Performance* Angela Sweigart-Gallagher, Victoria Pettersen Lantz, 2024-10-14 This collection explores the issues of how children fit into national discourse on international stages The authors focus on national performances by for with youth and examine a wide range of performances from across the globe from parades and protests to devised and traditional theatre *Nationalism and Youth in Theatre and Performance* *The Politics of New Media Theatre* Gabriella Giannachi, 2007 The first book in the field to explore the links between theories of globalization and surveillance biopower and biopolitics performance and theatre computer arts and politics *The Politics of New Media Theatre* is an investigation into the political role played by the new media theatre Gabriella Giannachi explores how new media arts constitute themselves as a radical political movement and presents an analysis of both the role of virtuality in radical performance and politics in virtual and mixed reality practices This outstanding new work offers an analysis of leading political philosophical and artistic texts and artworks and represents a milestone for anyone interested in new technologies theatre and politics

The Routledge Reader in Politics and Performance Jane de Gay, Lizbeth Goodman, 2002-01-31 *The Routledge Reader in Politics and Performance* brings together for the first time a comprehensive collection of extracts from key writings on politics ideology and performance Taking an interdisciplinary approach to the subject and including new writings from leading scholars the book provides material on post coloniality and performance theory and practice critical theories and performance intercultural perspectives power politics and the theatre sexuality in performance live arts and the media theatre games

Code-Choice and Identity Construction on Stage Sirkku Aaltonen, 2020-06-01 *Code Choice and Identity Construction on Stage* challenges the general assumption that language is

only one of the codes employed in a theatrical performance Sirkku Aaltonen changes the perspective to the audience foregrounding the chosen language variety as a trigger for their reactions Theatre is the most public of arts closely interwoven with contemporary society and language is a crucial tool for establishing order In this book Aaltonen explores the ways in which chosen languages on stage can lead to rejection or tolerance in diglossic situations where one language is considered unequal to another Through a selection of carefully chosen case studies the socio political rather than artistic motivation behind code choice emerges By identifying common features of these contexts and the implications of theatre in the wider world this book sheds light on high versus low culture the role of translation and the significance of traditional and emerging theatrical conventions This intriguing study encompassing Ireland Scotland Quebec Finland and Egypt cleverly employs the perspective of familiarising the foreign and is invaluable reading for those interested in theatre and performance translation and the connection between language and society **Performance: pt. 1. Identity and the self** Philip

Auslander, 2003 **Geographies of Learning** Jill Dolan, 2001-05-31 Maps the divisions that stall the production of knowledge in theatre and performance studies queer studies and women s studies Each of Jill Dolan s three academic locations theatre and performance studies lesbian gay queer studies LGQ studies and women s studies is both interdisciplinary and fraught with divisions between theory and practice As teacher administrator author and performer Dolan places her professional labor in relation to issues of community pedagogy public culture administration university missions and citizenship She works from the assumption that the production and dissemination of knowledge can be forms of activism extending conversations on radical politics in the academy by other writers such as Cary Nelson Michael Berube Gerald Graff and Richard Ohmann The five interconnected essays in *Geographies of Learning* map the divisions and dissensions that stall the production of progressive knowledge in theatre and performance studies LGQ studies and women s studies while at the same time exploring some of the theoretical and pedagogical tools these fields have to offer one another

Performing Identity and Gender in Literature, Theatre and the Visual Arts Panayiota Chrysochou, 2017-03-07 This volume presents a compelling range of chapters focusing on the myriad ways in which performance and gender are inextricably bound to identity It shows how gender performance and identity play themselves out in various ways contexts and genres in order to illumine the very instability and fluidity of identity as a static category As such it is a must read for anyone

interested in gender studies identity politics and literature in general **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

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Table of Contents Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies

1. Understanding the eBook Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - The Rise of Digital Reading Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Advantages of eBooks Over Traditional Books
2. Identifying Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies

- User-Friendly Interface
- 4. Exploring eBook Recommendations from Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Personalized Recommendations
 - Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies User Reviews and Ratings
 - Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies and Bestseller Lists
- 5. Accessing Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies Free and Paid eBooks
 - Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies Public Domain eBooks
 - Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies eBook Subscription Services
 - Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies Budget-Friendly Options
- 6. Navigating Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies eBook Formats
 - ePub, PDF, MOBI, and More
 - Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies Compatibility with Devices
 - Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Highlighting and Note-Taking Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Interactive Elements Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies

8. Staying Engaged with Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
9. Balancing eBooks and Physical Books Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Setting Reading Goals Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Fact-Checking eBook Content of Performance Identity And The Neo Political Subject Routledge Advances In Theatre Performance Studies
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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