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2A4 - ROWAN GILLIAN

The early years of the twenty-first century have witnessed a proliferation of non-fiction, reality-based performance genres, including documentary and verbatim theatre, site-specific theatre, autobiographical theatre, and immersive theatre. *Insecurity: Perils and Products of Theatres of the Real* begins with the premise that although the inclusion of real objects and real words on the stage would ostensibly seem to increase the epistemological security and documentary truth-value of the presentation, in fact the opposite is the case. Contemporary audiences are caught between a desire for authenticity and immediacy of connection to a person, place, or experience, and the conditions of our postmodern world that render our lives insecure. The same conditions that underpin our yearning for authenticity thwart access to an impossible real. As a result of the instability of social reality, the audience, Jenn Stephenson explains, is unable to trust the mechanisms of theatricality. The by-product of theatres of the real in the age of post-reality is insecurity.

A collection of scholarly articles and essays by dancers and scholars of ethnochoreology, dance studies, drama studies, cultural studies, literature, and architecture, *Dance and Modernism in Irish and German Literature and Culture: Connections in Motion* explores Irish-German connections through dance in choreographic processes and on stage, in literary texts, dance documentation, film, and architecture from the 1920s to today. The contributors discuss modernism, with a specific focus on modern dance, and its impact on different art forms and discourses in Irish and German culture. Within this framework, dance is regarded both as a motif and a specific form of spatial movement, which allows for the transgression of medial and disciplinary boundaries as well as gender, social, or cultural differences. Part 1 of the collection focuses on Irish-German cultural connections made through dance, while part 2 studies the role of dance in Irish and German literature, visual art, and architecture.

Including a foreword by Simon Callow, a dedicated admirer of the Maly, Dodin and the Maly Drama Theatre provides both a valuable methodological model for actor training and a unique insight into the journeys taken from studio to stage. This is the first ever full-length study of internationally-acclaimed theatre company, the Maly Drama Theatre of St. Petersburg, and its director, Lev Dodin. Maria Shevtsova provides an illuminating insight into Dodin's directorial processes and the company's actor training, devising and rehearsal methods, which she interweaves with detailed analysis of the Maly's main productions. Dodin and the Maly Drama Theatre: Process to Performance demonstrates how the impact of Dodin's work extends far beyond that of his native Russia, and gives the reader unparalleled access to the company's practice.

Routledge Performance Practitioners is a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth- and twenty-first-century performance. Robert Lepage is one of Canada's foremost playwrights and directors. His company, Ex Machina, has toured to international acclaim and he has lent his talents to areas as diverse as opera, concert tours, acting, and installation art. His most celebrated work blends acute personal narratives with bold global themes. This is the first book to combine: an overview of the key phases in Lepage's life and career an examination of the issues and questions pertinent to his work a discussion of The Dragons' Trilogy as a paradigm of his working methods a variety of practical exercises designed to give an insight into Lepage's creative process. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

This new edition of *Twentieth Century Actor Training* is an indispensable introduction to how actor training shapes modern theatre. Its coverage of key practitioners and movements is enhanced by the inclusion of eight more practitioners and forty more photographs.

This book is part of a three-volume book-set published under the general title of *Performative Inter-Actions in African Theatre*. Each of the three books in the set has a unique subtitle that works to better focus its content, and differentiates it from the other two volumes. The contributors' backgrounds and global spread adequately reflect the international focus of the three books that make up the collection. The contributions, in their various ways, demonstrate the many advances and ingenious solutions adopted by African theatre practitioners in tackling some of the challenges arising from the adverse colonial experience, as well as the "one-sided" advance of globalisation. The contributions attest to the thriving nature of African theatre and performance, which in the face of these challenges, has managed to retain its distinctiveness,

while at the same time acknowledging, contesting, and appropriating influences from elsewhere into an aesthetic that is identifiably African. Consequently, the three books are presented as a comprehensive exploration of the current state of African theatre and performance, both on the continent and diaspora. *Performative Inter-Actions in African Theatre 3: Making Space, Rethinking Drama and Theatre in Africa* offers essays that seek to re-conceptualise notions of drama and theatre in Africa, and therefore redefine our understanding of the practice, role, and place they occupy in a constantly evolving African socio-cultural contexts. Contributions in *Making Space, Rethinking Drama and Theatre in Africa* range from essays that explore notions of space in performance, to those that challenge the perceived orthodoxy of conventional forms and approaches to theatre.

Winner of the 2021 Music & Drama Education Award for Outstanding Drama Education Resource *Much of the theatre we make starts with a script and a story given to us by someone else. But what happens when we're required to start from scratch? How do we begin to make theatre using our own ideas, our own perspective, our own stories? A Beginner's Guide to Devising Theatre*, written by the artistic directors of the award-winning young people's performance company Junction 25 and is aimed at those new to devising or wanting to further develop their skills. It explores creative ways to create original theatre from a contemporary stimulus. It offers a structure within which to approach the creative process, including ideas on finding a starting point, generating material, composition and design; it offers practical ideas for use in rehearsal; and it presents grounding in terminology that will support a confident and informed approach to production. The book features contributions from some of the young performers who have been a part of Junction 25's work to date, as well as key artists and companies that work professionally in devised theatre, including case studies from Quarantine, the Team, Mammalian Diving Reflex, Nic Green and Ontroerend Goed. The work of Junction 25 is used to illustrate the concepts and ideas set out in the book. Ideal for any student faced with the challenge of creating work from scratch, *A Beginner's Guide to Devising Theatre* offers constructive guidance, which supports the requirements of students taking Drama and Theatre Studies courses. The book includes a foreword by theatre critic Lyn Gardner.

Dance in TV advertisements has long been familiar to Americans as a silhouette dancing against a colored screen, exhibiting moves from air guitar to breakdance tricks, all in service of selling the latest Apple product. But as author Colleen T. Dunagan shows in *Consuming Dance*, the advertising industry used dance to market items long before iPods. In this book, Dunagan lays out a comprehensive history and analysis of dance commercials to demonstrate the ways in which the form articulates with, informs, and reflects U.S. culture. In doing so, she examines dance commercials as cultural products, looking at the ways in which dance engages with television, film, and advertising in the production of cultural meaning. Throughout the book, Dunagan interweaves semiotics, choreographic analysis, cultural studies, and critical theory in an examination of contemporary dance commercials while placing the analysis within a historical context. She draws upon connections between individual dance-commercials and the discursive and production histories to provide a thorough look into brand identity and advertising's role in constructing social identities.

Focusing on politics, gender, and identities, a group of international dance scholars provide a broad overview of new methodological approaches - with specific case studies - and how they can be applied to the study of ballet and modern dance. With an introduction exploring the history of dance studies and the development of central themes and areas of concerns in the field, the book is then divided into three parts: politics explores 'Ausdruckstanz' - an expressive dance tradition first formulated in the 1920s by dancer Mary Wigman and carried forward in the work of Pina Bausch and others gender examines eighteenth century theatrical dance - a time when elaborate sets, costumes, and plots examined racial and sexual stereotypes identity is concerned with modern dance. Exploring contemporary analytical approaches to understanding performance traditions, *Dance Discourses'* pedagogical structure makes it ideal for courses in performing arts and humanities.

This volume foregrounds Pina Bausch, Romeo Castellucci and Jan Fabre as 3 leading directors who have each left an indelible mark on post-war European theatre. Combining in-depth discussions of the artists' poetics with detailed case studies of several famous and lesser-known key works, the authors featured in this volume trace a range of foundational aesthetic strategies that are central to the directors' work: the dynamics of repetition vis-à-vis frag-

mentation, the continued significance of language in experimental theatre and dance, the tension between theatricality and the performative reality of the stage, and the equal importance attached to text, image and body. This volume develops a vivid picture of how European stage directors have continued to redefine their own position and role throughout the latter half of the 20th century.

Focusing on the work of painter, choreographer and scenic designer Oskar Schlemmer, the "Master Magician" and leader of the Theatre Workshop, this book explains this "theatre of high modernism" and its historical role in design and performance studies; further, it connects the Bauhaus exploration of space with contemporary stages and contemporary ethics, aesthetics and society. The idea of "theatre of space" is used to highlight twentieth-century practitioners who privilege the visual, aural, and plastic qualities of the stage above character, narrative and, themes (for example Schlemmer himself, Robert Wilson, Tadeusz Kantor, Robert Lepage). This impressive volume will be of use to students and academics involved in the areas of twentieth-century performance, the history of performance art, the history of avant-garde theatre, modern German theatre, and Weimar-era performance.

Women Writing and Directing in the USA: A Stage of Our Own features interviews with some of the most successful theatre artists currently working on and off Broadway and beyond. The book provides an insight on what it means and what it takes to be a successful female-identifying playwright and director in the USA, where the professional theatrical landscape is still mostly dominated by straight white men. The interviews explore a wide range of themes, including if and how the artists' female perspective influenced their art, the social and cultural significance of their work, and how theatre and women working in theatre can participate in awakening greater social awareness. Readers will learn about some of the most current and relevant American theatre artists, such as Young Jean Lee, Pam MacKinnon, Dominique Morisseau, Rachel Chavkin, and Martyna Majok. Written for students in directing and playwriting courses, *Women Writing and Directing in the USA: A Stage of Our Own* features inspirational and informative stories that will help young theatre artists find and pursue their artistic voices.

Through a series of case studies, this book explores the role of live animals on the stage, from the early modern era to the present time. The contributors deal with visual and textual representations of performing animals; typologies of animals in the theatre; the hybridization of the drama with the circus, the zoo, and the cinema; as well as the semiotic transfer of animal roles from the text to the stage. The focus lies on the changing historical fortunes of the four-footed actor and on exploring the ways that attitudes to the animal affect their dramatic representations - within aesthetic contexts but also in their dramatized scientific use. Exploring snapshots of acting animals from their earliest manifestation on the early modern stage, the chapters contextualize and theorize particular uses of the animal actor, and key into current debates on the cutting edge of animal performance studies. While seeking to consider how these theoretical perspectives were formed, the collection delves into the multiple ways through which the animal presence problematizes the practice of theatricality. This book was originally published as a special issue of *Studies in Theatre and Performance*.

Pina Bausch's work has had tremendous impact across the spectrum of late twentieth-century performance practice, helping to redefine the possibilities of what both dance and theater can be. This edited collection presents a compendium of source material and contextual essays that examine Pina Bausch's history, practice and legacy, and the development of Tanztheater as a new form, with sections including: Dance and theatre roots and connections; Bausch's developmental process; The creation of Tanztheater; Bausch's reception; Critical perspectives. Interviews, reviews and major essays chart the evolution of Bausch's pioneering approach and explore this evocative new mode of performance. Edited by noted Bausch scholar, Royd Climenthaga, *The Pina Bausch Sourcebook* aims to open up Bausch's performative world for students, scholars, dance and theatre artists and audiences everywhere.

This newly-updated second edition explores Pina Bausch's work and methods by combining interviews, first-hand accounts, and practical exercises from her developmental process for students of both dance and theatre. This comprehensive overview of her work offers new and exciting insight into the theatrical approach of a singular performance practitioner. This is an essential introduction to the life and work of one of the most significant choreographers/directors of the twentieth and twenty-first centuries. As a first step towards critical understanding, and as an initial explora-

tion before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student. As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

This book considers dancer, teacher, and choreographer Mary Wigman, a leading innovator in Expressionist dance whose radical explorations of movement and dance theory are credited with expanding the scope of dance as a theatrical art. Now reissued, this book combines: a full account of Wigman's life and work an analysis of her key ideas detailed discussion of her aesthetic theories, including the use of space as an "invisible partner" and the transcendent nature of performance a commentary on her key works, including Hexentanz and The Seven Dances of Life an extensive collection of practical exercises designed to provide an understanding of Wigman's choreographic principles and her uniquely immersive approach to dance. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

The Oxford Handbook of Dance and Theater collects a critical mass of border-crossing scholarship on the intersections of dance and theatre. Taking corporeality as an idea that unites the work of dance and theater scholars and artists, and embodiment as a negotiation of power dynamics with important stakes, these essays focus on the politics and poetics of the moving body in performance both on and off stage. Contemporary stage performances have sparked global interest in new experiments between dance and theater, and this volume situates this interest in its historical context by extensively investigating other such moments: from pagan mimes of late antiquity to early modern archives to Bolshevik Russia to post-Sandinista Nicaragua to Chinese opera on the international stage, to contemporary flash mobs and television dance contests. Ideologically, the essays investigate critical race theory, affect theory, cognitive science, historiography, dance dramaturgy, spatiality, gender, somatics, ritual, and biopolitics among other modes of inquiry. In terms of aesthetics, they examine many genres such as musical theater, contemporary dance, improvisation, experimental theater, television, African total theater, modern dance, new Indian dance theater aesthetics, philanthroproductions, Butoh, carnival, equestrian performance, tanztheater, Korean Talchum, Nazi Movement Choirs, Lindy Hop, Bomba, Caroline Masques, political demonstrations, and Hip Hop. The volume includes innovative essays from both young and seasoned scholars and scholar/practitioners who are working at the cutting edges of their fields. The handbook brings together essays that offer new insight into well-studied areas, challenge current knowledge, attend to neglected practices or moments in time, and that identify emergent themes. The overall result is a better understanding of the roles of dance and theater in the performative production of meaning.

The first-ever biography in English of Pina Bausch: perhaps the most influential performer and choreographer of the 20th century. Meyer has written an accessible, readable account, with a clear journalistic approach that penetrates the mystique and mythology surrounding Pina's life. Bausch was notoriously shy of discussing her work, yet Meyer's research is underpinned by several quotes from Pina herself, as well as members of her ensemble. As well as

illuminating her personal life and her work ethic, it also takes stock of Bausch's legacy and the future for the Tanztheater Wuppertal, the Company she created.

Pina Bausch's *Aggressive Tenderness: Repurposing Theater through Dance* maps Bausch's pieces alongside methodologies of key theater and film practitioners. This book includes discussion of a variety of Bausch pieces, including *Sacre du Printemps* (Rite of Spring 1975), *Kontakthof* (Meeting Place 1978), *Café Müller* (Café Mueller 1978), *Nelken* (Carnations 1982), *Arien* (Arias 1985), and *Vollmond* (Full Moon 2006). Beginning with her approach as one avenue of dance dramaturgy, the author connects the content expressed in these pieces with theoretical conversations, works from other artists inspired by Bausch, and her own experiences, providing an examination that is both academic and personally insightful. Arendell reads all of these theatrical and film approaches into Bausch's work to highlight how the time frame involves a cross-pollination between Bausch and the other artists that looks both backward and forward in its influences. Ideal for students of dance and theater, Pina Bausch's *Aggressive Tenderness* shows how Bausch's Tanztheater speaks a kinaesthetic language, one that Arendell translates into a somaesthetic exploration to pair a repurposed body ethic with movements that present new forms of embodiment.

Tadeusz Kantor (1915-1990) was one of the twentieth century's most innovative visual artists, stage directors, and theoreticians. His theatre productions and manifestos challenged the conventions of creating art in post-World War II culture and expanded the boundaries of Dada, surrealist, Constructivist, and happening theatre forms. Kantor's most widely known productions--*The Dead Class* (1975), *Wielopole, Wielopole* (1980), *Let the Artists Die* (1985), and *Today Is My Birthday* (1990)--have had a profound impact on playwrights and artists who continue today to engage with his radical theatre. In *Fur*.

William Forsythe's reinvigoration of classical ballet during his 20-year tenure at the Ballett Frankfurt saw him lauded as one of the greatest choreographers of the postwar era. His current work with The Forsythe Company has gone even further to challenge and investigate fundamental assumptions about choreography itself. William Forsythe and the *Practice of Choreography* presents a diverse range of critical writings on his work, with illuminating analysis of his practice from an interdisciplinary perspective. The book also contains insightful working testaments from Forsythe's collaborators, as well as a contribution from the choreographer himself. With essays covering all aspects of Forsythe's past and current work, readers are provided with an unparalleled view into the creative world of this visionary artist, as well as a comprehensive resource for students, scholars, and practitioners of ballet and contemporary dance today.

»Inheriting Dance. An Invitation from Pina« sets out at the historical moment we found ourselves in after the passing of Pina Bausch. The Pina Bausch Foundation started their work of carrying the artistic heritage of dancer and choreographer Pina Bausch into the future. This book reflects discussions and questions aroused by her work: How to archive dance? How to deal with the performative heritage at the outset of the 21st century? How to describe the performativity of remembering? And finally, what is the task of an archive for tomorrow, an archive to serve as a workshop for the future? Furthermore, »Inheriting Dance« provides profound insight into the practical work of the Pina Bausch Foundation, on a local, national and global level, aiming at an archive as a place of transformation, exchange, creative production, and artistic practice, similar to an abundantly growing garden. A place for future generations of dancers, artists, non-professionals, and scholars. Contributions by Salomon Bausch, Stephan Brinkmann, Royd Climenhaga, Katharina Kelter, Gabriele Klein, Sharon Lehner, Keziah Claudine Nanevie, Linda Seljimi, Bernhard Thull, Michelle Urban and Marc Wagenbach.

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.

Re: Direction is an extraordinary resource for practitioners and students on directing. It provides a collection of ground-breaking interviews, primary sources and essays on 20th century directing theories and practices around the world. Helpfully organized into four key areas of the subject, the book explores: * theories of di-

recting * the boundaries of the director's role * the limits of categorization * the history of the theatre and performance art. Exceptionally useful and thought-provoking introductory essays by editors Schneider and Cody guide you through the wealth of materials included here. Re: Direction is the kind of book anyone interested in theatre history should own, and which will prove an indispensable toolkit for a lifetime of study.

Germany and its capital, Berlin, were the fulcrum of geopolitics in the twentieth century. After the Second World War, Germany was a divided nation. Many German citizens were born and educated and continued to work in eastern Germany (the former German Democratic Republic). This title in the *Understanding Modern Nations* series seeks to explain contemporary life and traditional culture through thematic encyclopedic entries. Themes in the book cover geography; history; politics and government; economy; religion and thought; social classes and ethnicity; gender, marriage, and sexuality; education; language; etiquette; literature and drama; art and architecture; music and dance; food; leisure and sports; and media and pop culture. Within each theme, short topical entries cover a wide array of key concepts and ideas, from LGBTQ issues in Germany to linguistic dialects to the ever-famous Oktoberfest. Geared specifically toward high school and undergraduate German students, readers interested in history and travel will find this book accessible and engaging.

In this radical and deliberately controversial re-reading of Brecht, first published in 1989, Elizabeth Wright takes a new view of the playwright, giving us a more 'Brechtian' reading than so far achieved and making his work historically relevant here and now. The author discusses in detail Brecht's principle theories and concepts in the light of poststructuralist theory, and reassess the aesthetics and politics with regard to Marxist critics of his own day. Wright includes a re-reading of Brecht's early works, which presents them in relation to a postmodern theatre, and gives critical analyses of the work of Pina Bausch, Robert Wilson, and Heiner Müller, who use the techniques of performance theatre, showing how they deconstruct Brecht's distinction between illusion and reality and point to a postmodern understanding of their dialectical relation.

Community Performance: A Reader is the first book to provide comprehensive teaching materials for this significant part of the theatre studies curriculum. It brings together core writings and critical approaches to community performance work, presenting practices in the UK, USA, Australia and beyond. Offering a comprehensive anthology of key writings in the vibrant field of community performance, spanning dance, theatre and visual practices, this Reader uniquely combines classic writings from major theorists and practitioners such as Augusto Boal, Paolo Freire, Dwight Conquergood and Jan Cohen Cruz, with newly commissioned essays that bring the anthology right up to date with current practice. This book can be used as a stand-alone text, or together with its companion volume, *Community Performance: An Introduction*, to offer an accessible and classroom-friendly introduction to the field of community performance.

Vsevolod Meyerhold considers the life and work of the extraordinary twentieth-century director and theatre-maker. This compact, well-illustrated volume includes: a biographical introduction to Meyerhold's life a clear explanation of his theoretical writings an analysis of his masterpiece production *Revisor*, or *The Government Inspector* a comprehensive and usable description of the 'biomechanical' exercises he developed for training the actor. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today's student. The *Twentieth-Century Performance Reader* has been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this new edition has been expanded to include contributions from: Bobby Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaecker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulsh; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume's alphabetical structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable.

Choreographing Discourses brings together essays originally published by Mark Franko between 1996 and the contemporary moment. Assembling these essays from international, sometimes untranslated sources and curating their relationship to a rapidly changing field, this Reader offers an important resource in the dynamic scholarly fields of Dance and Performance Studies. What

makes this volume especially appropriate for undergraduate and graduate teaching is its critical focus on twentieth- and twenty-first-century dance artists and choreographers – among these, Oskar Schlemmer, Merce Cunningham, Kazuo Ohno, William Forsythe, Bill T. Jones, and Pina Bausch, some of the most high-profile European, American, and Japanese artists of the past century. The volume's constellation of topics delves into controversies that are essential turning points in the field (notably, *Still/Here* and *Paris is Burning*), which illuminate the spine of the field while interlinking dance scholarship with performance theory, film, visual, and public art. The volume contains the first critical assessments of Franko's contribution to the field by André Lepecki and Gay Morris, and an interview incorporating a biographical dimension to the development of Franko's work and its relation to his dance and choreography. Ultimately, this Reader encourages a wide scope of conversation and engagement, opening up core questions in ethics, embodiment, and performativity.

Physical Theatres: A Critical Reader is an invaluable resource for students of physically orientated theatre and performance. This book aims to trace the roots and development of physicality in theatre by combining practical experience of the field with a strong historical and theoretical underpinning. In exploring the histories, cross-overs and intersections of physical theatres, this critical Reader provides: six new, specially commissioned essays, covering each of the book's main themes, from technical traditions to contemporary practises discussion of issues such as the foregrounding of the body, training and performance processes, and the origins of theatre in both play and human cognition a focus on the relationship and tensions between the verbal and the physical in theatre contributions from Augusto Boal, Stephen Berkoff, Étienne Decroux, Bertolt Brecht, David George, J.J. Rousseau, Ana Sanchez Colberg, Michael Chekhov, Jeff Nuttall, Jacques Lecoq, Yoshi Oida, Mike Pearson, and Aristotle.

Internationally renowned dancer, choreographer and teacher Jonathan Burrows explains how to navigate a course through the complex process of creating dance. He provides choreographers

with an active manifesto and shares his wealth of experience of choreographic practice to allow each artist and dance-maker to find his or her own aesthetic process.

The Routledge Companion to Studio Performance Practice is a unique, indispensable guide to the training methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume.

A complete study of the life and work of this seminal choreographer. Cunningham and his company remain active, with performances around the world. Will appeal to dance, theater, performance art, and American culture fans

Routledge Performance Practitioners is a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth- and twenty-first-century performance. Marina Abramovic is the creator of pioneering performance art which transcends the form's provocative origins. Her visceral and extreme performances have tested the limits of both body and mind, communicating with audiences worldwide on a personal and political level. The book combines: a biography, setting out the contexts of Abramovic's work an examination of the artist through her writings, interviews and influences a detailed analysis of her work, including studies of the Rhythm series, *Nightsea Crossing* and *The House with the Ocean View* practical explorations of the performances and their origins As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

Dance Matters Too: Markets, Memories, Identities is a rich intellectual contribution to the growing field of dance studies in India. It forges new avenues of scholarly inquiry and critical engagement and opens the field in innovative ways. This volume builds on *Dance Matters* (2009), which mapped the interdisciplinary breadth of the field. The chapters presented here continue to underline the uniqueness of a field that is a blend of critical scholarship on aesthetics and performance with the humanities and social sciences. Including diverse material, analytical approaches and perspectives from scholars and practitioners, this multidimensional volume explores debates on dance preservation and tradition in globalizing India, multimedia choreographies and the circulation of dance via electronic media, embodiment and memory, power, democracy and burgeoning markets, classification and censorship, and corporatization and Bollywood. This tour de force will appeal to those in dance and performance studies, cultural studies, sociology as well as to readers interested in tradition, modernity, gender and globalization.

Rudolf Laban was one of the leading dance theorists of the twentieth century. His work on dance analysis and notation raised the status of dance as both an art form and a scholarly discipline. This is the first book to combine: an overview of Laban's life, work and influences an exploration of his key ideas, including the revolutionary "Laban Movement Analysis" system analysis of his works *Die Grünen Clowns* and *The Mastery of Movement* and their relevance to dance theater from the 1920s onwards a detailed exercise-based breakdown of Laban's key teachings. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

Ten international dramaturg-scholars advance proposals that re-set notions of agency in contemporary dance creation. Dramaturgy becomes driven by artistic inquiry, distributed among collaborating artists, embedded in improvisation tasks, or weaved through audience engagement, and the dramaturg becomes a facilitator of dramaturgical awareness.