
Acces PDF Pdf Performance Of Worlds Sourcebook Grotowski The

As recognized, adventure as capably as experience just about lesson, amusement, as skillfully as concurrence can be gotten by just checking out a books **Pdf Performance Of Worlds Sourcebook Grotowski The** as well as it is not directly done, you could undertake even more on the subject of this life, vis--vis the world.

We meet the expense of you this proper as well as simple pretentiousness to acquire those all. We manage to pay for Pdf Performance Of Worlds Sourcebook Grotowski The and numerous books collections from fictions to scientific research in any way. in the course of them is this Pdf Performance Of Worlds Sourcebook Grotowski The that can be your partner.

KEY=THE - HOOPER MAYO

THE GROTOWSKI SOURCEBOOK

Routledge This acclaimed volume is the first to provide a comprehensive overview of Jerzy Grotowski's long and multi-faceted career. It is essential reading for anyone interested in Grotowski's life and work. Edited by the two leading experts on Grotowski, the sourcebook features: *essays from the key performance theorists who worked with Grotowski, including Eugenio Barba, Peter Brook, Jan Kott, Eric Bentley, Harold Clurman, and Charles Marowitz *writings which trace every phase of Grotowski's career from his 'theatre of production' to 'objective drama' and 'art as vehicle' *a wide-ranging collection of Grotowski's own writings, plus an interview with his closest collaborator and 'heir', Thomas Richards *an array of photographs documenting Grotowski and his followers in action *a historical-critical study of Grotowski by Richard Schechner.

RELIGION, THEATRE, AND PERFORMANCE

ACTS OF FAITH

Routledge The intersections of religion, politics, and performance form the loci of many of the most serious issues facing the world today, sites where some of the world's most pressing and momentous events are contested and played out. That this circumstance warrants continued, thoughtful, and imaginative engagement from those within the fields of theatre and performance is one of the guiding principles of this volume. This collection features a diverse set of perspectives, written by some of the top scholars in the relevant fields, on the many modern intersections of religion with theatre and performance. Contributors argue that religion can no longer be conceived of as a cultural phenomenon that is safely sequestered in the "private sphere." It is instead an explicitly public force that stimulates and complicates public actions, and thus a crucial component of much performance. From mystic theologies of acting to the neuroscience of spirituality in rituals to the performance of secularism, these essays address a broad variety of religious traditions, sharing a common conception of religion as a crucial object of discourse—one that is formed by, and significantly formative of, performance.

THE TWENTIETH CENTURY PERFORMANCE READER

Routledge 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 Keersmaeker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; 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.

JERZY GROTOWSKI AND LUDWIK FLASZEN

FIVE ENCOUNTERS WITH THE SAGES

Routledge The book contains three accounts of five public speeches and conversations with the public of two outstanding figures of theatre and performance, Jerzy Grotowski and Ludwik Flaszen, from 1993 to 1997. Their speeches concern their output and their current research. The content of Ludwik Flaszen's speech is very closely related to the output of Jerzy Grotowski. The accounts are written on the base of the author's detailed notes. The main subject of these narratives is their author, who quotes the speaking characters in the third person. In this way, all texts acquire a subjective character, akin to an essay, while remaining faithful to the overall message and content of

the speeches and conversations cited in them. Juliusz Tyszka also uses this form of narration to describe the interpersonal context of Flaszen's and Grotowski's talks, including the content and tone of the questions asked, the reactions of listeners, etc. There is also room for short, concise characteristics of these two outstanding people and their interlocutors (who are themselves sometimes also notorious). This book will be of great interest to scholars and students of theatre and performance studies and professionals in experimental theatre and performance.

ACTING WITH GROTOWSKI

THEATRE AS A FIELD FOR EXPERIENCING LIFE

Routledge 'Zbigniew Cynkutis' writings constitute invaluable testimony of his work with Jerzy Grotowski during the 'theatre of productions' phase and beyond. Cynkutis' insights elucidate aspects of the Laboratory Theatre's praxis and provide a unique perspective on the questions most often asked about Grotowski. Authored by one of the Laboratory Theatre's most accomplished actors, this book draws on long-term theatre research and deep knowledge of the craft of acting to offer practical advice indispensable to the professional and aspiring actor alike. The volume offers the English-speaking reader an unprecedented richness of primary source material, which sheds new light on the practical work of one of the most influential theatre directors of the 20th century. Cynkutis' voice is sincere and direct, and will continue to inspire new generations of theatre practitioners.' - Dominika Laster, Yale University *Acting with Grotowski: Theatre as a Field for Experiencing Life* explores the actor-director dynamic through the experience of Zbigniew Cynkutis, one of Polish director Jerzy Grotowski's foremost collaborators. Cynkutis's work as an actor, combined with his later work as a director and theatre manager, gave him a visionary overview based on precise embodied understanding. Cynkutis's writings yield numerous insights into the commitment needed to make innovative, challenging theatre. A central component of *Acting with Grotowski* is his distinctive approach to training: 'Conversations with the Body' includes a range of techniques and approaches to warming up, rehearsing and creating work from a physical starting point, beautifully illustrated by Bill Ireland. The book comprises reflections and practical suggestions on a range of subjects - theatre and culture, improvisation, ethics, group dynamics, and Cynkutis's vision for the Wrocław Second Studio. It contains visual and textual materials from Cynkutis's own private archive, such as diary entries and letters. *Acting with Grotowski* demonstrates the thin line that separates life and art when an artist works with extreme commitment in testing political and social conditions.

THE POST-TRAUMATIC THEATRE OF GROTOWSKI AND KANTOR

HISTORY AND HOLOCAUST IN 'AKROPOLIS' AND 'DEAD CLASS'

Anthem Press Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English-language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's 'Akropolis' and Tadeusz Kantor's 'Dead Class'. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works, both inside and outside of their cultural and historical contexts.

THEATRE AND METATHEATRE

DEFINITIONS, PROBLEMS, LIMITS

Walter de Gruyter GmbH & Co KG The aim of this book is to explore the definition(s) of 'theatre' and 'metatheatre' that scholars use when studying the ancient Greek world. Although in modern languages their meaning is mostly straightforward, both concepts become problematical when applied to ancient reality. In fact, 'theatre' as well as 'metatheatre' are used in many different, sometimes even contradictory, ways by modern scholars. Through a series of papers examining questions related to ancient Greek theatre and dramatic performances of various genres the use of those two terms is problematized and put into question. Must ancient Greek theatre be reduced to what was performed in proper theatre-buildings? And is everything that was performed within such buildings to be considered as 'theatre'? How does the definition of what is considered as theatre evolve from one period to the other? As for 'metatheatre', the discussion revolves around the interaction between reality and fiction in dramatic pieces of all genres. The various definitions of 'metatheatre' are also explored and explicated by the papers gathered in this volume, as well as the question of the distinction between paratheatre (understood as paratragedy/comedy) and metatheatre. Readers will be encouraged by the diversity of approaches presented in this book to re-think their own understanding and use of 'theatre' and 'metatheatre' when examining ancient Greek reality.

TWENTIETH CENTURY THEATRE: A SOURCEBOOK

Routledge A diverse selection of original texts on theatre by its most creative practitioners - actors, writers, directors and designers. Contributors include Jarry, Ionesco, Shaw, Brecht, Strindberg, Stanislavski, Lorca, Brook, Soyinka, Boal, Barba.

PERFORMANCE STUDIES

AN INTRODUCTION

Routledge In this second edition, the author opens with a discussion of important developments in the discipline. His

closing chapter, 'Global and Intercultural Performance', is completely rewritten in light of the post-9/11 world. Fully revised chapters with new examples, biographies and source material provide a lively, easily accessible overview of the full range of performance for undergraduates at all levels in performance studies, theatre, performing arts and cultural studies. Among the topics discussed are the performing arts and popular entertainments, rituals, play and games as well as the performances of everyday life. Supporting examples and ideas are drawn from the social sciences, performing arts, post-structuralism, ritual theory, ethology, philosophy and aesthetics. User-friendly, with a special text design, *Performance Studies: An Introduction* also includes the following features: numerous extracts from primary sources giving alternative voices and viewpoints biographies of key thinkers student activities to stimulate fieldwork, classroom exercises and discussion key reading lists for each chapter twenty line drawings and 202 photographs drawn from private and public collections around the world.

THE DIRECTOR'S CRAFT

A HANDBOOK FOR THE THEATRE

Routledge *The Director's Craft* is a unique and completely indispensable step-by-step guide to directing for the stage. Written by one of the most adventurous and respected directors working today, this book will be an essential item in every student and practitioner's kitbag. It provides detailed assistance with each aspect of the varied challenges facing all theatre directors, and does so with startling clarity. It will inspire everyone, from the beginner just starting out to the experienced practitioner looking to reinvigorate their practice. Katie Mitchell shares and explains the key practical tools she uses to approach her work with both actors, production teams, and the text itself. She addresses topics such as: the ideas that underpin a play's text preparing improvisations Twelve Golden Rules for working with actors managing the transition from rehearsal room to theatre analyzing your work after a run has ended. Each chapter concludes with a summary of its critical points, making this an ideal reference work for both directors and actors at any stage of their development.

GROTOWSKI AND HIS LABORATORY

New York : PAJ Publications

THEATRE/ECOLOGY/COGNITION

THEORIZING PERFORMER-OBJECT INTERACTION IN GROTOWSKI, KANTOR, AND MEYERHOLD

Springer How is performer-object interaction enacted and perceived in the theatre? How thereby are varieties of 'meaning' also enacted and perceived? Using cognitive theory and ecological ontology, Paavolainen investigates how the interplay of actors and objects affords a degree of enjoyment and understanding, whether or not the viewer speaks the language.

EMBODIED ACTING

WHAT NEUROSCIENCE TELLS US ABOUT PERFORMANCE

Routledge A pragmatic intervention in the study of how recent discoveries within cognitive science can and should be applied to performance. Drawing on his experience the author interrogates the key cognitive activities involved in performance inc non-verbal communication; thought, speech, and gesture relationships; empathy, imagination, and emotion.

TWENTIETH CENTURY ACTOR TRAINING

Psychology Press Actor training is arguably one of the most unique phenomenons of 20th-century theatre making. This text analyses the theories, training exercises and productions of 14 key directors.

TOWARDS A POOR THEATRE

Routledge Originally published in 1968, Jerzy Grotowski's groundbreaking book is available once again. As a record of Grotowski's theatrical experiments, this book is an invaluable resource to students and theater practioners alike.

PORTABLE BORDERS

PERFORMANCE ART AND POLITICS ON THE U.S. FRONTERA SINCE 1984

University of Texas Press After World War II, the concept of borders became unsettled, especially after the rise of subaltern and multicultural studies in the 1980s. Art at the U.S.-Mexico border came to a turning point at the beginning of that decade with the election of U.S. President Ronald Reagan. Beginning with a political history of the border, with an emphasis on the Chicano movement and its art production, Ila Sheren explores the forces behind the shift in thinking about the border in the late twentieth century. Particularly in the world of visual art, borders have come to represent a space of performance rather than a geographical boundary, a cultural terrain meant to be negotiated rather than a physical line. From 1980 forward, Sheren argues, the border became portable through performance and conceptual work. This dematerialization of the physical border after the 1980s worked in two opposite directions—the movement of border thinking to the rest of the world, as well as the importation of ideas to

the border itself. Beginning with site-specific conceptual artwork of the 1980s, particularly the performances of the Border Art Workshop/Taller de Arte Fronterizo, Sheren shows how these works reconfigured the border as an active site. Sheren moves on to examine artists such as Guillermo Gómez-Peña, Coco Fusco, and Marcos Ramirez "ERRE." Although Sheren places emphasis on the Chicano movement and its art production, this groundbreaking book suggests possibilities for the expansion of the concept of portability to contemporary art projects beyond the region.

PRESENCE IN PLAY

A CRITIQUE OF THEORIES OF PRESENCE IN THE THEATRE

BRILL *Presence in Play: A Critique of Theories of Presence in the Theatre* is the first comprehensive survey and analysis of theatrical presence to be published. Theatre as an art form has often been associated with notions of presence. The 'live' immediacy of the actor, the unmediated unfolding of dramatic action and the 'energy' generated through an actor-audience relationship are among the ideas frequently used to explain theatrical experience - and all are underpinned by some understanding of 'presence.' Precisely what is meant by presence in the theatre is part of what *Presence in Play* sets out to explain. While this work is rooted in twentieth century theatre and performance since modernism, the author draws on a range of historical and theoretical material. Encompassing ideas from semiotics and phenomenology, *Presence in Play* puts forward a framework for thinking about presence in theatre, enriched by poststructuralist theory, forcefully arguing in favour of 'presence' as a key concept for theatre studies today.

BASTARD OR PLAYMATE?

ADAPTING THEATRE, MUTATING MEDIA AND THE CONTEMPORARY PERFORMING ARTS

Theater Topics "Artistic media seem to be in a permanent condition of mutation and transformation. Contemporary artists often investigate the limits and possibilities of the media they use and experiment with the crossing, upgrading and mutilation of media. Others explicitly explore the unknown intermedial space between existing media, searching for the hybrid beings that occupy these in-betweens. This issue of Theater topics explores the theme of mutating and adapting media in its relation with theatre and performance"--P. [4] of cover.

PERFORMANCE THEORY

Routledge First Published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

RITE OUT OF PLACE

RITUAL, MEDIA, AND THE ARTS

Oxford University Press on Demand **Publisher Description**

THE ROUTLEDGE COMPANION TO PERFORMANCE PRACTITIONERS

VOLUME TWO

Routledge *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.

DAH THEATRE

A SOURCEBOOK

Lexington Books *DAH Theatre: A Sourcebook* is both a contemporary history of the role this performance group has played throughout the dissolution of Yugoslavia up to the present and an inside look into the nuts and bolts of Eugenio Barba's notion of "Anthropological Theatre," told in surprisingly practical terms. It should be of interest to a wide range of academics, from cultural anthropologists to historians who specialize in eastern Europe, as well as to teachers in the field of performance studies.

THE THEATRE OF GROTOWSKI

First published in 1985, this is a reissue of the seminal text on the work of Jerzy Grotowski and Laboratory Theatre recognised as being one of the most influential and important studies of the Polish theatre practitioner. In 1984 Grotowski's Laboratory Theatre closed down after twenty-five years of ceaseless experimentation pushing at the boundaries of the nature of theatre. From tiny beginnings in provincial Poland, Grotowski's influence spread to Europe and the United States, fuelled first by the international tours of his remarkable company and then by 'paratheatrical' participatory projects which attracted adherents all over the world. This study of his work remains one of the most important and thorough examinations of the history, theory, and post-theatre work of this most influential of theatre

practitioners.

ACTION THEATER

THE IMPROVISATION OF PRESENCE

North Atlantic Books Each chapter of this book presents a single day of the twenty-day training which Ruth Zaporah developed into Action Theater, her investigation into the life-reflecting process of improvisation. This book shows through exercises, stories, anecdotes, and metaphors how to focus attention on the body's awareness of the present moment, moving away from preconceived ideas. Improvisations move through fear, boredom, laziness, and distraction to a sustained awareness of creative options.

AT WORK WITH GROTOWSKI ON PHYSICAL ACTIONS

Routledge 'I consider this book a precious report that permits one to assimilate some of those simple and basic principles which the self-taught at times come to know, yet only after years of groping and errors. The book furnishes information regarding discoveries which the actor can understand in practice, without having to start each time from zero. Thomas Richards has worked with me systematically since 1985. Today he is my essential collaborator in the research dedicated to Art as Vehicle.' - from the Preface by Jerzy Grotowski

CREATIVITY: THE ACTOR IN PERFORMANCE

Walter de Gruyter GmbH & Co KG Creativity: the Actor in Performance focuses on what it takes to be a creative performer. Many stage-actors succeed in rehearsals, yet under-perform where it counts—in performance. But, as actors know, performance is a thing unto itself—something is going to have to happen out there beyond anything that happened in rehearsals. This book provides actors, their teachers and directors with insights into the creativity of the actor in performance. An historical account of the emergence and development of one of the most generative concepts of our times - creativity - provides a theoretical backdrop to a critical discussion of the creativity of acting - a discussion that includes analyses of Denis Diderot, George Henry Lewes, William Archer, Konstantin Stanislavsky, Michael Chekhov, Michel Saint-Denis, Zeami and Eugenio Barba. Creativity: the actor in performance concludes by offering a detailed rationale for performance-oriented actor training, offering examples of workshop exercises (CREATICS) which focus on developing four main competencies crucial for successful and creative performances: situation awareness, audience awareness, divided consciousness and presence.

STANISLAVSKY IN FOCUS

AN ACTING MASTER FOR THE TWENTY-FIRST CENTURY

Taylor & Francis This new edition has been updated to address all of the relevant scholarship to have been published since the work's original publication, and features an expanded glossary, making it of even greater use to teachers, directors, actors and students.

GROTOWSKI'S BRIDGE MADE OF MEMORY

EMBODIED MEMORY, WITNESSING AND TRANSMISSION IN THE GROTOWSKI WORK

Polish theatre innovator Jerzy Grotowski's lifelong research, while taking various forms and undergoing multiple transformations, is unified by a single underlying propulsion: the work on the self with and through the other. Domnika Laster's book pulls together threads of various aspects of Grotowski's broadly construed notion of self-development from various phases of the theatre director's research in order to approach the totality of his complex understanding of human relationality and self-realization of the human being. Laster engages in a critical analysis of key aspects of Grotowski's notions and praxes associated with the work on self, including the (re)discovery of essence through the process of active remembering; the exploration of vigilance understood as enhanced states of awareness and an active wakefulness which lead to acts of witnessing and testification; the vertically structured work on the refinement of energies; and, finally, the numerous and complex lines of transmission conceived as a multidirectional process of relationality with the (imagined) ancestor to the broadly construed twin. While the present work explores these elements individually in order to elicit a fuller description and an in-depth analysis of each, all of these aspects are in reality various elements of one multifaceted and complex phenomenon of the work on oneself, which constituted one of Grotowski's most essential preoccupations. Through a critical and theoretical engagement with the conceptual framework that grew directly out of his research, the volume demonstrates the ways in which Grotowski's praxis constitutes a concrete and deliberate blurring of the boundaries of the self and other. "

EXPLODED GAZE

THE INVISIBLE ACTOR

Routledge First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

ON HABIT

Routledge For Aristotle, excellence is not an act but a habit, and Hume regards habit as 'the great guide of life'.

However, for Proust habit is problematic: 'if habit is a second nature, it prevents us from knowing our first.' What is habit? Do habits turn us into machines or free us to do more creative things? Should religious faith be habitual? Does habit help or hinder the practice of philosophy? Why do Luther, Spinoza, Kant, Kierkegaard and Bergson all criticise habit? If habit is both a blessing and a curse, how can we live well in our habits? In this thought-provoking book Clare Carlisle examines habit from a philosophical standpoint. Beginning with a lucid appraisal of habit's philosophical history she suggests that both receptivity and resistance to change are basic principles of habit-formation. Carlisle shows how the philosophy of habit not only anticipates the discoveries of recent neuroscience but illuminates their ethical significance. She asks whether habit is a reliable form of knowledge by examining the contrasting interpretations of habitual thinking offered by Spinoza and Hume. She then turns to the role of habit in the good life, tracing Aristotle's legacy through the ideas of Joseph Butler, Hegel, and Félix Ravaisson, and assessing the ambivalent attitudes to habit expressed by Nietzsche and Proust. She argues that a distinction between habit and practice helps to clarify this ambivalence, particularly in the context of habit and religion, where she examines both the theology of habit and the repetitions of religious life. She concludes by considering how philosophy itself is a practice of learning to live well with habit.

GROTOWSKI'S OBJECTIVE DRAMA RESEARCH

Univ. Press of Mississippi In this study of Grotowski's Objective Drama Research one of his students details the practical, performing structures that originated in his workshops. In bringing attention to the recent work of this titan theorist and director, this volume is of great importance to performers, directors, and all who are interested in the history of theatre and performance.

THE UNWRITTEN GROTOWSKI

THEORY AND PRACTICE OF THE ENCOUNTER

Routledge This book gives a new view on the legacy of Jerzy Grotowski (1933-1999), one of the central, and yet misunderstood, figures who shaped 20th-century theatre, focusing on his least known last phase of work on ancient songs and the craft of the performer. Salata posits Grotowski's work as philosophical practice, and more particularly, as practical research in the phenomenology of being, arguing that Grotowski's departure from theatrical productions (and thus critical consideration) resulted from his uncompromising pursuit of one central problem, "What does it mean to reveal oneself?" – the very question that drove his stage directing work. The book demonstrates that the answer led him through the path of gradually stripping the theatrical phenomenon down to its most elemental aspect, which shows itself through the craft of the performer as a non-representational event. This particular quality released at the heights of the art of the performer is referred to as aliveness, or true liveness in this study in order to shift scholarly focus onto something that has always fascinated great theatre practitioners, including Stanislavski and Grotowski, and of which academic scholarship has limited grasp. Salata's theoretical analysis of aliveness reaches out to phenomenology and a broad range of post-structural philosophy and critical theory, through which Grotowski's project is portrayed as philosophical practice.

THEATRE IN PRACTICE

A STUDENT'S HANDBOOK

Routledge Theatre in Practice is an accessible and wide-ranging exploration of the central practices and key practitioners covered on the various syllabi at A level, IB, BTEC and beyond. Exploring Stanislavski, Brecht, Artaud, Lecoq, Berkoff and Craig, as well as work from innovative theatre companies such as Complicite, Gecko and The Paper Birds, it combines an informal, unpretentious tone with a wealth of practical exercises. Revised and updated to meet the most recent post-16 and A level drama requirements and to include some of the latest practices in theatre, this new edition offers a step-by-step approach to developing key skills such as devising, improvising, rehearsing mono/duologues and directing plays. Written by specialists with extensive experience leading workshops for the post-16 age-group, Theatre in Practice is a thorough and imaginative resource that speaks directly to students. New for this edition: A new chapter exploring Artaud and how to use Artaud with text and when devising. A new chapter exploring the progression of practice from Lecoq to Complicite. A series of step-by-step exercises exploring the Gecko devising process. An exploration of the work of The Paper Birds and E G Craig when devising. New exercises on how to devise using Stanislavski and Brecht.

APPLIED THEATRE

INTERNATIONAL CASE STUDIES AND CHALLENGES FOR PRACTICE

Intellect Books "Applied Theatre is the first study to assist practitioners and students to develop critical frameworks for planning and implementing their own theatrical projects. This reader-friendly text considers an international range of case studies in applied theatre through discussion questions, practical activities and detailed analysis of specific theatre projects globally."--Provided by the publisher.

RHYTHM IN ACTING AND PERFORMANCE

EMBODIED APPROACHES AND UNDERSTANDINGS

Bloomsbury Publishing **A study of the use of rhythm in European actor training and performance since the mid-19th century.**

DELEUZE AND PERFORMANCE

Edinburgh University Press **Was performance important to Deleuze? Is Deleuze important to performance; to its practical, as well as theoretical, research? What are the implications of Deleuze's philosophy of difference, process and becoming, for Performance Studies, a field in which many continue to privilege the notion of performance as representation, as anchored by its imitation of an identity: 'the world', 'the play', 'the self'? Deleuze and Performance is a collection of new essays dedicated to Deleuze's writing on theatre and to the productivity of his philosophy for (re)thinking performance. This book provides rigorous analyses of Deleuze's writings on theatre practitioners such as Artaud, Beckett and Carmelo Bene, as well as offering innovative readings of historical and contemporary performance including performance art, dance, new media performance, theatre and opera, which use Deleuze's concepts in exciting new ways. Can philosophy follow Deleuze in overcoming the antitheatrical tradition embedded in its history, perhaps even reconsidering what it means to think in the light of the embodied insights of performance's practitioners? Experts from the fields of Performance Studies and Deleuze Studies come together in this volume and strive to examine these and other issues in a manner that will be challenging, yet accessible to students and established scholars alike.**

SYSTEMS OF REHEARSAL

STANISLAVSKY, BRECHT, GROTOWSKI, AND BROOK

Routledge **The gap between theory and practice in rehearsal is wide. many actors and directors apply theories without fully understanding them, and most accounts of rehearsal techniques fail to put the methods in context. Systems of Rehearsal is the first systematic appraisal of the three principal paradigms in which virtually all theatre work is conducted today - those developed by Stanislavsky, Brecht and Grotowski. The author compares each system of the work of the contemporary director who, says Mitter, is the Great Imitator of each of them: Peter Brook. The result is the most comprehensive introduction to modern theatre available.**

SACRED THEATRE

Intellect Books **The contributors awareness of the innate ambiguity of the terms sacred and performance provides an animated discussion of their relationship, including a variety of differing critical responses to an array of plays, texts and performances. The book examines not only the structural understandings and functions of the sacred in theatre, but also experimental and personal experiences. Sacred Theatre examines both theatrical and more multi-disciplinary approaches to the sacred, offering stimulation for discussion within performance and theatre teaching.**

PERFORMANCE

LIVE ART SINCE THE 60S

An exploration of visual culture and live performance art by the organizer of the "Six Evenings of Performance" exhibit considers the work of such contributors as Yves Klein, Gilbert & George, and others, in a study that also considers the form's pervasiveness in popular culture and politics. Reprint.