Dramaturgy of Form examines verse in twenty-first-century theatre practice across different languages, cultures, and media. Through interdisciplinary engagement, Kasia Lech offers a new method for verse analysis in the performance context. The book traces the dramaturgical operation of verse in new writings, musicals, devised performances, multilingual dramas, Hip Hop theatre, films, digital projects, and gig theatre, as well as translations and adaptations of classics and new theatre forms created by Irish, Spanish, Nigerian, Polish, American, Canadian, Australian, British, Russian, and multinational artists. Their verse dramaturgies explore timely issues such as global identities, agency and precarity, global and local politics, and generational and class stories. The development of dramaturgy is discussed with the focus turning to the new stylized approach to theatre, whose arrival Hans-Thies Lehmann foretold in his Postdramatic Theatre, documenting a turning point for contemporary Western theatre. Serving theatre-makers, scholars, and students working with classical and contemporary verse and poetry in performance contexts; practitioners and academics of aural and oral dramaturgies; voice and verse-speaking coaches; and actors seeking the creative opportunities that verse offers, Dramaturgy of Form reveals verse as a tool for innovation and transformation that is at the forefront of contemporary practices and experiences.

Postdramatic theatre is an essential category of performance that challenges classical elements of drama, including the centrality of plot and character. Tracking key developments in contemporary European and North American performance, this collection redirects ongoing debates about postdramatic theatre, turning attention to the overlooked issue on which they hinge: form. Contributors draw on literary studies, film studies and critical theory to reimagine the formal aspects of theatre, such as space, media and text. The volume expands how scholars think of theatrical form, insisting that formalist analysis can be useful for studying the ways theatre is produced and consumed, and how theatre makers engage with other forms like dance and visual art. Chapters focus on a range of interdisciplinary artists including
Tadeusz Kantor, Ann Liv Young and Ryan Trecartin and Lizzie Fitch, as well as theatre's enmeshment within institutional formations like funding agencies, festivals, real estate and healthcare. A timely investigation of the aesthetic structures and material conditions of contemporary performance, this collection refines what we mean, and what we don't, when we speak of postdramatic theatre.

The Routledge Companion to Theatre and Politics is a volume of critical essays, provocations, and interventions on the most important questions faced by today’s writers, critics, audiences, and theatre and performance makers. Featuring texts written by scholars and artists who are diversely situated (geographically, culturally, politically, and institutionally), its multiple perspectives broadly address the question “How can we be political now?” To respond to this question, Peter Eckersall and Helena Grehan have created eight galvanising themes as frameworks or rubrics to rethink the critical, creative, and activist perspectives on questions of politics and theatre. Each theme is linked to a set of guiding keywords: Post (post consensus, post-Brexit, post-Fukushima, post-neoliberalism, post-humanism, post-global financial crisis, post-acting, the real) Assembly (assemblage, disappearance, permission, community, citizen, protest, refugee) Gap (who is in and out, what can be seen/heard/funded/allowed) Institution (visibility/darkness, inclusion, rules) M achine (biodata, surveillance economy, mediatisation) M essage (performance and conviction, didacticism, propaganda) End (suffering, stasis, collapse, entropy) R e. (reset, rescale, reanimate, reimagine, replay: how to bring complexity back into the public arena, how art can help to do this). These themes were developed in conversation with key thinkers and artists in the field, and the resulting texts engage with artistic works across a range of modes including traditional theatre, contemporary performance, public protest events, activism, and community and participatory theatre. Suitable for academics, performance makers, and students, The Routledge Companion to Theatre and Politics explores questions of how to be political in the early 21st century, by exploring how theatre and performance might provoke, unsettle, reinforce, or productively destabilise the status quo.

Sound is born and dies with action. In this surprising, resourceful study, Mladen Ovadija makes a case for the centrality of sound as an integral element of contemporary theatre. He argues that sound in theatre inevitably “betrays” the dramatic text, and that sound is performance. Until recently, theatrical sound has largely been regarded as supplemental to the dramatic plot. Now, however, sound is the subject of renewed interest in theatrical discourse. Dramaturgy of sound, Ovadija argues, reads and writes a theatrical idiom based on two inseparable, intertwined strands - the gestural, corporeal power of the performer’s voice and the structural value of stage sound. His extensive research in experimental performance and his examination of the pioneering work by Futurists, Dadaists, and Expressionists enable Ovadija to create a powerful study of autonomous sound as an essential element in the creation of synesthetic theatre. Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre presents a cogent argument about a continuous tradition in experimental theatre running from early modernist to contemporary works.

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann’s groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new
technologies, and as an historical shift from a text-based culture to a new media age of image and sound. Engaging with theoreticians of ‘drama’ from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples, and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, Postdramatic Theatre is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

The category of theatrical character has been swiftly dismissed in the academic reception of no-longer-dramatic texts and performances. However, claims on the dissolution of character narrowly demarcate what a subject is and how it may appear. This volume unmoors theatre scholarship from the regulatory ideals of liberal humanism, stretching the notion of character to encompass and illuminate otherwise unaccounted-for subjects, aesthetic strategies and political gestures in recent theatre works. To this aim, contemporary philosophical theories of subjectivation, European theatre studies, and experimental, script-led work produced in Britain since the late 1990s are mobilised as discussants on the question of subjectivity. Four contemporary playtexts and their performances are examined in depth: Sarah Kane’s Crave and 4.48 Psychosis, Ed Thomas’s Stone City Blue and Tim Crouch’s ENGLAND. Through these case studies, Delgado-Garcia demonstrates alternative ways of engaging theoretically with character, and elucidating a range of subjective figures beyond identity and individuality. Alongside these analyses, the book traces a large body of work that has experimented with speech attribution since the early twentieth-century. This is a timely contribution to contemporary theatre scholarship, which demonstrates that character remains a malleable and politically-salient notion in which understandings of subjectivity are still being negotiated.

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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 ‘A kropolis’ 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

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Ancient tragedy has played a well-documented role in contemporary theatre since the mid-twentieth century. In addition to the often-commented-upon watershed productions, however, is a significant but overlooked history involving classical tragedy in experimental and avant-garde theatre. Postdramatic Tragedies focuses upon such experimental reinventions and analyses receptions of Greek and Roman tragedy that come under the banner of 'postdramatic theatre', a style of performance in which the traditional components of drama, such as character and narrative, are subordinate to the immediate, affective power of more abstract elements, such as image and sound. The chapters are arranged into three parts, each of which explores classical reception within a specific strand of postdramatic theatre: text-based theatre, devisé theatre, and theatre that transcends the usual boundaries of time and space, such as durational and immersive theatre. Each offers a semiotic and phenomenological analysis of a particular case study, covering both widely known and less studied productions from 1995 to 2015. Together they reveal that postdramatic theatre is related to the classics at its conceptual core, and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades, and the status of ancient drama in modernity.

This work's focus is on theatre at the intersection of culture and politics during and after German reunification and the evolution of the Berlin Republic. It contains the proceedings of a symposium that took place in Melbourne in September 2006.

Seminar paper from the year 2019 in the subject Art - Installation / Action/Performance Art / Modern Art, grade: 9/10, University of Groningen (Arts), course: Arts, Culture and Media, language: English, abstract: This essay will investigate some theatrical aspects of Robert Wilson's work that make up what Lehmann terms "Landscape theatre" and analyze them according to his concept of Post-dramatic theatre articulated in his book "Post-Dramatic Theatre" from 1999. In order to do this, first, the Post-dramatic theory of Lehmann will be examined and the various features that make up Post-dramatic theatre will be scrutinized. Next, Lehmann's articulation of Landscape theatre along with three important aspects that it comprises off will be analyzed as post-dramatic performance conventions: the use of "images", metamorphoses, and the distortion of time. This will be done using predominantly Lehmann's theory, as well as input from other theatre scholars and supported by examples from Wilson's performances. A conclusion will be drawn regarding how these conventions work together in Wilson's work to provide the audience with a true Post-dramatic theatre experience.

Robert Wilson is an internationally acclaimed experimental theatre stage director. His style of theatre is referred to as 'Theatre of Visuals' or 'Theatre of Images' coined by New York based critic, Bonnie Marranca (Hurstfield). Since the 1960s, Wilson's productions have had a significant influence on the world of theatre and opera. Theatre of Images is Wilson's endeavor at freeing the audience from text specific interpretations, which he found prevalent in Western theatre. He wanted to create theatre where the audience was free to "explore individual meanings from his visual and aural experiences" (Hurstfield).

Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia captures the excitement of a key period in the emergence of postdramatic theatre in Australia in the 1980s and 1990s. It is the first book to discuss work by The
Sydney Front (1986 - 1993) and Open City (1987 - ), and engages contemporary cultural and aesthetic theory to analyse performances by these artists, as well as theatre productions by Jenny Kemp and others. These performance practitioners are considered as part of an international paradigm attesting to forms of theatre that no longer operate according to the established principles of drama. This book also highlights the complexity of Indigenous theatre through its analysis of the Mudrooroo-Müller project staged in 1996. --Publisher.

Discusses each director's key productions, ideas and rehearsal methods, combining theory and practice.

This edited collection brings together a team of internationally prominent academics and delivers cutting-edge discourse on the strongly emerging tradition of experimentation in contemporary British theatre - redefining what the dramatic stands for today. Each chapter of the collection focuses on influential contemporary plays and playwrights.

An Illustrated History of British Theatre and Performance chronicles the history and development of theatre from the Roman era to the present day. As the most public of arts, theatre constantly interacted with changing social, political and intellectual movements and ideas, and Robert Leach's masterful work restores to the foreground of this evolution the contributions of women, gay people and ethnic minorities, as well as the theatres of the English regions, and of Wales and Scotland. Highly illustrated chapters trace the development of theatre through major plays from each period; evaluations of playwrights; contemporary dramatic theory; acting and acting companies; dance and music; the theatre buildings themselves; and the audience, while also highlighting enduring features of British theatre, from comic gags to the use of props. Continuing on from the Enlightenment, Volume Two of An Illustrated History of British Theatre and Performance leads its readers from the drama and performances of the Industrial Revolution to the latest digital theatre. Moving from Punch and Judy, castle spectres and penny showmen to Modernism and Postdramatic Theatre, Leach's second volume triumphantly completes a collated account of all the British Theatre History knowledge anyone could ever need.

Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies, this engaging, easy-to-use text is undoubtedly a perfect reference guide for the keen student and passionate theatre-goer alike.

This book revisits Hans-Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it. None of the Indian theatre-makers under study built their works directly on the Euro-American model of postdramatic theatre, but many have used its vocabulary and apparatus in innovative, transnational ways. Their principal aim was to invigorate the language of Indian urban theatre, which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the 'theatre of roots' movement after independence. Emerging out of a set of different historical and cultural contexts, their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms. Theatre in India today includes devised performance, storytelling
across forms, theatre solos, cross-media performance, theatre installations, scenographic theatre, theatre-as-event, reality theatre, and so on. The book balances theory, context and praxis, developing a new area of scholarship in Indian theatre. Interspersed throughout are Indian theatre-makers’ clarification of their own practices vis-à-vis those in Europe and the US.

The Performance Studies Reader is a lively and much-needed anthology of critical writings on the burgeoning discipline of performance studies. It provides an overview of the full range of performance theory for undergraduates at all levels, and beginning graduate students in performance studies, theatre, performing arts and cultural studies. The collection is designed as a companion to Richard Schechner's popular Performance Studies: an Introduction (Routledge, 2002), but is also ideal as a stand-alone text. Henry Bial collects together key critical pieces from the field, referred to as ‘suggested readings’ in Performance Studies: an Introduction. He also broadens the discussion with additional selections. The structure and themes of the Reader closely follow those of Schechner’s companion textbook. The articles in each section focus particularly on three primary areas in performance studies, theatre, anthropology and sociology/cultural studies.

Awarded the Nobel Prize for Literature in 2000, Gao Xingjian is the first Chinese writer to be so lauded for his prose and plays. Since relocating to France in 1987, in a voluntary exile from China, he has assembled a body of dramatic work that has best been understood neither as expressly Chinese nor French, but as transnational. In this comprehensive study of his post-exile plays, Mary Mazzilli explores Gao’s plays as examples of postdramatic transnationalism: a transnational artistic and theatrical trend that is fluid, flexible and full of variety of styles and influences. As such this innovative interdisciplinary investigation offers fresh insights on contemporary theatre. Whereas other publications have considered Gao's work as a cultural and artistic phenomenon, Gao Xingjian's Post-Exile Plays: Transnationalism and Postdramatic Theatre is the first study to relate his plays to postdramatic theatre and to provide close textual and dramatic analysis that will help readers to better understand his complex work, and also to see it in the context of the work of contemporary playwrights such as Martin Crimp, Peter Handke, and Elfriede Jelinek. Among the plays discussed are: The Other Shore, written just before he left China in 1987; Between Life and Death (1991) - compared in detail to Martin Crimp's Attempts on her life; Dialogue and Rebuttal (1992), and its relationship to Beckett's Happy Days; Nocturnal Wanderer (1993), Weekend Quartet (1995), and the latest plays Snow in August (1997), Death Collector (2000) and Ballade Nocturne (2010).

Composed Theatre gives extensive coverage of a growing field of theatre that is characterized by applying musical and compositional approaches to the creation of theatrical performances. The contributions to this book seek to establish and closely investigate this field, and range from focused reports by seminal artists and in-depth portraits of their working methods to academic essays contextualising the aesthetics, practices and processes in question. This book looks at Composed Theatre in a unique way by focusing on the creative process, as it is not primarily the aesthetics or the audiences that characterize this field, but the compositional thinking at play in its creation. Since Composed Theatre is often highly self-reflexive, the authors also explore how it is calling into question fundamental certainties about musical composition, dramaturgy and music-theatrical production. Publisher's note.
This book looks at Shakespeare through performance, capturing the dialogue between performance, Shakespeare, and contemporary concerns in the humanities.

Theatre in the Expanded Field is a fiercely original, bold and daring exploration of the fields of theatre and performance studies and the received narratives and histories that underpin them. Rich with interdisciplinary reference, international, eclectic and broad-ranging in its examples, it offers readers a compelling and provocative reassessment of the disciplines, one that spans pre-history to the present day. Sixty years ago, in 1962, Richard Southern wrote a remarkable book called The Seven Ages of the Theatre. It was unusual in its time for taking a trans-disciplinary, new-historical and avowedly internationalist approach to its subject - nothing less than a totalizing view of its field. Theatre in the Expanded Field does not attempt to mimic Southern's work but rather takes his spirit of adventure and ambition as its frame for the contemporary moment of performance and its diverse pasts. Identifying seven ways of exploring the performance field, from pre-history to postdramatic theatre the book presents studies of both contemporary and historical works not as a chronological succession, but in keeping with their coeval qualities, as movements or 'generations' of connection and interaction, dissensus and interruption. It does this with the same purpose as Richard Southern's original work: to provide for the planning of responsive performance spaces 'now'. Illustrated throughout with line-drawings, Theatre in the Expanded Field is as richly rewarding as it is ambitious and expansive in its vision.

This book explores the concept and vocabulary of postdramatic theatre from a pedagogical perspective. It identifies some of the major anxieties and paradoxes generated by teaching postdramatic theatre through practice, with reference to the aesthetic, cultural and institutional pressures that shape teaching practices. It also presents a series of case studies that identify the pedagogical fault lines that expose the power-relations inherent in teaching (with a focus on the higher education sector as opposed to actor training institutions). It uses auto-ethnography, performance analysis and critical theory to assist university teachers involved in directing theatre productions to deepen their understanding of the concept of postdramatic theatre.

This book revisits Hans-Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it. None of the Indian theatre-makers under study built their works directly on the Euro-American model of postdramatic theatre, but many have used its vocabulary and apparatus in innovative, transnational ways. Their principal aim was to invigorate the language of Indian urban theatre, which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the 'theatre of roots' movement after independence. Emerging out of a set of different historical and cultural contexts, their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms. Theatre in India today includes devised performance, storytelling across forms, theatre solos, cross-media performance, theatre installations, scenographic theatre, theatre-as-event, reality theatre, and so on. The book balances theory, context and praxis, developing a new area of scholarship in Indian theatre. Interspersed throughout are Indian theatre-makers' clarification of their own practices vis-à-vis those in Europe and the US.
This collection of articles is devoted to the relationship between text and performance in contemporary theatre. In this volume, nineteen theatre and drama researchers from the Baltic countries, Sweden, Finland, Ireland, Hungary, Russia and China discuss the results of their research into these issues in academic articles and essays. The book mainly focuses on the experience of the Baltics in the creation of theatrical texts, but it also provides a wider insight into the changing processes of world drama and theatre. Three sections of the volume provide numerous examples of the functionality of traditional texts in today’s theatre, as well as introducing the reader to new names in contemporary drama and the different models of practice in theatre companies. This book, with its rich collection of material and detailed analysis of different methods and experiences of contemporary theatre, is recommended for both theatre and drama theoreticians and practitioners.

Is postdramatic theatre political and if so how? How does it relate to Brecht's ideas of political theatre, for example? How can we account for the relationship between aesthetics and politics in new forms of theatre, playwriting, and performance? The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late 20th and early 21st century: the status of the audience and modes of spectatorship in postdramatic theatre; the political claims of postdramatic theatre; postdramatic theatre's ongoing relationship with the dramatic tradition; its dialectical qualities, or its eschewing of the dialectic; questions of representation and the real in theatre; and much more.

Ancient tragedy has played a well-documented role in contemporary theatre since the mid-twentieth century. In addition to the often-commented-upon watershed productions, however, is a significant but overlooked history involving classical tragedy in experimental and avant-garde theatre. Postdramatic Tragedies focuses upon such experimental reinventions and analyses receptions of Greek and Roman tragedy that come under the banner of 'postdramatic theatre', a style of performance in which the traditional components of drama, such as character and narrative, are subordinate to the immediate, affective power of more abstract elements, such as image and sound. The chapters are arranged into three parts, each of which explores classical reception within a specific strand of postdramatic theatre: text-based theatre, devised theatre, and theatre that transcends the usual boundaries of time and space, such as durational and immersive theatre. Each offers a semiotic and phenomenological analysis of a particular case study, covering both widely known and less studied productions from 1995 to 2015. Together they reveal that postdramatic theatre is related to the classics at its conceptual core, and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades, and the status of ancient drama in modernity.

Dramaturgy, in its many forms, is a fundamental and indispensable element of contemporary theatre. In its earliest definition, the word itself means a comprehensive theory of "play making." Although it initially grew out of theatre, contemporary dramaturgy has made enormous advances in recent years, and it now permeates all kinds of narrative forms and structures: from opera to performance art; from dance and multimedia to filmmaking and robotics. In our global, mediated context of multinational group collaborations that dissolve traditional divisions of roles as well as unbend previously intransigent rules of time and space, the dramaturg is also the ultimate globalist: intercultural mediator, information and research manager, media content analyst, interdisciplinary negotiator, social media strategist. This
collection focuses on contemporary dramaturgical practice, bringing together contributions not only from academics but also from prominent working dramaturgs. The inclusion of both means a strong level of engagement with current issues in dramaturgy, from the impact of social media to the ongoing centrality of interdisciplinary and intermedial processes. The contributions survey the field through eight main lenses: world dramaturgy and global perspective dramaturgy as function, verb and skill dramaturgical leadership and season planning production dramaturgy in translation adaptation and new play development interdisciplinary dramaturgy play analysis in postdramatic and new media dramaturgy social media and audience outreach. Magda Romanska is Visiting Associate Professor of Slavic Languages and Literatures at Harvard University, Associate Professor of Theatre and Dramaturgy at Emerson College, and Dramaturg for Boston Lyric Opera. Her books include The Post-Traumatic Theatre of Grotowski and Kantor (2012), Boguslaw Schaeffer: An Anthology (2012), and Comedy: A n Anthology of Theory and Criticism (2014).

The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume, award-winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background of contemporary performance. The book looks at the material and the conceptual; the technological and the transcendental. Never before has theatre design been so vividly and excitingly illuminated. The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues: 1. What gave rise to the new directions in lighting design in contemporary theatre? 2. How can these new directions be viewed within the context of lighting design history? The study then focuses on the phenomenological and semiotic aspects of the medium for light - the role of light as a performer, as the medium of visual perception and as a stimulus for imaginative representations – in selected contemporary theatre productions by Robert Wilson, Romeo Castellucci, Heiner Goebbels, Jossi Wieler and David Zinder. This ground-breaking book will be required reading for anyone concerned with the future of performance.

In a room in the middle of nowhere, a man and a woman dream up spectacular worlds: a decaying city, a lush and crumbling garden, a train journey across a drowned landscape. Darkly humorous, absurd and surreal, these are plays for a theatre in which time and space, character and setting are as uncertain as the maps this man and this woman draw. A co-founder of the legendary 1980s performance theatre company Impact Theatre Co-op, Claire MacDonald composed Utopia, a sequence of commissioned playtexts, between 1987 and 2008. This edition brings together both the plays and the story of how the plays came to be made and written. With a compelling introduction by the author, and including additional material by Tim Etchells, Deirdre Heddon, and Lenora Champagne, this book provides a range of historical and critical materials that put the plays in the context of MacDonald’s career as writer and collaborator, and show how visual practices and poetics, theories of real and imagined space, and new approaches to language itself have profoundly shaped the development of performance writing in the UK.

An engaging book spanning the fields of drama, literary criticism, genre, and performance studies, Drama: Between Poetry and Performance teaches students how to read drama by exploring the threshold between text and performance. Draws on examples from major playwrights including Shakespeare, Ibsen, Beckett, and Parks Explores the critical terms and...
controversies that animate the performance and study of drama, such as the status of language, the function of character and plot, and uses of writing Engages in a theoretical, disciplinary, and cultural repositioning of drama, by exploring and contesting its position at the threshold between text and performance

"Extremely well written, and exceedingly well informed, this is a work that opens a variety of important questions in sophisticated and theoretically nuanced ways. It is hard to imagine a better tour guide than Fuchs for a trip through the last thirty years of, as she puts it, what we used to call the ‘avant-garde.’" — Essays in Theatre "an insightful set of theoretical ‘takes’ on how to think about theatre before and theatre after modernism." — Theatre Journal "In short, for those who never experienced a ‘postmodern swoon,’ Elinor Fuchs is an excellent informant." — Performing Arts Journal "a thoughtful, highly readable contribution to the evolving literature on theatre and postmodernism." — Modern Drama "A work of bold theoretical ambition and exceptional critical intelligence. Fuchs combines mastery of contemporary cultural theory with a long and full participation in American theater culture: the result is a long-needed, long-awaited elaboration of a new theatrical paradigm." — Una Chaudhuri, New York University "What makes this book exceptional is Fuchs’ acute rehearsal of the stranger unnerving events of the last generation that have—in the cross-reflections of theory—determined our thinking about theater. She seems to have seen and absorbed them all." — Herbert Blau, Center for Twentieth Century Studies, University of Wisconsin, Milwaukee "Surveying the extraordinary scene of the postmodern American theater, Fuchs boldly frames key issues of subjectivity and performance with the keenest of critical eyes for the compelling image and the telling gesture." — Joseph Roach, Tulane University "Fuchs makes an exceptionally lucid and eloquent case for the value and contradictions in postmodern theater." — Alice Rayner, Stanford University "Arguably the most accessible yet learned road map to what remains for many impenetrable territory an obligatory addition to all academic libraries serving upper-division undergraduates and above." — Choice "A systematic, comprehensive and historically-minded assessment of what, precisely, ‘post-modern theatre’ is, anyway." — American Theatre In this engrossing study, Elinor Fuchs explores the multiple worlds of theater after modernism. While The Death of Character engages contemporary cultural and aesthetic theory, Elinor Fuchs always speaks as an active theater critic. Nine of her Village Voice and American Theatre essays conclude the volume. They give an immediate, vivid account of contemporary theater and theatrical culture written from the front of rapid cultural change.

Catherine Love, freelance arts journalist, theatre critic and researcher at Royal Holloway, University of London, details the development of postdramatic theatre. Love examines various critical approaches to the term postdramatic, explores the work of practitioners and theatre companies who aim to disrupt the relations and conventions of dramatic theatre, and highlights the relationship between postdramatic and postmodernism.

An introduction to theatrical directing using the concepts and terminology of semiotic theory

Postdramatic theatre is an essential category of performance that challenges classical elements of drama, including the centrality of plot and character. Tracking key developments in contemporary European and North American performance, this collection redirects ongoing debates about postdramatic theatre, turning attention to the overlooked issue on which
they hinge: form. Contributors draw on literary studies, film studies and critical theory to reimagine the formal aspects of theatre, such as space, media and text. The volume expands how scholars think of theatrical form, insisting that formalist analysis can be useful for studying the ways theatre is produced and consumed, and how theatre makers engage with other forms like dance and visual art. Chapters focus on a range of interdisciplinary artists including Tadeusz Kantor, Ann Liv Young and Ryan Trecartin and Lizzie Fitch, as well as theatre's enmeshment within institutional formations like funding agencies, festivals, real estate and healthcare. A timely investigation of the aesthetic structures and material conditions of contemporary performance, this collection refines what we mean, and what we don't, when we speak of postdramatic theatre.

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