**Postdramatic Theatre and the Political**

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.

**Stage Business and the Neoliberal Theatre of London**

This comprehensive, authoritative account of tragedy is the culmination of Hans-Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy, through its inextricable relationship with drama, to its impact upon post-dramatic forms, this is the definitive work in its field. Lehmann plots a course through the history of dramatic thought, taking in Aristotle, Plato, Seneca, Nietzsche, Heidegger, Lacan, Shakespeare, Schiller, Holderlin, Wagner, Maeterlinck, Yeats, Brecht, Kantor, Heiner Müller and Sarah Kane.

**Political Theatre in Post-Thatcher Britain**

New Performance/New Writing offers contextualisation and guidance on innovative approaches to writing for performance. It explores a wide range of performance practices, including immersive and solo theatre, autoethnography and applied drama.

**Postdramatic Theatre and India**

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.

**Theatre and Performance Design**
Since the moment after the fall of the Berlin Wall, important German theater artists have created plays and productions about unification. Some have challenged how German history is written, while others opposed the very act of storytelling. Performing Unification examines how directors, playwrights, and theater groups including Heiner Müller, Frank Castorf, and Rimini Protokoll have represented and misrepresented the past, confronting their nation’s history and collective identity. Matt Cornish surveys German-language history plays from the Baroque period through the documentary theater movement of the 1960s to show how German identity has always been contested, then turns to performances of unification after 1989. Cornish argues that theater, in its structures and its live gestures, on pages, stages, and streets, helps us to understand the past and its effect on us, our relationships with others in our communities, and our futures. Engaging with theater theory from Aristotle through Bertolt Brecht and Hans-Thies Lehmann’s “postdramatic” theater, and with theories of history from Hegel to Walter Benjamin and Hayden White, Performing Unification demonstrates that historiography and dramaturgy are intertwined.

The Routledge Companion to Theatre and Performance

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 twentieth and early twenty-first 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; the role of bodies, perception, appearance and theatricality in postdramatic theatre; as well as subjectivity and agency in postdramatic theatre, dance and performance. Offering analyses of a wide range of international performance examples, scholars in this volume engage with Hans-Thies Lehmann's theoretical positions both affirmatively and critically, relating them to other approaches by thinkers ranging from early theorists such as Brecht, Adorno and Benjamin, to contemporary thinkers such as Fischer-Lichte, RanciÄ“re and others.

Forays into Contemporary South African Theatre

A unique contribution to an emerging field, Composed Theatre explores musical strategies of organization as viable alternative means of organizing theatrical work. In addition to insightful essays by a stellar group of international contributors, this volume also includes interviews with important practitioners, shedding light on historical and theoretical aspects of composed theatre.

Postdramatic Theatre and Form

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.

Postdramatic Theatre and the Political

Focusing mainly on case studies from Australia and the United States of America, this book considers how people with dementia represent themselves and are represented in ‘theatre of the real’ productions and care home interventions, assessing the extent to which the ‘right kind’ of dementia story is being affirmed or challenged. It argues that this type of story—one of tragedy, loss of personhood, biomedical deficit, and socio-economic ‘crisis’—produces dementia and the people living with it, as much as biology does. It proposes two novel ideas. One is that the ‘gaze’ of theatre and performance offers a reframing of some of the behaviours and actions of people with dementia, through which deficit views can be changed to ones of possibility. The other is that, conversely, dementia offers productive perspectives...
on ‘theatre of the real’. Scanning contemporary critical studies about and practices of ‘theatre of the real’ performances and applied theatre interventions, the book probes what it means when certain ‘theatre of the real’ practices (specifically verbatim and autobiographical) interact with storytellers considered, culturally, to be ‘unreliable narrators’. It also explores whether autobiographical theatre is useful in reinforcing a sense of ‘self’ for those deemed no longer to have one. With a focus on the relationship between stories and selves, the book investigates how selves might be rethought so that they are not contingent on the production of lucid self-narratives, consistent language, and truthful memories.

**English Studies in the 21st Century**

Live Art is a contested category, not least because of the historical, disciplinary and institutional ambiguities that the term often tends to conceal. Live Art can be usefully defined as a peculiarly British variation on particular legacies of cultural experimentation—a historically and culturally contingent translation of categories including body art, performance art, time-based art, and endurance art. The recent social and cultural history of the UK has involved specific factors that have crucially influenced the development of Live Art since the late 1970s. These have included issues in national cultural politics relating to sexuality, gender, disability, technology, and cultural policy. In the past decade there has been a proliferation of festivals of Live Art in the UK and growing support for Live Art in major venues. Nevertheless, while specific artists have been afforded critical essays and monographs, there is a relative absence of scholarly work on Live Art as a historically and culturally specific mode of artistic production. Through essays by leading scholars and critical interviews with influential artists in the sector, Critical Live Art addresses the historical and cultural specificity of contemporary experimental performance, and explores the diversity of practices that are carried out, programmed, read or taught as Live Art. This book is based on a special issue of Contemporary Theatre Review.

**Theater of Anger**

The ‘in-yer-face’ plays of the mid-1990s announced a new generation shaped by Thatcherism and defined by antipathy to social ideals and political involvement. They have generated thoughtful and lively responses from playwrights. The resulting dialogue has brought politics to the forefront of British drama and reinvigorated British theatre.

**Postdramatic Theatrical Signs in Contemporary British Playwrights**

This book, the first of its kind, surveys the career of the renowned Australian-German theatre and opera director Barrie Kosky. Its nine chapters provide multidisciplinary analyses of Barrie Kosky’s working practices and stage productions, from the beginning of his career in Melbourne to his current roles as Head of the Komische Oper Berlin and as a guest director in international demand. Specialists in theatre studies, opera studies, musical theatre studies, aesthetics, and arts administration offer in-depth accounts of Kosky’s unusually wide-ranging engagements with the performing arts as a director of spoken theatre, operas, musicals, operettas, as an adaptor, a performer, a writer, and an arts manager. Further, this book includes contributions from theatre practitioners with first-hand experience of collaborating with Kosky in the 1990s, who draw on interviews with members of Gilgul, Australia’s first Jewish theatre company, to document this formative period in Kosky’s career. The book investigates the ways in which Kosky has created transnational theatres, through introducing European themes and theatre techniques to his Australian work or through bringing fresh voices to the national dialogue in Germany’s theatre landscape. An appendix contains a timeline and guide to Kosky’s productions to date.

**Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre**

English Studies in the 21st Century presents the results of recent academic research concerning a wide spectrum of subjects—including politics, psychology, religion, philosophy, history, culture, aesthetics, and education—related to literary, cultural, and language studies. Specifically, this collection includes scholarly reflections, interpretations, criticisms, and experiments that both strengthen and challenge dominant perspectives on the English literary tradition and contribute to a multifaceted discussion of contemporary drama and theater, contemporary theory and fiction, Neo-Victorianism, the Anthropocene, posthumanism, and interdisciplinary studies in English, including linguistics and ELT. The book will be an ideal reference for both academics and students.
Gao Xingjian's Post-Exile Plays

Theatre of Anger examines contemporary transnational theatre in Berlin through the political scope of anger, and its trajectory from Aristotle all the way to Audre Lorde and bell hooks.

The Cambridge Companion to Theatre and Science

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.

Barrie Kosky's Transnational Theatres

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.

Text in Contemporary Theatre

Offering essential guidance to students throughout their undergraduate studies, this companion explores the development of a discipline that is still in flux, offers practical advice about how to study it and where this study might lead, and provides a useful reference resource on key practitioners, debates, performances and terms.

Transfigured Stages

Adorno and Modern Theatre explores the drama of Edward Bond, David Rudkin, Howard Barker and Sarah Kane in the context of the work of leading philosopher Theodor W. Adorno (1903-1969). The book engages with key principles of Adorno's aesthetic theory and cultural critique and examines their influence on a generation of seminal post-war dramatists.

Tragedy and Dramatic Theatre

After the end of Apartheid, South African theatre was characterized by a remarkable process of constant aesthetic reinvention. This multivocal volume documents some of the various ways in which the “rainbow” nation has forged these innovative stage idioms.

Adorno and Modern Theatre

The collection of essays Fictional Realities / Real Fictions. Contemporary Theatre in Search of a New Mimetic Paradigm tackles the problem of fictionality and reality in contemporary theatre practice and playwriting. It approaches this hotly debated issue in a larger context of the theories of theatrical and dramatic mimesis. The volume provides an answer to the most recent developments in performative arts, such as the widespread use of new media technologies, the popularity of site specific productions, and the flourishing of various post-dramatic forms of expression. The phenomena scrutinized in this collection call into question the basic dichotomy between the fictional and the real on which the theory and practice of the Western theatre has been based right from its inception. However, due to their extremely heterogeneous character, they pose a considerable problem for researchers and teachers, who still do not find a widely applicable methodology for the analysis of contemporary performances and texts for the theatre. Fictional Realities / Real Fictions sets the discussion of the onset of new mimetic paradigm in three interrelated contexts: the new perceptual patterns forged by contemporary theatre, the use of media on stage, and the
strategies of today’s political theatre. The case studies presented here, in spite of their thematic diversity, are subordinated to a single theoretical framework. Thus they turn out extremely useful both for the scholars investigating the problems of contemporary theatre, and students of theatre and drama. Fictional Realities / Real Fictions offers them a rigid methodological scaffolding, supported by a number of illustrative examples from a variety of cultural context and theatre traditions, which gives them an opportunity to extrapolate from the main argument of the volume to their own research.

**Postdramatic Theatre**

Dementia, Narrative and Performance

Both in opera studies and in most operatic works, the singing body is often taken for granted. In Postopera: Reinventing the Voice-Body, Jelena Novak reintroduces an awareness of the physicality of the singing body to opera studies. Arguing that the voice-body relationship itself is a producer of meaning, she furthermore posits this relationship as one of the major driving forces in recent opera. She takes as her focus six contemporary operas - La Belle et la Bête (Philip Glass), Writing to Vermeer (Louis Andriessen, Peter Greenaway), Three Tales (Steve Reich, Beryl Korot), One (Michel van der Aa), Homeland (Laurie Anderson), and La Commedia (Louis Andriessen, Hal Hartley) - which she terms 'postoperas'. These pieces are sites for creative exploration, where the boundaries of the opera world are stretched. Central to this is the impact of new media, a de-synchronization between image and sound, or a redefinition of body-voice-gender relationships. Novak dissects the singing body as a set of rules, protocols, effects, and strategies. That dissection shows how the singing body acts within the world of opera, what interventions it makes, and how it constitutes opera’s meanings.

**Teaching Postdramatic Theatre**

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.

**Utopia**

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevold Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student.
Postdramatic Tragedies

The first ever companion to theatre and science brings together research on key topics, performances, and new areas of interest.

Global Changes--local Stages

Global Changes - Local Stages investigates the relationships between what happened the last twenty years on the 'world stage' and how theatre life developed on the local level. The subject has been approached from three different angles, each covered by one part of the book: "The Effects of Social Changes on Theatre Fields", "Values in Theatre Politics" and "Localization of Theatrical Values". The group of authors tries to find the links between these three areas. The book profits from the fact that the authors come from two sides of the former 'Wall'. Twenty years after its fall, the transitional processes in countries of the former 'Eastern Bloc' can be compared, not only mutually, but also with the changes in the Western part of Europe. With its 537 pages Global Changes - Local Stages is the most extensive research of the possible relationships between cultural change, theatre politics and theatre life in smaller European countries.

The Theatre of Thomas Ostermeier

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.

Drama

Thomas Ostermeier is the most internationally recognised German theatre director of the present. With this book, he presents his directorial method for the first time. The Theatre of Thomas Ostermeier provides a toolkit for understanding and enacting the strategies of his advanced contemporary approach to staging dramatic texts. In addition, the book includes: Ostermeier's seminal essays, lectures and manifestos translated into English for the first time. Over 140 photos from the archive of Arno Declar, who has documented Ostermeier's work at the Schaubühne Berlin for many years, and by others. In-depth 'casebook' studies of two of his productions: Ibsen's An Enemy of the People (2012) and Shakespeare's Richard III (2015) Contributions from Ostermeier's actors and his closest collaborators to show how his principles are put into practice. An extraordinary, richly illustrated insight into Ostermeier's working methods, this volume will be of interest to practitioners and scholars of contemporary European theatre alike.

Worlds in Words

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 body 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
The tragic experience in Tim Crouch’s postdramatic theatre

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 Indigrenous theatre through its analysis of the Mudrooroo-Müller project staged in 1996."--Publisher.


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).

Critical Live Art

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.

New Performance/New Writing

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.

Postopera: Reinventing the Voice-Body
The term "juchang" is introduced, contextualized and defined by leading professor of theatre in China, Li Yinan, and forms a unique and individual selection of interviews with nine juchang theatre-makers from different periods after 1980, who have contributed to different and interesting developments. All have different backgrounds, ages and perspectives on theatre that reflect the open and inclusive nature of the concept of juchang. The interviewees were all active in Chinese theatre when a different creative spirit reigned, and yet they seem to have had extensive cohesion between, and influence on, each other. A ground breaking look at the changing shape of contemporary Chinese theatre from the perspectives of those who are in the process of creating it.

**Performing Unification**

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 Drama, Theatre and Performance Companion**

This book examines contemporary English drama and its relation to the neoliberal consensus that has dominated British policy since 1979. The London stage has emerged as a key site in Britain’s reckoning with neoliberalism. On one hand, many playwrights have denounced the acquisitive values of unfettered global capitalism; on the other, plays have more readily revealed themselves as products of the very market economy they critique, their production histories and formal innovations uncomfortably reproducing the strategies and practices of neoliberal labour markets. Stage Business and the Neoliberal Theatre of London thus arrives at a usefully ambivalent political position, one that praises the political power of the theatre – its potential as a form of resistance to the neoliberal rationality that rides roughshod over democratic values – while simultaneously attending to the institutional bondage that constrains it. For, of course, the theatre itself everywhere straddles the line of capitulating to the marketization of our cultural life.

**Composed Theatre**

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.

**Fictional Realities / Real Fictions. Contemporary Theatre in Search of a New Mimetic Paradigm**

The collection of essays Worlds in Words: Storytelling in Contemporary Theatre takes up the currently widely debated issue of the revival of various techniques of storytelling in contemporary theatre practice and playwriting. This topic is set in a larger context of the
crisis of traditional theatrical and dramatic representation in the 20th century and sets the
discussion of new storytelling techniques within the framework of cultural and post-colonial
studies, as well as the recent theories of performativity. These new performative modes of
theatre practice in the recent decades have exerted a strong impact on the mainstream staging
techniques as well as on the form and use of texts written for the theatre today. By focusing
on the basic relationship between the text, the stage and the audience, the papers collected
in this volume trace these fundamental changes taking place nowadays, which testify to the
major shifts in the understanding of the very concept of theatre, its place among other arts
and media, as well as in culture, especially in the marginalized cultures and diasporas. The
authors of the papers collected here undertake a comprehensive analysis of the phenomenon of
storytelling and adopt an interdisciplinary approach which will makes it possible to give
account of the diverse cultural and socio-political grounding of the contemporary theatrical
and dramatic techniques.

Concise Introduction

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

Copyright code : 3a577d69ecdb0bb5b96278ab299a173d