

## Representing The Past Essays In Performance Historiography

Over, Under, and Around Essays on Performance Theory, 1970-1976 Essays in Performance Practice Essays on Performance Writing, Poetics and Poetry: Writings towards writing and reading : on poetics, with implicated readings Theatre and the World Three essays on performance measurement Human performance From Acting to Performance Critical Essays on European Theatre Performance Practice Essays in Theatrical Criticism Two Essays on Performance Evaluation Essays on Wesleyan Methodism, its dangers and its opportunities The Essays Or Counsels, Civil and Moral Essays, Critical and Miscellaneous Australasian Drama Studies human performance. Essays and Studies Management Bacon's Essays The Encyclopaedia of Pleading and Practice Richard Schechner Richard Schechner Frederick Neumann John Hall Rustom Bharucha Yves Schläpfer perform.ch Philip Auslander M. A. Katritzky Mowbray Morris Sharon Garyn-Tal Henry Arthur SMITH (Barrister-at-Law) Francis Bacon Thomas Babington Macaulay Baron Macaulay Seedamm Kulturzentrum English Association Arthur G. Bedeian Francis Bacon

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the essays collected in this book represent schechner s lifetime in performance studies political theatre the avant garde the secular and sacred rituals of performance the nature of belief and its suspensions in theatre aesthetics performance theory and performance studies have been his recurring subjects even as his knowledge has changed and deepened from seeing performances of all kinds all over the world so he is in a position to compare the incomparable yaqui and ramlila dixi and namahage in

a manner that furthers the study of ritual and indicates the ways performance is similarly and differently imbricated in different communities schechner has also learned that the avant garde is more than a historical occurrence localized in or originating in a single culture as a particular kind of articulation of the traditional and the oral the range and depth of schechner s scholarly endeavour informed by his artistic practice has led him to think about the deep structure of performance and theorize its construction across cultures this confluence of practice and scholarship where each realm wholly informs the other is second only to schechner s far ranging contact with diverse types of performance in generating his exceptional thinking on the meaning and importance of performance as the paradigm for the twentieth and twenty first centuries richard schechner is a theatre director author and teacher he founded the performance group and east coast artists he has directed plays conducted performance workshops and lectured in asia the americas australia and europe his books include performance studies an introduction performance theory and between theatre and anthropology he is university professor and professor of performance studies at the tisch school of the arts new york university

from acting to performance collects for the first time major essays by performance theorist and critic philip auslander together these essays provide a survey of the changes in acting and performance during the crucial transition from the ecstatic theatre of the 1960s to the ironic postmodernism of the 1980s auslander examines performance genres ranging from theatre and dance to performance art and stand up comedy in doing so he discusses an impressive line up of practitioners including antonin artaud jerzy grotowski peter brook willem dafoe the wooster group augusto boal kate bornstein and orlan from acting to performance is a must for all students and scholars interested in contemporary theatre and performance

this series of four volumes brings together the best and most significant scholarship published on european performance practice over the last half century the featured articles and book chapters provide a significant introduction to many of the major past and current developments in the field and emphasise acting performance spaces staging and audiences from the middle ages to the present day the volume editors have selected articles that most usefully represent performance practice within their own specialist period and have complemented their strong focus on british theatre by including european material and references this representative cross section of articles book chapters and records serves as a useful reference point for those wishing to investigate or teach the many and varied facets of performance practice in europe from medieval times up until the present day

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