Performance And Phenomenology Traditions And Transformations
Routledge Advances In Theatre Performance Studies

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Phenomenology of a Puppet Theatre
The Phenomenology of a Performative Knowledge System
Rewriting Narratives in Egyptian Theatre
Jung and Phenomenology
Theatre, Exhibition, and Curation
Transmission in Motion
Methodologies for the Rhetoric of Health & Medicine
To Act, to Do, to Perform
Kinesthetic Spectatorship in the Theatre
The Chinese Atlantic
A Strange Proximity
Approaches to Actor Training (toward)
Schutzian Phenomenology and Hermeneutic Traditions
Philosophy of Mind and Phenomenology
A Strange Proximity
Postdramatic Theatre and Form
Mainstream AIDS Theatre, the Media, and Gay Civil Rights
Phenomenology as Performative Exercise
Ecoscenography
Bodied Spaces
Theatre and Phenomenology
Immersive Embodiment
Performance and Phenomenology
Dance and the Corporeal Uncanny
The Phenomenological Approach to Social Reality
Food and Theatre on the World Stage
Performance Costume
Historical Affects and the Early Modern Theater
Analytic Philosophy and the World of the Play
Performance Phenomenology
World-Wide Walks
Theory/Theatre
Adapting Translation for the Stage
Phenomenology
Kinaesthesia and Visual Self-Reflection in Contemporary Dance
The Oxford Handbook of Dance and Reenactment
Leading for Change
Choreographing Agonism

How can various technologies, from the more conventional to the very new, be used to archive, share and understand dance movement? How can they become part of new ways of creating dance? What does this tell us about the ways in which technology is part of how we make sense and think? Well-known choreographers and dance collectives including William Forsythe, Siobhan Davis, Merce Cunningham, Anne Teresa De Keersmaeker and BADco. have initiated projects to investigate these questions, and in so doing have inaugurated a new era for dance archives, education, research and creation. Their work draws attention to the intimate relationship between the technologies we use and the ways in which we think, perceive, and make sense. Transmission in Motion examines these extraordinary projects ‘from the inside’, presenting in-depth analyses by the practitioners, artists and collectives involved in their development. These studies are framed by scholarly reflection, illuminating the significance of these projects in the context of current debates on dance, the (multi-media) archive, immaterial cultural heritage and copyright, embodied cognition, education, media culture and the knowledge society. Putting food and theatre into direct conversation, this volume focuses on how food and theatre have operated for centuries as partners in the performative, symbolic, and literary making of meaning. Through case studies, literary analyses, and performance critiques, contributors examine theatrical work from China, Japan, India, Greece, Italy, France, Germany, England, the United States, Chile, Argentina, and Zimbabwe, addressing work from classical, popular, and contemporary theatre practices. The investigation of uses of food across media and artistic genres is a burgeoning area of scholarly investigation, yet regarding representation and symbolism, literature and film have received more attention than theatre, while performance studies scholars have taken the lead in examining the performative aspects of food events. This collection looks across dramatic genres, historical periods, and cultural contexts, and at food in all of its socio-political, material complexity to examine the particular problems and potentials of invoking and using food in live theatre. The volume considers food as a transhistorical, global phenomenon across theatre genres, addressing the explosion of food studies at the end of the twentieth century that has shown how food is a crucial aspect of cultural identity. This book offers a wide-ranging examination of acts of ‘virtual embodiment’ in performance/gaming/applied contexts that abstract an immersant’s sense of physical selfhood by instating a virtual body, body-part or computer-generated avatar. Emergent ‘immersive’ practices in an increasingly expanding and cross-disciplinary field are coinciding with a wealth of new scientific knowledge in body-ownership and self-attribution. A growing understanding of the way a body constructs its sense of selfhood is intersecting with the historically persistent desire to make an onto-relational link between the body that ‘knows’ an experience and bodies that cannot know without occupying their unique point of view. The author
argues that the desire to empathize with another’s ineffable bodily experiences is finding new expression in contexts of particular urgency. For example, patients wishing to communicate their complex physical experiences to their extended networks of support in healthcare, or communities placing policymakers ‘inside’ vulnerable, marginalized or disenfranchised virtual bodies in an attempt to prompt personal change. This book is intended for students, academics and practitioner-researchers studying or working in the related fields of immersive theatre/art-making, arts-science and VR in applied performance practices. This collection of original essays honors the groundbreaking scholarship of Jean E. Howard by exploring cultural and economic constructions of affect in the early modern theater. While historicist and materialist inquiry has dominated early modern theater studies in recent years, the historically specific dimensions of affect and emotion remain underexplored. This volume brings together these lines of inquiry for the first time, exploring the critical turn to affect in literary studies from a historicist perspective to demonstrate how the early modern theater showcased the productive interconnections between historical contingencies and affective attachments. Considering well-known plays such as Shakespeare’s Antony and Cleopatra and Thomas Dekker’s The Shoemaker’s Holiday together with understudied texts such as court entertainments, and examining topics ranging from dramatic celebrity to women’s political agency to the parental emotion of grief, this volume provides a fresh and at times provocative assessment of the “historical affects”—financial, emotional, and socio-political—that transformed Renaissance theater. Instead of treating history and affect as mutually exclusive theoretical or philosophical contexts, the essays in this volume ask readers to consider how drama emplaces the most personal, unspeakable passions in matrices defined in part by financial exchange, by erotic desire, by gender, by the material body, and by theatricality itself. As it encourages this conversation to take place, the collection provides scholars and students alike with a series of new perspectives, not only on the plays, emotions, and histories discussed in its pages, but also on broader shifts and pressures animating literary studies today. Dance and the Corporeal Uncanny takes the philosophy of the body into the field of dance, through the lens of subjectivity and via its critique. It draws on dance and performance as its dedicated field of practice to articulate a philosophy of agency and movement. It is organized around two conceptual paradigms - one phenomenological (via Merleau-Ponty), the other an interpretation of Nietzschean philosophy, mediated through the work of Deleuze. The book draws on dance studies, cultural critique, ethnography and postcolonial theory, seeking an interdisciplinary audience in philosophy, dance and cultural studies. This book is about the centrality of movement, movement perception, and kinesthetic experience to theatrical spectatorship. Drawing upon phenomenological accounts of movement experience and the insights of cognitive science, neuroscience, acting theory, dance theory, philosophy of mind, and linguistics, it considers how we inhabit the movements of others and how these movements inhabit us. Individual chapters explore the dynamics of movement and animation, action and intentionality, kinesthetic resonance (or mirroring), language, speech, and empathy. In one of its most important contributions to the study of theatre, performance, and spectatorship, this book foregrounds otherness, divergence, and disability in its account of movement perception. The discussions of this and other issues are accompanied by detailed analysis of theatre, puppetry, and dance performances. Starting from differences between reenactment and the more established practice of historical reconstruction, leading practitioners and theorists ask how the notion of preservation and representation associated with reconstruction is transformed by reenactment into historical experience and affective relation to the past in the present. In other terms: How does dance convey historical meaning through sensuous form? Danced reenactment poses the problem of history and historicity in relation to the troubled temporality inherent to dance itself. Ephemeral as the central trope of dance is hence displaced in favor of dance as a reiterative practice that confounds categories of chronological time and opens up a theoretical space of history that is often invisibilized by ideologies of immediacy traditionally attributed to dancing. Schutzian Phenomenology and Hermeneutic Traditions links Alfred Schutz to the larger hermeneutic tradition in Continental thought, illuminating the deep affinity between Schutzian phenomenology and hermeneutics. The essays collected here explore a broad spectrum of Schutzian themes and concerns, from Schutz’s concrete affinities to hermeneutic traditions, his interpretationism and the pragmatist nature of Schutz’s thought, to questions concerning the role of the media and music in our understanding of the life-world and intersubjectivity. The
essays go on to explore the practical applicability of Schutz’s thoughts on questions regarding economics, literature, ethics and the limits of human understanding. Given its emphasis on the application of Schutzian ideas and concepts, this book will be of special interest to a wide range of readers in the social sciences and humanities, who are interested in the application of phenomenology to social, political, and cultural phenomena. This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an emerging 21st century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, Performance and Phenomenology continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception, each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation. In The Chinese Atlantic, Sean Metzger charts processes of global circulation across and beyond the Atlantic, exploring how seascapes generate new understandings of Chinese migration, financial networks and artistic production. Moving across film, painting, performance, and installation art, Metzger traces flows of money, culture, and aesthetics to reveal the ways in which routes of commerce stretching back to the Dutch Golden Age have molded and continue to influence the social reproduction of Chineseness. With a particular focus on the Caribbean, Metzger investigates the expressive culture of Chinese migrants and the communities that received these waves of people. He interrogates central issues in the study of similar case studies from South Africa and England to demonstrate how Chinese Atlantic seascapes frame globalization as we experience it today. Frequently focusing on art that interacts directly with the sites in which it is located, Metzger explores how Chinese migrant laborers and entrepreneurs did the same to shape—both physically and culturally—the new spaces in which they found themselves. In this manner, Metzger encourages us to see how artistic imagination and practice interact with migration to produce a new way of framing the global. What it means to ‘be’ goes to the heart of drama. But in order to engage with theatre’s Being-in-the-world, we need to attend to the meaning of being both in everyday life and in the creative process. This book provides a clear and accessible introduction to key concepts of phenomenology in relation to theatre, showing how they shed light on the works of influential theatre-makers such as Brecht, Artaud, and Stanislavski. By placing these concepts in dialogue with theatre-makers, Johnston is able to demonstrate how philosophical ideas can be put to work in a theatrical context and how we can approach difficult theory from a practical perspective. Each chapter features exercises and topics for discussion to encourage readers to explore the ideas presented in more depth, making it an excellent resource for undergraduate and postgraduate students of theatre, performance studies, and philosophy. Examining the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy’s book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for ‘live’ performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-theorizes the exhibition as a dynamic context in which established traditions of display and performance interact. By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice, the study reveals how the reception of a specific form is often mediated via the ontological expectations of another. It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the ‘theatrical’ as the optic or directive of a curatorial concept. Proposing a symbiotic relation between
theatricality and display, Guy presents cases from international arts institutions which are both displayed and performed, including the Tate Modern and the Guggenheim, and assesses their significance to the enduring relation between theatre and the visual arts. The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories. In Choreographing Agonism, author Goran Petrović Lotina offers new insight into the connections between politics and performance. Exploring the political and philosophical roots of a number of recent leftist civil movements, Petrović Lotina forcefully argues for a re-imagining of artistic performance as an instrument of democracy capable of contesting a dominant politics. Inspired by post-Marxist theories of discourse theory, hegemony, conflict, and pluralism, and using tension as a guiding philosophical, political, and artistic force, the book expands the politico-philosophical debate on theories of performance. It offers both scholars and practitioners of performance a thought-provoking analysis of the ways in which artistic performance can be viewed politically as ‘agonistic choreo-political practice,’ a powerful strategy for mobilising alternative ways of living together and invigorating democracy. Choreographing Agonism makes a bold and innovative contribution to the discussion of political and philosophical thought in the field of Performance Studies. This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century, tracing ideological change over time in the reception of US mainstream plays taking HIV/AIDS as their topic from 1985 to 2000. This is the first study to combine the topics of the politics of performance, LGBT theatre, and mainstream theatre’s political potential, a juxtaposition that shows how radical ideas become mainstream, that is, how the dominant ideology changes. Using materialist semiotics and extensive archival research, Juntunen delineates the cultural history of four pivotal productions from that period—Larry Kramer’s The Normal Heart (1985), Tony Kushner’s Angels in America (1992), Jonathan Larson’s Rent (1996), and Moises Kaufman’s The Laramie Project (2000). Examining the connection between AIDS, mainstream theatre, and the media reveals key systems at work in ideological change over time during a deadly epidemic whose effects changed the nation forever. Employing media theory alongside nationalism studies and utilizing dozens of reviews for each case study, the volume demonstrates that reviews are valuable evidence of how a production was hailed by society’s ideological gatekeepers. Mixing this new use of reviews alongside textual analysis and material study—such as the theaters’ locations, architectures, merchandise, program notes, and advertising—creates an uncommonly rich description of these productions and their ideological effects. This book will be of interest to scholars and students of theatre, politics, media studies, queer theory, and US history, and to those with an interest in gay civil rights, one of the most successful social movements of the late twentieth century. This collection of essays addresses emergent trends in the meeting of the disciplines of phenomenology and performance. It brings together major scholars in the field, dealing with phenomenological approaches to dance, theatre, performance, embodiment, audience, and everyday performance of self. It argues that despite the wide variety of philosophical, ontological, epistemological, historical and methodological differences across the field of phenomenology, certain tendencies and impulses are required for an investigation to stand as truly phenomenological. These include: description of experience; a move towards fundamental conditions or underlying essences; and an examination of taken-for-granted presuppositions. The book is aimed at scholars and practitioners of performance looking to deepen their understanding of phenomenological concepts and methods, and philosophers concerned with issues of embodiment, performativity and enaction. This study of Egyptian theatre and its narrative construction explores the ways representations of Egypt are created and within theatrical means, from the 19th century to the present day. Essays address the narratives that structure theatrical, textual, and performative representations and the ways the rewriting process has varied in different contexts and at different times. Drawing on concepts from Theatre and Performance Studies, Translation Studies, Cultural Studies, Postcolonial Studies, and Diaspora Studies, scholars and practitioners from Egypt and the West enter into dialogue with one another, expanding
understanding of the different fields. The articles focus on the ways theatre texts and performances change (are rewritten) when crossing borders between different worlds. The concept of rewriting is seen to include translation, transformation, and reconstruction, and the different borders may be cultural and national, between languages and dramaturgies, or borders that are present in people's everyday lives. Essays consider how rewritings and performances cross borders from one culture, nation, country, and language to another. They also study the process of rewriting, the resulting representations of foreign plays on stage, and representations of the Egyptian revolution on stage and in Tahrir Square. This assessment of the relationship between theatre practices, exchanges, and rewritings in Egyptian theatre brings vital coverage to an undervisited area and will be of interest to developments in theatre translation and beyond. A philosophical inquiry into how action is constituted by language, materiality, and performance. This book provides a unique perspective on walking practice across time and place, in the context of evolving technologies and climatic changes. Peter d'Agostino's World-Wide-Walks project, performed on six continents over the past four decades, lays a groundwork for considering walks as portals for crossing natural-cultural-virtual frontiers. Broad in scope, it addresses topics ranging from historical concerns including traditional Australian Aboriginal rites of passage and the exploits of explorers such as John Ledyard, to artists' walks and related themes covered in the mass media during the past few years. The act of walking places the individual within a world of empirical awareness, statistical knowledge, expectation and surprise - anticipation of unknown encounters around the bend. In mediating the frontiers of human knowledge, walking and other forms of exploration remain a critical means of engaging global challenges, most notably now when traversing environmental boundaries undergoing radical and potential cataclysmic change. What happens in the relationship between audience and performer? What choices are made in the space of performance about how we attend to others? A Strange Proximity examines stage presence as key to thinking about performance and ethics. It is the first phenomenological account of ethics generated from, rather than applied to, contemporary theatrical productions. The ethical possibilities of the stage, argues Jon Foley Sherman, rest not so much in its objects—the performers and the show itself—as in the “how” of attending to others. A Strange Proximity is a unique perspective on the implications of attention in performance. What happens in the relationship between audience and performer? 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Phenomenology invites us to listen to "the things themselves", to be attentive to how we sensorially, kinesthetically, and affectively engage with acting as a phenomenon and process. Using detailed first-person accounts of acting across a variety of dramaturgies and performances from Beckett to newly co-created performances to realism, it provides an account of how we 'do' or practice phenomenology when training, performing, directing, or teaching. Zarrilli brings a wealth of international and intercultural experience as a director, performer, and teacher to this major new contribution both to the practices of acting and to how we can reflect in depth on those practices. An advanced study for actors, directors, and teachers of acting that is ideal for both the training/rehearsal studio and research, (toward) a phenomenology of acting is an exciting move forward in the philosophical understanding of acting as an embodied practice. 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. This volume, edited by Lucilla Guidi and Thomas Rentsch, establishes the first systematic connection between phenomenology and performativity. On the one hand, it outlines the performativity of phenomenology by exploring its enactment and the transformation of attitude it effects; this exploration is conducted through a number of parallels between phenomenology and the ancient understanding of philosophy as an exercise and a way of life. On the other hand, the volume examines different notions of performativity from a phenomenological perspective, so as to show that a phenomenological understanding of embodied experience complements a linguistic account of performativity and can also offer a ground for bodily practices of resistance, critique, and self-transformation in our own day and age.

Cover -- Title -- Copyright -- Dedication -- Contents -- Foreword -- Acknowledgments -- Introduction: Theatre and the mirror of nature -- Part I Exposing the problem and proposing a solution -- 1 Theatrical names and reference: Dialectical-synecdochic objects and "re-creation" -- 2 The world of the play: Theatre as "re-creation" -- Part II Applying the (proposed) solution to the problems -- 3 "Liveness"? The presumption of dramatic and theatrical "liveness" -- 4 Boundedness of (fictional) theatre to our (real) world: Actor and audience -- 5 Identity across "possible worlds": "The world beyond" the play -- Conclusions -- #1 The purpose of playing: Why go to the theatre? -- #2 Where the world of theatre ends: Performance art -- #3 Make-believe -- Afterword -- Bibliography -- Index

Fiery Temporalities in Theatre and Performance: The Initiation of History takes up the urgent need to think about temporality and its relationship to history in new ways, focusing on theatre and performance as mediums through which politically innovative temporalities, divorced from historical processivism and the future, are inaugurated. Wickstrom is guided by three temporal concepts: the new present, the penultimate, and kairos, as developed by Alain Badiou, Giorgio Agamben, and Antonio Negri respectively. She works across a field of performance that includes play texts by Aimé Césaire and C.L.R. James, and performances from Ni’Ja Whitson to Cassils, the Gob Squad to William Kentridge and African colonial revolts, Hofesh Schechter to Forced Entertainment to Andrew Schneider and Omar Rajeh. Along the way she also engages with Walter Benjamin, black international and radical thought and performance, Bruno Latour, Stefano Harney and Fred Moten's logistics and the hold, and accelerationism. Representing a significant contribution to the growing interest in temporality in Theatre and Performance Studies, the book offers alternatives to what have been prevailing temporal preoccupations in those fields. Countering investments in phenomenology, finitude, ghosting, repetition, and return, Wickstrom argues that theatre and performance can create a fiery sense of how to change time and thereby nominate a new possibility for what it means to live.

Cover -- Title -- Copyright -- Dedication -- Contents -- Acknowledgments -- List of Figures and Tables -- Contributors -- 1 Manifesting Methodologies for the Rhetoric of Health & Medicine -- 2 Historical Work in the Discourses of Health and Medicine -- 3 Ecological Investments and the Circulation of Rhetoric: Studying the "Saving Knowledge" of Dr. Emma Walker's Social Hygiene Lectures -- 4 Infrastructural Methodology: A Case in Protein as Public Health -- 5 Health Communication Methodology and Race -- 6 Bringing the Body Back Through Performative Phenomenology -- 7 "No Single Path": Desire Lines and Divergent Pathographies in Health and Medicine -- 8 Rhetorically Listening for Microwithdrawals of Consent in Research Practice -- 9 Medical Interiors: Materiality and Spatiality in Medical Rhetoric Research Methods -- 10 Ethical Research in "Health 2.0": Considerations for Scholars of Medical Rhetoric -- 11 Negotiating Informed Consent: Bueno aconsejar, mejor remediar (it is good to give advice, but it is better to solve the problem) -- 12 Translingual Rhetorical Engagement in Transcultural Health Spaces -- 13 Assemblage Mapping: A Research Methodology for Rhetoricians of Health and Medicine -- 14 Medicalized Mosquitoes: Rhetorical Invention in Genetic Engineering for Disease Control -- 15 Experiments in Rhetoric: Invention and Neurorhetorical Play -- Index

This book offers new theoretical ground for thinking about, and transforming, leadership and higher education worldwide. Through an examination of the construct of intimacy and ‘nearness’, including
emotional, spiritual, psychic, intellectual, and physical closeness, Jonathan Jansen demonstrates its power to influence positive leadership in young people. He argues that sensory leadership, which includes but extends beyond the power of touch, represents a fresh and effective approach to progressive transformation of long divided institutions. Considering richly textured narratives, chapters explore complex intimacies among Black and White university students in South Africa, post-apartheid and in the aftermath of a major racial atrocity. The stories reveal the students’ transformation in the process of ‘leadership for change’, interweaving concepts of racism, human relationships and intimacy, and in turn expanding the knowledge base of social and institutional improvement. This book explores how, when different kinds of nearness come together in leadership change, young people respond in ways that would not be possible through conventional instruments such as policy, legislation and the appeal to moral sensibilities alone. Leading for Change will be critical reading for academics, researchers and postgraduate students in the fields of education, educational justice, higher education, educational leadership and change, social and/or racial justice. This book will also be of interest to those working in the fields of anthropology, social psychology, and South African contemporary politics, policy and institutional practices. This set reprints the essential scholarship published in the field. It includes a general introduction by the editors, as well as individual volume introductions, exploring and contextualising the main themes of the comprehensively covered tradition. This is a key point of reference for anyone researching the phenomenological tradition. Theory/Theatre is a unique and highly engaging introduction to literary theory as it relates to theatre and performance. It is a brilliantly clear and readable examination of current theoretical approaches, from semiotics and poststructuralism, through cultural materialism, postcolonial studies and feminist theory. In this, the third and fully revised edition of this now classic text, Mark Fortier particularly expands and updates the sections on: queer theory postmarxist theory technology and virtuality postcolonialism and race Also including completely new writing on cognitive science, fast becoming a cornerstone of theatre and performance theory, this revised edition is an indispensable addition to every theatre student’s collection. This volume identifies and develops how philosophy of mind and phenomenology interact in both conceptual and empirically-informed ways. The objective is to demonstrate that phenomenology, as the first-personal study of the contents and structures of our mentality, can provide us with insights into the understanding of the mind and can complement strictly analytical or empirically informed approaches to the study of the mind. Insofar as phenomenology, as the study or science of phenomena, allows the mind to appear, this collection shows how the mind can reappear through a constructive dialogue between different ways—phenomenological, analytical, and empirical—of understanding mentality. Kinaesthesia and Visual Self-reflection in Contemporary Dance features interviews with UK-based professional-level contemporary, ballet, hip hop, and breaking dancers and cross-disciplinary explication of kinaesthesia and visual self-reflection discourses. Expanding on the concept of a ‘kinaesthetic mode of attention’ leads to discussion of some of the key values and practices which nurture and develop this mode in contemporary dance. Zooming in on entanglements with video self-images in dance practice provides further insights regarding kinaesthesia’s historicised polarisation with the visual. It thus provides opportunities to dwell on and reconsider reflections, opening up to a set of playful yet disruptive diffractions inherent in the process of becoming a contemporary dancer, particularly amongst an increasingly complex landscape of visual and theoretical technologies. No previous work on wayang has treated in depth what is the focus of this book: the power of the theatrical medium, the actuality of the performance as a physical, emotional, and social experience and event, and the sensations and feelings involved in performing and watching an all-night wayang performance. A single puppeteer moves puppets, delicately carved and painted according to a complex iconography, in dance-like patterns integrated with continuous music, which he also directs; he speaks the voices of all characters; and he represents beings and a mythological world that reflect (on) the human world, including the specific occasion and the people present. Paying attention to the wholeness of the ‘multimedia’ performance as an event, as well as to the sensations, subtle movements, and particular intonations of the performance, the author of this book bases his ‘thick description’ on years of learning to perform wayang, attending and participating in performances, interviews and discussions with people involved with wayang, supplemented by study of texts, from old
manuscripts and performance manuals to newspaper articles and reports on performances. He shows the need not to be limited to any single discipline: in wayang, the relationships and interaction, for example, between visual movements and music, or between actions on the screen and actions among the audience-participants, are no less significant than, for example, the relationships within music. The book includes the most extensive discussion of recent changes in wayang theatre, its interaction with various traditional and modern entertainments, and the ways it is affected by politics and economy. A postscript focuses on the post-Suharto era. The book is a contribution to the study of Indonesian performing arts and culture, but it is also intended for anyone interested in theatre and performing arts generally. Book jacket. Translating for performance is a difficult - and hotly contested - activity. Adapting Translation for the Stage presents a sustained dialogue between scholars, actors, directors, writers, and those working across these boundaries, exploring common themes and issues encountered when writing, staging, and researching translated works. It is organised into four parts, each reflecting on a theatrical genre where translation is regularly practised: The Role of Translation in Rewriting Naturalist Theatre Adapting Classical Drama at the Turn of the Twenty-First Century Translocating Political Activism in Contemporary Theatre Modernist Narratives of Translation In Performance A range of case studies from the National Theatre's Medea to The Gate Theatre's Dances of Death and Emily Mann's The House of Bernarda Alba shed new light on the creative processes inherent in translating for the theatre, destabilising the literal/performable binary to suggest that adaptation and translation can - and do - coexist on stage. Chronicling the many possible intersections between translation theory and practice, Adapting Translation for the Stage offers a unique exploration of the processes of translating, adapting, and relocating work for the theatre. Designing Hospital Clown Costumes: Psychological and Social Benefits for Finnish Children's Healthcare - Merja Väisänen (Aalto University, Finland)6.3. Costume of Conflict - Mateja Fajt (independent costume designer and researcher, Slovenia)Snapshots6.4. From Effect to Affect: the Costumed Body and the Autistic Child - Melissa Trimingham (University of Kent, UK)6.5. 'Designing Tsunami': Costume Evolution from Documentary to Surrealist - Michiko Kitayama Skinner (University of Miami, USA)6.6. The Collaborative Process of Costume Creation: Travesties in São Paulo - Fausto Viana (São Paulo University (USP), Brazil). This book investigates the phenomenological ways that dance choreographing and dance performance exemplify both Truth and meaning-making within Native American epistemology, from an analytic philosophical perspective. Given that within Native American communities dance is regarded both as an integral cultural conduit and “a doorway to a powerful wisdom,” Shay Welch argues that dance and dancing can both create and communicate knowledge. She explains that dance—as a form of oral, narrative storytelling—has the power to communicate knowledge of beliefs and histories, and that dance is a form of embodied narrative storytelling. Welch provides analytic clarity on how this happens, what conditions are required for it to succeed, and how dance can satisfy the relational and ethical facets of Native epistemology. This volume features fourteen essays that examine the works of key figures within the phenomenological movement in a clear and accessible way. It presents the fertile, groundbreaking, and unique aspects of phenomenological theorizing against the background of contemporary debate about social ontology and collective intentionality. The expert contributors explore the insights of such thinkers as Martin Heidegger, Edmund Husserl, Adolf Reinach, and Max Scheler. Readers will also learn about other sources that, although almost wholly neglected by historians of philosophy, testify to the vitality of the phenomenological tradition. In addition, the contributions highlight the systematic relevance of phenomenological research by pinpointing its position on social ontology and collective intentionality within the history of philosophy. By presenting phenomenological contributions in a scholarly yet accessible way, this volume introduces an interesting and important perspective into contemporary debate insofar as it bridges the gap between the analytical and the continental traditions in social philosophy. The volume provides readers with a deep understanding into such questions as: What does it mean to share experiences with others? What does it mean to share emotions with friends or to share intentions with partners in a joint endeavor? What are groups? What are institutional facts like money, universities, and cocktail parties? What are values and what role do values play in social reality? Jung and Phenomenology is a classic text in the field of Jungian scholarship. Originally published in 1991, it continues to be essential to conversations regarding the foundations of Jungian thought. This Classic
Jung described his own approach as phenomenological, particularly as it contrasted with Freud’s psychoanalysis and with medical psychiatry. However, Jung’s understanding of phenomenology was inconsistent, and he writes with an epistemological eclecticism which leaves him often at cross purposes with himself. In Jung and Phenomenology, Brooke systematically addresses the central ideas of Jung’s thought. The major developments in the post-Jungian tradition are extensively integrated into the conversation, as are clinical issues, meaning that the book marks a synthesis of insights in the contemporary Jungian field. His reading and interpretation of Jung are guided by the question of what it is that Jung is trying to show but which tends to be obscured by his formulations. Examining the meaning of Jung’s theoretical ideas in concrete existential terms, Jung and Phenomenology is essential reading for psychoanalysts, psychologists and students interested in the Jungian tradition and existential phenomenology.

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