

Key Publications on *Interweaving* *Performance Cultures*

Edited by
INTERNATIONAL RESEARCH CENTER
“INTERWEAVING PERFORMANCE
CULTURES”

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Foreword

Key Publications on Interweaving Performance Cultures presents books created between 2008 and 2018 by the Fellows, Directors, and academic staff of the International Research Center “Interweaving Performance Cultures” at the Freie Universität Berlin.

The brochure includes monographs and anthologies only, as the inclusion of academic articles would have exceeded its scope. In addition, it also lists a selection of non-scholarly publications, since the Research Center provided fellowships not just for scholars from around the world, but also for artists. A continuously updated and therefore comprehensive list of all publications created at the Center can be accessed on its website. A number of books were still in the pipeline at the time of the brochure’s deadline, i.e. in January 2018. Consequently, this collection reflects only a fraction of the Center’s actual publication output.

The books introduced here investigate different aspects and dimensions of historical and contemporary processes of interweaving between performance cultures. They are grouped in different sections addressing the Center’s main research areas: (1) Aesthetics and Politics, (2) Knowledge and Epistemologies, (3) Historiographies, (4) Dramaturgies, and (5) Translations. The final section, entitled (6) Artistic Practice, presents artistic works. Inevitably, there is some overlap in the Center’s main research areas. Many books could have been included in more than one section. Our way of sorting is intended merely as a guideline and suggestion for the brochure’s readers, whom I wish a stimulating time browsing through these pages.

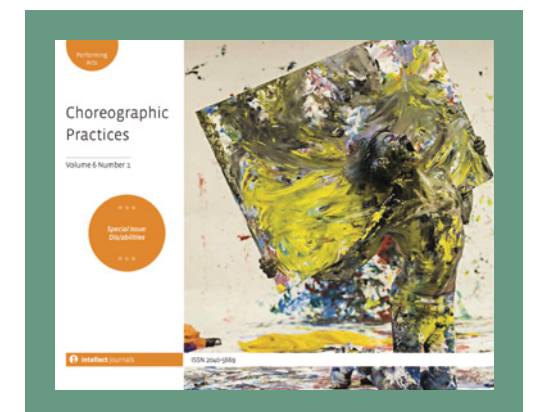
Aesthetics and Politics

Dis/abilities: The Politics of a Prefix (*Choreographic Practices* vol. 6, no. 1)

Edited by

ANN COOPER ALBRIGHT, GABRIELE BRANDSTETTER

This special issue of *Choreographic Practices* entitled “Dis/abilities” points to the transformative potential that issues of disability hold for dance studies. Not only does the prefix “dis” allow us to look back and begin to understand the unmarked aesthetic, cultural, and economic ideologies that structure our dancing, it also leads us forward, helping us imagine new possibilities. Although the “look” of dancers has changed over the years, ideas about the importance of physical ability, technical virtuosity, and grace are still powerful markers in distinguishing between professional and social dance. This aesthetic regime about what constitutes an ideal body, dynamic proportion, fitness in movement, and beauty of line also implicates a way of looking at bodies onstage. To what extent do dance productions performed by mixed-ability companies represent a challenge to ways of seeing dancing bodies? Although contemporary dance often refuses the idealization of bodies, much contemporary choreography is nonetheless bound to the framing of dance as a discourse about ability.



Publisher: Intellect
Year: 2015
ISSN: 20405669

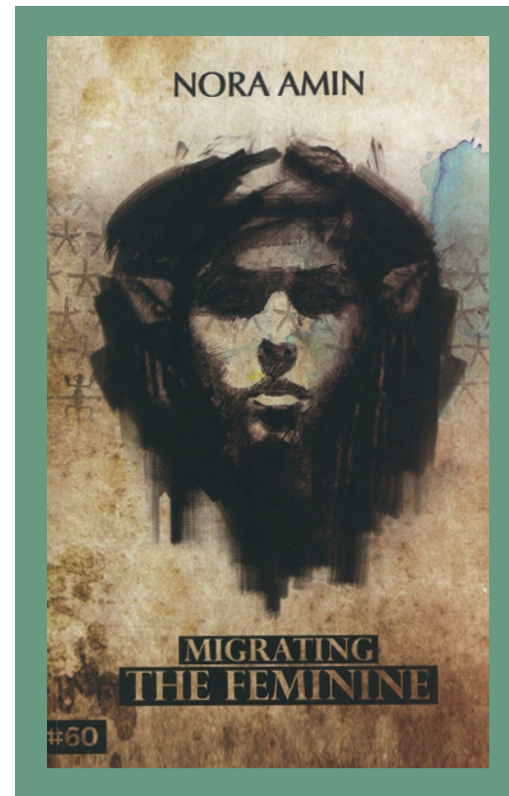
ANN COOPER ALBRIGHT is Professor and Chair of Dance at Oberlin College [US] and President of the Society of Dance History Scholars.

GABRIELE BRANDSTETTER is Professor of Theater and Dance Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

Migrating the Feminine

NORA AMIN

Migrating the Feminine is an essay on the transgressions of female physicality in the public sphere, exposing the links between the traditions of a patriarchal system, the concepts of order and authority in a political regime, and the notions of homeland and foreignness. The essay examines modes of communication within the public sphere and what determines its ownership in terms of gender. It further investigates images of female physicality as they shift from the traditions of oppression and discrimination towards the revolutionary image of women in Tahrir Square during the revolution of January 2011. The essay also provides an analysis of sexual harassment in the public sphere, public acts as political messages, and gang rape as a political weapon.



Publisher: 60pages
Year: 2016

NORA AMIN is a writer, scholar, theater director, choreographer, and performer. She is the founder of the Egyptian National Project for Theater of the Oppressed and its Arab Network.



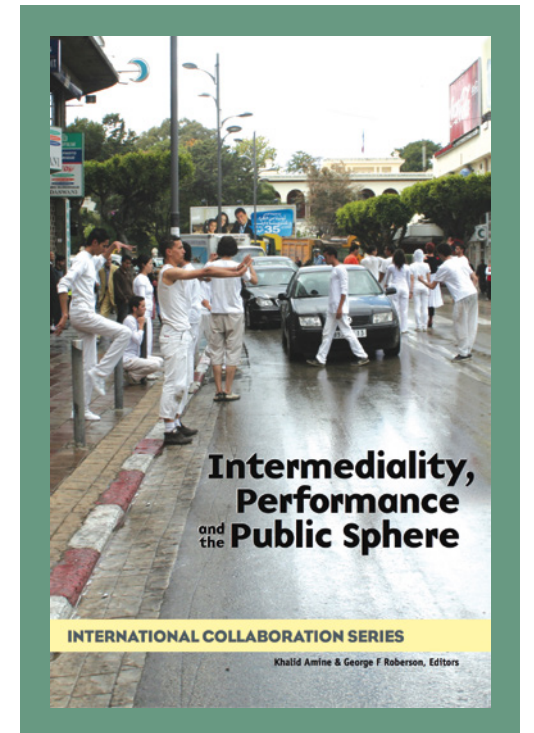
Intermediality, Performance and the Public Sphere

Selected Papers from Recent Meetings of the Tangier International Conferences

Edited by

KHALID AMINE , GEORGE F ROBERSON

This volume features a selection of key papers that were originally presented at the Tangier International Conferences. Convened amidst the so-called “Arab Spring,” the themes of intermediality, performance, and the public sphere have generated immense interest around the globe. Included are contributions from leading scholars on three continents and from a dozen countries: Austria, Canada, France, Germany, Greece, Italy, Morocco, Nigeria, Poland, Spain, United Kingdom, and USA. The book has two parts. The first focuses on the inter-medial connections of theater, dance, and the visual arts, with a specific focus on documentary theater, new media practices, staged photography, and installations. The second part aims at reframing the discussion on the public sphere and questioning the performative articulations of political critique. Indeed, the revolutionary “Arab Spring” has been fueled as never before by a “techno-imagination” – a powerful and ever-evolving relationship between image and text.



Publisher: Collaborative Media International
Year: 2014
ISBN: 9780982440971

KHALID AMINE is Professor of Performance Studies at Abdelmalek Essaâdi University, Tétouan [MA]. Since 2006, he has been President of the International Center for Performance Studies (ICPS) in Tangier [MA].

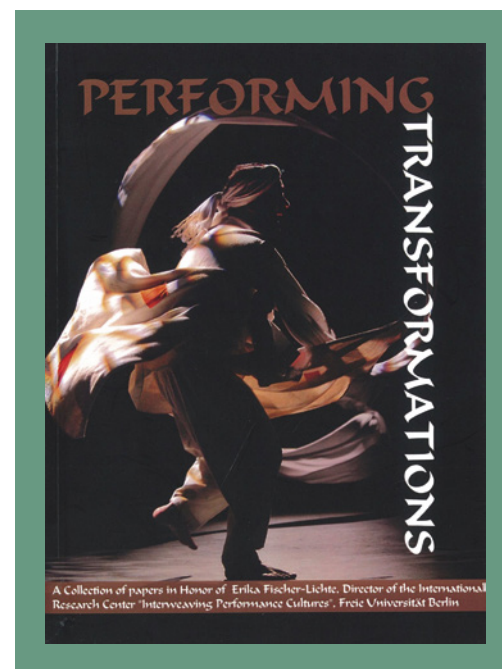
GEORGE F ROBERSON is Adjunct Faculty at the University of Massachusetts-Amherst, Geography Human Dimensions Research Group [US].



Performing Transformations

Edited by
KHALID AMINE, GEORGE F ROBERSON

This book presents selected proceedings of the 8th Annual Tangier International Conference in Morocco in 2012, with a collection of papers contributed by leading scholars of performance studies from eight countries in Africa, Asia, the Americas, and Europe. The texts were collected in the context of the transformational so-called “Arab Spring,” and in honor of Professor Erika Fischer-Lichte. The book features Fischer-Lichte’s foundational piece “The Emergence of New Theatrical Communities: How Cultures Interweave in Performance.”



Publisher: Collaborative Media International
Year: 2013
ISBN: 9780982440964

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GEORGE F ROBERSON is Adjunct Faculty at the University of Massachusetts-Amherst, Geography Human Dimensions Research Group [US].



The Gestures of Participatory Art

SRUTI BALA

What does it mean to participate in art beyond the predetermined roles and options allocated to us? The study offers a cross-genre discussion of participation, examining participatory practices in contemporary theater, performance and the visual arts, setting these against the broader social and political horizons of civic participation. At a time when concepts such as participation are increasingly appropriated into contemporary models of neoliberal, entrepreneurial governance, the imperative of participation often becomes a means to devolve public responsibility and placate a citizenry. The study is specifically interested in how participatory art might contribute to delicately altering the terms and conditions of participation. It theorizes participatory practices with the concept of the gesture. As a unit of theatrical or performative action, the gesture is simultaneously an expression of an inner attitude, as well as a social habitude. It extends beyond the stage of theater or performance into the sphere of civic life. It therefore offers a possibility of critically interlinking the legacies and aesthetic debates on participatory art to the larger issues of citizenship, democratic praxis, collective action and social justice.



Publisher: Manchester Univ. Press
Year: 2018
ISBN: 9781526100771

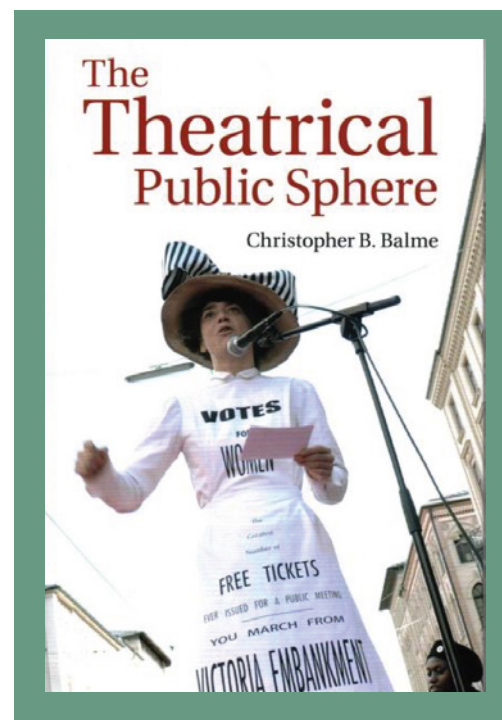
SRUTI BALA is Assistant Professor of Theater and Performance Studies at the University of Amsterdam [NL].



The Theatrical Public Sphere

CHRISTOPHER B. BALME

The concept of the public sphere, as first outlined by German philosopher Jürgen Habermas, refers to the right of all citizens to engage in debate on public issues on equal terms. In this book, Christopher B. Balme explores theater's role in this crucial political and social function. He traces its origins and argues that the theatrical public sphere invariably focuses attention on theater as an institution between the shifting borders of the private and public, reasoned debate and agonistic intervention. Chapters explore this concept in a variety of contexts, including the debates that led to the closure of British theaters in 1642, theater's use of media, controversies surrounding race, religion and blasphemy, and theater's place in a new age of globalized aesthetics. Balme concludes by addressing the relationship of theater today with the public sphere and whether theater's transformation into an art form has made it increasingly irrelevant for contemporary society.



Publisher: Cambridge Univ. Press
Year: 2014
ISBN: 9781107006836

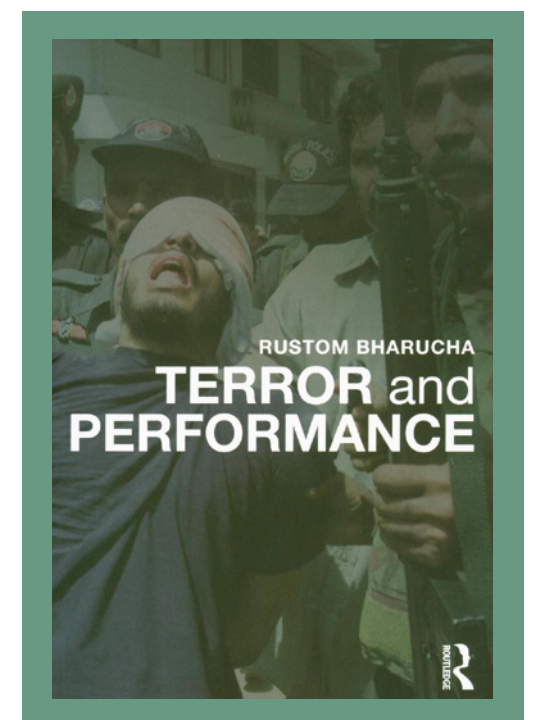
CHRISTOPHER B. BALME holds the Chair in Theater Studies at the University of Munich [DE]. He is President of the International Federation for Theater Research. He currently edits the journal *Forum Modernes Theater*.



Terror and Performance

RUSTOM BHARUCHA

Focusing on four primary motifs – “September 11,” Islamophobia, Truth and Reconciliation, and non-violence – this book offers a non-Eurocentric perspective on the dangerous liaisons between terror and performance. Instead of equating “terror” with “terrorism,” it offers alternative epistemologies and narratives of terror by drawing on a vast spectrum of human cruelties relating to war, genocide, apartheid, and communal and ethnic violence in India, Rwanda, South Africa, and Palestine, among other parts of the global South. From exposing the liberal biases of “September 11” as the paradigmatic event of terror in our times, the book reflects on how the “war on terror” has catalyzed an upsurge of Islamophobia in the performances of everyday life. Extending the concept of “performance” beyond theater practice, the book interrogates the performativity of political discourse with particular reference to the state-sponsored process of Truth and Reconciliation in post-genocide Rwanda and post-apartheid South Africa. The concluding chapter questions to what extent non-violence in a Gandhian sense can serve as an instrument of justice in the age of terror. Affirming the need for non-violent political resistance, *Terror and Performance* envisions how a turbulent peace may be realized through the uncertainties of the here and now.



Publisher: Routledge
Year: 2014
ISBN: 9781138014275

RUSTOM BHARUCHA was Professor of Theater and Performance Studies (2012-2018) at the School of Arts and Aesthetics at Jawaharlal Nehru University, New Delhi [IN].

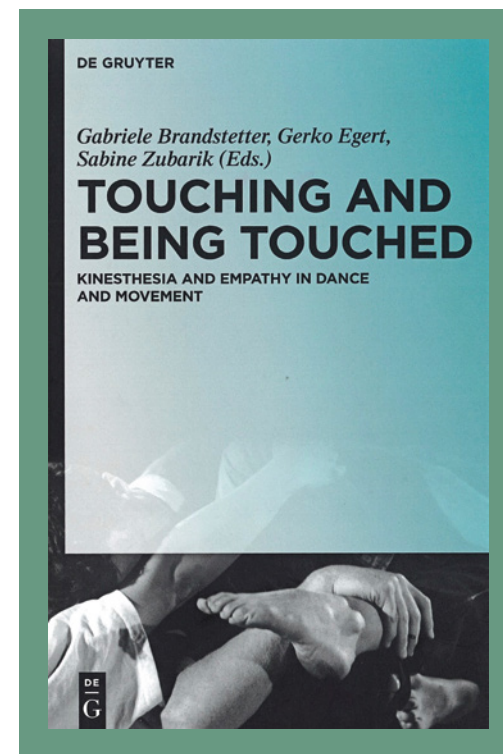


Touching and Being Touched

Kinesthesia and Empathy in Dance and Movement

Edited by
GABRIELE BRANDSTETTER, GERKO EGERT, SABINE ZUBARIK

Touch is a fundamental element of dance. The (time) forms and contact zones of touch are means of expression both of self-reflexivity and the interaction of the dancers. Liberties and limits, creative possibilities and taboos of touch convey insights into the “aisthesis” of the different forms of dance: into their dynamics and communicative structure, as well as into the production and regulation of affects. *Touching and Being Touched* assembles seventeen interdisciplinary papers focusing on the question of how forms and practices of touch are connected with the evocation of feelings. Are these feelings evoked in different ways in tango, contact improvisation, European and Japanese contemporary dance? The contributors to this volume provide in-depth discussions of the modes of transfer between touch and being touched. Drawing on the assumptions of various theories of body, emotion, and senses, how can we interpret the processes of tactile touch and of being touched emotionally? Is there a specific spectrum of emotions activated during these processes (within both the spectator and the dancer)? How can the relationship of movement, touch, and emotion be analyzed in relation to kinesthesia and empathy?



Publisher: De Gruyter
Year: 2013
ISBN: 9783110291865

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GERKO EGERT is a dance and theater studies scholar. He is Postdoctoral Fellow at the Institute for Applied Theater Studies, Justus Liebig University, Giessen [DE].

SABINE ZUBARIK holds a PhD from the University of Erfurt [DE], where she is Research Associate.

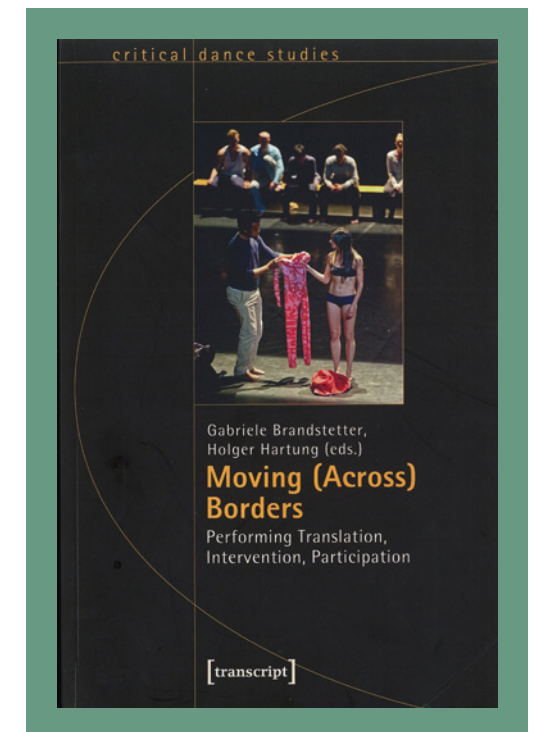


Moving (Across) Borders

Performing Translation, Intervention, Participation

Edited by
GABRIELE BRANDSTETTER, HOLGER HARTUNG

As performative and political acts, translation, intervention, and participation are movements that take place across, along, and between borders. Such movements traverse geographic boundaries, affect social distinctions, and challenge conceptual categorizations – while shifting and transforming the lines of separation themselves. This book brings together choreographers, movement practitioners, and theorists from various fields and disciplines to reflect on such dynamics of difference. From their individual cultural vantage points, they ask how these movements affect related fields such as corporeality, perception, (self-)representation, and expression.



Publisher: transcript
Year: 2017
ISBN: 9783837631654

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HOLGER HARTUNG is Coordinator of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”



Dance (and) Theory

Edited by
GABRIELE BRANDSTETTER, GABRIELE KLEIN

Both the identity of dance and that of theory are at risk as soon as the two intertwine. This anthology collects observations by choreographers and scholars, dancers, dramaturgs, and dance theorists in an effort to trace the multiple ways in which dance and theory correlate and redefine each other: What is the nature of their relationship? How can we outline a theory of dance from our particular historical perspective which will cover dance both as a practice and as an academic concept? The contributions examine which concepts, interdependencies and discontinuities of dance and theory are relevant today and promise to engage us in the future. They address crucial topics of the current debate in dance and performance studies such as artistic research, aesthetics, politics, visibility, archives, and the “next generation.”



Publisher: transcript
Year: 2012
ISBN: 9783837621518

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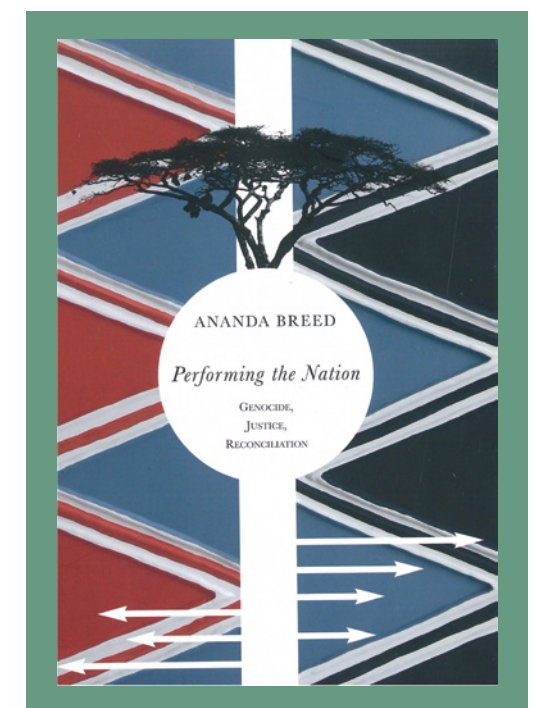
GABRIELE KLEIN is Professor for the Sociology of Human Movement Science and Dance at the University of Hamburg [DE].



Performing the Nation *Genocide, Justice, Reconciliation*

ANANDA BREED

This book is about the overall performance of Rwandanity through varied performances and performatives, primarily concerning the overarching national implementation of the gacaca courts used to adjudicate genocidal crimes. It provides a context-specific overview of how a nation marred by genocide has sought a unified identity through culture, promoting justice and reconciliation, in relation to other national “imagining” projects, including the Truth and Reconciliation Commission (TRC) in post-apartheid South Africa. Although Holocaust and genocide studies have established canonical theories related to memory, testimony, commemoration and justice, the re-imagining and re-writing of history and identities in Rwanda are unique and respond to the political and social structures of post-genocide Rwanda. Performing the Nation relates this reimagining and rewriting in Rwanda as a performance, scripting national iterations that shape the post-genocide Rwandan subject.



Publisher: Seagull Books
Year: 2014
ISBN: 9780857421081

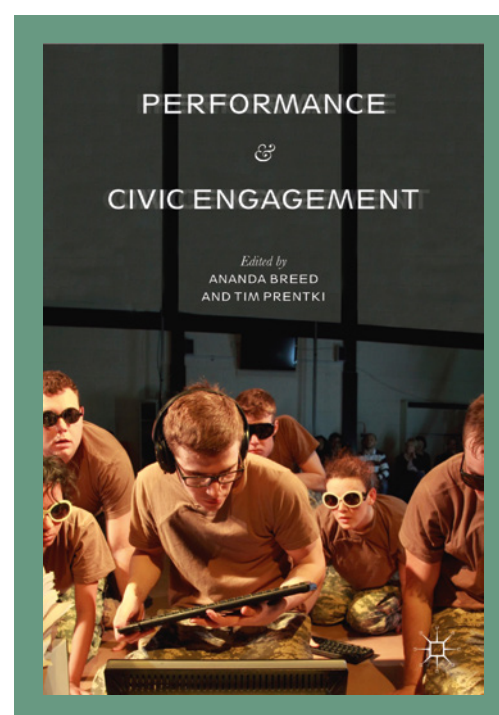
ANANDA BREED is Reader in Performing Arts at the University of East London (UEL) [UK] where she runs the BA (Hons) Drama, Applied Theater and Performance program. She is also Co-Director of the Center for Performing Arts Development (CPAD).



Performance & Civic Engagement

Edited by
ANANDA BREED, TIM PRENTKI

The editors conceive civic engagement to mean a politically active encounter between institutions, individuals, and art practices that addresses the public sphere on a civic level across physical and virtual spaces. A multidisciplinary approach tracks across the overlapping discourses of politics, cultural geography, and performance. It explores how and why physical and digital spaces can be analyzed and utilized to develop new art forms that challenge traditional notions of how performance is political and how politics is performative. The book is structured in three sections, each with its own introduction: Politicizing Communities, Applying Digital Agency, and Performing Landscapes and Identities. The ten distinct chapters and three interviews cover a wide variety of international perspectives, all informed by innovative ways of addressing the current crisis of social fragmentation through performance. Readers from a broad set of academic disciplines, including politics, sociology, and geography, as well as performance studies, can access many debates on the theory and practice of new media.



Publisher: Palgrave Macmillan
Year: 2017
ISBN: 9783319665160

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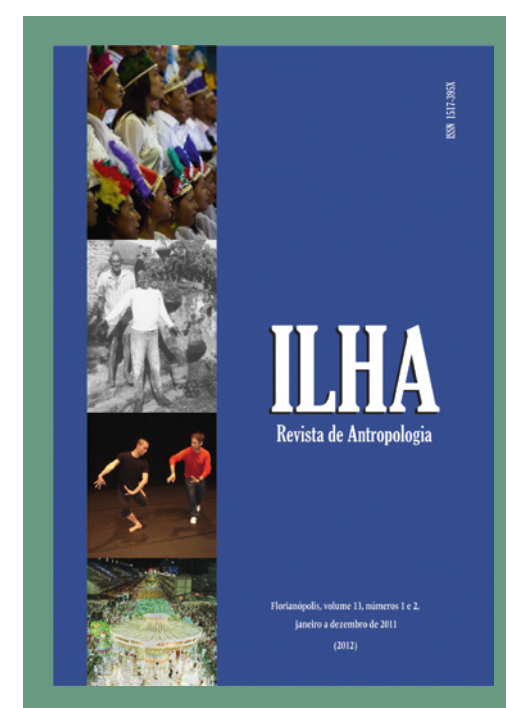
TIM PRENTKI is Professor of Theater for Development at the University of Winchester [UK] where, for many years, he ran the MA in Theater and Media as Development.



Antropologias em Performance (*ILHA - Revista de Antropologia* vol. 13, no. 1-2) [Anthropologies in Performance (*ILHA - Journal of Anthropology*)]

Edited by
VÂNIA CARDOSO, EVELYN SCHULER ZEA

Departing from the figure of articulation, which already suggests a linear progression from part to part, and its socio-political dimension, this co-edited publication assembles interventions by artists and researchers presented at the II Colloquium Anthropologies in Performance held in April 2012 in Florianópolis, Brazil. After a general introduction, specific contributions focus on interweaving dance cultures, choreopolice, and choreopolitics; the ritual effectiveness of performances and transforming bodies in the Chaco region; the videodance Stone Dance; capoeira Angola; the transmission of lies among oral performers in the border region in the south of Brazil; ephemeral forms in the allegories at Boi-Bumba in Amazonas and at the Carnival in Rio; mimesis and memory with fisher dolls in Piracicaba; the learning process of samba among the working-class youth; the instauration of sonic landscapes at electronic forró festivals in Cariri; murga transgressions at a tango orchestra in Rio de la Plata; as well as an ethnophotographic study of the Cultural Festival of the Indigenous Peoples of Alto Rio Negro and the limits of the concept of representation within the political dispute of two indigenous associations at the Festival.



Publisher: Universidade Federal de Santa Catarina
Year: 2012
ISSN: 1517395X

VÂNIA CARDOSO is Professor at the Anthropology Department, Universidade Federal de Santa Catarina, Florianópolis [BR].

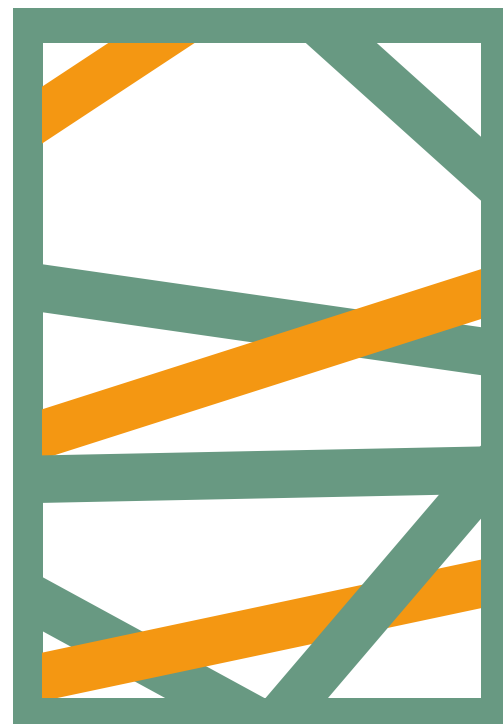
EVELYN SCHULER ZEA is Professor at the Anthropology Department and at the Program in Translation Studies, Universidade Federal de Santa Catarina, Florianópolis [BR].



Performance and the Afterlives of Injustice

CATHERINE M. COLE

This book brings the most social of art forms – live performance – together with one of the most contested areas of the law: human rights. Arguing that a performance-centered study is necessary in order to understand the inherent performativity of subjects, subjectivities, and social formations in post-conflict societies, this book places live performance at the center of several cross-disciplinary conversations within theater and performance studies, law and humanities, and transitional justice. Focusing on contemporary performances from South Africa and the United States by artists such as Gregory Maqoma, Mamela Nyamza, Jay Pather, and Amara Tabor-Smith, the book asks: how do unresolved histories do things to performances? What are the performative dynamics and aesthetic strategies used by artists who work in so-called post-conflict or “transitional” societies – those that have experienced mass and often unresolved state-perpetrated violence? How, when, and where do the afterlives of injustice intrude on the present, disrupting its assumptions, especially those of performed artworks?



Publisher: Univ. of Michigan Press
Year: Expected in 2018

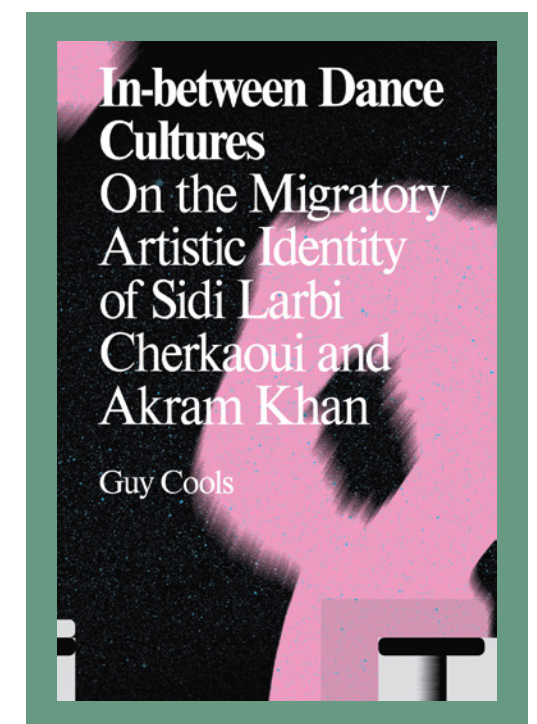
CATHERINE M. COLE is Divisional Dean of the Arts and Professor of Drama at the University of Washington [US].



In-between Dance Cultures On the Migratory Artistic Identity of Sidi Larbi Cherkaoui and Akram Khan

GUY COOLS

Belgian-Moroccan Sidi Larbi Cherkaoui and British-Bengali Akram Khan are two of today's most prolific choreographers. Given their respective backgrounds and the practices they pursue, their artistic universes are largely built around their identity in-between dance cultures. Dramaturg Guy Cools, who accompanied both, situates their work within the larger critical debate on the (post)modern and (post-)migrant identity. With a uniquely privileged insight into their creative practices, Cools details some of their iconic pieces. He also shows how they invent a new and much-needed social imagery – which is both dialogical and embedded in a lived, migratory experience – for present-day living in a globalized environment. As such, *In-between Dance Cultures* offers a complementary view on questions of cultural identity taking the contemporary dancer's somatic awareness and knowledge of the body as its starting point.



Publisher: Valiz
Year: 2015
ISBN: 9789492095114

GUY COOLS is an independent dance dramaturg and researcher. He has worked as a dance critic, curator, and policy maker for dance.



Protestchöre

Zu einer neuen Ästhetik des Widerstands

[Protest Choruses

Towards a New Aesthetic of Resistance]

STEFAN DONATH

Forms of protest have changed on a global scale and across cultural and political borders. Ongoing research on protests within the social studies and political sciences is closely following this development; however, the aesthetic dimensions often remain underexplored. Stefan Donath uses one of the oldest forms of expression of European theater – the chorus – as an example to show how protest's forms of representation have changed. He demonstrates that in the context of Stuttgart 21, the Arab Spring, and the Occupy movement protest choruses point towards a new aesthetic of resistance.



Publisher: transcript
Year: 2018
ISBN: 9783837644050

STEFAN DONATH is Research Associate at the International Research Center for Advanced Studies on "Interweaving Performance Cultures."



Berührungen

Bewegung, Relation und Affekt

im zeitgenössischen Tanz

[Modes of Touch

Movement, Relation, and Affect

in Contemporary Dance]

GERKO EGERT

Lifting, grazing, holding, pushing – dance involves diverse forms of touching. Departing from the assumption that touching is more than just the contact between two bodies, Gerko Egert formulates a concept of touching as the complex interplay of movements, experiences, and affects. He develops new perspectives on the body, perception, and movement through a detailed analysis of contemporary dance performances and a critical confrontation with concepts of rhythm, event, and arrangement. This book does not merely open up the question of touching for dance studies but also provides an equally pivotal contribution to a process-oriented theory of touching.



Publisher: transcript
Year: 2016
ISBN: 9783837633290

GERKO EGERT is a dance and theater studies scholar. He is Postdoctoral Fellow at the Institute for Applied Theater Studies, Justus Liebig University, Giessen [DE].



Die Aufführung

Diskurs - Macht - Analyse

[Performances

Discourse - Power - Analysis]

Edited by

ERIKA FISCHER-LICHTE, ADAM CZIRAK, TORSTEN JOST,
FRANK RICHARZ, NINA TECKLENBURG

To a large extent, culture articulates, reproduces and reflects itself in performances. The theater studies research project “Transformative Aesthetics of Performance” developed an analytical concept of performance, which now serves as a new key concept for the humanities and social sciences. Scholars in theater and dance studies, ethnology, anthropology, theology and American performance studies are testing the scope of this concept of performance and developing it further. Three focal points guide their research: Firstly, it is being debated what exactly it means when one speaks of “the performance.” Secondly, the social and political dimension of performances with reference to the circulation of power is being explored. Thirdly, different analytical methods are being examined.



Publisher: Wilhelm Fink
Year: 2012
ISBN: 9783770553549

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FRANK RICHARZ is a theater scholar and philosopher.

NINA TECKLENBURG is a theater scholar, performer, and director.



Performing the Future

Die Zukunft der

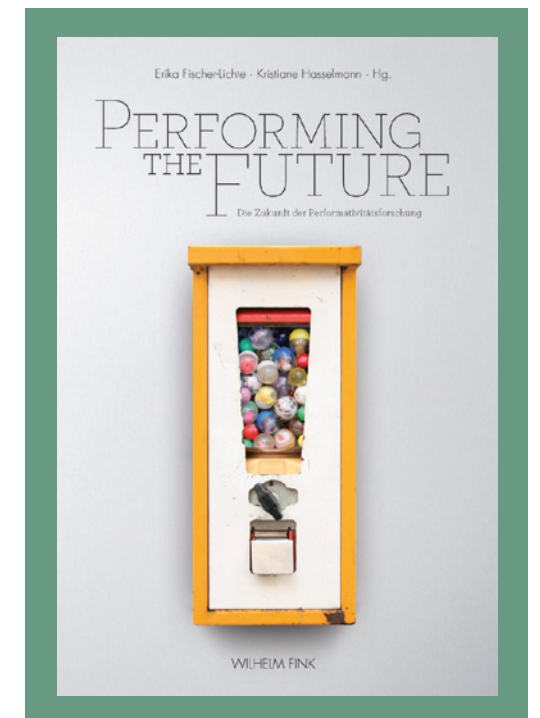
Performativitätsforschung

[*The Future of the Study of Performativity*]

Edited by

ERIKA FISCHER-LICHTE, KRISTIANE HASSELMANN

At least as interesting as the question of what the future will bring is the exploration of how and in what ways future is brought about. This book with its dual title *Performing the Future* aims to achieve two goals: It probes existing theories within the study of performativity in terms of their potential for further development and examines the role of the performative in shaping the future. What does the transformative power, the specific *energeia* of the performative, consist of, and how can it be described and grasped in more detail? The doubling in the title points towards the intimate link between representation and creation, which the contributions in this book hope to lay open.



Publisher: Wilhelm Fink
Year: 2013
ISBN: 9783770551620

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Kampf der Künste!

Kultur im Zeichen von Medienkonkurrenz und Eventstrategien

[Battle of the Arts! Culture in the Age of Media Rivalry and Event Strategies]

Edited by

ERIKA FISCHER-LICHTE, KRISTIANE HASSELMANN, ALMA-ELISA KITTNER

Whether it is multimedia theater, Hollywood movies, or urban spaces – the competition of the arts is ubiquitous. Its pressing relevance becomes evident when the audience's financial as well as attention resources grow into a highly coveted commodity. In this book scholars and practitioners question the intermedial strategies through which film and painting, image and sound, for example, compete with and against each other. With the help of current “events” – from the Football World Cup to the touristic marketing of the arts within the global competition of cities – the contributions discuss questions of media rivalry and cultural economics. Is the competition increasingly turning into a battle (for survival) of the arts and their institutions?



Publisher: transcript
Year: 2013
ISBN: 9783899428735

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ALMA-ELISA KITTNER is Research Associate in the project “Baroque and the Modern” at Braunschweig University of Art [DE].



Ausweitung der Kunstzone

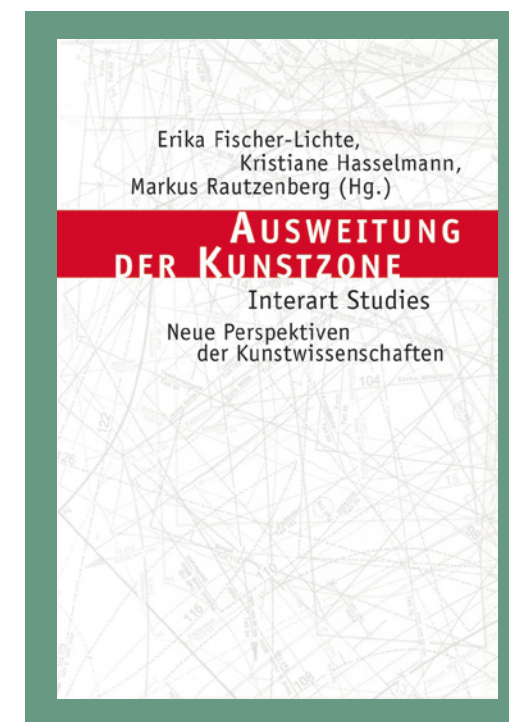
Interart Studies – Neue Perspektiven der Kunstwissenschaften

[Broadening the Zone of Art Interart Studies – New Perspectives of Art]

Edited by

ERIKA FISCHER-LICHTE, KRISTIANE HASSELMANN, MARKUS RAUTZENBERG

When Christoph Schlingensiefel in his action *Bitte liebt Österreich* (2000) crammed asylum seekers into “Big Brother”-style containers in front of the Vienna State Opera and allowed passersby to vote on their deportation mimicking similar reality TV shows, the majority of passersby were initially unable to distinguish between artistic performance, TV trash, and reality. Yet it is not just the borders between art and life that are in flux; those between the different art forms themselves are disappearing, so that the individual art studies disciplines can barely do justice to the works. Via examples from film, theater, visual art, music, aesthetics, and media theory, *Interart Studies* identifies phenomena of transgression in order to examine how these can be adequately grasped through new methodological and theoretical approaches.



Publisher: transcript
Year: 2010
ISBN: 9783837611861

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

KRISTIANE HASSELMANN is Scientific Coordinator/Managing Director of the DFG research project “Episteme in Motion. Transfers of Knowledge from the Ancient World to the Early Modern Period” at the Freie Universität Berlin [DE].

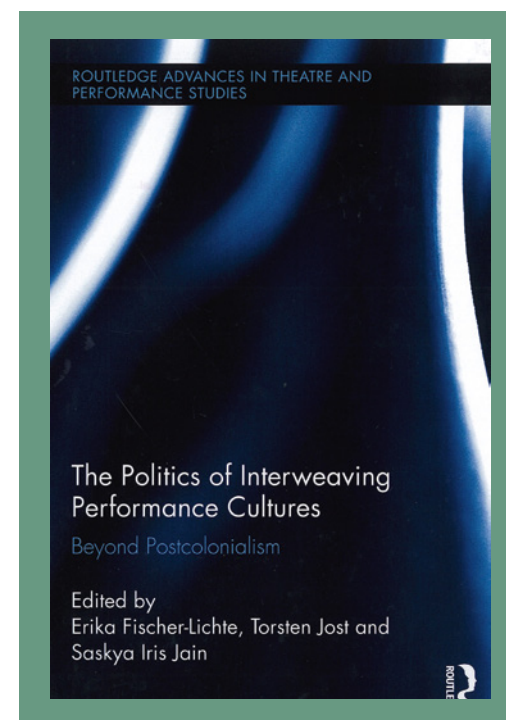
MARKUS RAUTZENBERG is Professor of Philosophy at Folkwang University of the Arts, Essen [DE].



The Politics of Interweaving Performance Cultures *Beyond Postcolonialism*

Edited by
ERIKA FISCHER-LICHTE, TORSTEN JOST, SASKYA IRIS JAIN

This book provides a timely intervention in the fields of performance studies and theater history, and concerning larger issues of global cultural exchange. The authors offer a provocative argument for rethinking the scholarly assessment of how diverse performative cultures interact, how they are interwoven, and how they are dependent upon each other. *The Politics of Interweaving Performance Cultures* explores global developments in the performing arts that cannot adequately be explained and understood using postcolonial theory alone. The authors challenge the dichotomy “the West and the rest” – where Western cultures are “universal” and non-Western cultures are “particular” – as well as ideas of national culture and cultural ownership. This volume uses international case studies to explore the politics of globalization, looking at new paternalistic forms of exchange and the new inequalities emerging from it. The authors explore the inextricability of the aesthetic and the political, whereby aesthetics cannot be perceived as opposite to the political; rather, the aesthetic is the political.



Publisher: Routledge
Year: 2014
ISBN: 9780415722681

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

TORSTEN JOST is Research Associate at the Institute of Theater Studies at the Freie Universität Berlin [DE] and at the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

SASKYA IRIS JAIN is a writer, translator, and independent researcher. Her first novel, *Fire Under Ash* (Random House, 2014), was shortlisted for the Shakti Bhatt First Book Prize. Her second novel is forthcoming.



Theater und Fest in Europa *Perspektiven von Identität und Gemeinschaft* [Theater and Festivity in Europe *Perspectives on Identity and Community*]

Edited by
ERIKA FISCHER-LICHTE, MATTHIAS WARSTAT, ANNA LITTMANN

Using case studies on antiquity, the Middle Ages, the early modern period, modernism, and the present, *Theater und Festivity in Europe* presents the latest research on the community-building effects of the interweaving of theater and festivity: A broad and complex spectrum of festive theatrical productions is investigated for the aesthetic and political potential of performances to construct, reflect, and question cultural identities. Europe is central to this research as a political concept, a cultural frame of reference, as well as a geographical space for communication and experience.



Publisher: A. Francke
Year: 2012
ISBN: 9783772083556

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

MATTHIAS WARSTAT is Professor of Theater Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

ANNA LITTMANN is a researcher in the DFG project “Metropole und Vergnügungskultur. Berlin im transnationalen Vergleich, 1880-1930” at the Freie Universität Berlin [DE].



Performance and the Politics of Space

Theatre and Topology

Edited by
ERIKA FISCHER-LICHTE, BENJAMIN WIHSTUTZ

From its earliest beginnings, theater has been both an art form and a public space, shared by actors and spectators. As a result, its entity and history is intimately tied to politics: a politics of inclusion and exclusion, of distributions and placements, of spatial appropriations and utopian concepts. This collection examines what is at stake when a theatrical space is created and when a performance takes place; it asks under what circumstances the topology of theater becomes political. The book approaches this issue from various angles, taking theater as a cultural paradigm for political dimensions of space in its respective historical context. Visiting the political dimensions of theatrical space in both theater history and contemporary performance, the volume responds to the so-called spatial turn in cultural and historical studies, and questions a politics of aesthetics that is discussed in continental philosophy. The book visits different levels and linkages between aesthetic theory and geography, art and sociology, architecture and political theory, and geometry and history, shedding new light on theater, politics, and space, thereby transforming this historically intertwined triad into a transdisciplinary theme.



Publisher: Routledge
Year: 2012
ISBN: 9780415509688

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

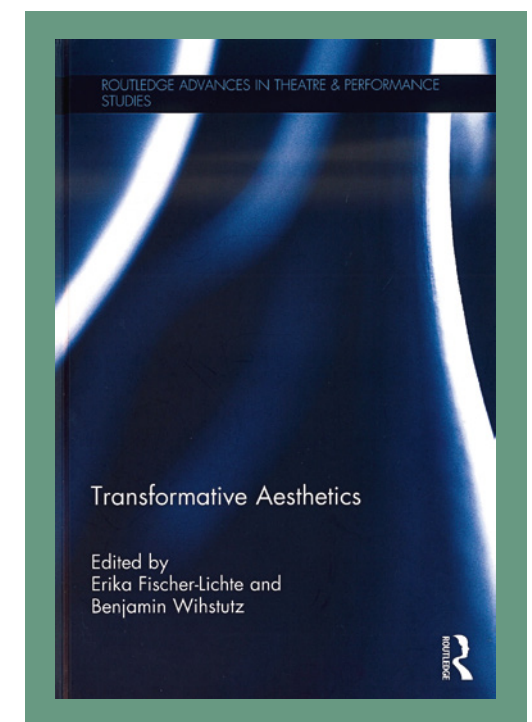
BENJAMIN WIHSTUTZ is Assistant Professor of Theater Studies at Johannes Gutenberg University in Mainz [DE].



Transformative Aesthetics

Edited by
ERIKA FISCHER-LICHTE, BENJAMIN WIHSTUTZ

Aesthetic theory in the West has so far been dominated by ideas of effect, autonomy, and reception. *Transformative Aesthetics* uncovers these theories' mutual concern with the transformation of those involved. From artists to spectators, readers, listeners, or audiences, the idea of transformation is one familiar to cultures across the globe. The transformation of the individual is only one part of this aesthetic phenomenon, as contemporary artists are increasingly called upon to have a transformative and sustainable impact on society at large. To this end, Erika Fischer-Lichte and Benjamin Wihstutz present a series of fresh perspectives on the discussion of aesthetics, uniting Western theory with that from India, China, Australia, and beyond. Each chapter of *Transformative Aesthetics* focuses on a different approach to transformation, from the foundations of aesthetics to contemporary theories, breaking new ground to establish a network of thought that spans theater, performance, art history, cultural studies, and philosophy.



Publisher: Routledge
Year: 2017
ISBN: 9781138057173

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

BENJAMIN WIHSTUTZ is Assistant Professor of Theater Studies at Johannes Gutenberg University in Mainz [DE].

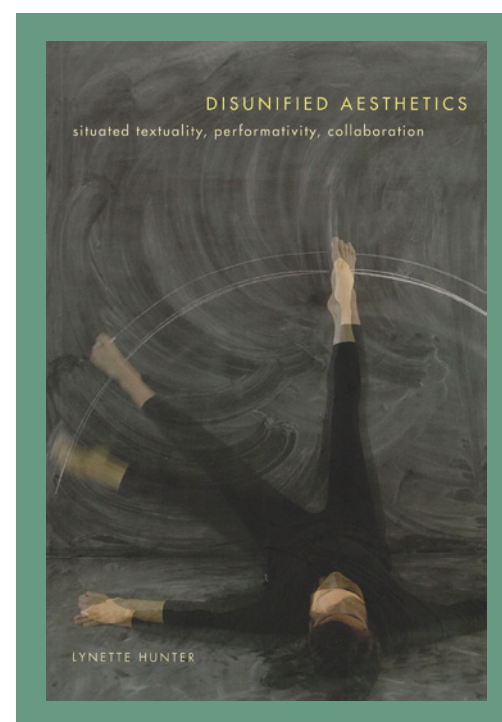


Disunified Aesthetics

Situated Textuality, Performativity, Collaboration

LYNETTE HUNTER

Aesthetics is a field still rooted in an understanding of a unified process where small numbers of people produce, commodify, and consume objects called “art.” *Disunified Aesthetics* deconstructs the literary object by invoking the critic’s stance toward the written works with which they engage. Lynette Hunter’s performative explorations provide a distinctly different way of understanding contemporary creative processes. *Disunified Aesthetics* takes up twenty-first-century aesthetics through an investigation of recent Canadian writing. The book is both a series of insights into literature and poetics of the last two decades and a story about moving from a traditional view of the relation between the artist, art, and its reception, to a more radically democratic view of aesthetics and ethics. Hunter addresses a range of Canadian women’s writing, as well as close studies of the work of Robert Kroetsch, Lee Maracle, Nicole Brossard, Frank Davey, Alice Munro, Daphne Marlatt, and bpNichol. *Disunified Aesthetics* is a creative, challenging, and original investigation of textuality, performance, and aesthetics by a leading and innovative scholar.



Publisher: McGill-Queen's University Press
Year: 2014
ISBN: 9780773541863

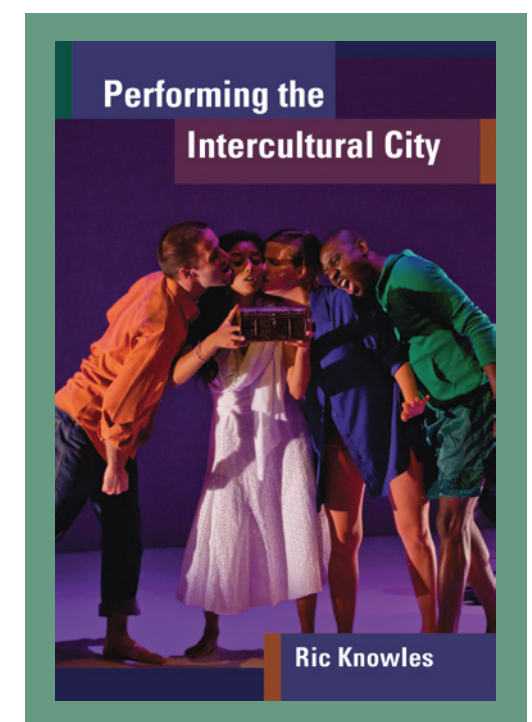
LYNETTE HUNTER is Distinguished Professor of the History of Rhetoric and Performance at the University of California, Davis [US].



Performing the Intercultural City

RIC KNOWLES

In 1971, Canada became the first country to adopt an official policy of multiculturalism. *Performing the Intercultural City* explores how Toronto – a representative global city in this multicultural country – stages diversity through its many intercultural theater companies and troupes. The book begins with a theoretical introduction to theatrical interculturalism using Indigenous research methodologies and theories of performance ecology, heterotopics, rhizomes, radicans, and actor network theory. Subsequent chapters outline the historical and political context within which intercultural performance takes place; examine the ways in which Indigenous, Filipino, and Afro-Caribbean Canadian theater has developed play structures based on culturally specific forms of expression; and explore the ways that intercultural companies have used intermediality, modernist form, and intercultural discourse to mediate across cultures. *Performing the Intercultural City* draws on and contributes to theater and performance studies, Indigenous studies, urban studies, critical multiculturalism studies, diaspora studies, critical cosmopolitanism studies, critical race studies, and cultural studies.



Publisher: Univ. of Michigan Press
Year: 2017
ISBN: 9780472073603

RIC KNOWLES is Professor Emeritus at the University of Guelph and Fellow of the Royal Society of Canada.

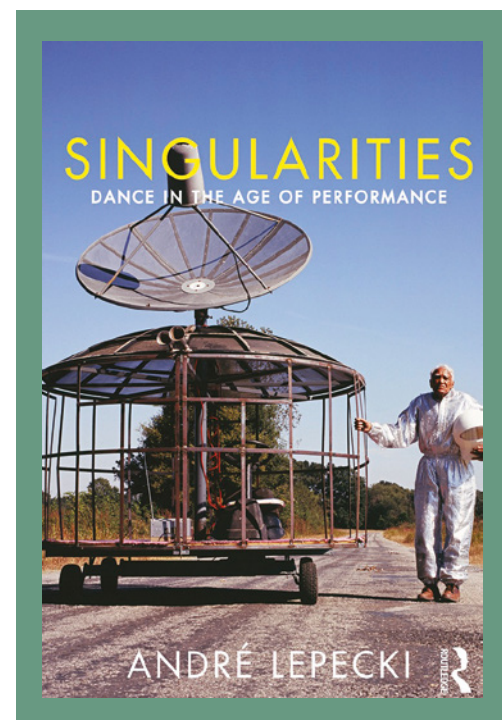


Singularities

Dance in the Age of Performance

ANDRÉ LEPECKI

How does the production of performance engage with the fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of “performance” in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five “singularities” in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of Mette Ingvartsen, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of “singularity” – the resistance of categorization and aesthetic identification – to examine the function of dance and performance in political and artistic debate.



Publisher: Routledge
Year: 2016
ISBN: 9781138907706

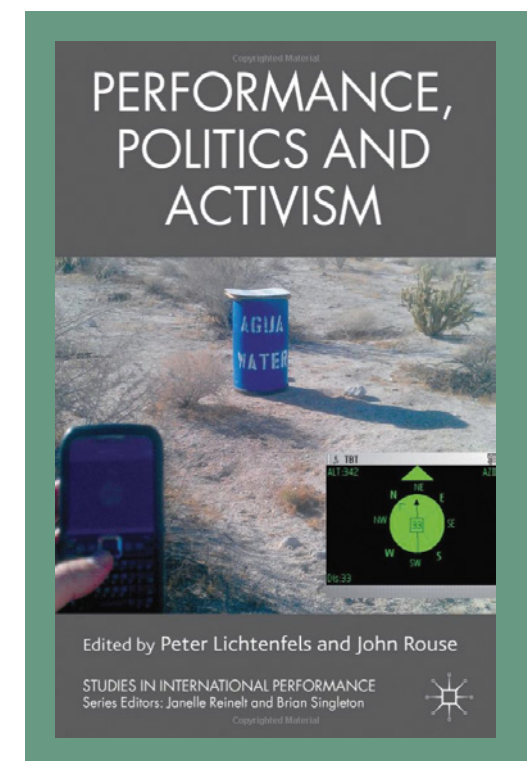
ANDRÉ LEPECKI is Associate Professor of Performance Studies at the New York University Tisch School of the Arts [US].



Performance, Politics and Activism

Edited by
PETER LICHTENFELS, JOHN ROUSE

Considering both making political performance and making performance politically, this collection explores engagements of political resistance, public practice and performance media, on various scales of production within structures of neoliberal and liberal government and power. Contributors include Moradewun Adejunmobi, Patrick Anderson, Marcela A. Fuentes, Lynette Hunter, Shannon Jackson, Susan Kelly, Suk-Young Kim, Peter Lichtenfels, Stephen Morton, Jane Plastow, Jon D. Rossini, John Rouse, Frank B. Wilderson III.



Publisher: Palgrave Macmillan
Year: 2013
ISBN: 9780230278561

PETER LICHTENFELS is a theater director currently working internationally and with a long career in British theaters. He is also Professor of Theater and Dramatic Arts at the University of California, Davis [US].

JOHN ROUSE is part of the interdepartmental German Studies Program and the European Studies faculty group at the University of California, San Diego [US].



Das Buch von der Angewandten Theaterwissenschaft

[The Book of Applied Theater Studies]

Edited by
ANNEMARIE MATZKE, CHRISTEL WEILER, ISA WORTELKAMP

The graduates of the program in Applied Theater Studies at the University of Giessen in Hesse [DE] (René Pollesch, Rimini Protokoll, She She Pop, Gob Squad, Showcase Beat Le Mot, LOSE COMBO) continue to shape the German and international performance landscape. The book deals with the development of artists from the Giessen program and describes the history and orientation of the institute. The texts by teachers and graduates provide exemplary insights into the background and directions of various artistic developments.



Publisher: Alexander Verlag
Year: 2012
ISBN: 9783895812736

ANNEMARIE MATZKE is Professor of Experimental Forms of Contemporary Theater at the University of Hildesheim [DE] and a member of the performance collective She She Pop.

CHRISTEL WEILER is Senior Advisor at the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

ISA WORTELKAMP is Heisenberg Fellow at the Institute of Theater Studies, University of Leipzig [DE].

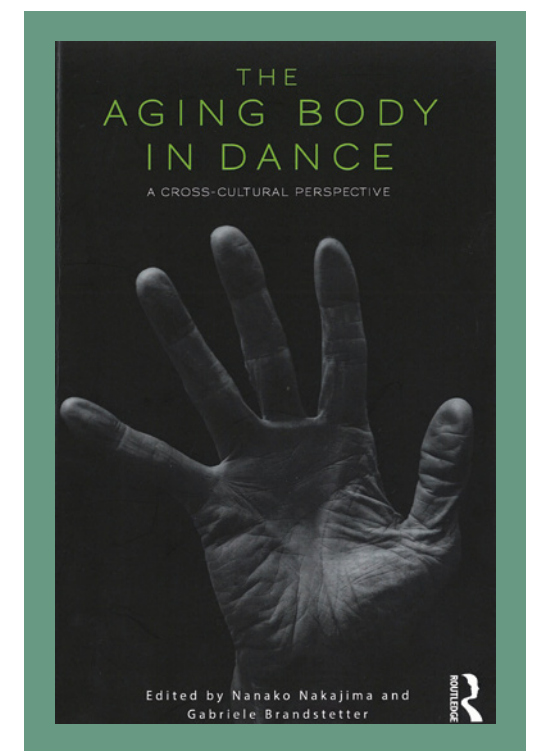


The Aging Body in Dance

A Cross-Cultural Perspective

Edited by
NANAKO NAKAJIMA, GABRIELE BRANDSTETTER

What does it mean to be able to move? *The Aging Body in Dance* brings together leading scholars and artists from a range of backgrounds to investigate cultural ideas of movement and beauty, expressiveness and agility. Contributors focus on Euro-American and Japanese attitudes towards aging and performance, including studies of choreographers, dancers and directors from Yvonne Rainer, Martha Graham, Anna Halprin and Romeo Castellucci to Kazuo Ohno and Kikuo Tomoeda. They draw a fascinating comparison between youth-oriented Western cultures and dance cultures like Japan's, where aging performers are celebrated as part of the country's living heritage. The first cross-cultural study of its kind, *The Aging Body in Dance* offers a vital resource for scholars and practitioners interested in global dance cultures and their differing responses to the world's aging population.



Publisher: Routledge
Year: 2017
ISBN: 9781138200050

NANAKO NAKAJIMA is a dance researcher, dance dramaturg, traditional Japanese dance teacher Kannae Fujima. Currently, she is Lecturer at Aichi University [JP].

GABRIELE BRANDSTETTER is Professor of Theater and Dance Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."



On Failure

(Performance Research vol. 17, no. 1)

Edited by
RÓISÍN O'GORMAN, MARGARET WERRY

To speak of failure is to invite stigma; yet failure saturates our lives, shapes our experience and delineates the contours of our institutions. This special issue aims to face failure head on, to study, theorize, even cultivate it, to see if performance might provide us with a metaphor and methodology for failure. Focusing in particular on pedagogy, these essays, dialogues, ethnographies and theoretical reflections tap the analytic power of failure to chart the social, political, and affective terrain in which we teach and perform. For these authors, failure is neither a dead end nor a pit stop on the path to success, but a generative, subversive force.



Publisher: Routledge
Year: 2012
ISSN: 13528165

RÓISÍN O'GORMAN is Lecturer in Drama and Theater Studies at University College Cork [IE].

MARGARET WERRY is Associate Professor at the University of Minnesota, in the Department of Theater Arts and Dance [US].

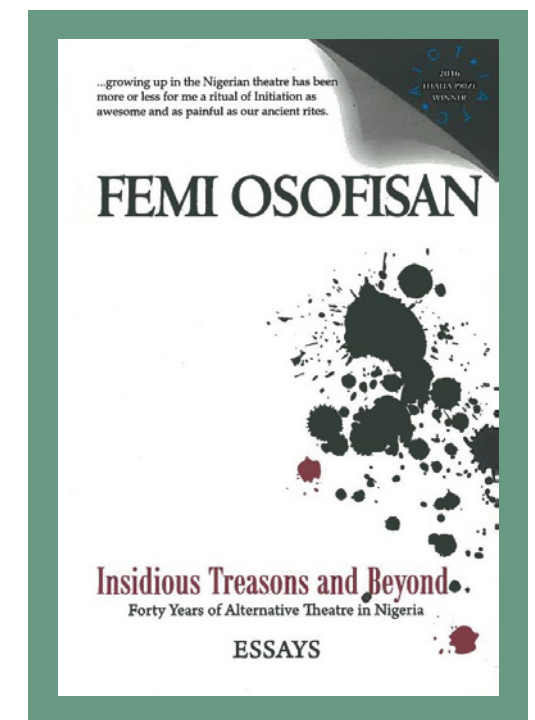


Insidious Treasons and Beyond

Forty Years of Alternative Theatre in Nigeria

FEMI OSOFISAN

In this seminal and highly engaging collection, Femi Osofisan demonstrates clearly why he has been described as the most African playwright of the postcolonial era, and is generally regarded as the most prolific playwright on the continent.



Publisher: Bookcraft
Year: 2016
ISBN: 9789788457497

FEMI OSOFISAN is Emeritus Professor of Theater Arts at the University of Ibadan and Distinguished Professor of Performing Arts at Kwara State University [NG].

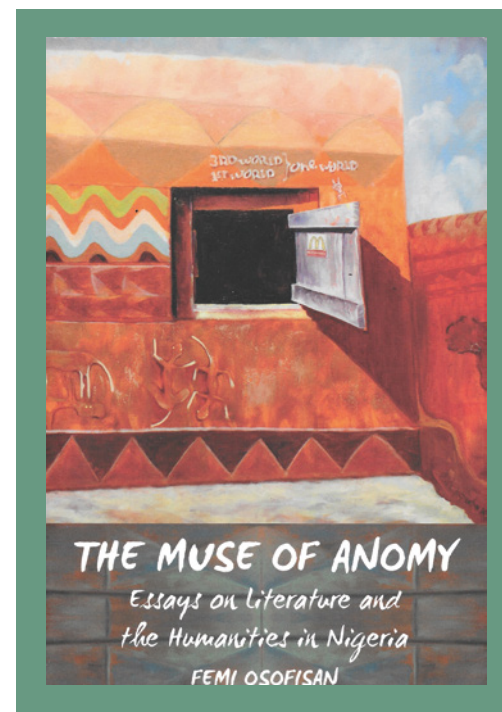


The Muse of Anomy

Essays on Literature and the Humanities in Nigeria

FEMI OSOFISAN

The Muse of Anomy is a collection of essays compiled from forty years of addresses and lectures by the distinguished Nigerian writer and scholar Femi Osofisan, who also goes by the pen name Okinba Launko. Authored by one of the major figures of the contemporary literary scene in Africa, these essays are candid, thought-provoking, and scintillating. They reveal the workings of a restless, sensitive mind that is deeply perceptive, interrogating an extensive range of authors and works across space and time, examining options, and highlighting both the failed and heroic moments in recent Nigerian history. Every page arrests the reader with its humor and compelling eloquence; every sentence reverberates with the author's passionate commitment to the advent of a better society in Africa, and against the demons of her current political nightmare. Indeed, read together, the essays constitute a kind of bible of literary activism, anchored in Osofisan's abiding faith in the practice of art as a moral and humanistic vocation, and therefore as a strategically vital front in humankind's perpetual struggle for happiness.



Publisher: Carolina Academic Press
Year: 2015
ISBN: 9781611637007

FEMI OSOFISAN is Emeritus Professor of Theater Arts at the University of Ibadan and Distinguished Professor of Performing Arts at Kwara State University [NG].

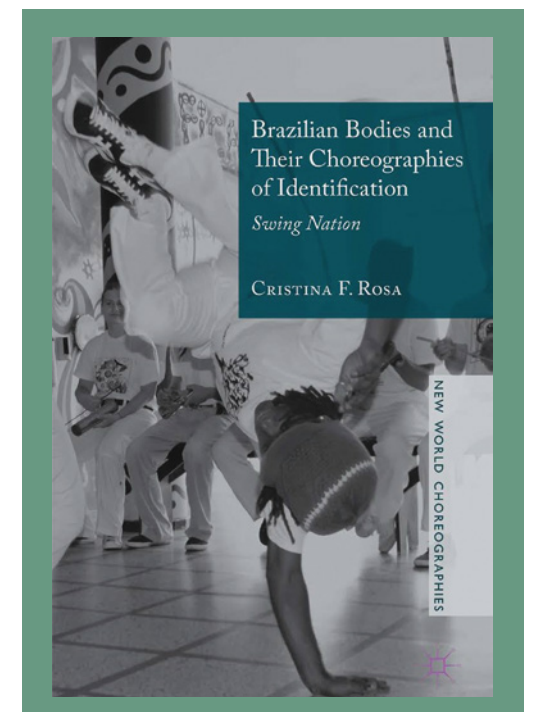


Brazilian Bodies and Their Choreographies of Identification

Swing Nation

CRISTINA F. ROSA

Brazilian Bodies and Their Choreographies of Identification retraces the presence of a particular way of swaying the body that, in Brazil, is commonly known as ginga. Cristina Rosa traces its presence across distinct and specific realms: samba-de-roda (samba-in-a-circle) dances, capoeira Angola games, and the repertoire of Grupo Corpo.



Publisher: Palgrave Macmillan
Year: 2015
ISBN: 9781137462268

CRISTINA F. ROSA is Faculty Lecturer in Dance at Tufts University [US].



Schauspielen heute

Die Bildung des Menschen in den performativen Künsten

[Acting Today *Self-Cultivation in the Performative Arts*]

Edited by
JENS ROSELT, CHRISTEL WEILER

Contemporary theater is characterized by a variety of acting styles. Crossovers between theater, performance, dance, fine arts, and the new media seem to be commonplace. This volume takes a survey of the current trends and puts the theatrical work at the center of the argument. Actors such as Ulrich Matthes, Lars Eidinger, Petra Hartung, and Anne Tismer provide information about their experiences and exchange views with researchers and critics on what it means to give a body and a voice to fictions and phantasms on stage every night. Acting becomes understandable as a process of permanent self-creation in front of an audience that has a lasting impact on the aesthetics of contemporary theater.



Publisher: transcript
Year: 2011
ISBN: 9783837612899

JENS ROSELT is Professor of Theater Theory and Practice at the University of Hildesheim [DE].

CHRISTEL WEILER is Senior Advisor at the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

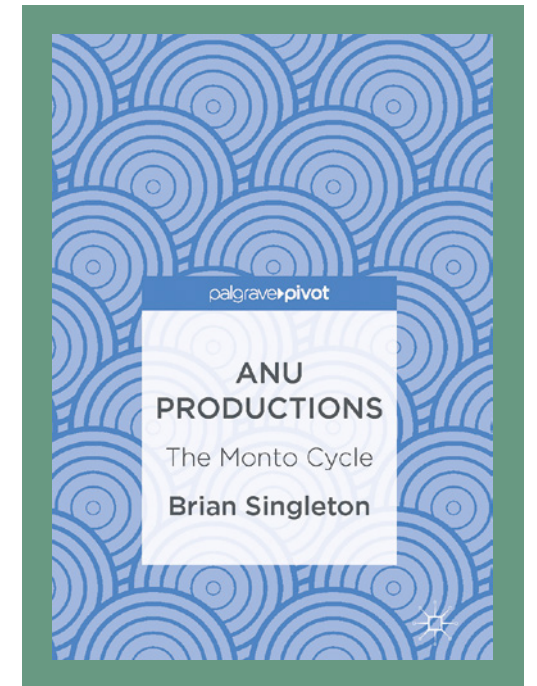


ANU Productions

The Monto Cycle

BRIAN SINGLETON

This book sets out strategies of analysis of the award-winning tetralogy of performances (2010-14) by ANU Productions known as "The Monto Cycle." Set within a quarter square mile of Dublin's north inner city, colloquially known as The Monto, these performances featured social concerns that have blighted the area over the past hundred years, including prostitution, trafficking, asylum-seeking, heroin addiction, and the scandal of the Magdalene laundries. While placing the four productions in their social, historical, cultural and economic contexts, the book examines these performances that operated at the intersection of performance, installation, visual art, choreography, site-responsive and community arts. In doing so, it explores their concerns with time, place, history, memory, the city, "affect," and the self as agent of action.



Publisher: Palgrave Macmillan
Year: 2016
ISBN: 9781349951321

BRIAN SINGLETON is Samuel Beckett Professor of Drama and Theater and Academic Director of The Lir – National Academy of Dramatic Art at Trinity College Dublin [IE].



Masculinities and the Contemporary Irish Theatre

BRIAN SINGLETON

Irish theater and its histories appear to be dominated by men and their actions. This book's socially and culturally contextualized analysis of performance over the last two decades, however, reveals masculinities that are anything but hegemonic, played out in theaters and other arenas of performance all over Ireland. These masculinities are not necessarily white, straight, Catholic and middle class. In fact, many of them fall between the cracks in society because of their class, religion, race and sexuality, while some culturally contest the performance of patriarchy in Irish society. And there are many that, until now, have been excluded from the narratives of Irish theater history altogether. This book features first-hand performance analyses of masculinities on the Irish stage from the 1990s to the present.



Publisher: Palgrave Macmillan
Year: 2011
ISBN: 9780230222809

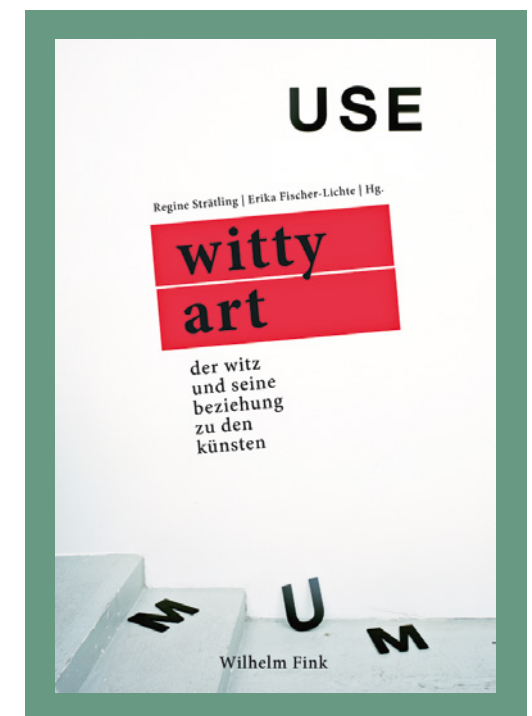
BRIAN SINGLETON is Samuel Beckett Professor of Drama and Theater and Academic Director of The Lir – National Academy of Dramatic Art at Trinity College Dublin [IE].



Witty Art *Der Witz und seine Beziehung zu den Künsten* [*Jokes and Their Relationship to the Arts*]

Edited by
REGINE STRÄTLING, ERIKA FISCHER-LICHTE

Jokes twist our usual habits of speech and thought. They put an askew angle on our assumptions about the world and ourselves, and make sparks fly out of the materiality of our communication. Do jokes therefore enjoy a fundamental affinity to art? The contributions in this book probe the relationship between jokes and the arts from the perspective of literature, art, theater, dance, and music studies as well as philosophy. The entertainment value of jokes is just as undeniable as their artistic value today – unlike in the aesthetics of the Enlightenment and the Romantic period – is controversial. Today, the effect of jokes – aiming primarily at prompting laughter – is mostly seen as a pleasant auxiliary besides the ‘real’ aesthetic qualities of an artwork. The book proposes a new assessment of jokes as an artistic process and considers whether jokes cannot today also be understood as a genuine aesthetic and philosophical category in speaking and writing about art.



Publisher: Wilhelm Fink
Year: 2015
ISBN: 9783770557028

REGINE STRÄTLING is Research Associate at the Department of Comparative Literature. She was formerly a Research Associate at the International Research Center “InterArt” at the Freie Universität Berlin [DE].

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

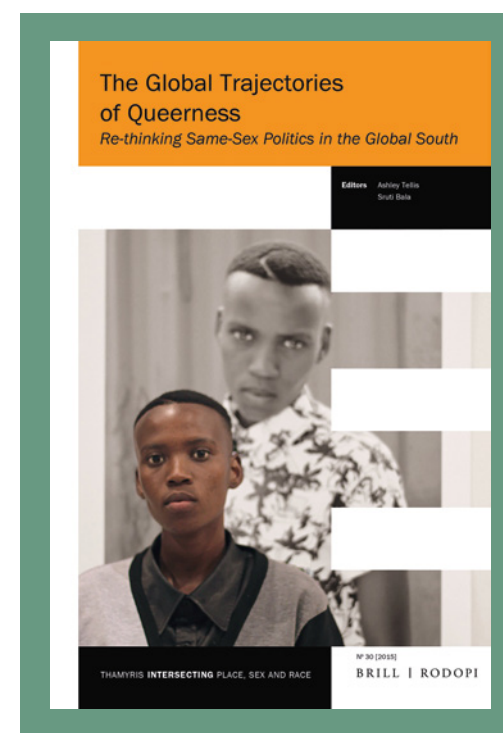


The Global Trajectories of Queerness

Re-thinking Same-Sex Politics in the Global South

Edited by
ASHLEY TELLIS, SRUTI BALA

The book interrogates the term “queer” by closely mapping what space the theorizing of same-sex sexualities and sexual politics in the non-West inhabits. From theoretical discussions around the epistemologies of such conceptualizations of space in the Global South, to specific ethnographies of same-sex culture, this collection hopes to forge a way of tracking the histories of race, class, caste, gender, and sexual orientation that form what is called the moment of globalization. The volume asks whether the societies of the Global South simply borrow and graft an internationalist (read Euro-US) language of LGBT/queer rights and identity politics, whether it is imposed on them or whether there is a productive negotiation of that language.



Publisher: Brill/Rodopi
Year: 2015
ISBN: 9789004309333

ASHLEY TELLIS is Associate Professor in Gender, Writing and Research at The Banyan Academy of Leadership in Mental Health, Chennai [IN].

SRUTI BALA is Assistant Professor of Theater and Performance Studies at the University of Amsterdam [NL].

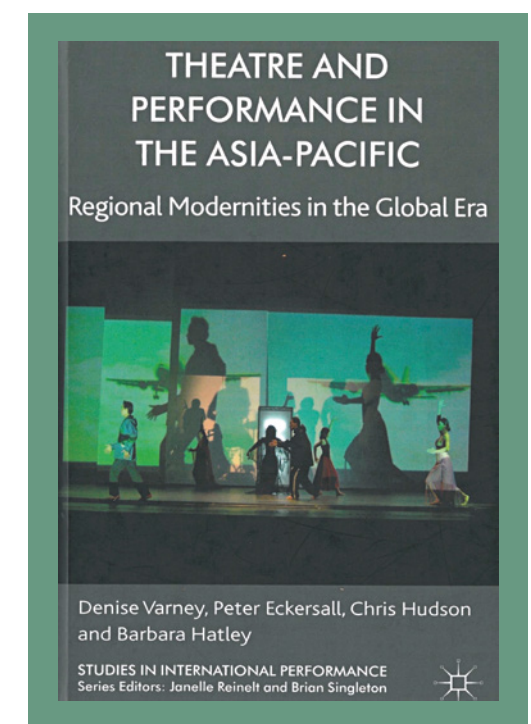


Theatre and Performance in the Asia-Pacific

Regional Modernities in the Global Era

DENISE VARNEY, PETER ECKERSALL, CHRIS HUDSON, BARBARA HATLEY

Theatre and Performance in the Asia-Pacific is an innovative study of contemporary theater and performance within the framework of modernity in the Asia-Pacific. It is an analysis of the theatrical imaginative as it manifests in theater and performance in Australia, Indonesia, Japan, and Singapore.



Publisher: Palgrave Macmillan
Year: 2013
ISBN: 9780230366480

DENISE VARNEY is Professor of Theater Studies and Co-Director of the Australian Center in the School of Culture and Communication at the University of Melbourne [AUS].

CHRIS HUDSON is Associate Professor of Asian Media and Culture in the School of Media and Communication and a former Co-Director of the Communication, Politics and Culture Research Center at RMIT University of Melbourne [AUS].

PETER ECKERSALL is Professor of Theater and Executive Officer of the PhD Program in Theater at the Graduate Center, City University of New York [US]. He is an Honorary Research Fellow in School of Culture and Communication at the University of Melbourne [AUS].

BARBARA HATLEY is Professor Emeritus in Asian Studies at the University of Tasmania and an honorary adjunct of the School of Languages, Culture and Linguistics at Monash University [AUS].



Soziale Theatralität

Die Inszenierung der Gesellschaft

[Social Theatricality *Staging Society*]

MATTHIAS WARSTAT

Do we still live in a society? In current debates, society is often listed as one of the grand narratives successfully relinquished by post-structuralism. This book contradicts such assumptions. Society is something that reveals itself even if the concept today can no longer be taken for granted. Its sensual experience is tied to theatricality. It is not abstract knowledge but concrete images and scenes that give us the feeling of living in a society. What kind of theater is staged in social life? How do individuals contribute to the representation of society through their theatrical behavior – and what kind of a society comes into being as a result of it? Theatrical thinkers are prominently represented in the key positions of modernity's social theory. The book pursues this line of thought through to the influential positions of the last decades in order to develop a unique understanding of social theatricality.



Publisher: Wilhelm Fink
Year: 2018
ISBN: 9783770563104

MATTHIAS WARSTAT is Professor of Theater Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."



Applied Theatre

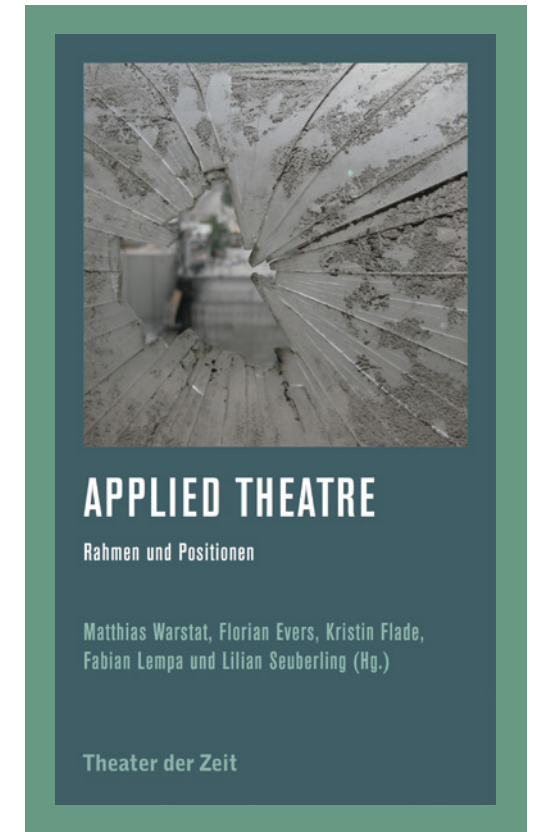
Rahmen und Positionen

[Applied Theater *Frames and Positions*]

Edited by

MATTHIAS WARSTAT, FLORIAN EVERS, KRISTIN FLADE,
FABIAN LEMPA, LILIAN KATHARINA SEUBERLING

Applied theater refers to a theater that seeks to change reality through its application in concrete contexts. The essays in this book describe the political and ethical difficulties associated with such a practice of intervention: Initiating situations in applied theater comes with a certain responsibility – even as these situations appear to elude the initiators' full grasp and control. Terms such as framework, dispositive, or repetition point towards elements that theater always extracts from an individual's agency, which may lead to productive contingencies but also to failures, fractures, and struggles of the system against itself. The stage for applied theater, and theater in general, spans the globe – often in rather questionable contexts based on neoliberal, paternalistic, repressive, or authoritarian structures: what forms of adaptation and self-exploitation are involved? What possibilities of resistance remain? The book offers insights into current positions in the international discourse and builds on the results of theater as intervention.



Publisher: Theater der Zeit
Year: 2017
ISBN: 9783957491053

MATTHIAS WARSTAT is Professor of Theater Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

KRISTIN FLADE is a theater scholar, currently working on applied theater and politically engaged artistic practices in Palestine.

FLORIAN EVERS is a theater and film scholar, working as a writer, game designer, and lecturer in Berlin [DE].

FABIAN LEMPA is Research Associate at the Freie Universität Berlin [DE] and a freelance writer for various print and TV media.

LILIAN KATHARINA SEUBERLING is Research Associate at the Freie Universität Berlin [DE].



Theater als Intervention

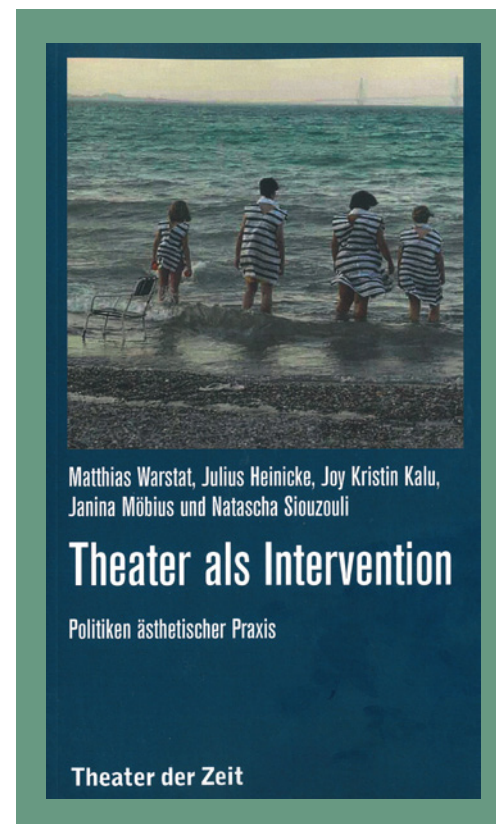
Politiken ästhetischer Praxis

[Theater as Intervention *Politics of Aesthetic Practice*]

Edited by

MATTHIAS WARSTAT, JULIUS HEINICKE, JOY KRISTIN KALU,
JANINA MÖBIUS, NATASCHA SIOUZOLI

There has been a shift in the social legitimacy of theater: It is no longer enough to refer to the sensual attraction of performances or the contributions of theater to cultural life. Increasingly, theater is expected to fulfill concrete social purposes, i.e. to engage explicitly in political or social issues. Theatrical practitioners go into specifically delimited contexts, such as social hotspots, therapy groups, companies, or prisons in order to initiate and accompany transformation processes there. But what does it mean when theater becomes the instrument of political and social intervention in this way? The volume develops a theory of performative interventions that incorporates the practices of international applied theater, an important phenomenon so far neglected in theater studies.



Publisher: Theater der Zeit
Year: 2015
ISBN: 9783957490483

MATTHIAS WARSTAT is Professor of Theater Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

JANINA MÖBIUS is a researcher and filmmaker with a focus on Latin America and Europe.

JULIUS HEINICKE is Professor of Cultural Studies at the University of Applied Sciences and Arts in Coburg [DE].

JOY KRISTIN KALU holds a PhD in Theater Studies from the Freie Universität Berlin [DE], where she worked as a Research Associate.

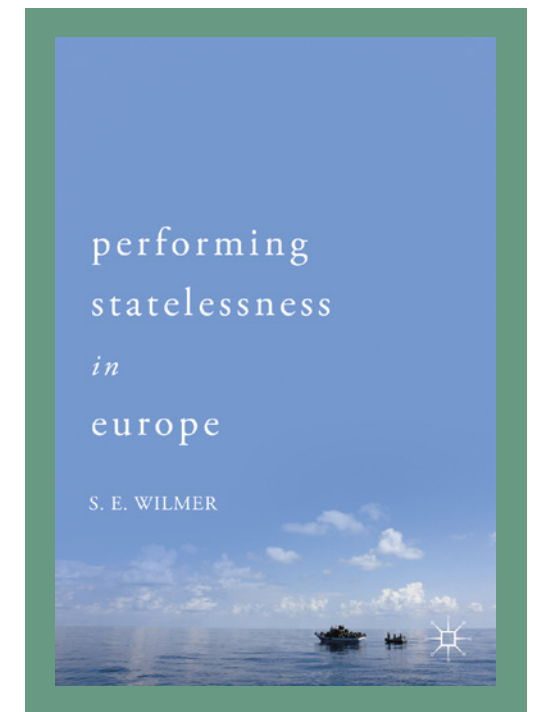
NATASCHA SIOUZOLI is a theater researcher and translator. She is Founding Member of the Institute for Live Arts Research in Athens [GR].



Performing Statelessness in Europe

STEPHEN E. WILMER

With the European Union failing to find a political solution to the current migration crisis, this book examines performative strategies that contest nationalist prejudices in representing the conditions of refugees, the stateless and the dispossessed. It examines a variety of artistic works that have challenged the deficiencies in governmental and transnational practices and the innovative efforts by migrants and their hosts to imagine and build a new future. The book discusses a diverse range of performative strategies, moving from a consideration of recent adaptations of Greek tragedy, to performances employing fictive identification, documentary dramas, immersive theater, over-identification and subversive identification, nomadism and political activism. This book will appeal to those interested in questions of statelessness, migration, and the problematic role of the nation-state.



Publisher: Palgrave Macmillan
Year: 2018
ISBN: 9783319691725

STEPHEN E. WILMER is Professor Emeritus of Drama and former Head of the School of Drama, Film and Music at Trinity College Dublin [IE].

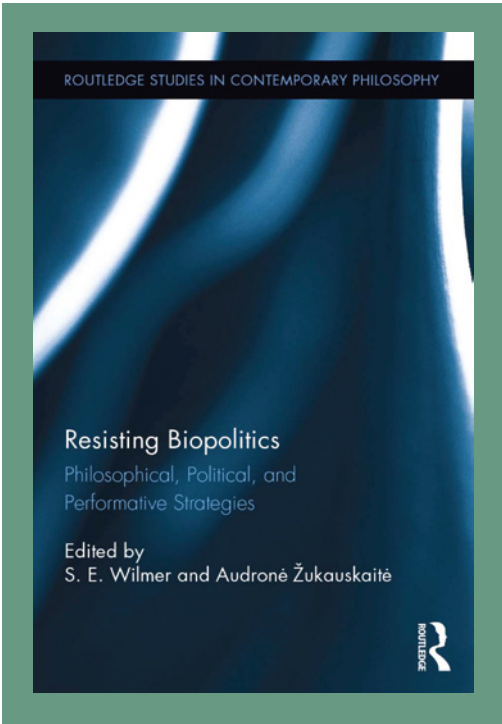


Resisting Biopolitics

Philosophical, Political and Performative Strategies

Edited by
STEPHEN E. WILMER, AUDRONĖ ŽUKAUSKAITĖ

The topic of biopolitics is a timely one, and it has become increasingly important for scholars to reconsider how life is objectified, mobilized, and otherwise bound up in politics. This cutting-edge volume discusses the philosophical, social, and political notions of biopolitics, as well as the ways in which biopower affects all aspects of our lives, including the relationships between the human and nonhuman, the concept of political subjectivity, and the connection between art, science, philosophy, and politics. In addition to tracing the evolving philosophical discourse around biopolitics, this collection researches and explores certain modes of resistance against biopolitical control. Written by leading experts in the field, the book's chapters investigate resistance across a wide range of areas: politics and biophilosophy, technology and vitalism, creativity and bioethics, and performance. *Resisting Biopolitics* is an important intervention in contemporary biopolitical theory, looking towards the future of this interdisciplinary field.



Publisher: Routledge
Year: 2015
ISBN: 9781138789487

STEPHEN E. WILMER is Professor Emeritus of Drama and former Head of the School of Drama, Film and Music at Trinity College Dublin [IE].

AUDRONĖ ŽUKAUSKAITĖ is Senior Researcher at the Lithuanian Culture Research Institute and President of the Lithuanian Philosophy Association.



*Knowledge
and
Epistemologies*

Sztuczne natury

Performanse technonauki i sztuki

[Artificial Natures

Performances of Technoscience and Art]

Edited by

MATEUSZ BOROWSKI, MAŁGORZATA SUGIERA

The book is based on the premise that knowledge about nature is not only situated and historical, but also performatively produced across the network of discourses ranging from the sciences to popular culture and the arts. From this point of view, the book examines the transitions between domains of knowledge in four areas that gained particular prominence in the nineteenth and twentieth centuries. Firstly, it tackles the concepts of life and its various metaphors, which came under scrutiny and underwent redefinitions in the context of the development of genetics, on the one hand, and climate studies, on the other. Secondly, it focuses on the problematic notions of the body and embodiment, particularly in light of digitally generated experiences and perceptual schemes. Thirdly, it demonstrates in how far the project of space exploration contributed to the radical reformulation of interconnections between the idea of civilizational progress and the human conquest of nature. Finally, it examines the impact of network culture on fundamental notions in the natural sciences, particularly through the example of digital clouds, viruses, and contagions. Each chapter traces how various concepts of nature come into being and gain validation due to creative clashes and exchanges between the technosciences and the arts.



Publisher: Księgarnia Akademicka
Year: 2016
ISBN: 9788376387505

MATEUSZ BOROWSKI teaches cultural studies, memory studies, and translation studies at the Department for Performativity Studies at the Jagiellonian University, Kraków [PL].

MAŁGORZATA SUGIERA is Head of the Department for Performativity Studies at the Jagiellonian University, Kraków [PL]. She is also a translator of scholarly books and theater plays.



Methoden der Tanzwissenschaft

Modellanalysen zu Pina Bauschs

Le Sacre du Printemps

[Methods of Dance Studies

Model Analysis of Pina Bausch's

Le Sacre du Printemps]

Edited by
GABRIELE BRANDSTETTER, GABRIELE KLEIN

In this interdisciplinary volume, Pina Bausch's *Le Sacre du Printemps* is the common object of analysis that connects the texts in order to point out key methodological approaches of movement and dance research. The anthology, published in a revised and supplemented new edition, presents cultural, social, and humanities perspectives on Bausch's choreography and thus serves as a methodical "toolbox" for dance research in the German-speaking and Anglo-Saxon areas. Contributors include Peter M Boenisch, Gabriele Brandstetter, Stephan Brinkmann, Michael Diers, Mark Franko, Stephanie Jordan, Gabriele Klein, Dieter Mersch, Gerald Siegmund, Hans-Georg Soeffner, Jürgen Raab, and Christina Thurner.



Publisher: transcript
Year: 2015
ISBN: 9783837626513

GABRIELE BRANDSTETTER is Professor of Theater and Dance Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

GABRIELE KLEIN is Professor for the Sociology of Human Movement Science and Dance at the University of Hamburg [DE].



Asia/ Europe/ Australia Dialogue:

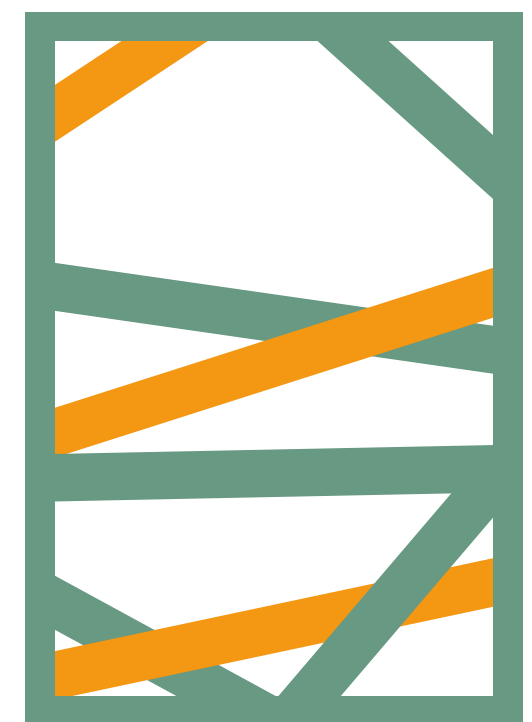
Building Knowledge from

Each Other's Experiences

(*Asia Europe Journal* vol. 12, no. 4)

Edited by
KAREL ČADA, JACQUELINE LO, DANIELLE TAN, WILLIAM SHANNON

This special issue of the *Asia Europe Journal* focuses on a triangulated conversation between scholars working in/on Asia, Europe, and Australia. The essays showcase the work of early career researchers involved in the EU-Oceania Social Science Inter-regional Consortium (EUOSSIC) Erasmus Mundus exchange program that links leading universities in Europe with those in Australia and New Zealand to promote the study of European Union (EU) external relationships. The publication demonstrates the importance of building knowledge from each other's experiences with particular reference to regional integration processes occurring in Asia and Europe. The Canberra workshop revolved around key questions such as: "What can Australia learn from the EU or Asian integration?"; "What could Europe and Asia learn from each other?"; "How do we understand the drivers of integration and regionalism?"; "How do ideas, norms and visions shape region-building?"



Publisher: Springer
Year: 2014
ISSN: 16102932

KAREL ČADA is a lecturer and researcher in the Institute of Sociological Studies at Charles University in Prague [CZ].

DANIELLE TAN is Research Associate at the Research Institute on Contemporary Southeast Asia in Bangkok [TH].

JACQUELINE LO is Associate Dean (International) for the ANU College of Arts and Social Sciences and Executive Director of the Australian National University's Center for European Studies. She is also Chair of ANU Academic Board.

WILLIAM SHANNON is a PhD candidate at the Australian National University's Center for European Studies.

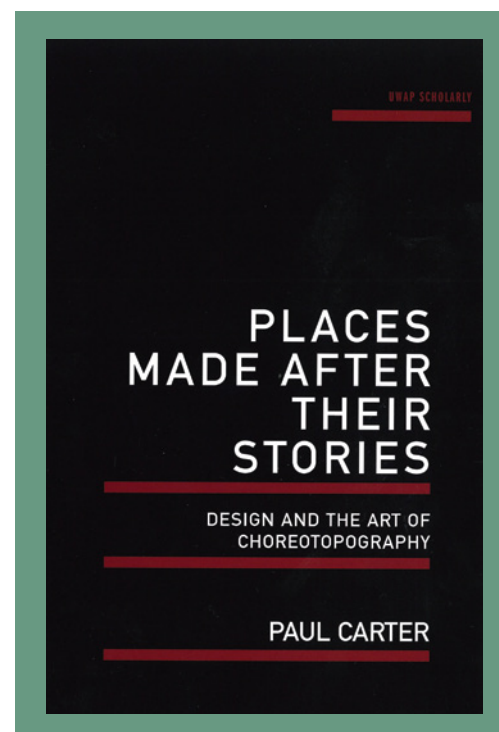


Places Made after Their Stories

Design and the Art of Choreotopography

PAUL CARTER

How is emotional meaning found in places? How can creating new urban spaces be a vehicle for less adversarial forms of political coexistence, as well as new customs of social innovation? *Places Made after Their Stories* shows how the emotional geographies we carry inside us and the ecstatic desire at the heart of democratic community-making can come together to inform contemporary landscape and urban design. Using case studies of public space design from Alice Springs to Perth and Melbourne, in which the author forged for himself the novel role of designer-dramaturg, Carter describes a new approach to place-making in which topography and choreography fuse. He counters the symbolic neglect of functionalist design with a brilliant account of poetic and graphic techniques developed to materialize ambience. Carter describes a practice of sense-making and form-making that embodies fundamental gestures of welcome, arrangement, and exchange in the built setting. This book will be a practical vade mecum for artists wanting to work in the public realm and a key reference for planning authorities, governments, and communities keen to reconnect place-making to human creativity and affect.



Publisher: UWA Publishing
Year: 2015
ISBN: 9781742587608

PAUL CARTER is Creative Director of the design studio Material Thinking (established in 2007), and Professor of Design (Urbanism) in the School of Architecture and Design, RMIT University, Melbourne [AUS].

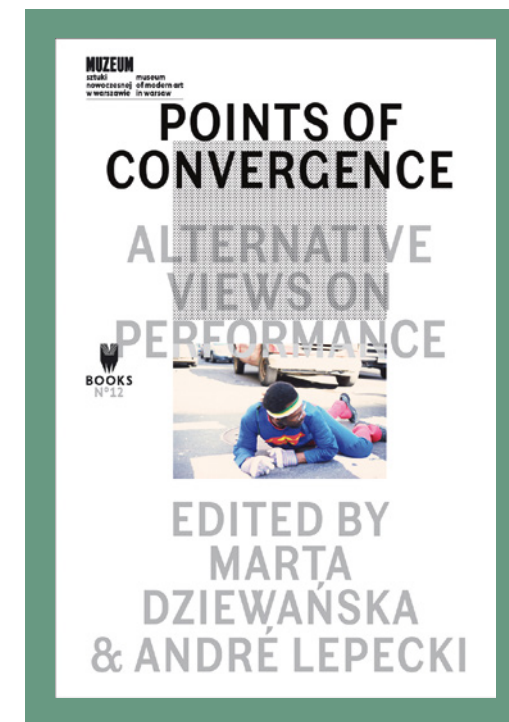


Points of Convergence

Alternative Views on Performance

Edited by
MARTA DZIEWAŃSKA, ANDRÉ LEPECKI

Thanks to its very nature, performance enters into natural dialogue with art, new media, politics, and the social sphere as a whole. Always happening in the here and now, and with a unique freedom and openness to the unknown, performance is a medium with a special ability to question its own subjects, materials, and languages. As a result, it is often best reflected in the dynamic character of contemporary art and contemporaneity in the broadest sense of the word. *Points of Convergence* explores these ideas and investigates critical approaches to performance, ultimately aiming to stimulate new discussion between theorists and practitioners. With twelve essays by leading figures in the field of performance arts, this illustrated volume is structured in two parts. The first, authored by academics in the discipline, features an introduction to key areas of scholastic research. The second part, authored by curators and other researchers, then focuses on an account of individual traditions of performance. Taken together, the contributions identify new possibilities for interaction between the theoretical aspects of performance art and the ways performance plays out within local contexts.



Publisher: Museum of Modern Art
in Warsaw / Univ. of Chicago Press
Year: 2017
ISBN: 9788364177385

MARTA DZIEWAŃSKA is Curator of Research and Public Programs at the Museum of Modern Art in Warsaw [PL].

ANDRÉ LEPECKI is Associate Professor of Performance Studies at the New York University Tisch School of the Arts [US].



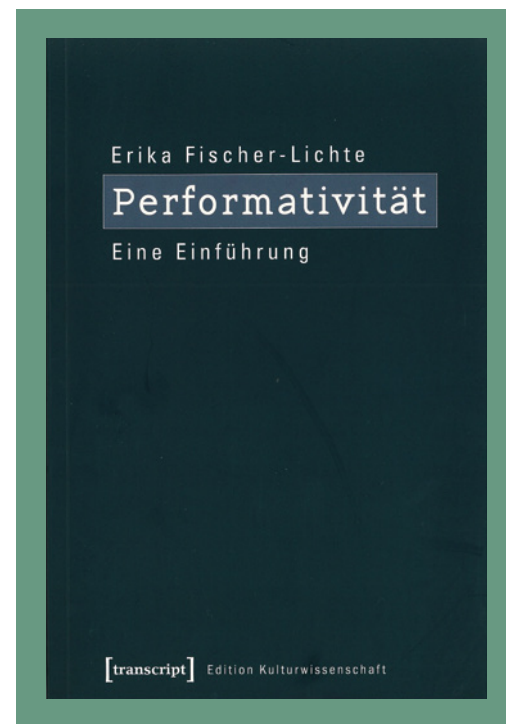
Performativität

Eine Einführung

[Performativity An Introduction]

ERIKA FISCHER-LICHTE

The perspective of the performative is based on the assumption that cultural phenomena and processes produce new realities and are not merely to be seen as connections of signs that must be deciphered and understood. Through this research perspective, texts, pictures, artifacts, performances, and practices of all kinds can be perceived differently, allowing for completely new insights in the field of cultural studies. In this volume, Erika Fischer-Lichte presents the performative as a key concept, thus providing the first German-language introduction to the current research on performativity in cultural studies.



Publisher: transcript
Year: 2012
ISBN: 9783837611786

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”



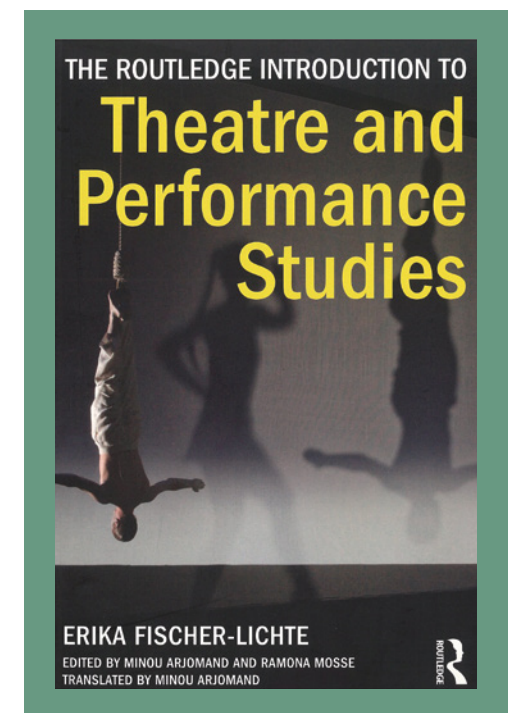
The Routledge Introduction to

Theatre and Performance Studies

ERIKA FISCHER-LICHTE

Translated and edited by
MINOU ARJOMAND, RAMONA MOSSE

Erika Fischer-Lichte's introduction to the discipline of Theater and Performance Studies is a strikingly authoritative and wide-ranging guide to the study of theater in all of its forms. Its three-part structure progresses from early steps of thinking about performance to the diverse and interrelated concerns required for higher-level study. Case studies throughout the book root its theoretical discussion in theatrical practice. Concise accounts of plays, practitioners, and performances map the development of Theater and Performance Studies as an academic discipline, and of theater itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.



Publisher: Routledge
Year: 2014
ISBN: 9780415504201

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

MINOU ARJOMAND is Assistant Professor of English at Boston University [US].

RAMONA MOSSE is Lecturer in Theater Studies at the Freie Universität Berlin [DE].



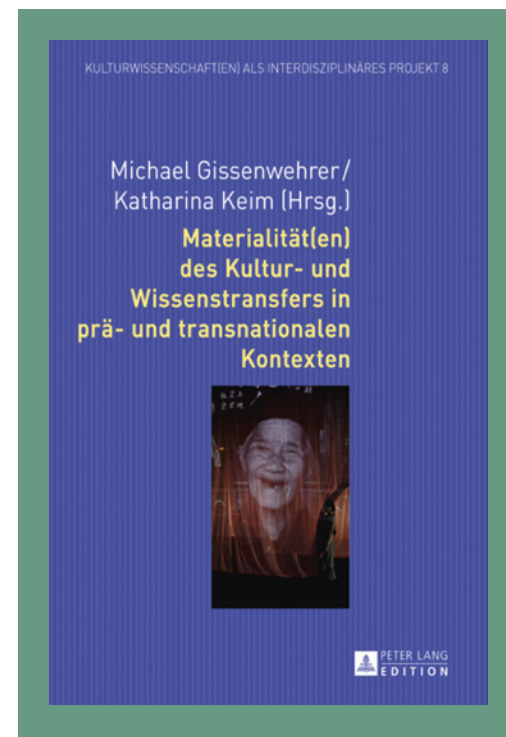
Materialität(en) des Kultur- und Wissenstransfers in prä- und transnationalen Kontexten

[Materialities of Cultural and Knowledge Transfers in Pre- and Transnational Contexts]

Edited by

MICHAEL GISSENWEHRER, KATHARINA KEIM

Questions concerning the material conditions for the emergence and conveyance of practices pertaining to cultural studies, as well as key specialized concepts and methods of thinking in relation to book culture and its digitalization are at the heart of this book. It examines diachronic perspectives of transfers and changes in meaning of cultural assets and narrations in time and space via the materiality of their specific media practices. The book covers epochal transformations in seventeenth century Europe, the German saddle period, as well as in transnational cultural theater practices, mainly covering contemporary China.



Publisher: Peter Lang
Year: 2015
ISBN: 9783653989786

MICHAEL GISSENWEHRER is Professor of Theater Studies at Ludwig Maximilian University of Munich [DE].

KATHARINA KEIM is Lecturer in Theater Studies at Ludwig Maximilian University of Munich [DE].



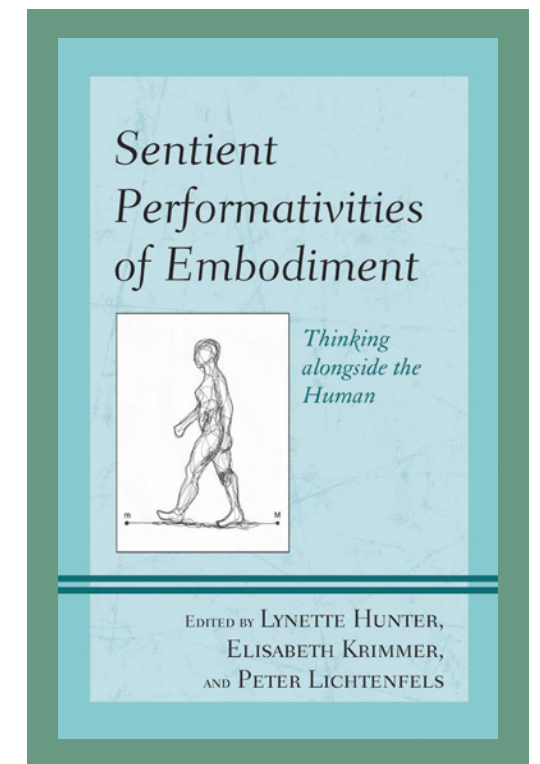
Sentient Performativities of Embodiment

Thinking alongside the Human

Edited by

LYNETTE HUNTER, ELISABETH KRIMMER, PETER LICHTENFELS

This collection offers writings on the body with a focus on performance, defined as both staged performance and everyday performance. Traditionally, theorizations of the body have either analyzed its impact on its socio-historical environment or treated the body as a self-enclosed semiotic and affective system. This collection makes a conscious effort to merge these two approaches. It is interested in interactions between bodies and other bodies, bodies and environments, and bodies and objects.



Publisher: Lexington Books
Year: 2016
ISBN: 9781498527200

LYNETTE HUNTER is Distinguished Professor of the History of Rhetoric and Performance at the University of California, Davis [US].

ELISABETH KRIMMER is Professor of German at the University of California, Davis [US].

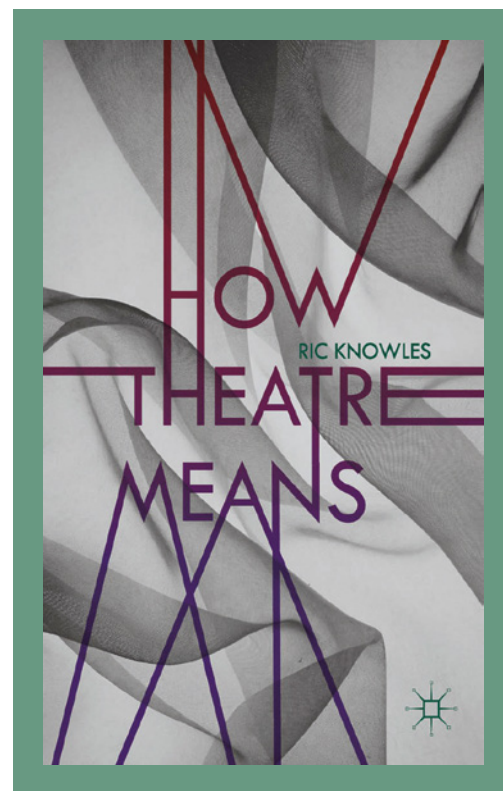
PETER LICHTENFELS is a theater director currently working internationally and with a long career in British theaters. He is also Professor of Theater and Dramatic Arts at the University of California, Davis [US].



How Theatre Means

RIC KNOWLES

In this wide-ranging study, Ric Knowles demonstrates how the analysis and practice of theater and performance are enhanced by an expanded semiotic approach. Moving from the history and theory of performance analysis to its practical application in script and performance analysis, paying particular attention to cross-cultural work, including Indigenous performance on Turtle Island, he considers not what a particular piece of theater means, but how meaning is produced in the process of creating, viewing, and analyzing theater. *How Theatre Means* presents concrete case studies from classical and contemporary scripts and performances, and explores intersections among semiotic, post-structuralist, phenomenological, and materialist approaches. Clear and accessible, this book recuperates the semiotic analysis of drama and theater for the twenty-first century, bringing a key analytical methodology to renewed life for students, theater artists, and scholars.



Publisher: Palgrave Macmillan
Year: 2014
ISBN: 9780230232358

RIC KNOWLES is Professor Emeritus at the University of Guelph and Fellow of the Royal Society of Canada.



TransIndigenous Performance (*Theatre Journal* vol. 67, no. 3)

Edited by
RIC KNOWLES

The Indigenous world has always been, and remains, a performative one. Indigenous ontologies and epistemologies are largely enacted and relationships between Indigenous communities and nations have always been negotiated in large part through performance. In the current globalized world, Indigenous communities continue to engage in performative exchange, and Indigenous performance practices and research methodologies, both traditional and contemporary, often model a progressive and bracingly cosmopolitan transnationalism – or better, transIndigeneity. This volume, the first special issue of a scholarly journal on the subject, brings together Indigenous and settler scholars to acknowledge and explore the mobility and multiple interactions of the world's Indigenous peoples through performance, employing what Chadwick Allen, a scholar of Chickasaw ancestry, calls “multiperspectivism,” reading across and through performances “close together placed,” rather than “together equal.” Importantly, the nations *transed* here are Indigenous nations, not settler states.



Publisher: Johns Hopkins
University Press
Year: 2015
ISBN: 01922882

RIC KNOWLES is Professor Emeritus at the University of Guelph and Fellow of the Royal Society of Canada.

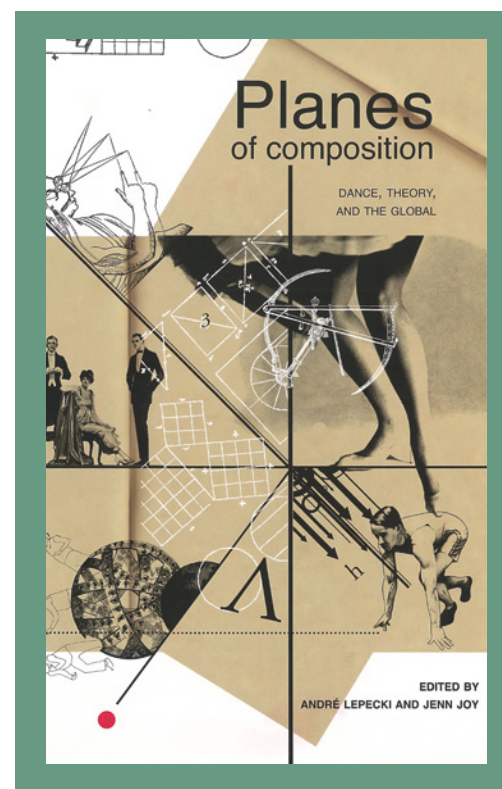


Planes of Composition

Dance, Theory and the Global

Edited by
ANDRÉ LEPECKI, JENN JOY

Gathering eighteen original essays by eminent choreographers, philosophers, and dance and performance theorists from across the globe, *Planes of Composition* focuses on how contemporary choreographic strategies initiate new modes of understanding the moving body in its multiple performances: racial, kinetic, political, ethical, and theoretical. Adding to the expanding field of critical dance studies and critical movement studies, the contributors address a variety of formations arising from hybrid theoretical and performative compositions – compositions of everyday kinetics with philosophical considerations of political modernity; compositions of certain staged choreographic works with the formations of racial identities in specific postcolonial contexts; compositions between embodied practices and theoretical practices. This volume will be of interest to scholars in critical dance studies, philosophy, performance studies, and cultural and postcolonial studies as it proposes new and creative dialogues among these disciplines.



Publisher: Seagull Books
Year: 2010
ISBN: 9781906497248

ANDRÉ LEPECKI is Associate Professor of Performance Studies at the New York University Tisch School of the Arts [US].

JENN JOY is a New York-based writer and scholar. She is Lecturer at Rhode Island School of Design [US].

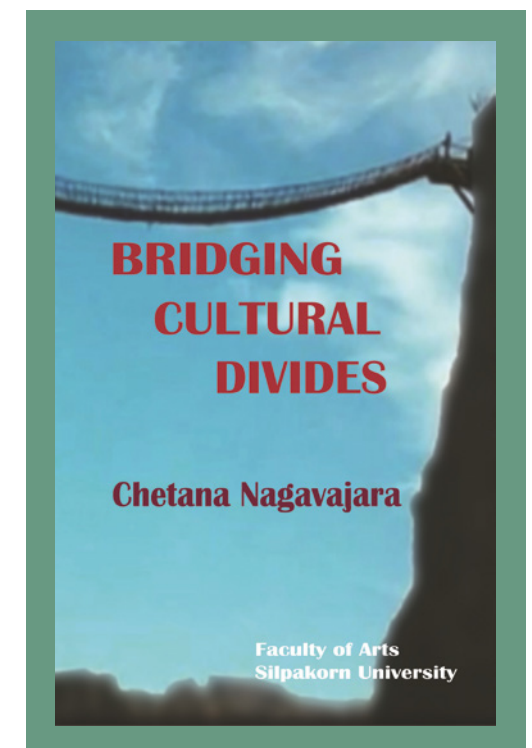


Bridging Cultural Divides

Collected Essays and Reviews 2006-2014

CHETANA NAGAVAJARA

This volume contains both scholarly essays and reviews. The author attaches great importance to first-hand contacts with works of art – the natural outcome of which are reviews –, and those primary experiences, when appropriately analyzed and subjected to rigorous examination, do indeed yield scholarly results. One step further are the scholar's reflections on both his primary and secondary experiences that can lead to theoretical thinking and the formulation of theories. The author has found that being at home in his native culture as well as in Western culture enables him to reconcile differences, to “bridge cultural divides,” and to arrive at a synthesis. A contribution such as “Towards an Aesthetics of Research” (Chapter 11) would not have been possible without “bridging cultural divides.”



Publisher: Silpakorn University
Year: 2014
ISBN: 9789746415484

CHETANA NAGAVAJARA is Emeritus Professor of German at Silpakorn University [TH].



การวิจารณ์กับทวิวัฒนธรรมข้ามชาติ

[Criticism as Cross-Cultural Dialogue]

CHETANA NAGAVAJARA

This volume of collected essays and reviews in Thai could be seen as a companion volume to the English-language *Bridging Cultural Divides*. The concept of criticism here does not draw a clear-cut dividing line between essays or learned papers and reviews of works of art. A lesson can be learned from academia of the mid-twentieth century, in which literary criticism was an all-embracing term, covering literary study/scholarship, journalistic criticism as well as literary theory. In the present book, the author tries to recall those good old days, when he selects some reviews that contain generalizations and theoretical conclusions and locates them in Chapter 1, “Principle-Scholarship-Theory.” As for the issue of cross-cultural dialogue, some articles are translations from English into Thai without any retouching to accommodate the Thai readership. The author has for many years written papers possessing a certain degree of neutrality and commonalities that transcend national characteristics.



Publisher: Chomanad
Year: 2017
ISBN: 9786167787268

จุดยืนของมนุษยศาสตร์

[From the Standpoint of the Humanities]

CHETANA NAGAVAJARA

This collected volume of essays is meant as a reaffirmation of the humanities' position in academia and society. The author does not feel that the pressure from outside is undermining the discipline as much as the erosion occurring within academia. The contemporary university, transforming itself into the “corporate university,” has adopted evaluative mechanisms originally used for industrial products, thereby robbing the “aesthetic” attributes of scholarly pursuits. Intellectual impact is being measured with utilitarian tools. All these factors are being seriously combatted by the humanities which, according to the author, can align themselves with other disciplines, especially in the social sciences, to consolidate a stronghold of science and scholarship with a human face, whereby the consciousness of human values must always remain in focus. As long as the humanities continue to function as a voice of conscience for society, with emphasis on ethical dimensions, their survival is more than ensured.



Publisher: Chomanad
Year: 2015
ISBN: 9786167787206

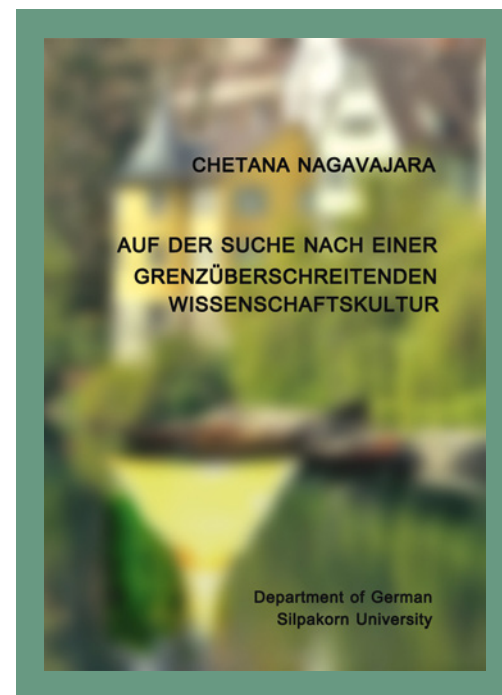
Auf der Suche nach einer grenzüberschreitenden Wissenschaftskultur

Gesammelte Aufsätze 2001-2013

[In Search of a Transnational Academic Culture: *Collected Essays 2001-2013*]

CHETANA NAGAVAJARA

This collection of essays in German represents the author's continued efforts to pursue a transnational direction in his research. He treats transnational methods as a "culture," for his own experience has been that of an Asian steeped in his own cultural traditions, who has been immersed in Western culture, and has come to appreciate the values of mutual cultural enrichment. Some of the essays take the form of a cultural travelogue, such as "Untimely Ruminations of a Theatre-Loving Asian" (Chapter 11), which offers a vast panorama of the author's contact with Western theater and how he negotiates his discoveries alongside his own cultural heritage. The comparative philosophical approach in the essay "How beautifully Waltraute sings, but who listens to her?" was sparked off by a performance of Wagner's *Twilight of the Gods* at the Deutsche Oper Berlin in April 2010.



Publisher: Silpakorn University
Year: 2013
ISBN: 9789746414913

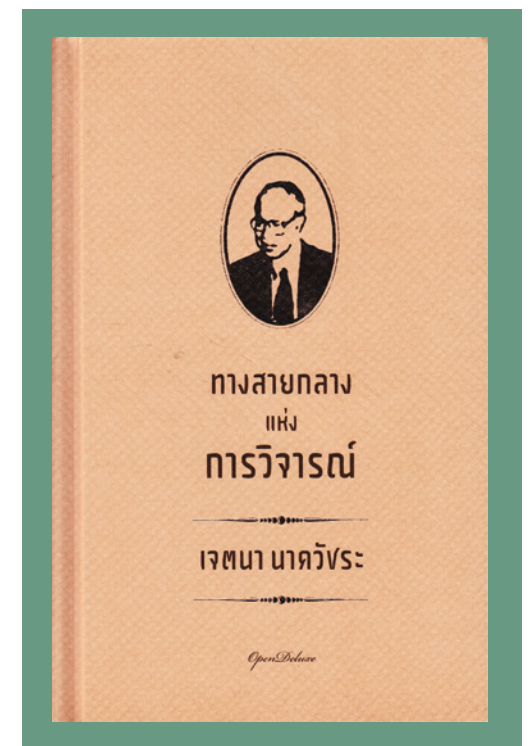
ทางสายกลางแห่งการวิจารณ์

[The Middle Path of Criticism]

Collected Essays and Reviews

CHETANA NAGAVAJARA

This is a collection of essays and reviews that substantiates and illustrates the author's faith in "the middle path of criticism." In the namesake seminal essay, the author clarifies his position on two central issues. First, "to evaluate or not to evaluate," which harks back to his research in the 1980s, culminating in a paper presented at the Congress of the International Association of Germanic Studies in Göttingen in 1985. Criticism cannot dispense with judgment, but it must be buttressed by solid data and judicious rationalization. The second issue pertains to theory, which today's academics merely interpret as the espousal of "French Theory" that should be taken as a framework for the research from the outset. The author posits that instead of strict adherence to faddish theories, theoretical thinking can emerge along the way and, at best, at the end of the research undertaking as the result of a deep reflection on the first-hand experiences of the researcher, whose further reward may take the form of general applicability.



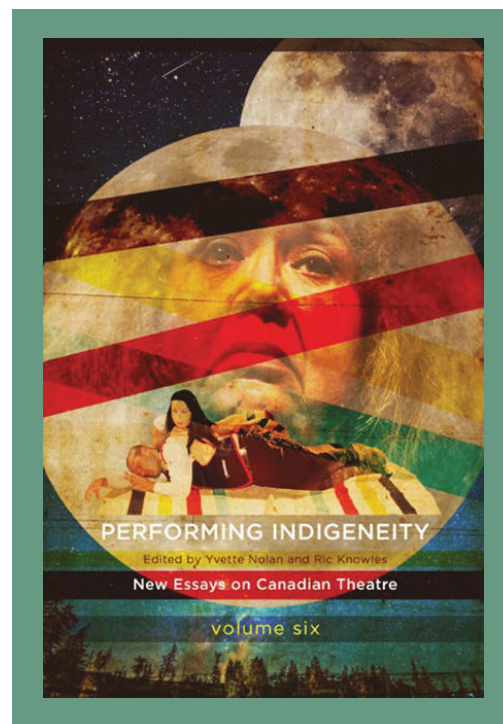
Publisher: Openbooks
Year: 2012
ISBN: 9786163051011

Performing Indigeneity

New Essays on Canadian Theatre

Edited by
YVETTE NOLAN, RIC KNOWLES

This volume of newly commissioned essays about Indigenous performance is the first on Turtle Island in which all of the contributors are Indigenous artists or academics. Scholars were invited to write essays on some aspect of Indigenous performance and artists were asked to contribute statements on whatever they felt was important to them as theater creators. As with any good assembly of like-minded members, themes and observations emerged, dovetailing and echoing each other, touching on theater training, cultural identity, Indigenous theater history, and claiming space, among others. A companion to the existing two-volume anthology *Staging Coyote's Dream*, the authors gathered here – identifying as Cree, Mohawk, Creek, Ntlakapamux, Stó:lō, and many other nations – open a conversation, inviting more voices to join in illuminating the history of Indigenous performance in Canada and blazing a trail forward.



Publisher: Playwrights Canada Press
Year: 2016
ISBN: 9781770915374

YVETTE NOLAN (Algonquin) is a playwright, director, dramaturg, and former Artistic Director of Native Earth Performing Arts [CN].

RIC KNOWLES is Professor Emeritus at the University of Guelph and Fellow of the Royal Society of Canada.



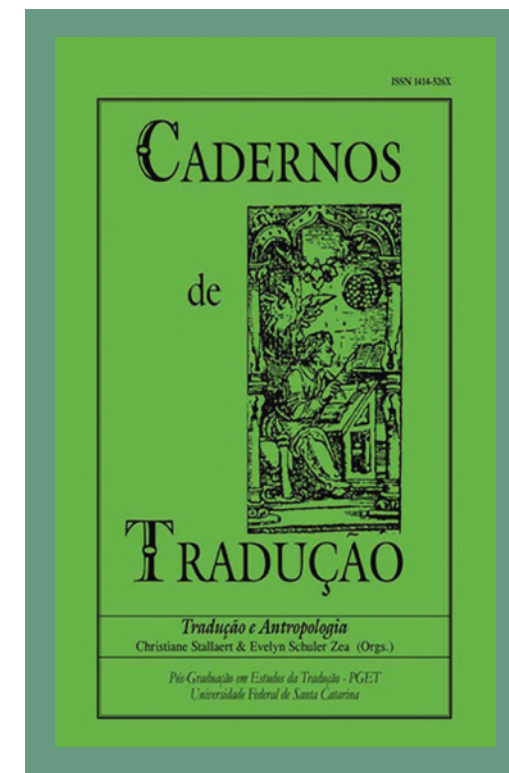
Tradução e Antropologia

(Cadernos de Tradução vol. 2, no. 30)

[Translation and Anthropology]

Edited by
CHRISTIANE STALLAERT, EVELYN SCHULER ZEA

Framed by the presentation of a partial bibliography and an introduction to the dual field of anthropology and translation studies that probes the task of the translator and the ethnographer (Schuler Zea and Stallaert), this co-edited volume offers heterogeneous focal points: the “media shift” as translation moment of creative processes in artistic performances as well as in scientific notations (Brandstetter); the “operations of transfigurations” from oral traditions to written versions, and from indigenous languages to Portuguese, analyzing Kuikuro experiences (Franchetto); the collision between indigenous and missionary translations of the Christian Word among the Guaraní, the Yanomami, and the Wajãpi (Gallois); the confrontation of different worlds and the limitations of a certain language in anthropological description (Segata); the creative process of D. Pedro II as cultural translator (Romanelli, Mafra, and Souza); the contrasts and dialogues in the translation of the figure of “americanité” and “americanidade” (von Flotow and Charron); creative translation examples in the work of the decolonial anthropologist, translator, and writer José Maria Arguedas (Cunha); and the composition process of *La chute du ciel* by Kopenawa and Albert; and a proposal of a logic of parts (Schuler Zea).



Publisher: Universidade Federal de Santa Catarina, Florianópolis
Year: 2012
ISSN: 1414526X

CHRISTIANE STALLAERT is Professor at the Department of Translators and Interpreters, University of Antwerp [BE], and at the Interculturalism, Migration, and Minorities Research Center, KU Leuven [NL].

EVELYN SCHULER ZEA is Professor at the Anthropology Department and at the Program in Translation Studies, Universidade Federal de Santa Catarina, Florianópolis [BR].



Nieludzie

Donosy ze sztucznych natur

[Non-humans *Reports from Artificial Natures*]

Edited by
MAŁGORZATA SUGIERA

This collection of nine essays is devoted to exemplary case studies of a variety of relationships between the hard sciences, media studies, literature, and the performing arts. As such, the essays tackle a host of phenomena typical of contemporary culture and technoscience: artificial intelligence, the social life of insects, human and non-human perception, space exploration, medical biopolitics, the evolution of living machines, etc. Each of these case studies provides ample material to demonstrate the complex process of production and sanctioning of scientific knowledge about nature; the process, which takes place via a number of discourses, including the arts and popular culture. The analyses are linked to each other through a transdisciplinary methodological framework that combines insights from a number of contemporary discourses within the “human” disciplines, particularly performance studies, new materialism as well as the history of science and media, which are all premised on the assumption that contingent images of nature are forged by a number of agencies in historically and culturally changing circumstances. From this point of view the author demonstrates in how far the hitherto dominant views on knowledge production neglected the crucial role of non-human agency in the process of forging concepts of nature and natural phenomena.



Publisher: Księgarnia Akademicka
Year: 2016
ISBN: 9788376385921



MAŁGORZATA SUGIERA is Head of the Department for Performativity Studies at the Jagiellonian University, Kraków [PL]. She is also a translator of scholarly books and theater plays.

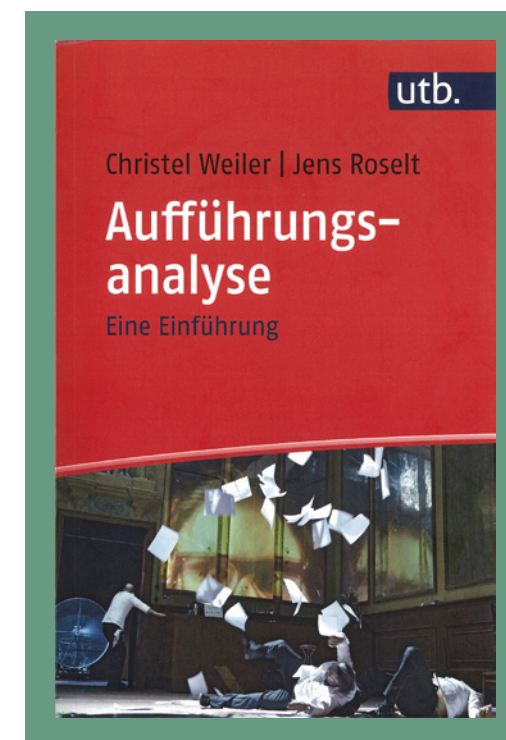
Aufführungsanalyse

Eine Einführung

[Performance Analysis *An Introduction*]

Edited by
CHRISTEL WEILER, JENS ROSELT

Contemporary theater often poses a challenge for audiences and performance analysts. To illustrate different points of access, the book introduces theoretical and methodological foundations for performance analysis in theater studies. It presents a flexible methodology that allows analysts to identify and examine the aesthetic characteristics of performances of contemporary theater. Based on concrete examples, the authors show how one's own perception and memory become the pivotal points for performance analysis. Key questions and exemplary analyses show each reader how they can develop their own analytical practice. Performance analysis is a core subject of BA courses. This book serves as the perfect introduction to the topic.



Publisher: UTB
Year: 2017
ISBN: 9783825235239



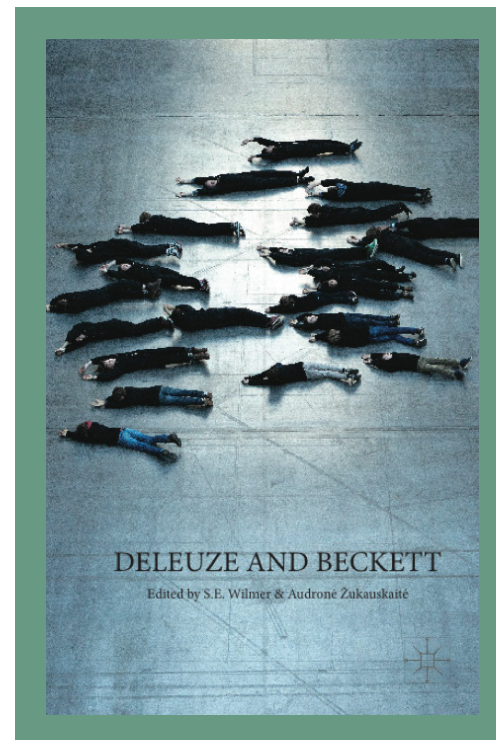
CHRISTEL WEILER is Senior Advisor at the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

JENS ROSELT is Professor of Theater Theory and Practice at the University of Hildesheim [DE].

Deleuze and Beckett

Edited by
STEPHEN E. WILMER, AUDRONĖ ŽUKAUSKAITĖ

Deleuze and Beckett is a collection of essays on specific aspects of the Deleuze and Beckett interface. Some of the world's leading Beckett and Deleuze specialists apply different concepts of Deleuzian philosophy to a wide range of Beckett's oeuvre, including his novels, short stories, and stage, film and television work.



Publisher: Palgrave Macmillan
Year: 2015
ISBN: 9781137481139

STEPHEN E. WILMER is Professor Emeritus of Drama and former Head of the School of Drama, Film and Music at Trinity College Dublin [IE].

AUDRONĖ ŽUKAUSKAITĖ is Senior Researcher at the Lithuanian Culture Research Institute and President of the Lithuanian Philosophy Association.

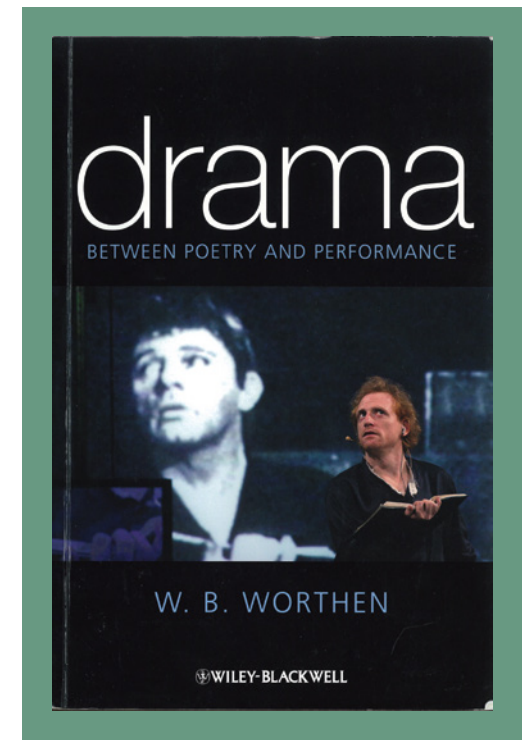


Drama

Between Poetry and Performance

W. B. WORTHEN

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. It draws on examples from major playwrights including Shakespeare, Ibsen, Beckett, and Parks. It 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, and it engages in a theoretical, disciplinary, and cultural repositioning of drama, by exploring and contesting its position at the threshold between text and performance



Publisher: Wiley-Blackwell
Year: 2010
ISBN: 9781405153423

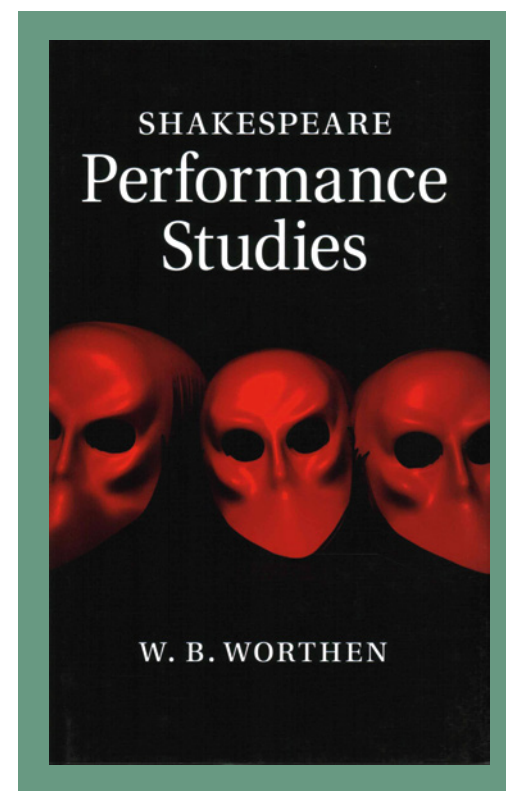
W.B. WORTHEN is Alice Brady Pels Professor of Theater and Chair of the Department of Theater at Barnard College. He is also Professor of English and Comparative Literature, and of Theater, at Columbia University [US], where he is Co-Chair of the PhD in Theater program.



Shakespeare Performance Studies

W. B. WORTHEN

Taking a “performance studies” perspective on Shakespearean theater, W. B. Worthen argues that the theatrical event represents less an inquiry into the presumed meanings of the text than an effort to frame performance as a vehicle of cultural critique. Using contemporary performances as test cases, Worthen explores the interfaces between the origins of Shakespeare’s writing as literature and as theater, the modes of engagement with Shakespeare’s plays for readers and spectators, and the function of changing performance technologies on our knowledge of Shakespeare. This book not only provides the material for performance analysis, but places important contemporary Shakespeare productions in dialogue with three influential areas of critical discourse: texts and authorship, the function of character in cognitive theater studies, and the representation of theater and performing in the digital humanities.



Publisher: Cambridge Univ. Press
Year: 2014
ISBN: 9781107055957

W.B. WORTHEN is Alice Brady Pels Professor of Theater and Chair of the Department of Theater at Barnard College. He is also Professor of English and Comparative Literature, and of Theater, at Columbia University [US], where he is Co-Chair of the PhD in Theater program.

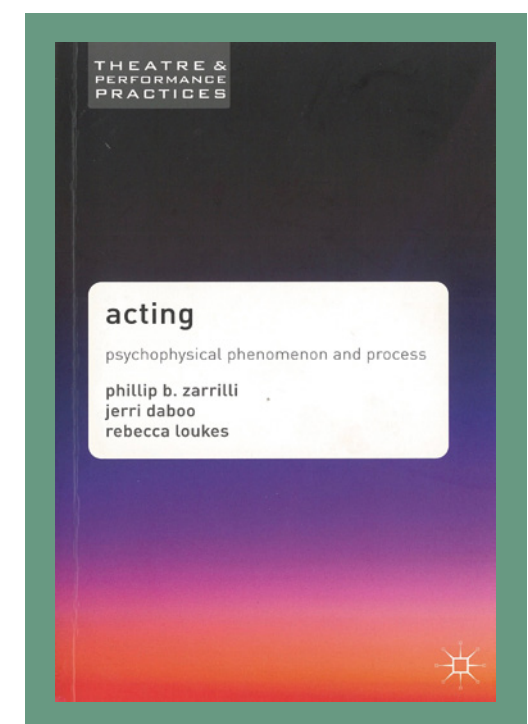


Acting *Psychophysical Phenomenon and Process*

Edited by

PHILLIP B. ZARRILLI, JERRI DABOO, REBECCA LOUKES

What is the relationship between “body” and “mind,” “inner” and “outer” in any approach to acting? How have different modes of actor training shaped actors’ experiences of acting and how they understand their work? Phillip B. Zarrilli, Jerri Daboo and Rebecca Loukes offer insight into such questions, analyzing acting as a psychophysical phenomenon and process across cultures and disciplines, and providing in-depth accounts of culturally and historically specific approaches to acting. Individual chapters explore: psychophysical acting and the legacy of Stanislavsky; European psychophysical practices of dance and theater; traditional and contemporary psychophysical approaches to performance in India and Japan; insights from the new sciences on the “situated bodymind” of the actor; intercultural perspectives on acting. Using phenomenology, cognitive psychology, neuroscience, and ecology, this co-authored book explores acting as a psychophysical phenomenon and process across cultures.



Publisher: Palgrave Macmillan
Year: 2013
ISBN: 9781402990549

PHILLIP ZARRILLI is Professor Emeritus of Performance Practice within the Drama Department, Exeter University [UK]. He is Founding Artistic Director of The Llanarth Group and directs/teaches internationally.

JERRI DABOO is Associate Professor in Drama at the University of Exeter [UK] and has worked as a performer and director for many years.

REBECCA LOUKES is Senior Lecturer in Drama at the University of Exeter [UK] and Co-Artistic Director of RedCape Theater.

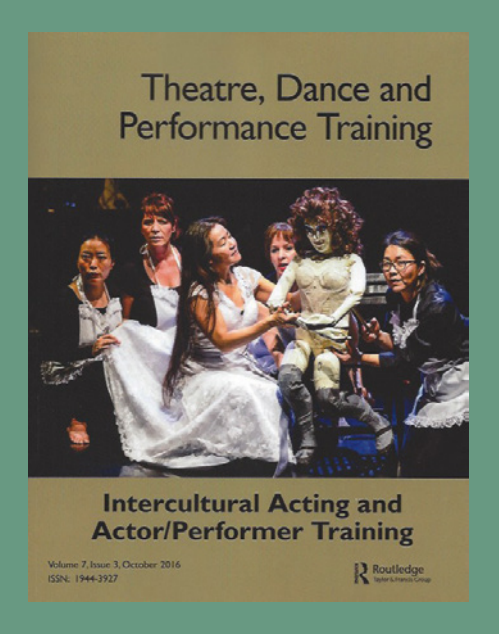


Intercultural Acting and Actor/Performer Training

(*Theatre, Dance and Performance Training* vol. 7, no. 3)

Edited by
PHILLIP B. ZARRILLI, T. SASITHARAN, ANURADHA KAPUR

This special issue of *Theatre, Dance, and Performance Training* focuses on “intercultural” acting and actor-performer training. This is the most wide-ranging collection of essays to be published to date that focuses specifically on issues of intercultural acting and actor training. The articles include “Actor training at the Intercultural Theatre Institute of Singapore” (Tsolaki); “From the flower to madness: the ontology of the actor in the work of Suzuki Tadashi” (Odom); “Dancing Hamlet in a world of frogs: *butoh* and the actor’s inner landscape” (Calamoneri); “Stepping out of the frame: contemporary *jingju* actor training in Taiwan” (Chen); “Re-considering intercultural actor training in South Africa today: ‘borrowing on our own terms’” (Peimer); “The actor’s process of negotiating difference and particularity in intercultural theatre practice” (Kim and Yoo); “The role of ‘presence’ in training actor’s voices” (McAllister-Viel); “Training a performer’s voices” (Behrens); “Arifin and Putu: *Teater Modern* acting in New Order Indonesia” (Foley).



Publisher: Routledge
Year: 2016
ISSN: 19443927

PHILLIP ZARRILLI is Professor Emeritus of Performance Practice within the Drama Department, Exeter University [UK]. He is Founding Artistic Director of The Llanarth Group and directs/teaches internationally.

T. SASITHARAN is Co-Founder and Director of the Intercultural Theater Institute in Singapore.

ANURADHA KAPUR is a theater maker and teacher. She was Director and Professor of Acting and Direction at the NSD, New Delhi [IN].

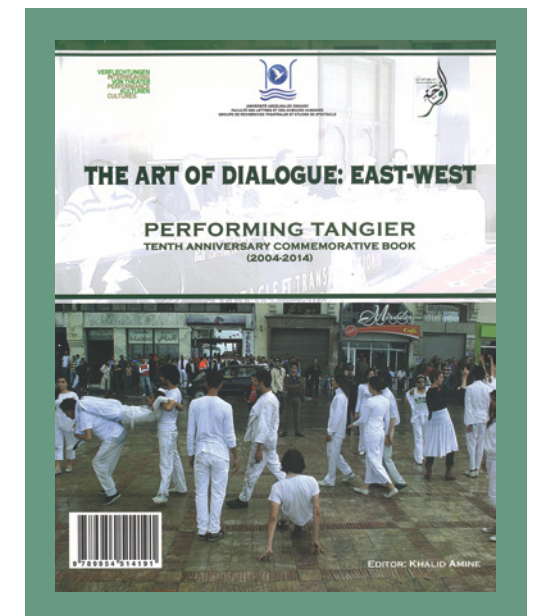


Historiographies

The Art of Dialogue: East-West *Performing Tangier*

Edited by
KHALID AMINE

The Art of Dialogue: East-West includes over two hundred photographs showing the development of the “Performing Tangier” (Morocco) conference in black and white and color. This lavishly illustrated book is an inspiring tribute to all those who have contributed to the East-West dialogue initiated by the International Center for Performance Studies (ICPS) between 2004 and 2014.



Publisher: ICPS
Year: 2014
ISBN: 9789954514191

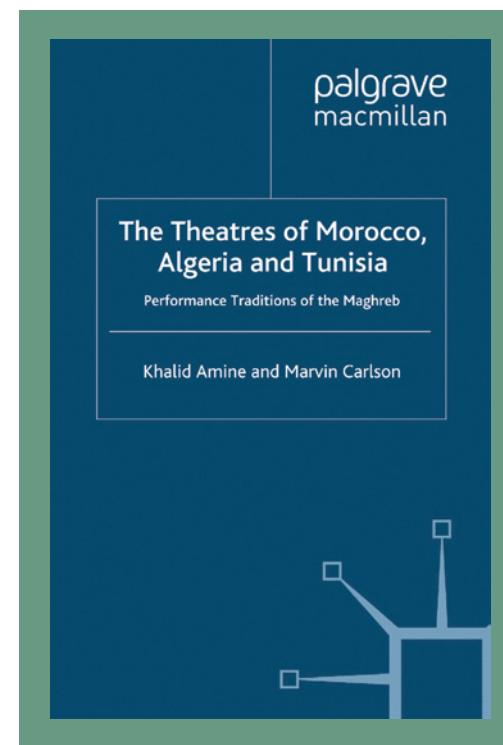
KHALID AMINE is Professor of Performance Studies at Abdelmalek Essaâdi University, Tétouan [MA]. Since 2006, he has been President of the International Center for Performance Studies (ICPS) in Tangier [MA].

The Theatres of Morocco, Algeria and Tunisia

Performance Traditions of the Maghreb

Edited by
KHALID AMINE, MARVIN CARLSON

Modern international studies of world theater and drama have begun to acknowledge the Arab world only after the contributions of Asia, Africa, and Latin America. Within the Arab world, the contributions of Algeria, Tunisia, and Morocco to modern drama and to post-colonial expression remain especially neglected – a problem that this book addresses.



Publisher: Palgrave Macmillan
Year: 2012
ISBN: 9780230278745

KHALID AMINE is Professor of Performance Studies at Abdelmalek Essaâdi University, Tétouan [MA]. Since 2006, he has been President of the International Center for Performance Studies (ICPS) in Tangier [MA].

MARVIN CARLSON is Sidney E. Cohn Distinguished Professor of Theater, Comparative Literature, and Middle Eastern Studies at the Graduate Center, City University of New York [US].

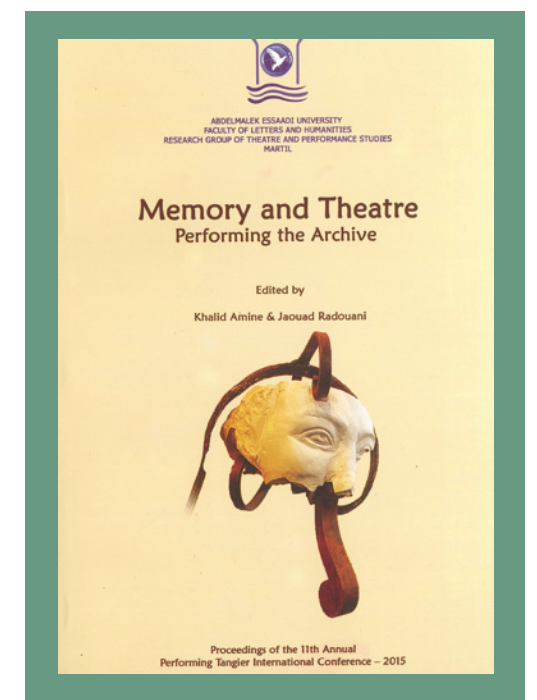


Memory and Theatre

Performing the Archive

Edited by
KHALID AMINE, JAOUAD RADOUANI

Inspired by their previous reflections, the authors propose a double-edged dialogue, which is artist-driven and research-oriented. The book also seeks to tease out some of the complexities related to the body as memory. It is a call for more critical attention to archival revivals and re-enactments of memories of the past that have become so visible also in Arab-Islamic contexts.



Publisher: Abdelmalek Essaâdi University
Year: 2015
ISBN: 9789954363386

KHALID AMINE is Professor of Performance Studies at Abdelmalek Essaâdi University, Tétouan [MA]. Since 2006, he has been President of the International Center for Performance Studies (ICPS) in Tangier [MA].

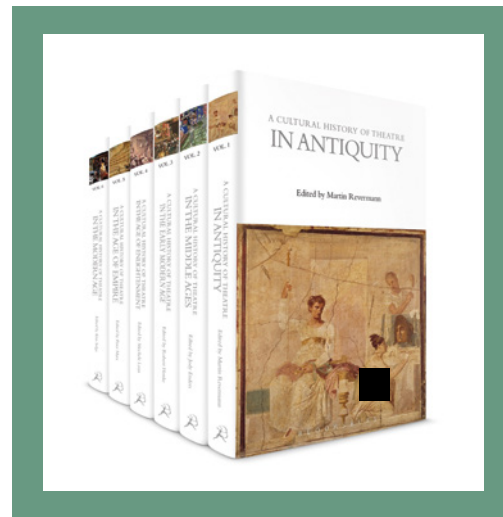
JAOUAD RADOUANI is an active member of the International Center for Performance Studies in Tangier [MA], organizing the annual “Performing Tangier” conference.



A Cultural History of Theatre

Edited by
CHRISTOPHER B. BALME, TRACY C. DAVIS

A Cultural History of Theatre presents an authoritative survey from ancient times to the present. The set of six volumes covers a span of 2500 years, tracing the complexity of the interactions between theater and culture. Each volume discusses the same themes in its chapters: 1. Institutional Frameworks; 2. Social Functions; 3. Sexuality and Gender; 4. The Environment of Theater; 5. Circulation; 6. Interpretations; 7. Communities of Production; 8. Repertoire and Genres; 9. Technologies of Performance; 10. Knowledge Transmission: Media and Memory. This structure offers readers a broad overview of a period within each volume or the opportunity to follow a theme through history by reading the relevant chapter across volumes. Generously illustrated, the full six-volume set combines to present the most authoritative and comprehensive survey available on theater in history.



Publisher: Bloomsbury Methuen
Drama
Year: 2017
ISBN: 9781472585844

CHRISTOPHER B. BALME holds the Chair in Theater Studies at the University of Munich [DE]. He is President of the International Federation for Theater Research. He currently edits the journal *Forum Modernes Theater*.

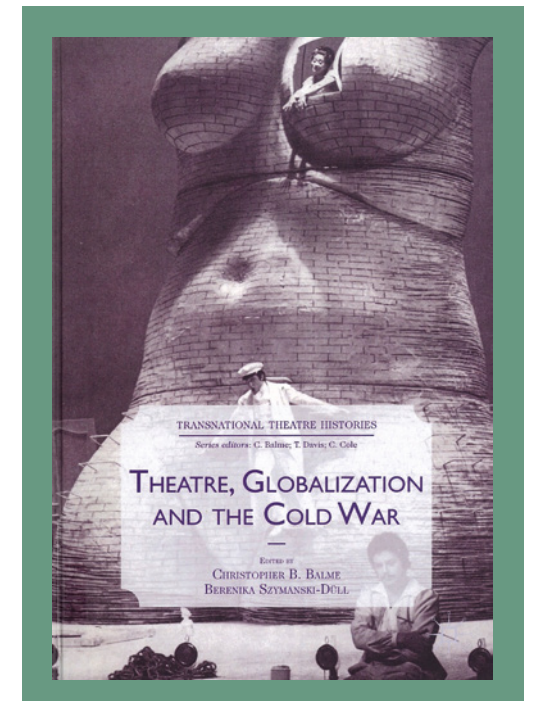
TRACY C. DAVIS is Barber Professor of Performing Arts and Professor of Theater and English at Northwestern University [US]. She is a Past-President of the American Society for Theater Research and has served on the Board of Directors for Performance Studies International.



Theatre, Globalization and the Cold War

Edited by
CHRISTOPHER B. BALME, BERENIKA SZYMANSKI-DÜLL

This book examines how the Cold War had a far-reaching impact on theater by presenting a range of current scholarship on the topic from scholars from a dozen countries. They represent in turn a variety of perspectives, methodologies, and theatrical genres, including not only Bertolt Brecht, Jerzy Grotowski, and Peter Brook, but also Polish folk-dancing, documentary theater and opera production. The contributions demonstrate that there was much more at stake and a much larger investment of ideological and economic capital than a simple dichotomy between East versus West or socialism versus capitalism might suggest. Culture, and theatrical culture in particular with its high degree of representational power, was recognized as an important medium in the ideological struggles that characterize this epoch. Most importantly, the volume explores how theater can be reconceptualized in terms of transnational or even global processes which, it will be argued, were an integral part of Cold War rivalries.



Publisher: Palgrave Macmillan
Year: 2017
ISBN: 9783319480831

CHRISTOPHER B. BALME holds the Chair in Theater Studies at the University of Munich [DE]. He is President of the International Federation for Theater Research. He currently edits the journal *Forum Modernes Theater*.

BERENIKA SZYMANSKI-DÜLL is Lecturer in Theater Studies at the Ludwig Maximilian University of Munich [DE]. She is an associate of the Global Theater Histories research project.

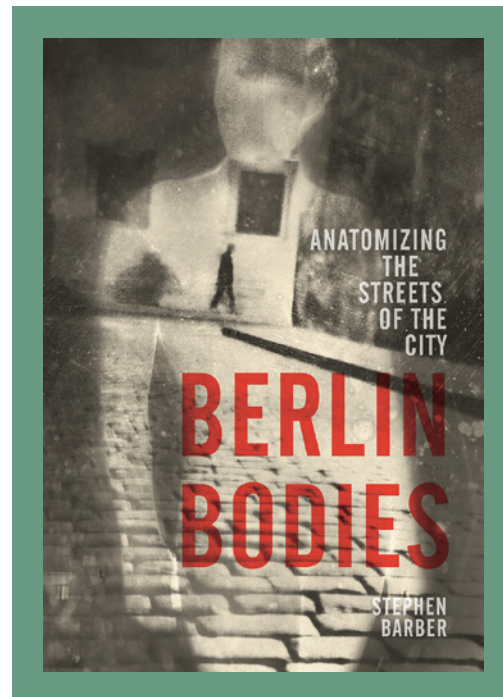


Berlin Bodies

Anatomizing the Streets of the City

STEPHEN BARBER

The human body as an entity in city space forms an intensively contested presence. Contemporary megalopolises comprise arenas in which bodies project gestures and obsessions into urban terrains while undergoing city-generated processes of transformation, disintegration, and vanishing. Berlin – from its abrupt acceleration as a megalopolis at the twentieth century's origins to its contemporary form as an amalgam of historical scars and digital environments – is the perfect immersive site in which to explore the imperatives and excesses of ongoing rapports between corporeality and urban space. New anatomical forms and unprecedented urban visions had to be repeatedly created in Berlin, across the twentieth century, to enable the dynamic interplay between corporeal and city space to take on its extraordinary manifestations. *Berlin Bodies* draws extensive, previously neglected, and original material from the city's archives of vision and sound to interrogate the uniquely body-instilled streets of Berlin and their strata, in such cultures as those of riots, ruins, nightclubs, crowds, architectural experiments, subjugations, city-traversing spectacles, film, art, performance, skin-inscriptions, and “extremophile” existences. It also examines the ways in which the forms of fragments and constellations have been deployed as seminal means to trace the interzones between bodies and cities.



Publisher: Reaktion Books /
University of Chicago Press
Year: 2017
ISBN: 9781780237206

STEPHEN BARBER is Professor in Visual Culture at the Kingston School of Art, Kingston University, London [UK], and Co-Director of the University's Visual and Material Culture Research Center.

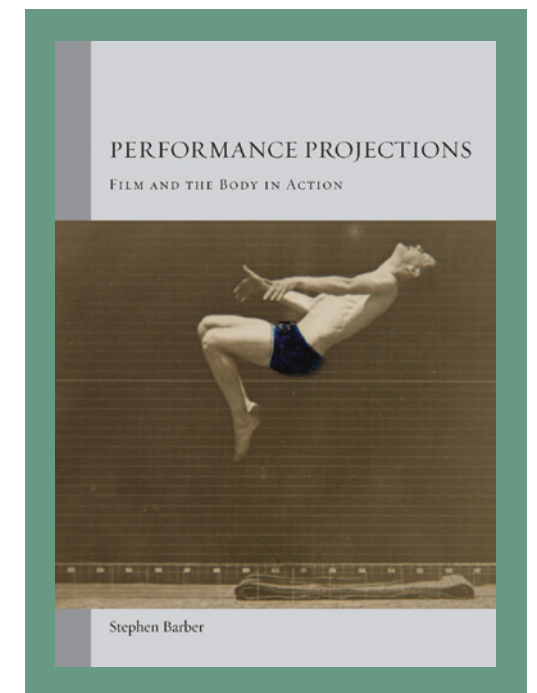


Performance Projections

Film and the Body in Action

STEPHEN BARBER

Performance Projections explores the dynamic relationship between film and performance, from the origins of the filmic medium in Europe and the USA to contemporary moving-image cultures in the digital world. The rendering of performance into film has been a seminal preoccupation for both performers and film-makers. Deploying a wide range of examples, notably from Japanese and Chinese performance art and street cultures, the book argues that the act of filming has held the enduring power to draw distinctively performative dimensions out of unruly human gatherings, such as riots and protests, and to accentuate the outlandish and aberrant aspects of performance. The book's span extends from the special focus on performance of formative moving-image cultures, as in Muybridge's work in the 1880s, to such contemporary performance art works as Rabih Mroué's investigations of the performative, often-lethal iPhone-filming of snipers in Syrian cities. The book also looks at the status of film archives of performance in their many forms, and proposes that the future conception of filmed performance – along with its spaces and bodies – now needs to be radically expanded in response to the transformations and in-transit flux of contemporary digital moving-image cultures.



Publisher: Reaktion Books /
University of Chicago Press
Year: 2014
ISBN: 9781780233697

STEPHEN BARBER is Professor in Visual Culture at the Kingston School of Art, Kingston University, London [UK], and Co-Director of the University's Visual and Material Culture Research Center.



medeamorphosen

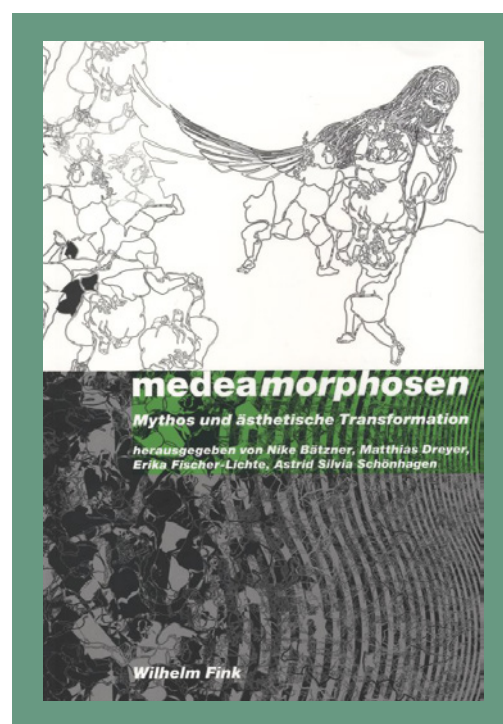
Mythos und ästhetische Transformationen

[Myth and Aesthetic Transformations]

Edited by

NIKE BÄTZNER, MATTHIAS DREYER, ERIKA FISCHER-LICHTE,
ASTRID SILVIA SCHÖNHAGEN

Medea – “barbarian,” infanticide, mixer of poisons. A disturbing strangeness is articulated through the mythological figure. Via the constant renegotiation of the archaic, which runs contrary to the modern, the myth changes and provokes reflections on cultural, ethnic, and gender differences. Yet through the encounter with the myth the arts, too, alter their methods and contemplate the scope of their influence. The book examines the aesthetic perspectives opened up by the reception of the myth of Medea. It draws attention to the interweavings that thus occur between the arts and between cultures.



Publisher: Wilhelm Fink
Year: 2010
ISBN: 9783770548408

NIKE BÄTZNER is Professor of Art History at Burg Giebichenstein Kunsthochschule Halle [DE] and a curator of exhibitions.

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

MATTHIAS DREYER is Research Associate at the Institute for Theater Studies at Goethe University Frankfurt [DE]

ASTRID SILVIA SCHÖNHAGEN is a freelance art historian and editor.

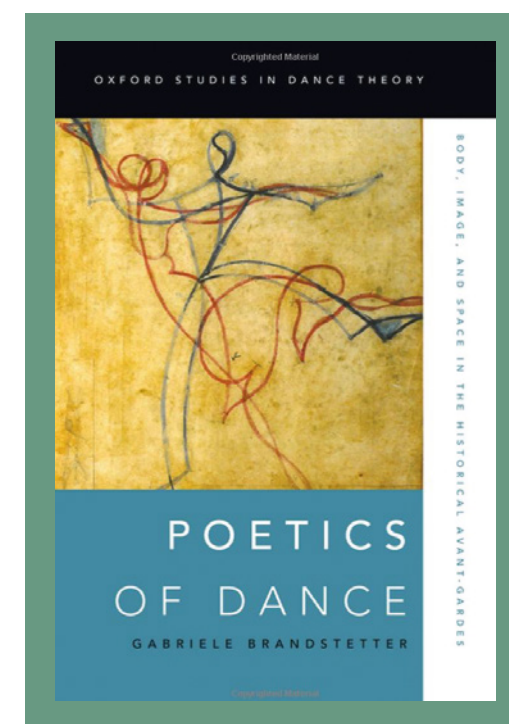


Poetics of Dance

Body, Image, and Space in the Historical Avant-Gardes

GABRIELE BRANDSTETTER

Poetics of Dance explores the relationships between the birth of modern dance, new developments in the visual arts, and the renewal of literature and drama in the form of avant-garde theatrical and movement productions of the early twentieth century. Author Gabriele Brandstetter established in this book not only a relation between dance and critical theory, but in fact a full interdisciplinary methodology that quickly found foothold with other areas of research within dance studies. The book looks at dance at the beginnings of the twentieth century, the time during which modern dance first began to make its radical departure from the aesthetics of classical ballet. Brandstetter traces modern dance's connection to new innovations and trends in visual and literary arts to argue that modern dance is in fact the pre-eminent symbol of modernity. As Brandstetter demonstrates, the aesthetic renewal of dance vocabulary which was pursued by modern dancers on both sides of the Atlantic – Isadora Duncan and Loie Fuller, Valeska Gert and Oskar Schlemmer, Vaslav Nijinsky and Michel Fokine – unfurled itself in new ideas about gender and subjectivity in the arts more generally, thus reflecting the modern experience of life and the self-understanding of the individual as an individual.



Publisher: Oxford Univ. Press
Year: 2015
ISBN: 9780199916559

GABRIELE BRANDSTETTER is Professor of Theater and Dance Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”

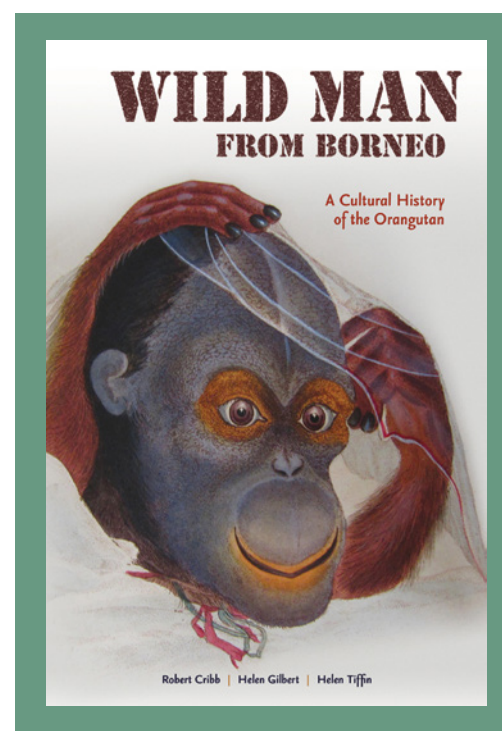


Wild Man from Borneo

A Cultural History of the Orangutan

ROBERT CRIBB, HELEN GILBERT, HELEN TIFFIN

The orangutan stands on that most uncomfortable dividing line between human and animal, existing, for us, on what has been called “the dangerous edge of the garden of nature.” *Wild Man from Borneo* offers the first comprehensive history of the human-orangutan encounter. Beginning with the scientific discovery of the red ape more than three hundred years ago, this book goes on to examine the ways in which its human attributes have been both recognized and denied in natural history, philosophy, travel narratives, popular science, literature, theater, museums, and cinema. The authors trace a story from early-modern dissections, through philosophical treatises, nineteenth-century novels, melodramas, zoo tea-parties, Las Vegas performances, and post-apocalyptic films. On the way, they discuss how the orangutan has been recruited to arguments on topics as diverse as slavery, rape, and the nature of acting, and outline the history of attempts to save the animal from extinction.



Publisher: Univ. of Hawai'i Press
Year: 2014
ISBN: 9780824837143

ROBERT CRIBB is Professor of Asian History in the Department of Political and Social Change at the Australian National University.

HELEN TIFFIN is a leading scholar in postcolonial theory and literary studies, currently Adjunct Professor of English at University of Wollongong [AUS].

HELEN GILBERT is Professor of Theater at Royal Holloway, University of London [UK] and recent winner of a Humboldt Prize for excellence in international theater studies.

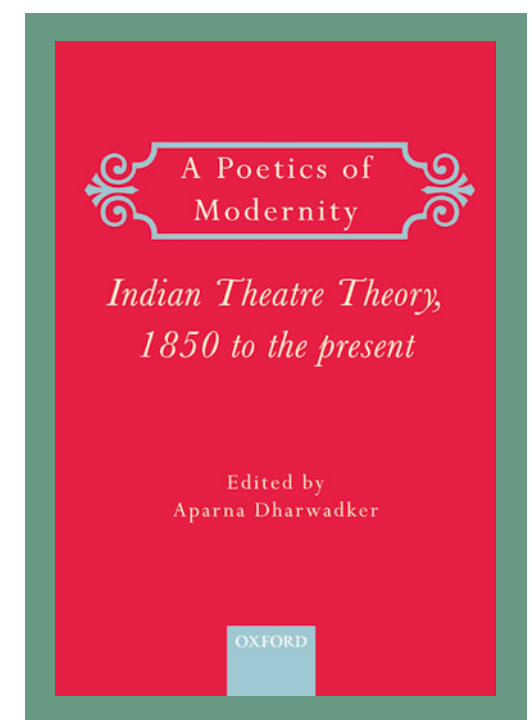


A Poetics of Modernity

Indian Theatre Theory, 1850 to the Present

APARNA DHARWADKER

A Poetics of Modernity is a scholarly edition of seminal works of theater theory and criticism by Indian practitioners (in English, and in English translation from nine other languages), produced since the mid-nineteenth century. The selections are from book-length works, essays, lectures, prefatory materials, letters, autobiographies, interviews, and memoirs by playwrights, directors, actors, designers, activists, and policy-makers. The volume includes a comprehensive critical Introduction, headnotes, annotations, explanatory notes, and a Bibliography.



Publisher: Oxford Univ. Press
Year: Expected in 2018

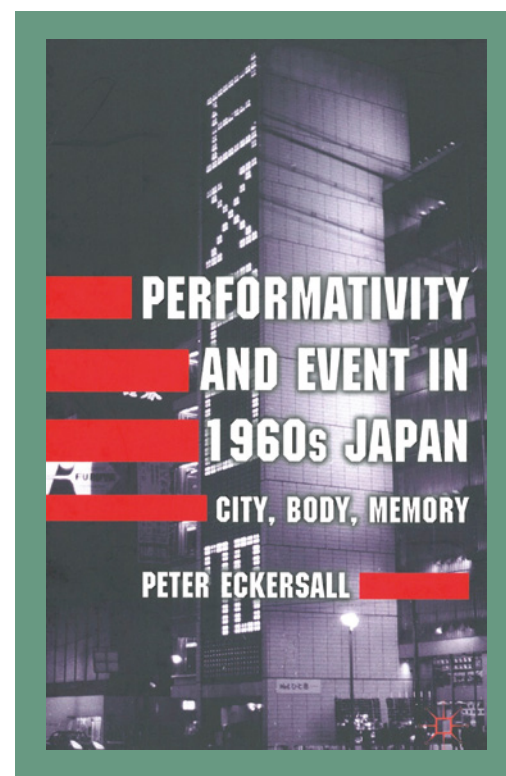
APARNA DHARWADKER is Professor of English and Interdisciplinary Theater Studies at the University of Wisconsin-Madison [US].



Performativity and Event in 1960s Japan *City, Body, Memory*

PETER ECKERSALL

Performativity and Event in 1960s Japan considers the artists and events in 1960s Japan. In response to the social upheavals of the 1960s, it shows how art interacted with society in unique and transformational ways, interweaving arguments about the critical role of performance as an artistic medium and as a social dramaturgy.



Publisher: Palgrave Macmillan
Year: 2013
ISBN: 9781137017376

PETER ECKERSALL is Professor of Theater and Executive Officer of the PhD Program in Theater at the Graduate Center, City University of New York [US]. He is an Honorary Research Fellow in School of Culture and Communication at the University of Melbourne [AUS].

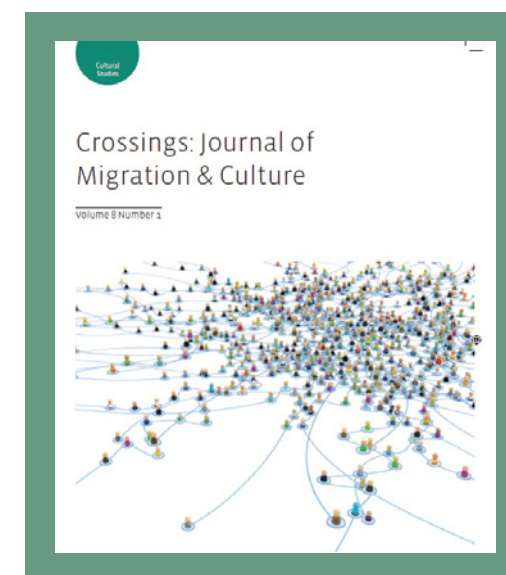


Entangled Pasts *Transnational Memories in Germany and Australia* (Crossings vol. 4, no. 1 *Journal of Migration & Culture*)

Edited by

NINA FISCHER, JACQUELINE LO, KATE MITCHELL

The course of cultures at both local and global levels is crucially affected by migratory movements. In turn, culture itself is turned migrant. This double-blind peer-reviewed journal will advance the study of the plethora of cultural texts on migration produced by an increasing number of cultural practitioners across the globe who tackle questions of culture in the context of migration. They do this in a variety of ways and through a variety of media. To name but a few relevant aspects of this juncture of migration and culture, questions of dislocation, travel, borders, diasporic identities, transnational contacts and cultures, cultural memory, the transmission of identity across generations, questions of hybridity and cultural difference, the material and oral histories of migration and the role of new technologies in bridging cultures and fostering cultural cross-pollination will all be relevant. Methodologies of research include both the study of “texts” and fieldwork.



Publisher: Intellect
Year: 2013
ISSN: 20404344

NINA FISCHER is Teaching Fellow in Religious Studies and Jewish Studies at the University of Edinburgh [UK].

KATE MITCHELL is Lecturer in English at the Australian National University.

JACQUELINE LO is Associate Dean (International) for the ANU College of Arts and Social Sciences and Executive Director of the Australian National University's Center for European Studies. She is also Chair of ANU Academic Board.

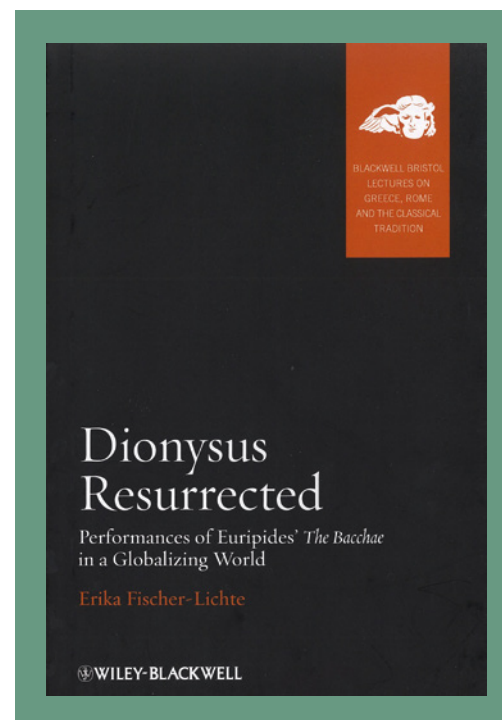


Dionysus Resurrected

Performances of Euripides' The Bacchae in a Globalizing World

ERIKA FISCHER-LICHTE

Dionysus Resurrected analyzes the global resurgence since the late 1960s of Euripides' *The Bacchae*. By analyzing and contextualizing these modern-day performances, the author reveals striking parallels between transformational events taking place during the era of the play's revival and events within the play itself. *Dionysus Resurrected* is the first comparative study to analyze and contextualize performances of *The Bacchae* that took place between 1968 and 2009 from the United States, Africa, Latin America, Europe, and Asia. It argues that presentations of the play not only represent liminal states but also transfer the spectators into such states, and it contends that the play's reflection on various stages of globalization renders the tragedy a contemporary play. The book establishes the importance of *The Bacchae* within Euripides' work as the only extant tragedy in which the god Dionysus himself appears, not just as a character but as the protagonist.



Publisher: Wiley-Blackwell
Year: 2014
ISBN: 9781405175784

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

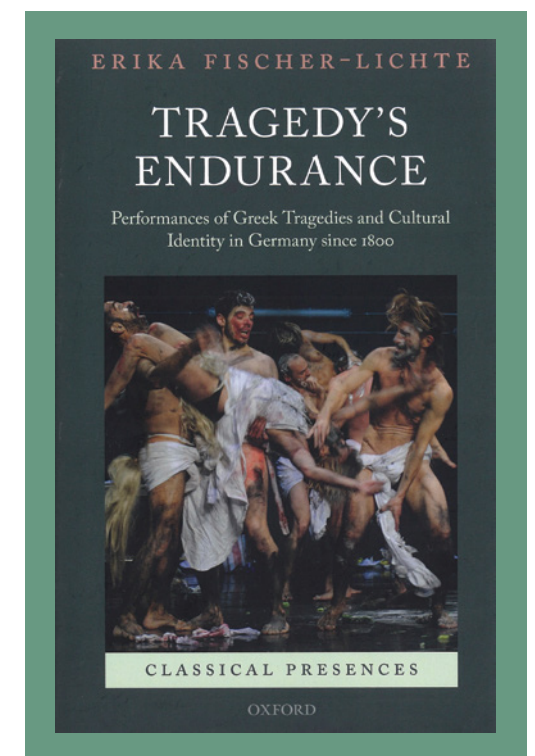


Tragedy's Endurance

Performances of Greek Tragedies and Cultural Identity in Germany since 1800

ERIKA FISCHER-LICHTE

This volume sets out a novel approach to theater historiography, presenting the history of performances of Greek tragedies in Germany since 1800 as the history of the evolving cultural identity of the educated middle class throughout that period. Philhellenism and theatromania took hold in this milieu amidst attempts to banish the heavily French-influenced German court culture of the mid-eighteenth century, and by 1800 performances of Greek tragedies had effectively become the German answer to the French Revolution. Tragedy's subsequent endurance on the German stage is mapped here through the responses of performances to particular political, social, and cultural milestones, from the Napoleonic Wars and the Revolution of 1848 to the Third Reich, the new political movements of the 1960s and 1970s, and the fall of the Berlin Wall and reunification.



Publisher: Oxford Univ. Press
Year: 2017
ISBN: 9780199651634

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."



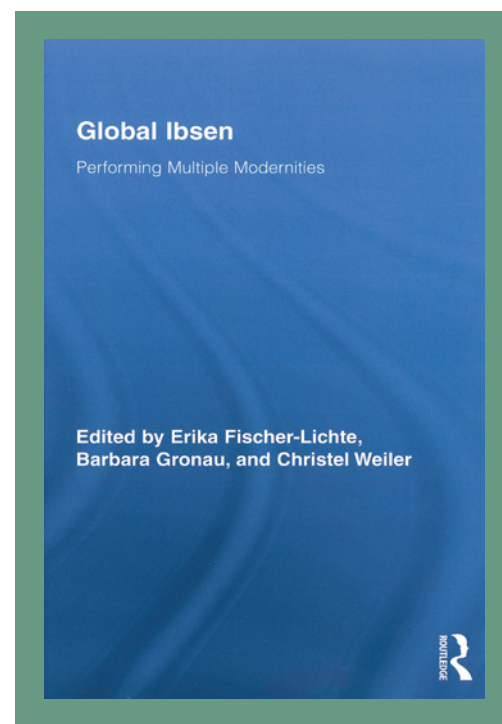
Global Ibsen

Performing Multiple Modernities

Edited by

ERIKA FISCHER-LICHTE, BARBARA GRONAU, CHRISTEL WEILER

Ibsen's plays rank among those most frequently performed worldwide, rivaled only by Brecht, Chekhov, Shakespeare, and the Greek tragedies. By the time Ibsen died in 1906, his plays had already conquered the theaters of the Western world. Inviting rapturous praise as well as fierce controversy, they were performed in Europe, North America, and Australia, contributing greatly to the theater, culture, and social life of these continents. Soon after Ibsen's death, his plays entered the stages of East Asia – Japan, China, Korea – as well as Africa and Latin America. But while there exist countless studies on Ibsen the dramatist and the significance of his plays within different cultures written mainly by literary scholars, none of them examine the ways in which Ibsen's plays were performed, or the impact of such performances on the theater, social life, and politics of these cultures. In *Global Ibsen*, the contributors look at the way performances of Ibsen's plays address problems characteristic of modern societies all over the world, including: the inferior social status of women, the decay of bourgeois family life and values, religious fundamentalism, industrial pollution and corporate cover-up, and/or the loss of and search for identity.



Publisher: Routledge
Year: 2010
ISBN: 9780415877138

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

BARBARA GRONAU is Professor of Theory and History of Theater at the Universität der Künste Berlin [DE]. She is Speaker for the German Research Foundation (DFG) Research Training Group "Knowledge in the Arts."

CHRISTEL WEILER is Senior Advisor at the International Research Center for Advanced Studies on "Interweaving Performance Cultures."



Staging Festivity

Theater und Fest in Europa [*Theater and Festivity in Europe*]

Edited by

ERIKA FISCHER-LICHTE, MATTHIAS WARSTAT

The combination of theater and festival has a long and powerful tradition that ranges from ancient to contemporary theater festivals, allowing culture, politics, and religion to interact in new ways. In order to further define the constantly changing and yet specific relationship between theater and festival, international specialists from the field of the arts, the social sciences, and the humanities look at it again through the lens of sacredness, mediality, and the public sphere. The book *Staging Festivity: Theater and Festivity in Europe* presents case studies on antiquity, the Middle Ages, the early modern period, modernism, and the present with new research results from different perspectives. The volume opens up diverse and surprising new approaches to theater and festivity as practices of public life that produce, reflect on, or counteract identities and communities through programmatically generated emotionality.



Publisher: A. Francke
Year: 2009
ISBN: 9783772083181

ERIKA FISCHER-LICHTE is Professor of Theater Studies at the Freie Universität Berlin [DE] and Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

MATTHIAS WARSTAT is Professor of Theater Studies at the Freie Universität Berlin [DE] and Co-Director of the International Research Center for Advanced Studies on "Interweaving Performance Cultures."

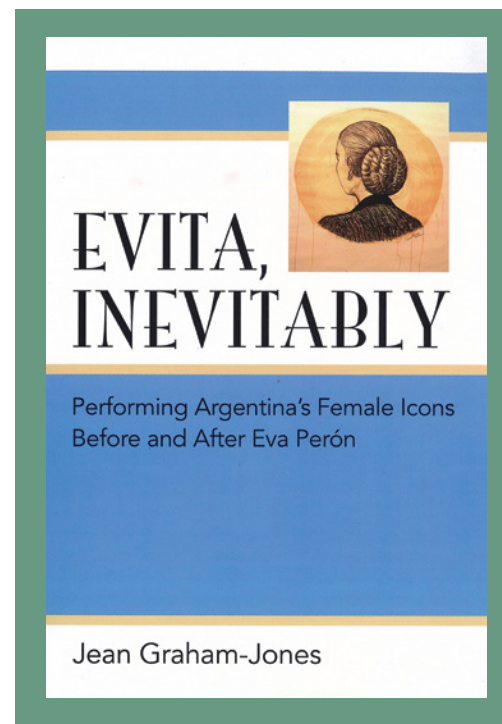


Evita, Inevitably

Performing Argentina's Female Icons Before and After Eva Perón

JEAN GRAHAM-JONES

Evita, Inevitably sheds new light on the history and culture of Argentina by examining the performances and reception of the country's most iconic female figures, in particular, Eva Perón, who rose from poverty to become a powerful international figure. The book links the Evita legend to a broader pattern of female iconography from the mid-nineteenth century onward, reading Evita alongside the performances of other female icons: Camila O'Gorman, executed by firing squad over her affair with a Jesuit priest; Difunta Correa, a devotional figure who has achieved near-sainthood; cumbia-pop performer Gilda; the country's patron saint, the Virgin of Luján; and finally, Argentina's former president, Cristina Fernández de Kirchner. Employing the tools of discursive, visual, and performance analysis, Jean Graham-Jones studies theatrical performance, literature, film, folklore, Catholic iconography, and Internet culture to document the ways in which Argentina's multiple "femicons" have been staged.



Publisher: Univ. of Michigan Press
Year: 2014
ISBN: 9780472072330

JEAN GRAHAM-JONES is Lucille Lortel Professor of Theater at the Graduate Center, City University of New York [US]. She is the current president of the International Federation for Theater Research.



Gertrude Stein:

Nervosität und das Theater

[Gertrude Stein: Nervousness and the Theater]

TORSTEN JOST

Gertrude Stein (1874-1946) developed a unique theory of performance, which combines her fundamental critique of compulsory structures of bourgeois subjectivization in the United States with her very own aesthetic models and therapeutic recommendations. However, Stein's aesthetic theory of performance does not unfold in manifestos and treatises but in her early novels and autobiographical writings, such as *Q.E.D.* or *The Making of Americans*. It has therefore so far been overlooked in the international research on Stein. For the first time, Jost's study provides a comprehensive account of Stein's writing on theater and performance, presenting her as a highly innovative thinker whose aesthetic ideas are inspired by William James' psychology and differ significantly from those of contemporaneous protagonists of the European theater avant-garde.



Publisher: Wilhelm Fink
Year: 2018
ISBN: 9783770563579

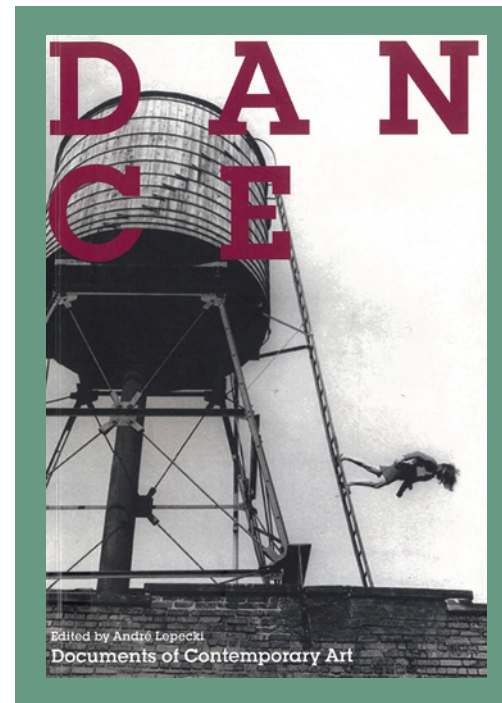
TORSTEN JOST is Research Associate at the Institute of Theater Studies at the Freie Universität Berlin [DE] and at the International Research Center for Advanced Studies on "Interweaving Performance Cultures."



Dance

Edited by
ANDRÉ LEPECKI

This collection surveys the choreographic turn in the artistic imagination from the 1950s onwards. In doing so, it outlines philosophies of movement instrumental to the development of experimental dance. By introducing and discussing the concepts of embodiment and corporeality, choreopolitics, and the notion of dance in an expanded field, *Dance* establishes the aesthetics and politics of dance as a major impetus in contemporary culture. It offers testimonies and writings by influential visual artists whose work has taken inspiration from dance and choreography. Dance – because of its ephemerality, corporeality, precariousness, scoring, and performativity – is arguably the art form that most clearly engages the politics of aesthetics in contemporary culture. Dance's ephemerality suggests the possibility of an escape from the regimes of commodification and fetishization. Its corporeality can embody critiques of representation inscribed in bodies and subjects. Finally, because dance always establishes a contract, or promise, between its choreographic planning and its actualization in movement, it reveals an essential performativity in its aesthetic project.



Publisher: The MIT Press
Year: 2012
ISBN: 9780262517775

ANDRÉ LEPECKI is Associate Professor of Performance Studies at the New York University Tisch School of the Arts [US].

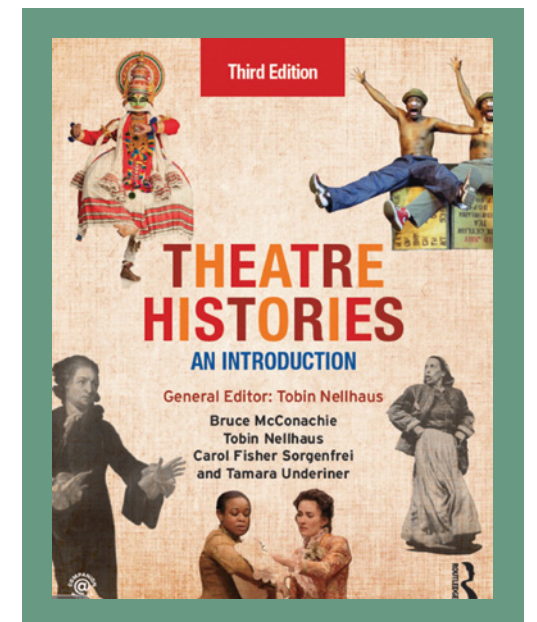


Theatre Histories

An Introduction

Edited by
BRUCE MCCONACHIE, TOBIN NELLHAUS, CAROL FISHER SORGENFREI, TAMARA UNDERINER

This thoroughly revised and updated third edition of the innovative and widely acclaimed *Theatre Histories: An Introduction* offers a critical overview of global theater and drama, spanning a broad wealth of world cultures and periods. Bringing together a group of scholars from a diverse range of backgrounds and fresh perspectives on the history of global theater, the book illustrates historiographical theories with case studies demonstrating various methods and interpretive approaches. Subtly restructured sections place the chapters within new thematic contexts to offer a clear overview of each period, while a revised chapter structure offers accessibility for students and instructors. Key new features include a dedicated chapter on historiography, new and up-to-date case studies, enhanced historical, political, and cultural timelines, a pronunciation guide, and a new, updated companion website.



Publisher: Routledge
Year: 2016
ISBN: 9780415837972

BRUCE MCCONACHIE is Emeritus Professor of Theater Arts at the University of Pittsburgh [US].

CAROL FISHER SORGENFREI is Professor Emerita of Theater at UCLA [US], specializing in Japanese and cross-cultural performance, playwriting, and translation.

TOBIN NELLHAUS is a former Librarian for Performing Arts, Media and Philosophy at Yale University [US], writing on theater/communication practices and historiography.

TAMARA UNDERINER is Associate Dean of Research (Herberger Institute) and Associate Professor at Arizona State University [US], specializing in Latin American performance.

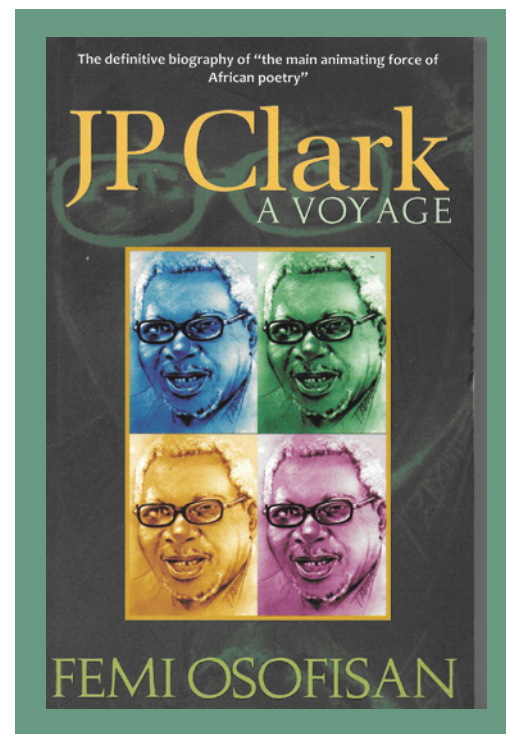


JP Clark

A Voyage

FEMI OSOFISAN

Generally regarded as the most lyrical of the poets of his generation for his simple, down-to-earth visual and descriptive imagery, which makes his poems highly memorable, JP Clark is perhaps the most underrated of Nigeria's literary giants: Achebe, Soyinka, and Okigbo. *JP Clark: A Voyage* is the definitive biography of Clark by Femi Osofisan, himself one of Nigeria's most accomplished playwrights. It chronicles the life and career of John Pepper Clark-Bekederemo, from his remarkable childhood to his emergence in the 1960s among the best and brightest of Nigerian literature. For the first time, JP breaks his silence about the controversial position he took during Nigeria's Civil War and discusses his relationship with Soyinka and Achebe.



Publisher: Bookcraft
Year: 2010
ISBN: 9789788135708

FEMI OSOFISAN is Emeritus Professor of Theater Arts at the University of Ibadan and Distinguished Professor of Performing Arts at Kwara State University [NG].

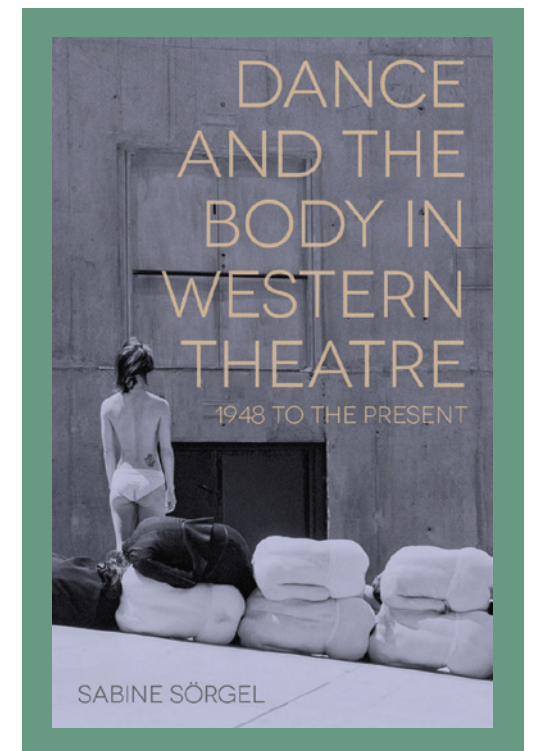


Dance and the Body in Western Theatre

1948 to the Present

SABINE SÖRGEL

While the body appears in almost all cultural discourses, it is nowhere as visible as in dance. This book captures the resurgence of the dancing body in the second half of the twentieth century by introducing students to the key phenomenological, kinaesthetic, and psychological concepts relevant to both theater and dance studies.



Publisher: Palgrave Macmillan
Year: 2015
ISBN: 9781137034885

SABINE SÖRGEL is Senior Lecturer in Dance and Theater at the University of Surrey [UK].



Dramaturgies

Alternative Dramaturgies

Edited by

KHALID AMINE, GEORGE F ROBERSON

This volume collects the key papers presented at the “Alternative Dramaturgies” conference, convened in Tangier, Morocco, in May 2014 (10th annual). It aims to reframe the discussion on new and alternative dramaturgies while expanding previous debates and attempting to synthesize a decade of exchanges between “East” and “West.” This volume contains 15 essays (three in the French language) plus an Introduction, one “emerging scholar” paper, and two book reviews. Contributors are leading experts from seven countries (the Americas, Europe, and North Africa/the Middle East): Canada (2), Egypt (2), Germany (1), Morocco (4), Syria (1), United Kingdom (5), and USA (6).



Publisher: Collaborative Media International
Year: 2015
ISBN: 9780982440988

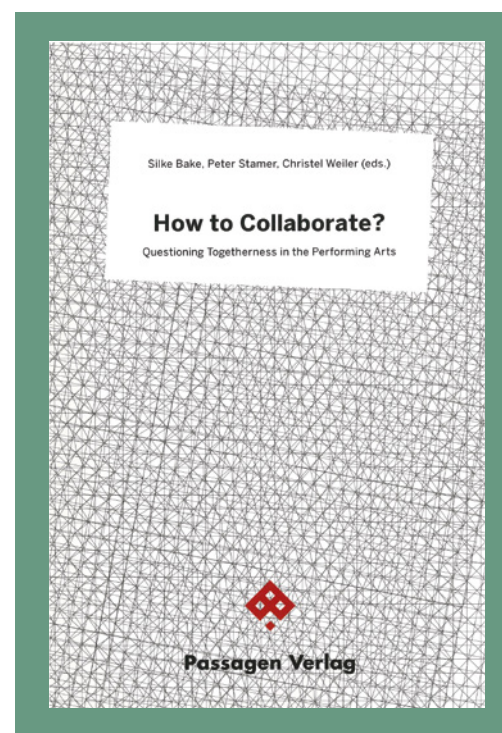
KHALID AMINE is Professor of Performance Studies at Abdelmalek Essaâdi University, Tétouan [MA]. Since 2006, he has been President of the International Center for Performance Studies (ICPS) in Tangier [MA].

GEORGE F ROBERSON is Adjunct Faculty at the University of Massachusetts-Amherst, Geography Human Dimensions Research Group [US].

How to Collaborate? Questioning Togetherness in the Performing Arts

Edited by
SILKE BAKE, PETER STAMER, CHRISTEL WEILER

How to Collaborate? investigates the conditions and the challenges of collaboration in philosophical, artistic, cultural and political practices. The question of the relevance of collaboration has led contemporary theory to develop ideas for an alternative production of knowledge, which is informed by a communitarian ethos or societal relevance. Yet the practice of working with one another often comes under the influence of assumptions and expectations that lie outside one's own disciplinary scope: this anthology presents a variety of such experiences and narratives. The book takes its origin in the project "A Future Archeology," launched in 2013, in which artists and architects from Europe and the Arab world came together for a performative building and research project. In the subsequent series of dialogues "How to Collaborate?" (2014), some members of the group, joined by various experts, discussed theories and practices of collaboration, and the challenges they present for art, philosophy and politics. The essays and images collected in this publication elaborate on the opening question, pushing even further into the fields of ethics, aesthetics, politics, and practices of collaboration.



Publisher: Passagen
Year: 2016
ISBN: 9783709201725

SILKE BAKE is a dramaturg and curator. She is Artistic Director of the biennial program Tanznacht Berlin (2016 and 2018) [DE].

PETER STAMER is a theater maker who teaches and gives workshops at various art institutions in Europe.

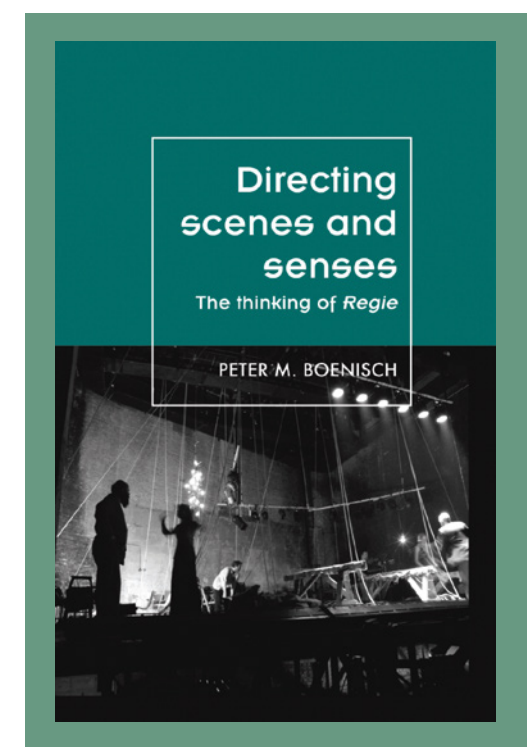
CHRISTEL WEILER is Senior Advisor at the International Research Center for Advanced Studies on "Interweaving Performance Cultures."



Directing Scenes and Senses *The Thinking of Regie*

PETER M BOENISCH

As European theater directors become a familiar presence on international stages and a new generation of theater makers absorbs their impulses, this study develops fresh perspectives on Regie, the Continental European tradition of staging playtexts. Leaving behind unhelpful clichés that pit, above all, the director against the playwright, the book stages a playful interweaving of Continental theater and Continental philosophy. The contemporary Regie work of Thomas Ostermeier, Frank Castorf, Ivo van Hove, Guy Cassiers, tg STAN, and others, here meets the works of Friedrich Schiller and Leopold Jessner, Hegelian speculative dialectics, and the critical philosophy of Jacques Rancière and Slavoj Žižek in order to explore the thinking of Regie – how to think Regie, and how Regie thinks. This partial and “sideways look” invites a wider reconsideration of the potential of “playing” theater today, of its aesthetic possibilities, and its political stakes in the global neoliberal cultural economy of the twenty-first century.



Publisher: Manchester Univ. Press
Year: 2015
ISBN: 9780719097195

PETER M BOENISCH is Professor of European Theater and Director of the European Theater Research Network (ETRN) at the University of Kent [UK].



The Theatre of Thomas Ostermeier

PETER M BOENISCH, THOMAS OSTERMEIER

Thomas Ostermeier (b. 1968) is the most internationally recognized German theater director of the present. For the first time, this book – co-authored by Ostermeier and theater scholar Peter M Boenisch – offers a toolkit for understanding and enacting the strategies of his advanced contemporary approach to theater direction. The book brings together Ostermeier’s seminal essays, lectures and manifestos about the staging of dramatic texts, most of which are here translated into English for the first time, with additional, in-depth accounts of his “inductive” method of Regie and further original texts. It also includes detailed and richly illustrated casebook studies of two of his productions – Ibsen’s *An Enemy of the People* (2012) and Shakespeare’s *Richard III* (2015) – and offers contributions from Ostermeier’s closest collaborators. In the words of fellow director Simon McBurney, the book offers “a description of a journey that is as much a kind of self-interrogation as the revelation of a ‘method.’”



Publisher: Routledge
Year: 2016
ISBN: 9781138914476

PETER M BOENISCH is Professor of European Theater and Director of the European Theater Research Network (ETRN) at the University of Kent [UK].

THOMAS OSTERMEIER is Artistic Director of the Schaubühne Berlin [DE].

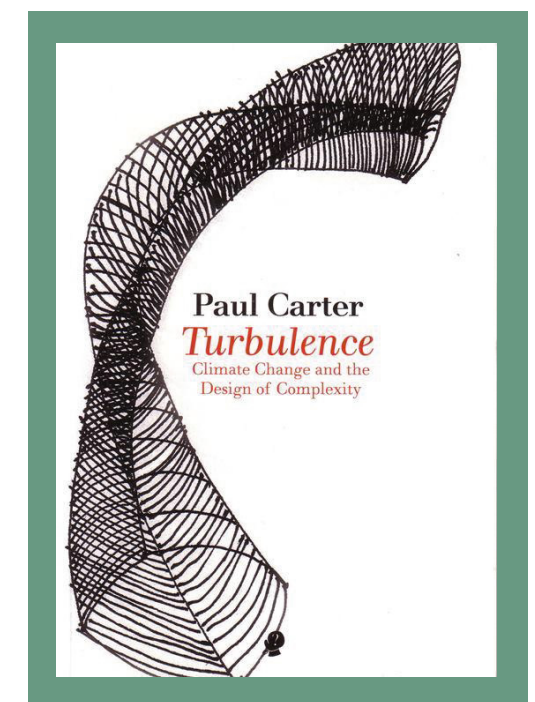


Turbulence

Climate Change and the Design of Complexity

PAUL CARTER

Complex issues, like climate change, defy simple presentation and simplistic response. But their worst enemy, according to *Turbulence*, is a fear of complexity. Paul Carter argues that publicly-funded research cultures and their sponsors contribute to this problem when they treat complexity as a threat to communication. The result is often simplistic fictions. The phenomenon of turbulence, Carter argues, is common to natural and human systems: it defines a multi-actor decision-making culture where feedback constantly modifies the research direction. Only when climate change is culturally internalized as an expression of human, as well as environmental, complexity can human and non-human interests elide. Creativity, the ceaseless quest for change, recovers its ethical dimension when it understands climate change in relation to the future of the public realm. Carter’s account of a ten-year climate change creative research project, “Hamlet’s Mill,” is a vehicle for this argument. It is also a challenge to our research cultures to understand the feedback at the heart of knowledge formation and to design their research programs differently.



Publisher: Puncher and Wattmann
Year: 2015
ISBN: 9781922186799

PAUL CARTER is Creative Director of the design studio Material Thinking (established in 2007), and Professor of Design (Urbanism) in the School of Architecture and Design, RMIT University, Melbourne [AUS].

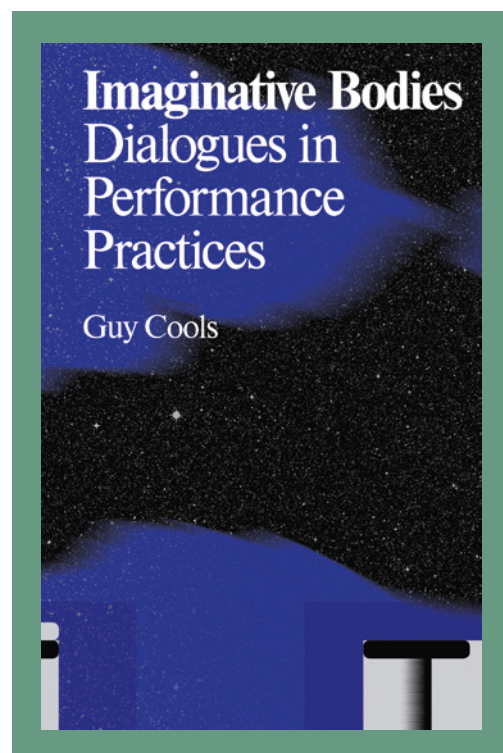


Imaginative Bodies

Dialogues in Performance Practices

GUY COOLS

Imaginative Bodies contains a series of in-depth conversations with dancers and choreographers, composers, visual artists, hip hop artists, dramaturgs, a lighting designer, and a puppeteer. The overall theme is defined by the body, both in relation to the place it takes in the artist's work, and in relation to wider debates on the body in philosophy, science, medicine, anthropology, and the arts. Depending on the affinities of the artist, a more specific theme has been defined for each dialogue, ranging from poetics to politics, from mythology to ecology, from intercultural studies to conflict management. The associative chains of thoughts of these talks give an intimate insight into the creative process, inspirations, sources, identity, and ways of collaborating. It is through the sentient body that we experience, know and imagine.



Publisher: Valiz
Year: 2016
ISBN: 9789492095206

GUY COOLS is an independent dance dramaturg and researcher. He has worked as a dance critic, curator and policy maker for dance.

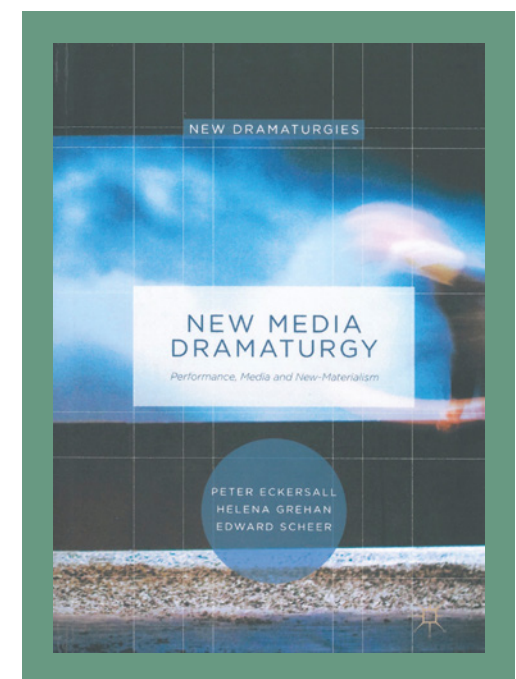


New Media Dramaturgy

Performance, New Media and New-Materialism

PETER ECKERSALL, HELENA GREHAN, EDWARD SCHEER

This book illuminates the shift in approaches to the uses of theater and performance technology in the past twenty-five years and develops an account of new media dramaturgy (NMD), an approach to theater informed by what the technology itself seems to want to say. Born of the synthesis of new media and new dramaturgy, NMD is practiced and performed in the work of a range of important artists from Dumb Type and their 1989 analog-industrial machine performance *pH*, to more recent examples from the work of Kris Verdonck and his A Two Dogs Company. Engaging with works from a range of artists and companies including Blast Theory, Olafur Eliasson, Nakaya Fujiko and Janet Cardiff, the authors see a range of extruded performative technologies operating overtly on, with and against human bodies alongside more subtle dispersed, interactive and experiential media.



Publisher: Palgrave Macmillan
Year: 2017
ISBN: 9781137556035

PETER ECKERSALL is Professor of Theater and Executive Officer of the PhD Program in Theater at the Graduate Center, City University of New York [US]. He is an Honorary Research Fellow in School of Culture and Communication at the University of Melbourne [AUS].

EDWARD SCHEER is Head of the School of Art and Design, University of New South Wales [UK].

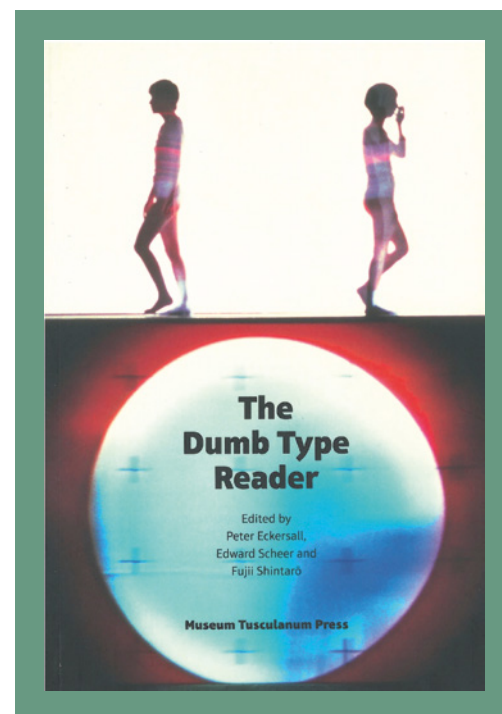
HELENA GREHAN is Professor in Theater, Performance and Creative Arts at Murdoch University and Associate Dean of Research [AUS].



The Dumb Type Reader

Edited by
PETER ECKERSALL, EDWARD SCHEER, FUJII SHINTARÔ

From the 1980s into the early 2000s, the Japanese group Dumb Type mounted multimedia performances that broke substantial new ground in new media dramaturgy and influenced countless performers to follow. This book gathers essays on the group's work, achievement, and influence, analyzing such key works as *S/N*, which marked the first time a major Japanese artwork staged a debate around the politics of sexuality and difference. Other major works, including *pH, OR*, and *memorandum*, are discussed in detail, and contributors also attend to more recent works by individual Dumb Type artists. This is the most extensive exploration of Dumb Type to date, featuring leading Japanese and international authorities and will be essential reading for scholars of contemporary performance and new media art.



Publisher: Museum Tusculanum Press
Year: 2017
ISBN: 9788763544931

PETER ECKERSALL is Professor of Theater and Executive Officer of the PhD Program in Theater at the Graduate Center, City University of New York [US]. He is an Honorary Research Fellow in School of Culture and Communication at the University of Melbourne [AUS].

FUJII SHINTARÔ is Professor at the Faculty of Letters at Waseda University [JP].

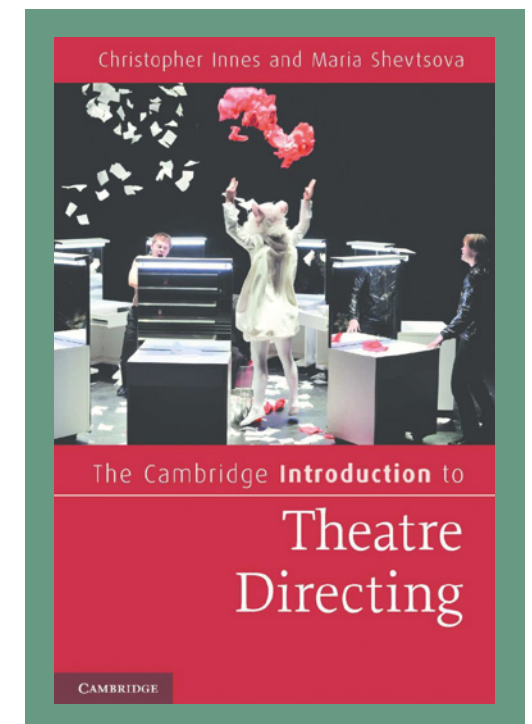
EDWARD SCHEER is Head of the School of Art and Design, University of New South Wales [UK].



The Cambridge Introduction to Theatre Directing

CHRISTOPHER INNES, MARIA SHEVTSOVA

This *Introduction* is an exciting journey through the different styles of theater that twentieth-century and contemporary directors have created in different social and cultural contexts. It is the first book of its kind in grouping the main directorial tendencies as they emerge, still in the beginning of the twenty-first century. The book discusses artistic and political values, rehearsal methods and the diverging relationships with actors, designers, other collaborators and audiences, and treatment of dramatic material. Offering a compelling analysis of theater practice, it explores the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavski, Meyerhold and Brecht, revising standard perspectives on their work. The authors analyze, as well, a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Elizabeth LeCompte, Peter Sellars, Robert Wilson, Frank Castorf, Thomas Ostermeier, Lev Dodin and Oskaras Koršunovas, among many others.



Publisher: Cambridge Univ. Press
Year: 2013
ISBN: 9780521844499

CHRISTOPHER INNES held the Canada Research Chair in Performance and Culture at York University [CA]. He was a Distinguished Research Professor and Canada Council Killam Fellow.

MARIA SHEVTSOVA is Professor of Drama and Theater Arts at Goldsmiths, University of London [UK]. She is Dr. honoris causa of the University of Craiova [RO], and currently holds a Leverhulme Trust Research Fellowship.

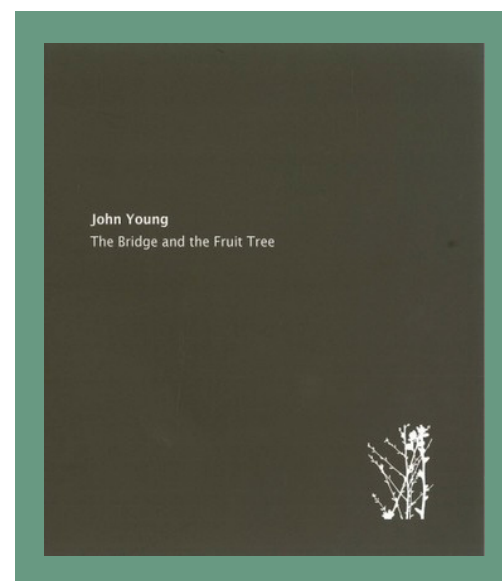


John Young

The Bridge and the Fruit Tree

JACQUELINE LO, CAROLYN BARNES

Born in Hong Kong in 1956, John Young's bi-cultural heritage has led him to investigate ambivalent and conflicting aspects of representation, meaning and authenticity in contemporary art. In recent years his interests have deepened and matured, with his curiosity and compassion leading him to universal themes – such as the nature of memory and the recording of history, the violent events of the past and the resilience of the human spirit in surviving the shocks of trauma, dispossession and exile. The exhibition – documented by this catalogue – is made up of three bodies of work. The dramatic center-piece is “Safety Zone,” a sixty-part epic dealing with Nanjing at the time of the Japanese invasion in 1937. The heroic actions of missionaries and foreign business people in their attempts to provide a buffer between the conquering army and a terrorized population is relived via an extraordinary flux of words and images. In Young's *Transcultural Humanitarian Projects* (of which “Safety Zone” is a chapter), he has rethought the relevance of humanistic values and the need for ethics at a time when our technocratic and consumer culture has diminished their currency.



Publisher: ANU Drill Hall Gallery
Year: 2013
ISBN: 9780987438003

JACQUELINE LO is Associate Dean (International) for the ANU College of Arts and Social Sciences and Executive Director of the Australian National University's Center for European Studies. She is also Chair of ANU Academic Board.

CAROLYN BARNES is Deputy Chair of the Department of Communication Design and Digital Media Design and Academic Director of Research Training in the School of Design at Swinburne University of Technology [AUS].



Regiekunst heute

Stimmen und Positionen aus China

[The Art of Directing Today *Voices and Perspectives from China*]

Edited by
TIAN MANSHA, TORSTEN JOST

Just like their European counterparts, theater directors working in China are thinking intensively about the particularities of their vibrant and diverse performance culture, often searching for new approaches that respect traditions and open new horizons. Twelve of the most prominent theater directors working in China today have been asked to contribute essays and speak in interviews about their own artistic practice and about the potential, the contradictions, and the functions of theater in China. Featuring theater directors of various ages, this book offers a complex panorama of China's contemporary theater landscape.



Publisher: Alexander Verlag
Year: 2018
ISBN: 9783895814792

TIAN MANSHA is Professor at the Shanghai Theater Academy [CH] and one of China's leading experimental performance artists.

TORSTEN JOST is Research Associate at the Institute of Theater Studies at the Freie Universität Berlin [DE] and at the International Research Center for Advanced Studies on “Interweaving Performance Cultures.”



Translations

عن العالم عن الشجن

[On the World on Sadness]

JACQUES ROMAN, BERNARD NOËL

Translated into Arabic by
NORA AMIN

The Arabic translation of this poetic text introduces a new style to the Arabic language where poetry meets philosophy, and where linguistic phonetics demands articulation and not just silent reading. Pro Helvetia supported the translation and the production of the audio book, which was performed by the Egyptian poet Emad Fouad and by Nora Amin, with music by Nader Sami.



Publisher: Pro Helvetia
Year: 2016

JACQUES ROMAN is a director, producer, and author of more than thirty books in various genres.

NORA AMIN is a writer, scholar, theater director, choreographer, and performer. She is the founder of the Egyptian National Project for Theater of the Oppressed and its Arab Network.

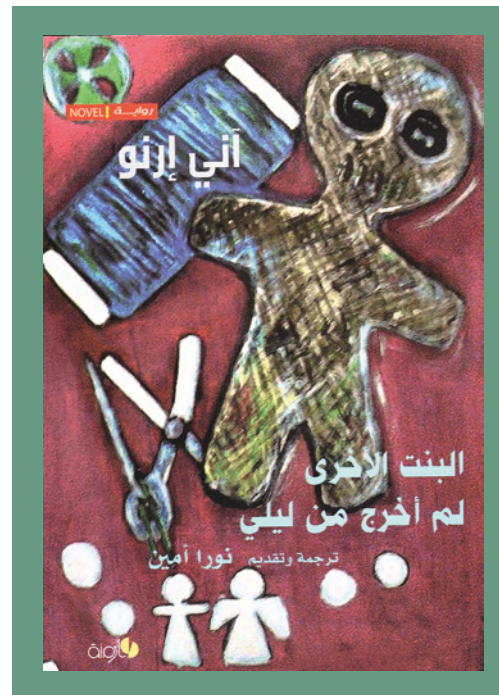
BERNARD NOËL is a French writer and poet. He received the Grand Prix de Poésie de l'Académie française in 2016.

البنيت الأخرى

[The Other Girl]

ANNIE ERNAUX
Translated into Arabic by
NORA AMIN

The Other Girl is an autobiographical literary text that deals with the death of the author's sister. Annie Ernaux constructs a genuine narrative in which she questions memory, truth, and survival. It is a universal testimony about loss and how personal identity develops in the shadow of mourning and guilt.



Publisher: Azmineh
Year: 2016
ISBN: 9789957096601

ANNIE ERNAUX is a French writer and recipient of the 1984 Prix Renaudot.

NORA AMIN is a writer, scholar, theater director, choreographer, and performer. She is the founder of the Egyptian National Project for Theater of the Oppressed and its Arab Network.



أحجار من الماء

[Stones of Water *Notes from an Odin Actress*]

JULIA VARLEY
Translated into Arabic by
NORA AMIN

The Arabic translation of Julia Varley's *Stones of Water* is the first book of its kind in Arabic literature about theater practices that presents a feminist perspective on the art of acting. The book provides a historical overview of the Odin Teatret and its methodology, while sculpting a unique narrative that connects the personal with the artistic and the political. Translated by Nora Amin, the book offers new insights into female stage presence and its existential and professional challenges, something that is very relevant for the Arab stage.



Publisher: The Arab Theatre Institute
Year: 2016
ISBN: 9789948188438

JULIA VARLEY is a British actress, director, and writer. She joined Odin Teatret in 1976.

NORA AMIN is a writer, scholar, theater director, choreographer, and performer. She is the founder of the Egyptian National Project for Theater of the Oppressed and its Arab Network.



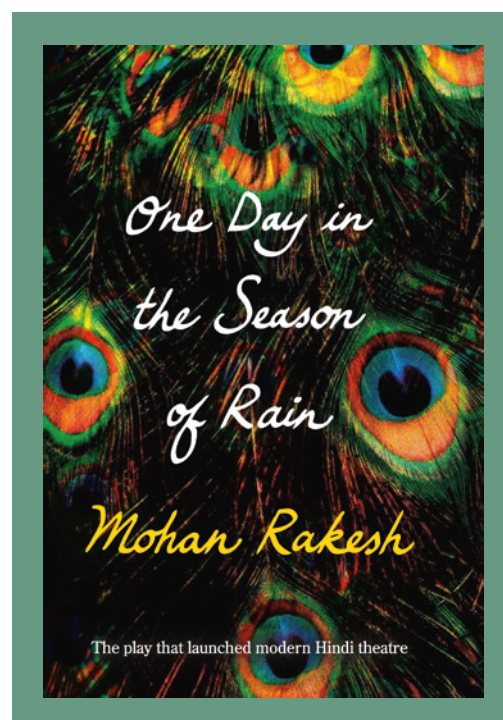
One Day in the Season of Rain

MOHAN RAKESH

Translated into English by

APARNA DHARWADKER, VINAY DHARWADKER

A translation of the Hindi play *Ashadh ka ek din* by Mohan Rakesh, one of India's leading postcolonial modernists in drama, fiction, and criticism. This was Rakesh's very first play, published in June 1958 and reprinted in September, but not performed until 1960. In 1959, Rakesh received the Best Playwright award from the Sangeet Natak Akademi (India's National Academy for the Performing Arts), and went on to write two more iconic full-length works for the theater, in addition to one-act plays and radio drama. This translation, authorized by Rakesh's estate and produced collaboratively by Aparna Dharwadker and Vinay Dharwadker, includes a substantial Introduction, a detailed chronology of Rakesh's life and literary career, an Afterword, explanatory and dramaturgical notes, and Appendices. The translation was produced in March 2010 at Carthage College (Wisconsin) under the direction of Neil Scharnick.



Publisher: Penguin
Year: 2015
ISBN: 9780670088027

MOHAN RAKESH (1925–1972) was a modernist innovator in Hindi who deeply influenced India's multilingual literary culture after Independence.

APARNA DHARWADKER is Professor of English and Interdisciplinary Theater Studies at the University of Wisconsin-Madison [US].

VINAY DHARWADKER is Professor of Comparative Literature at the University of Wisconsin-Madison [US], and a widely published poet, translator, and South Asia scholar.



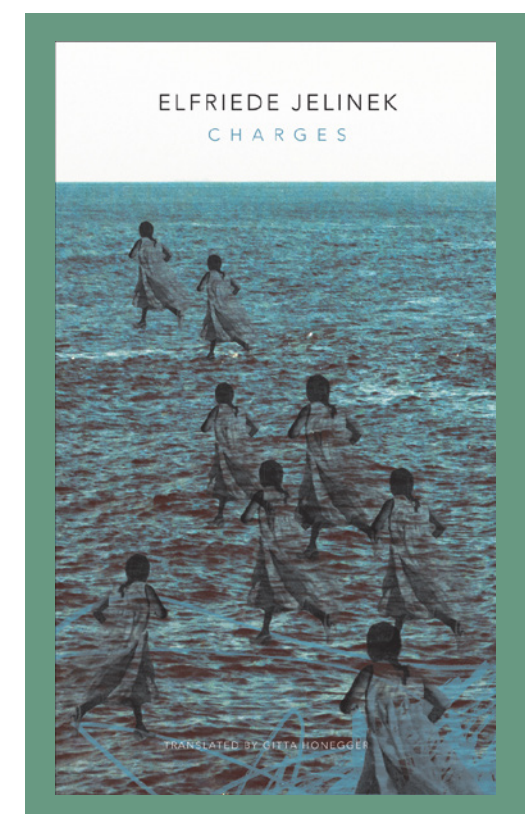
Charges

ELFRIEDE JELINEK

Translated into English by

GITTA HONEGGER

In recent years, the refugee problem has become impossible to ignore, as multiple crises in the Middle East and Africa have driven thousands of desperate people to attempt Mediterranean crossings in hopes of reaching Europe, and safety. Many have died en route, and those who make it face a far from certain future, as European governments have proved reluctant to fully acknowledge, let alone commit to ameliorating, their plight. In *Charges* (*The Suppliants*), Nobel Prize-winning writer Elfriede Jelinek offers a powerful analysis of the plight of refugees, from ancient times to the present. She responds to the immeasurable suffering among those fleeing death, destruction, and political suppression in their home countries and, drawing on sources as widely separated in time and intent as up-to-the-minute blog postings and Aeschylus's *The Suppliants*, Jelinek asks what refugees want, how we as a society view them, and what political, moral, and personal obligations they impose on us. Looking at the global refugee crisis of our current moment, she analyzes challenges to the political, social, and psychological realities in safe, comfortable Western countries, exploring what everyday language and media coverage reveal about Western perceptions of refugees.



Publisher: Seagull Books
Year: 2017
ISBN: 9780857423306

ELFRIEDE JELINEK, the Austrian writer, received the Nobel Prize for Literature in 2004 and many other prestigious literary awards for her innovative linguistic and dramaturgical strategies.

GITTA HONEGGER is the authorized translator of Elfriede Jelinek. She also translated Thomas Bernhard, Peter Handke, and Elias Canetti among others. She is Professor of Theater at Arizona State University [US].



Rechnitz and The Merchant’s Contracts

ELFRIEDE JELINEK
Translated into English by
GITTA HONEGGER

Although she is an internationally recognized playwright, Jelinek’s work is difficult to find in English, which makes this new volume, which includes *Rechnitz: The Exterminating Angel* and *The Merchant’s Contracts*, all the more valuable. In *Rechnitz*, a chorus of messengers reports on the circumstances of the massacre of 180 Jews, an actual historical event that took place near the Austrian/Hungarian border town of Rechnitz. More than a docu-drama, this work explores the very transmission of historic memory and has been called Jelinek’s best performance text to date. In *The Merchant’s Contracts*, Jelinek brings us a comedy of economics, where the babble and media spin of spectators leave small investors alienated and bearing the brunt of the economic crisis. In the age of the global economy, Jelinek turns the story of a merchant of Vienna into a universal comedy of errors, making this her most accessible work. Along with an extensive introduction by the translator that both contextualizes and analyzes the two brilliant texts, a DVD of performances of both plays accompanies this volume. Available for the first time in English, this is a collection that testifies to the power and universality of Jelinek’s work.



Publisher: Seagull Books
Year: 2015
ISBN: 9780857422255

ELFRIEDE JELINEK, the Austrian writer, received the Nobel Prize for Literature in 2004 and many other prestigious literary awards for her innovative linguistic and dramaturgical strategies.

GITTA HONEGGER is the authorized translator of Elfriede Jelinek. She also translated Thomas Bernhard, Peter Handke, and Elias Canetti among others. She is Professor of Theater at Arizona State University [US].



Artistic Practice

Runaway Horses (II)

An album by
FILIP DAVIDSE, KIM-HO IP

“Runaway Horses” is the guiding metaphor for and title of the debut CD album created by the duo Kim-ho Ip (Yang Ch’in) and Filip Davidse (soprano saxophone), representing the spirit of departing from home. The album takes a step beyond tradition towards the idea of re-interpretation and the search for new grounds in music. The debut album received high acclaim by music critics. The *Saxophone Journal* described it as “one of a kind,” stating that it “open[s] new and exciting windows in your listening imagination.”



Label: Independent release
Year: 2018

FILIP DAVIDSE is a Dutch saxophone player interested in performing different musical styles. He is also an iPhone/iPad Apps developer.

KIM-HO IP is Associate Professor at Lingnan University, Hong Kong [CN]. He received his doctoral degree in 2004 from the University of Edinburgh [UK].

A Site-Specific Tears of the Red Candle

A composition by
KIM-HO IP

The composition is inspired by the experience of interviewing the community living at a historic site of fabric sellers, sometimes referred to as “Pai-Dong” in Shamshuipo, Hong Kong. Using graphic notation from western experimental music, the texture of the composition is based on heterophony in indigenous Cantonese music. The stage design, allowing free participatory actions among the musicians, is inspired by the traditional setting at a teahouse. It is a form of representation of interweaving aesthetics in response to the practice of indigenous music from Hong Kong, as well as its association with the historical context of the site of these fabric sellers.



Publisher: Skymap and Rainbow
Year: 2017

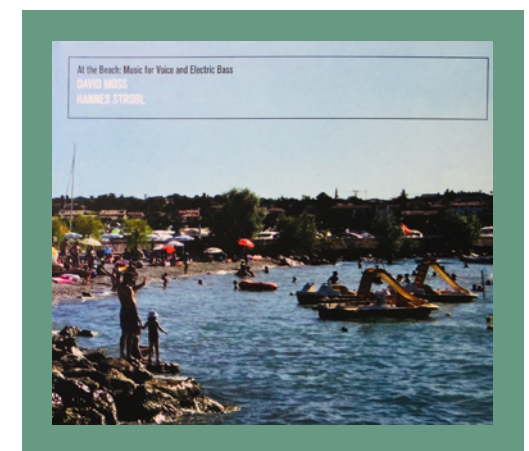
KIM-HO IP is Associate Professor at Lingnan University, Hong Kong [CN]. He received his doctoral degree in 2004 from the University of Edinburgh [UK].



At the Beach

An album by
DAVID MOSS, HANNES STROBL

Over the years, Hannes Strobl developed his own musical language on the electric bass, where he expanded the purely instrument-specific repertoire of expression. An important starting point is the sound-based potential of the instrument. Strobl created a special way of playing the electric bass and combined his two instruments – one of them an electric upright bass with various electronic devices. Each piece on this album brings together particular advanced playing techniques and preparations with particular electronic setups. Most of the pieces – which leave the impression of being one composite piece/work – have an intimate quality, sometimes moving forward with a steady drive, sometimes revolving around themselves. David Moss enters this intimate room, this world of sound, and connects to Strobl's bass with his voice, channeling the sounds, texts, stories, narratives, and “mystery Geschichten” from his mind into a stream of consciousness. He uses points within the rhythmic patterns to connect to or leap from and dive into new words or sounds. The words' and sounds' connection to meaning switches on and off.



Label: Monotype
Year: 2014
ISBN: 5908310927930

DAVID MOSS is an American composer, percussionist, and self-taught vocalist. He is Co-Founder and Artistic Director of the Institute for Living Voice, Antwerp [BE].

HANNES STROBL is a bass player, composer, and sound-artist. The central starting point for his music is the sound-based potential of the electric bass/electric upright bass.

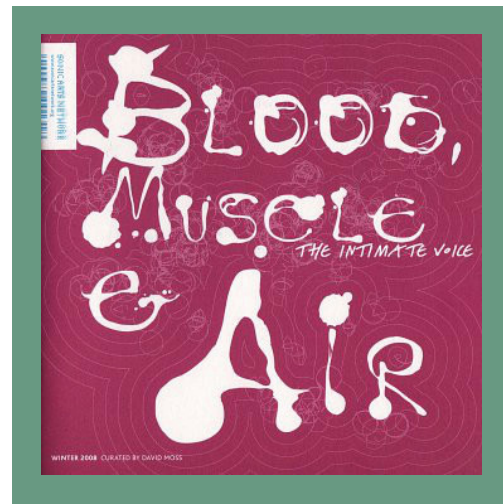


Blood, Muscle & Air

The Intimate Voice

Compiled by
DAVID MOSS
Mastered by
ALI N. ASKIN

Blood, Muscle & Air: The Intimate Voice brings together fourteen vocalists from around the globe to explore the power and intimacy of the human voice. Each artist brings to the publication a unique, personal, and eccentric voice, rooted and connected to the listener and each other by the blood, muscle, and air we all possess. Curated by David Moss, the CD collects work from the world's leading singers and vocal artists, including Jaap Blonk, Maja Ratkje, Martyn Jacques (of The Tiger Lillies), Phil Minton, Tran Quang Hai, and Chris Mann, amongst many others.



Label: Sonic Arts Network
Year: 2008

DAVID MOSS is an American composer, percussionist, and self-taught vocalist. He is Co-Founder and Artistic Director of the Institute for Living Voice, Antwerp [BE].

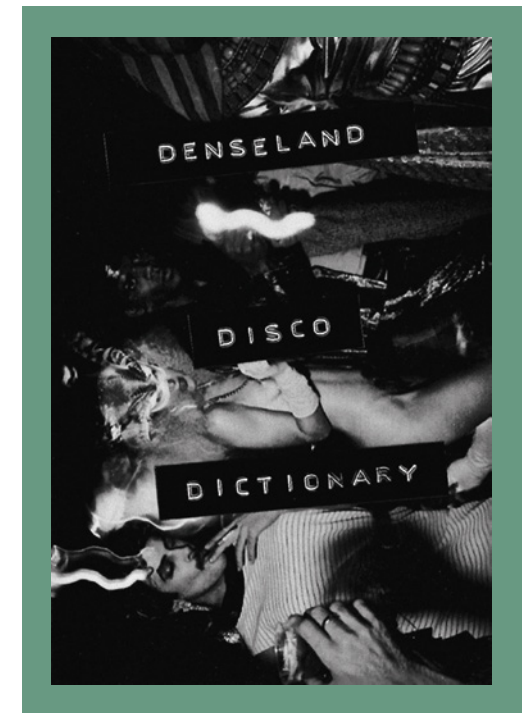
ALI N. ASKIN is a composer, producer, arranger, and performer (keyboards, electronics) in a variety of styles from classical to electronic/club music.



Disco Dictionary

An album by
DENSELAND
(DAVID MOSS, HANNES STROBL, HANNO LEICHTMANN)

Disco Dictionary straddles the borders of funk and post-punk, experimental avant-garde and fractured down tempo techno, electronica, and minimalist industrial. Formed in 2008 by bassist Hannes Strobl, percussionist Hanno Leichtmann, and avant-garde vocalist David Moss, Denseland as a three-headed ensemble transcends genres, timbres, and times. Listening evokes shades of bygone music and not: rhythm emulations of Joy Division, the B 52's and ESG, the extended vocal madness of Roy Hart and Laurie Anderson, the distortions of the early Conventions, the reduced baselines of Grandmaster Flash and John Carpenter. But Denseland's sound also exists in its own sealed universe – one infused by sinister timbres of seduction, grooves of foreboding imbued with a sardonic, almost wicked humor. The tracks lure the listener in through an incessant, underlying, looping drive; a forward-moving groove and throbbing pulse that pushes you away while ensnaring you at the same time. Under its crystalline surface, Denseland's music reveals contradictory undercurrents – unsettling noise, weird breaks, ominous drones, grinding distortions, disjointed electronic pulses, fractured beats, and disfigured sounds.



Label: arbitrary
Year: 2017

DAVID MOSS is an American composer, percussionist, and self-taught vocalist. He is Co-Founder and Artistic Director of the Institute for Living Voice, Antwerp [BE].

HANNES STROBL is a bass player, composer, and sound-artist. The central starting point for his music is the sound-based potential of the electric bass/electric upright bass.

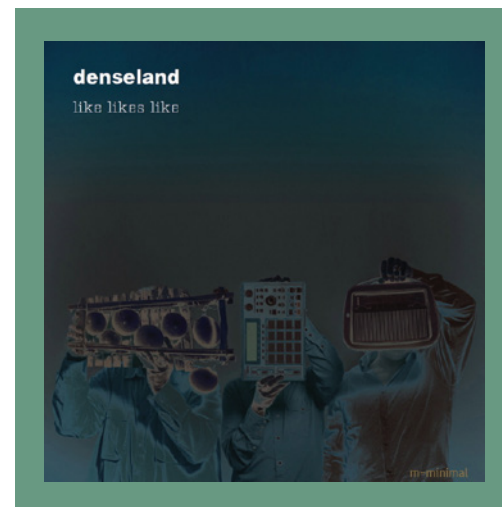
HANNO LEICHTMANN is a producer of electronic music, sound artist, and curator of electronic music series and conceptual festivals such as Letra/Tone, Grand Jeté, or My Favourite Things.



Like Likes Like

An album by
DENSELAND
 (DAVID MOSS, HANNES STROBL, HANNO LEICHTMANN)

There is a certain type of music that echoes the feeling of a dark promise. It triggers anxiety, and it is precisely this effect that makes it appealing and as fascinating as a Cronenberg film. Denseland's music operates precisely within this sphere of suspense. Rhythmic textures, rudimentary melodies, and a clear renunciation of harmonies grow into a lesson on the subject of minimalism. The songs produce a deep and chilling effect, and David Moss's magical "Sprechgesang" (a vocal technique somewhere between speaking and singing) appears beyond these rhythmic structures. He seems to be whispering directly in the listener's ear. His voice creaks, it grumbles. It then expands and develops into a sort of singing as ghostly voices breathe in the air. It is this vocal element that majorly contributes to the feeling of discomfort on *Like Likes Like*. Almost all repetitive music relies on the principle of hypnosis through repetition. Sometimes a song needs a few minutes to unfold its hypnotic effect; Denseland needs only a few seconds. The centrifugal force in its downbeat repetitions becomes practically unavoidable. Denseland's members reveal mastery in opening new frontiers and employing minimal resources to maximum effect.



Label: M=MINIMAL
 Year: 2013

DAVID MOSS is an American composer, percussionist, and self-taught vocalist. He is Co-Founder and Artistic Director of the Institute for Living Voice, Antwerp [BE].

HANNES STROBL is a bass player, composer, and sound-artist. The central starting point for his music is the sound-based potential of the electric bass/electric upright bass.

HANNO LEICHTMANN is a producer of electronic music, sound artist, and curator of electronic music series and conceptual festivals such as Letra/Tone, Grand Jeté, or My Favourite Things.



No Land's Song

A film by
AYAT NAJAFI

Ever since the revolution of 1979, women in Iran have no longer been allowed to sing in public as soloists – at least not in front of men. Defying censorship and taboos, the young composer Sara Najafi is determined to organize an official concert for female soloists. In order to support their fight, Sara and the Iranian singers Parvin Namazi and Sayeh Sodeyfi invite three female singers from Paris, Elise Caron, Jeanne Cherhal, and Emel Mathlouthi, to join them in Tehran and collaborate on their musical project, reopening a musical bridge between France and Iran. But are they going to succeed and, finally, come together in Tehran, sing freely, side-by-side, in front of a mixed audience and without restrictions, opening a door towards a new freedom of the female voice in Iran?



Publisher: Basis-Film Verleih
 Year: 2016
 ISBN: 4260051150604

AYAT NAJAFI is a director and writer. His first feature documentary, *Football under Cover*, won two Teddy awards at the 2008 Berlinale.



Atypical Plays for Atypical Actors

Selected Plays by Kaite O'Reilly

A collection of plays by
KAITE O'REILLY

Atypical Plays for Atypical Actors is the first of its kind: a collection of dramas which redefines the notion of normalcy and extends the range of what it is to be human. From monologues, to performance texts, to realist plays, these involving and subversive pieces explore disability as a portal to new experience. This collection of original scripts (2002-2016) by Kaite O'Reilly includes the plays *peeling*, *The Almond and the Seahorse*, *In Water*, *I'm Weightless*, *the 9 Fridas*, and *Cosy*.



Publisher: Oberon Books
Year: 2016
ISBN: 9781783193172

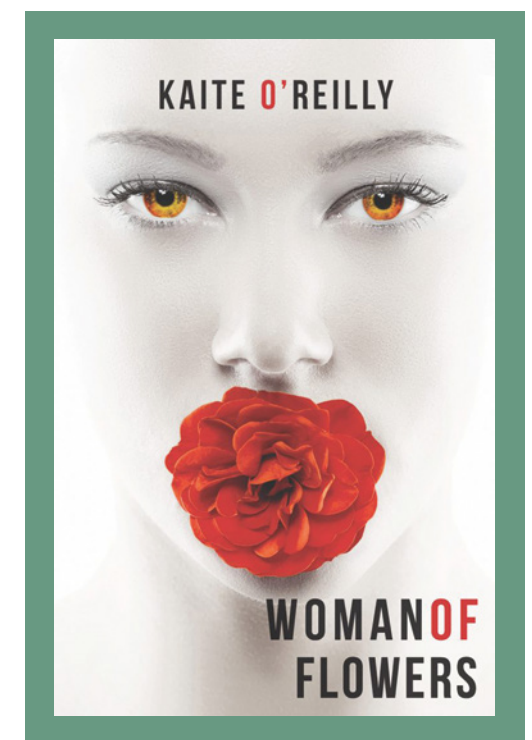
KAITE O'REILLY is an award-winning playwright who has written for National Theater Wales [UK] and the London 2012 Cultural Olympiad.



Woman of Flowers

A play by
KAITE O'REILLY

A contemporary re-telling of the myth of “woman of flowers” Blodeuwedd from the fourth branch of the Welsh medieval text *The Mabinogion*. Commissioned by Kirstie Davis of Forest Forge Theatre Company, the script and subsequent production was an interweaving of Deaf and hearing cultures, spoken, projected, and visual/signed languages.



Publisher: Aurora Metro Publ.
Year: 2014
ISBN: 9781906582906

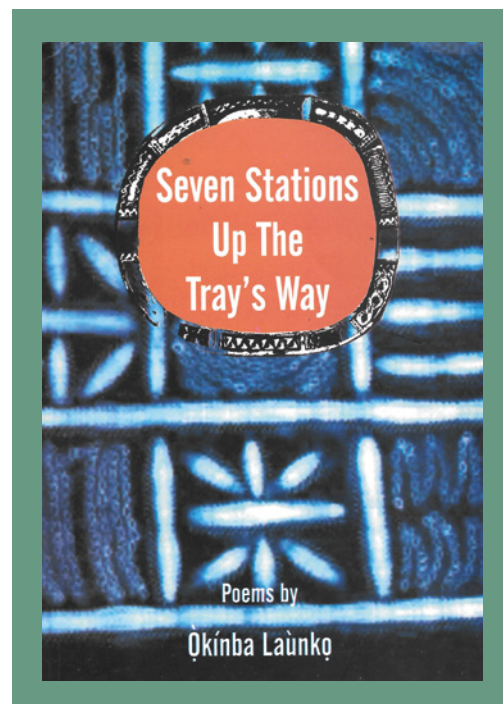
KAITE O'REILLY is an award-winning playwright who has written for National Theater Wales [UK] and the London 2012 Cultural Olympiad.



Seven Stations Up the Tray's Way

Poems by
FEMI OSOFISAN (as ÒKÍNBA LAÚNKỌ)

Shortlisted for the NLNG Literature Prize for Poetry in 2013, *Seven Stations Up the Tray's Way* is Òkínba Laùnkọ's collection of poetry conceived on a journey with kindred spirits. At each station, the poet's life in the past, the present, and the future rolls out like enchanting newsreel.



Publisher: Mosuro Publishers
Year: 2013
ISBN: 9789783786110

FEMI OSOFISAN is Emeritus Professor of Theater Arts at the University of Ibadan and Distinguished Professor of Performing Arts at Kwara State University [NG].



Wèsóó, Hamlet! Or The Resurrection of Hamlet (*Re-reading Shakespeare's Hamlet*)

A play by
FEMI OSOFISAN

The play takes place in Yorubaland, Nigeria, in a period deliberately unspecified but within the last half of the twentieth century. It uses the plot of Shakespeare's *Hamlet* to re-read recent political situations in Nigeria.



Publisher: Concept Publications
Year: 2012
ISBN: 9789788406938

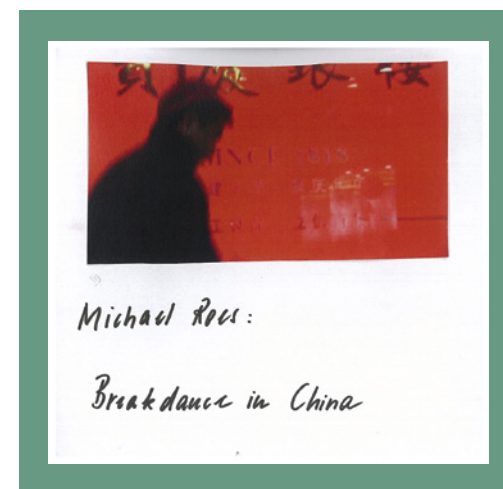
FEMI OSOFISAN is Emeritus Professor of Theater Arts at the University of Ibadan and Distinguished Professor of Performing Arts at Kwara State University [NG].



Breakdance in China

A film by
MICHAEL ROES

Filmed and produced by Michael Roes, *Breakdance in China* is a rare document about the life of youngsters in the Chinese city of Nanjing. Uncovering their dreams and desires, it shows their enthusiasm for various forms of street culture, for breakdance, graffiti, and heavy metal, but also for traditional Kunju (Kun opera). In a perceptive and sensitive manner, the film conveys an impression of both the strength of subversive practices and the mechanisms of familial and social repression.



Publisher: Independent release
Year: 2013

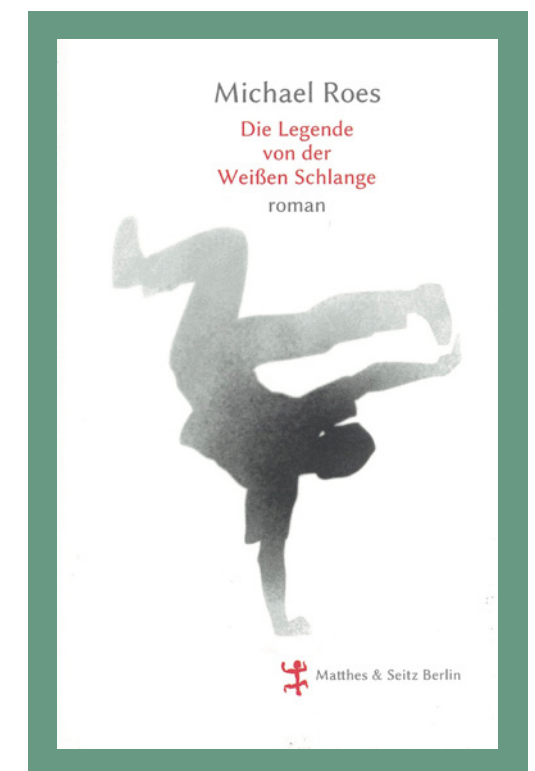
MICHAEL ROES is a writer and filmmaker. He is the author of *Die Laute*, which was longlisted for the prestigious German Book Prize.



Die Legende von der Weißen Schlange [The Legend of the White Snake]

A novel by
MICHAEL ROES

Jian lives in two worlds. During the day, he is a performer at the Kun Opera where he pays homage to millennia-old Chinese culture. At night, he breakdances with friends, sprays the walls of houses, and rides through the nocturnal megacity of Shanghai on his skateboard. Michael Roes, world traveler and subtle observer, shows a young man caught between the expectations of family and society, of tradition and modernity as he struggles desperately for freedom and self-determination. Roes's impressive, cleverly composed novel, based on his experiences gathered during several stays in China, interweaves Chinese history and the present through the portrait of a youth for whom radical contrasts and contradictions have long been part of everyday life.



Publisher: Matthes & Seitz
Year: 2014
ISBN: 9783882211948

MICHAEL ROES is a writer and filmmaker. He is the author of *Die Laute*, which was longlisted for the prestigious German Book Prize.



Ghost Light

The Haunting

A play by
CAROL FISHER SORGENFREI

The ghost of a Japanese-American actress returns to wreak vengeance on the ambitious husband who betrayed her in this contemporary fusion of *Macbeth* and the Kabuki *Yotsuya Ghost Tales*. The year is 2010. Japanese-American actress, Keiko (Kay) Tamiya, descendant of the original Oiwa, gives birth to a baby girl *and* wins a Primetime Emmy all on the same day. Her husband and co-star, Bryan Eamon Quinn, also nominated, loses out to his arch rival. Kay and Bryan are riding high as America’s favorite couple with an unbreakable contract binding them together – love, devotion, partners at home and at work. When both are offered the leads in *Macbeth* on Broadway, Bryan’s thrill at playing the role of a lifetime is dashed by Keiko’s disgust at the director’s concept for Lady Macbeth: a stereotypical, derogatory depiction of Asian women. Keiko rejects the job and wants Bryan to stand in solidarity and give up his plum part as well.



Year: 2015

CAROL FISHER SORGENFREI is Professor Emerita of Theater at UCLA [US], specializing in Japanese and cross-cultural performance, playwriting, and translation.



Imprint

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