

newART theatre



Evolutions of the
Performance Aesthetic

PAUL DAVID YOUNG

PERFORMANCE IDEAS

Newarttheatre Evolutions Of The Performance Aesthetic Performance Ideas

Gareth White



Newarttheatre Evolutions Of The Performance Aesthetic Performance Ideas:

NewARTtheatre Paul David Young, 2014 The first of PAJ Publications Performance Ideas books small books that crossover performance visual arts dance sound and media One of the hotly debated current issues is the turn by visual artists towards theatre as a way of working by using plays acting and rehearsal techniques for their art The first of the new Performance Ideas books by PAJ this volume includes playwright and curator Paul David Young in dialogue with many crossover artists including Pablo Helguera Liz Magic Laser David Levine Janet Cardiff Alix Pearlstein and Michael Smith who offer wide ranging views on performance video photography and sound Table of Contents Metamorphosis How Visual Artists Turn Theatre into Art Theatrical Ephemera and Alternative Performance Spaces A Conversation with John Kelly Liz Magic Laser David Levine and Alix Pearlstein Beckett Brecht and Minimalism A Conversation with Gerard Byrne Sounds Like Theatre A Conversation with Janet Cardiff and George Bures Miller Scripts and Process A Conversation with Pablo Helguera Ohad Meromi and Xaviera Simmons California Conceptualism A Conversation with William Leavitt The Rebirth of Character A Conversation with John Jesurun Joe Scanlan Michael Smith and Elisabeth Subrin California Conceptualism A Conversation with William Leavitt The Rebirth of Character A Conversation with John Jesurun Joe Scanlan Michael Smith and Elisabeth Subrin About the series Performance Ideas explores performance that crosses boundaries of all live art forms and media The series highlights the long standing editorial commitment of PAJ Publications to bring together the histories of performance in theatre and in visual art for a more expansive vision of artistic practice newARTtheatre's greatest value may be that of a historical document of the understanding of a specific set of performance practices in its own time of making The fresh and speculative perspective of these artists grappling with the evolving paradigm of the tightening entanglement between performance and visual artist is worth a read now and may be rich material for historians to come Jess Wilcox The Brooklyn Rail [The Transformative Power of Performance](#) Erika Fischer-Lichte, 2008-06-05 In this book Erika Fischer Lichte traces the emergence of performance as an art event in its own right In setting performance art on an equal footing with the traditional art object she heralds a new aesthetics The peculiar mode of experience that a performance provokes blurring distinctions between artist and audience body and mind art and life is here framed as the breeding ground for a new way of understanding performing arts and through them even wider social and cultural processes With an introduction by Marvin Carlson this translation of the original *sthetik des Performativen* addresses key issues in performance art experimental theatre and cultural performances to lay the ground for a new appreciation of the artistic event [Thinking Through Theatre and Performance](#) Maaïke Bleeker, Adrian Kear, Joe Kelleher, Heike Roms, 2019-02-07 Thinking Through Theatre and Performance presents a bold and innovative approach to the study of theatre and performance Instead of topics genres histories or theories the book starts with the questions that theatre and performance are uniquely capable of asking How does theatre function as a place for seeing and hearing How do not only bodies and voices but also objects and media

perform How do memories emotions and ideas continue to do their work when the performance is over And how can theatre and performance intervene in social political and environmental structures and frameworks Written by leading international scholars each chapter of this volume is built around a key performance example and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world Thinking through Theatre and Performance is essential for those involved in making enjoying critiquing and studying theatre and will appeal to anyone who is interested in the questions that theatre and performance ask of themselves and of us Digital Performance Steve Dixon, 2007-02-23 The historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts The past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts Digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on CD ROM and on the Web In Digital Performance Steve Dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of Constructivism Dada Surrealism Expressionism Futurism and multimedia pioneers of the twentieth century For a theoretical perspective on digital performance Dixon draws on the work of Philip Auslander Walter Benjamin Roland Barthes Jean Baudrillard and others To document and analyze contemporary digital performance practice Dixon considers changes in the representation of the body space and time He considers virtual bodies avatars and digital doubles as well as performances by artists including Stelarc Robert Lepage Merce Cunningham Laurie Anderson Blast Theory and Eduardo Kac He investigates new media's novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time Webcams and online drama communities and considers the extratemporal illusion created by some technological theater works Finally he defines categories of interactivity from navigational to participatory and collaborative Dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism's denial of the new and offers a series of boldly original arguments in their place *The Art of Living* Dominic Johnson, 2017-09-16 Across a series of 12 in depth interviews with a diverse range of major artists Dominic Johnson presents a new oral history of performance art From uses of body modification and physical extremity to the creation of all encompassing personae to performance pieces lasting months or years these artists have provoked and explored the vital limits between art and life Their discussions with Johnson give us a glimpse of their artistic motivations preoccupations processes and contexts Despite the diversity of art forms and experiences featured common threads weave between the interviews love friendship

commitment death and survival Each interview is preceded by an overview of the artist's work and the volume itself is introduced by a thoughtful critical essay on performance art and oral history The conversational tone of the interviews renders complex ideas and theoretical propositions accessible making this an ideal book for students of theatre and performance as well as for artists scholars and general readers **Interfaces of Performance** Maria

Chatzichristodoulou, Janis Jefferies, 2016-05-23 This collection of essays and interviews investigates current practices that expand our understanding and experience of performance through the use of state of the art technologies It brings together leading practitioners writers and curators who explore the intersections between theatre performance and digital technologies challenging expectations and furthering discourse across the disciplines As technologies become increasingly integrated into theatre and performance **Interfaces of Performance** revisits key elements of performance practice in order to investigate emergent paradigms To do this five concepts integral to the core of all performance are foregrounded namely environments bodies audiences politics of practice and affect The thematic structure of the volume has been designed to extend current discourse in the field that is often led by formalist analysis focusing on technology per se The proposed approach intends to unpack conceptual elements of performance practice investigating the strategic use of a diverse spectrum of technologies as a means to artistic ends The focus is on the ideas objectives and concerns of the artists who integrate technologies into their work In so doing these inquisitive practitioners research new dramaturgies and methodologies in order to create innovative experiences for and encounters with their audiences **Adorno and**

Performance W. Daddario, K. Gritzner, 2014-10-16 **Adorno and Performance** offers the first comprehensive examination of the vital role of performance within the philosophy of Theodor W Adorno Capacious in its ramifications for contemporary life the term performance here unlocks Adorno's dialectical thought process which aimed at overcoming the stultifying uniformity of instrumental reason **Intermediality in Theatre and Performance** Freda Chapple, Chiel Kattenbelt, 2006

Intermediality the incorporation of digital technology into theatre practice and the presence of film television and digital media in contemporary theatre is a significant feature of twentieth century performance Presented here for the first time is a major collection of essays written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research which assesses intermediality in theatre and performance The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes and it locates intermediality at the intersections situated in between the performers the observers and the confluence of media medial spaces and art forms involved in performance at a particular moment in time Referencing examples from contemporary theatre cinema television opera dance and puppet theatre the book puts forward a thesis that the intermedial is a space where the boundaries soften and we are in between and within a mixing of space media and realities with theatre providing the staging space for intermediality The book places theatre and performance at the heart of the new media debate and will be of keen interest to

students with clear relevance to undergraduates and post graduates in Theatre Studies and Film and Media Studies as well as the theatre research community

Experiencing Liveness in Contemporary Performance Matthew Reason, Anja Mølle Lindelof, 2016-10-26 This volume brings together dynamic perspectives on the concept of liveness in the performing arts engaging with the live through the particular analytical focus of audiences and experience The status and significance of the live in performance has become contested perceived as variously as a marker of ontological difference a promotional slogan or a mystical evocation of cultural value Moving beyond debates about the relationship between the live and the mediated this collection considers what we can know and say about liveness in terms of processes of experiencing and processes of making Drawing together contributions from theatre music dance and performance art it takes an interdisciplinary approach in asking not what liveness is but how it matters and to whom The book invites readers to consider how liveness is produced through processes of audiencing as spectators bring qualities of a liveness into being through the nature of their attention and how it becomes materialized in acts of performance acts of making acts of archiving and acts of remembering Theoretical chapters and practice based reflections explore liveness eventness and nowness as key concepts in a range of topics such as affect documentation embodiment fandom and temporality showing how the relationship between audience and event is rarely singular and more often malleable and multiple With its focus on experiencing liveness this collection will be of interest to disciplines including performance audience and cultural studies visual arts cinema and sound technologies

Applying Performance N. Shaughnessy, 2012-07-06 This book draws upon cognitive and affect theory to examine applications of contemporary performance practices in educational social and community contexts The writing is situated in the spaces between making and performance exploring the processes of creating work defined variously as collaborative participatory and socially engaged

Making a Performance Emma Govan, Helen Nicholson, Katie Normington, 2007-05-14 Making a Performance traces innovations in devised performance from early theatrical experiments in the twentieth century to the radical performances of the twenty first century This introduction to the theory history and practice of devised performance explores how performance makers have built on the experimental aesthetic traditions of the past It looks to companies as diverse as Australia's Legs on the Wall Britain's Forced Entertainment and the USA based Goat Island to show how contemporary practitioners challenge orthodoxies to develop new theatrical languages Designed to be accessible to both scholars and practitioners this study offers clear practical examples of concepts and ideas that have shaped some of the most vibrant and experimental practices in contemporary performance

Applied Theatre: Aesthetics Gareth White, 2015-02-26 Applied Theatre Aesthetics re-examines how the idea of the aesthetic is relevant to performance in social settings The disinterestedness that traditional aesthetics claims as a key characteristic of art makes little sense when making performances with ordinary people rooted in their lives and communities and with personal and social change as its aim Yet practitioners of applied arts know that their work is not reducible to social work therapy or education Reconciling

the simultaneous autonomy and heteronomy of art is the problem of aesthetics in applied arts Gareth White's introductory essay reviews the field and proposes an interdisciplinary approach that builds on new developments in evolutionary cognitive and neuro aesthetics alongside the politics of art It addresses the complexities of art and the aesthetic as everyday behaviours and responses The second part of the book is made up of essays from leading experts and new voices in the practice and theory of applied performance reflecting on the key problematics of applying performance with non performers New and innovative practice is described and interrogated and fresh thinking is introduced in response to perennial problems

Performance and the Politics of Space Erika Fischer-Lichte, Benjamin Wihstutz, 2013 From its very beginnings theatre has been both an art 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 appropriation 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 theatre becomes political The book approaches this issue from various angles taking theatre as a cultural paradigm for political dimensions of space in its respective historical context Visiting the political dimensions of theatrical space in both theatre 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 theatre politics and space thereby transforming this historically intertwined triad into a transdisciplinary theme

Performance and Place L. Hill, H. Paris, 2006-04-18 Written by both practitioners and scholars this significant and timely collection explores the sites of contemporary performance and the notion of place The volume examines how we experience performance's varied sites as part of the fabric of the art work itself whether they are institutional or transient real or online

Theatre, Performance and Change Stephani Etheridge Woodson, Tamara Underiner, 2017-12-01 This book works to make change strange from and for the field of theatre and performance studies Growing from the idea that change is an under interrogated category that over determines theatre and performance as an artistic social educational and material practice the scholars and practitioners gathered here including specialists in theatre history and literature educational theatre youth arts arts policy socially invested theatre and activist performance take up the question of change in thirty five short essays For anyone who has wondered about the relationships between theatre performance and change itself this book is an essential conversation starter

Sam Shepard and the Aesthetics of Performance E. Creedon, 2015-07-22 By concentrating on Sam Shepard's visual aesthetics Emma Creedon argues that a consideration of Shepard's plays in the context of visual and theoretical Surrealism illuminates our understanding of his experimental approach to drama

Theatre and Performance Design Jane Collins, Andrew Nisbet, 2010 Theatre and performance studies cultural theory fine art philosophy and the social sciences are brought together in one

volume to examine the principle forces that inform understanding of theatre and performance design **Reading**

Contemporary Performance Gabrielle Cody, Meiling Cheng, 2015-09-25 As the nature of contemporary performance continues to expand into new forms genres and media it requires an increasingly diverse vocabulary Reading Contemporary Performance provides students critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms from theatrical and site specific performances to live and New Media art The book is divided into two sections Concepts Key terms and ideas arranged according to the five characteristic elements of performance art time space action performer audience Methodologies and Turning Points The seminal theories and ways of reading performance such as postmodernism epic theatre feminisms happenings and animal studies Case Studies entries in both sections are accompanied by short studies of specific performances and events demonstrating creative examples of the ideas and issues in question Three different introductory essays provide multiple entry points into the discussion of contemporary performance and cross references for each entry also allow the plotting of one's own pathway Reading Contemporary Performance is an invaluable guide providing not just a solid set of familiarities but an exploration and contextualisation of this broad and vital field

Reconstructing Performance Art Tancredi Gusman, 2023-05-26 This book investigates the practices of reconstructing and representing performance art and their power to shape this art form and our understanding of it Performance art emerged internationally between the 1960s and 1970s crossing disciplinary boundaries between performing arts and visual arts Because of the challenge it posed to the ontologies and paradigms of these fields performance art has since stimulated an ongoing debate on the most appropriate means to document preserve and display it Tancredi Gusman brings together international scholars from different disciplinary fields to examine methods media and approaches by which this art form has been represented and re-activated over time and its transnational history reconstructed Through contributions and case studies spanning various countries regions and artistic fields the authors outline an innovative theoretical methodological framework for capturing the processes and strategies for transmitting the tangible and intangible heritage of performance art This book will be of great appeal to students researchers and practitioners in the fields of Theatre and Performance Studies as well as Visual Arts and Art History who have an interest in performance art its history and presence in the contemporary artistic and cultural landscape

Performing Arts in Transition Susanne Foellmer, Maria Katharina Schmidt, Cornelia Schmitz, 2018-12-07 Artists especially from dance and performance art as well as opera are involved to an increasing degree in the transfer between different media not only in their productions but also the events materials and documents that surround them At the same time the focus on that which remains has become central to any discussion of performance Performing Arts in Transition explores what takes place in the moments of transition from one medium to another and from the live performance to that which survives it Case studies from

a broad range of interdisciplinary scholars address phenomena such as The dynamics of transfer between the performing and visual arts The philosophy and terminologies of transitioning between media Narratives and counternarratives in historical re creations The status of chronology and the document in art scholarship This is an essential contribution to a vibrant multidisciplinary and international field of research emerging at the intersections of performance visual arts and media studies

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