

Negotiating cultures

Eugenio Barba
and the intercultural debate

IAN WATSON
and the author



Negotiating Cultures Eugenio Barba And The Intercultural Debate

Jane Turner



Negotiating Cultures Eugenio Barba And The Intercultural Debate:

Negotiating Cultures Ian Watson, 2002-10-11 Negotiating Cultures is a collection of essays and interviews that examines the role of cultural fusion negotiation and conflict in Eugenio Barba's creative work research and theories about theatrical performance Barba one of Europe's leading theatre artists researchers and theorists has been at the cutting edge of the contemporary preoccupation with what Homi Bhabha calls the borders between cultures [A Poetics of Third Theatre](#) Jane Turner, Patrick Campbell, 2021-05-16 A Poetics of Third Theatre offers an in depth critical analysis of Third Theatre a transnational community of theatre groups and artists united by a shared set of values and a laboratory attitude This book takes a genealogical account of Third Theatre as a concept and a practice that draws attention to the historical Third Theatre Encounters that have taken place across Europe and Latin America since the 1970s The work of renowned Third Theatre groups and organisations such as LUME Brazil Grupo Cultural Yuyachkani Peru Triangle Theatre UK and Nordisk Teaterlaboratorium NTL Denmark are explored to reveal how a multifarious poetics of Third Theatre is manifest through these artists approaches to performer training dramaturgy and cultural action Three critical pillars unconditional hospitality artisanal craft and re enchantment are employed in order to illuminate the shared ethos of the Third Theatre community and its exemplification as a mode of cultural performance This informative text will be of great use to students and scholars of drama and theatre studies and its dedicated section on performer training exercises offers the reader pathways into an experiential engagement with Third Theatre craft **Eugenio Barba** Jane Turner, 2018-06-27 Eugenio Barba is recognized as one of the most important theatre practitioners working today Along with the company he founded over fifty years ago the world acclaimed Odin Teatret he continues to produce extraordinary theatre performances that tour the world and his International School of Theatre Anthropology has greatly developed research into the craft of the actor Now revised and updated this volume reveals the background to and work of a major influence on twentieth and twenty first century performance Eugenio Barba is the first book to combine an overview of Barba's work and that of his company Odin Teatret exploration of his writings and ideas on theatre anthropology and his unique contribution to contemporary performance research in depth analysis of the 2000 production of Ego Faust performed at the International School of Theatre Anthropology a practical guide to training exercises developed by Barba and the actors in the company As a first step towards critical understanding and as an initial exploration before going on to further primary research Routledge Performance Practitioners offer unbeatable value for today's student [Crossing Cultural Borders Through the Actor's Work](#) Cláudia Tatinge Nascimento, 2008-07-21 A sophisticated analysis of how the intersection of technique memory and imagination inform performance this book redirects the intercultural debate by focusing exclusively on the actor at work Alongside the perspectives of other prominent intercultural actors this study draws from original interviews with Ang Gey Pin formerly with the Workcenter of Jerzy Grotowski and Thomas Richards and Roberta Carreri Odin Teatret By illuminating the

hidden creative processes usually unavailable to outsiders the actor's apprenticeship training character development and rehearsals Nascimento both reveals how assumptions based on race or ethnicity are misleading trouble definitions of intra and intercultural practices and details how performance analyses and claims of appropriation fail to consider the permanent transformation of the actor's identity that cultural transmission and embodiment represent

Musical Performance in the Diaspora Tina K Ramnarine, 2013-10-18 This book illustrates how ethnographic investigation of musical performances might contribute to the analysis of diaspora It embraces diverse examples such as mourning and cultures of survival amongst Aboriginal and Jewish communities in Australia remembering a Kazakh homeland in Western Mongolia celebrating Diwali in New Zealand and the circulation of musical performances in Mozambique Portugal and the UK Some of the topics discussed in *Musical Performance in the Diaspora* include the expression and shaping of diasporic and postcolonial identities through performance musical memory in diasporic contexts the geographies of performance the politics of new forms of diasporic music making This book presents a rich array of theoretical approaches and wide ranging ethnographic case studies to reconsider and challenge discourses that have favoured uncritical notions of diasporic hybridity and to broaden current analyses of performance in the diaspora

So Near, Yet So Far Manujendra Kundu, 2016-05-12 This is the first ever full length study of Badal Sircar's Third Theatre Sircar was a very prominent playwright of modern Bengali Theatre It challenges some of the well established notions of the Third Theatre It brings to the fore the lost voices of some members of the Third Theatre It has some rare photographs of Shatabdi Sircar's Theatre group

Performing Exile, Performing Self Y. Meerzon, 2012-04-05 This book examines the life and art of those contemporary artists who by force or by choice find themselves on other shores It argues that the exilic challenge enables the migr artist to re establish new artistic devices new laws and a new language of communication in both his everyday life and his artistic work

Actor Training Alison Hodge, 2010-01-29 Presents an introduction to how actor training shapes modern theatre

A Latin American Music Reader Javier F Leon, Helena Simonett, 2016-07-15 Javier F Leon and Helena Simonett curate a collection of essential writings from the last twenty five years of Latin American music studies Chosen as representative outstanding and influential in the field each article appears in English translation A detailed new introduction by Leon and Simonett both surveys and contextualizes the history of Latin American ethnomusicology opening the door for readers energized by the musical forms brought and nurtured by immigrants from throughout Latin America Contributors include Marina Alonso Bola os Gonzalo Camacho Diaz Jos Jorge de Carvalho Claudio F Diaz Rodrigo Cantos Savelli Gomes Juan Pablo Gonzalez Rub n Lopez Cano Angela L hning Jorge Martinez Ulloa Maria Ign z Cruz Mello Julio Mend vil Carlos Mi ana Blasco Ra l R Romero I igo S nchez Fuarros Carlos Sandroni Carolina Santamar a Delgado Rodrigo Torres Alvarado and Alejandro Vera

Contemporary Southeast Asian Performance Matthew Isaac Cohen, Laura Noszlopy, 2010-10-12 Mutual borrowing fluid transactions and transformations of performances and performers have a long and enduring history in Southeast Asia but this trend has been heightened and

made more vivid in the contemporary period The omnipresence of global communications has provoked and inspired yet more novel experiments and collaborations between cosmopolitan artists and globally oriented performers This volume offers vital insights into recent developments in Southeast Asian performance It demonstrates the ways in which contemporary artists and performers are increasingly working betwixt the traditional boundaries of the nation and discourses of identity The essays collected here are testament to ongoing conversations and relations among scholars practitioners and scholar practitioners in Southeast Asia and around the world

The Methuen Drama Handbook of Interculturalism and Performance Daphne Lei, Charlotte McIvor, 2020-04-02 The Methuen Drama Handbook of Interculturalism and Performance explores ground breaking new directions and critical discourse in the field of intercultural theatre and performance while surveying key debates concerning interculturalism as an aesthetic and ethical series of encounters in theatre and performance from the 1960s onwards The handbook s global coverage challenges understandings of intercultural theatre and performance that continue to prioritise case studies emerging primarily from the West and executed by elite artists By building on a growing field of scholarship on intercultural theatre and performance that examines minoritarian and grassroots work the volume offers an alternative and multi vocal view of what interculturalism might offer as a theoretical keyword to the future of theatre and performance studies while also contributing an energized reassessment of the vociferous debates that have long accompanied its critical and practical usage in a performance context By exploring anew what happens when interculturalism and performance intersect as embodied practice The Methuen Drama Handbook of Interculturalism and Performance offers new perspectives on a seminal theoretical concept still as useful as it is controversial Featuring a series of indispensable research tools including a fully annotated bibliography this is the essential scholarly handbook for anyone working in intercultural theatre and performance and performance studies

Shakespeares Asian Journeys Bi-qi Beatrice Lei, Judy Celine Ick, Poonam Trivedi, 2016-12-08 This volume gives Asia s Shakespeares the critical theoretical and political space they demand offering rich alternative ways of thinking about Asia Shakespeare and Asian Shakespeare based on Asian experiences and histories Challenging and supplementing the dominant critical and theoretical structures that determine Shakespeare studies today close analysis of Shakespeare s Asian journeys critical encounters cultural geographies and the political complexions of these negotiations reveal perspectives different to the European Exploring what Shakespeare has done to Asia along with what Asia has done with Shakespeare this book demonstrates how Shakespeare helps articulate Asianess unfolding Asia s past reflecting Asia s present and projecting Asia s future This is achieved by forgoing the myth of the Bard s universality bypassing the authenticity test avoiding merely descriptive or even ethnographic accounts and using caution when applying Western theoretical frameworks Many of the productions studied in this volume are brought to critical attention for the first time offering new methodologies and approaches across disciplines including history philosophy sociology geopolitics religion postcolonial studies psychology

translation theory film studies and others The volume explores a range of examples from exquisite productions infused with ancient aesthetic traditions to popular teen manga and television drama from state dictated appropriations to radical political commentaries in areas including Japan India Taiwan Korea Indonesia China and the Philippines This book goes beyond a showcasing of Asian adaptations in various languages styles and theatre traditions and beyond introductory essays intended to help an unknowing audience appreciate Asian performances developing a more inflected interpretative dialogue with other areas of Shakespeare studies

The Use of Asian Theatre for Modern Western Theatre Min Tian, 2018-11-27 This book is a historical study of the use of Asian theatre for modern Western theatre as practiced by its founding fathers including Aur lien Lugn Poe Adolphe Appia Gordon Craig W B Yeats Jacques Copeau Charles Dullin Antonin Artaud V E Meyerhold Sergei Eisenstein and Bertolt Brecht It investigates the theories and practices of these leading figures in their transnational and cross cultural relationship with Asian theatrical traditions and their interpretations and appropriations of the Asian traditions in their reactional struggles against the dominance of commercialism and naturalism From the historical and aesthetic perspectives of traditional Asian theatres it approaches this intercultural phenomenon as a Euro centred process of displacement of the aesthetically and culturally differentiated Asian theatrical traditions and of their historical differences and identities Looking into the displaced and distorted mirror of Asian theatre the founding fathers of modern Western theatre saw in their imagination of the ghostly Other nothing but a self reflection or more precisely a self projection and emplacement of their competing ideas and theories preconceived for the construction and the future development of modern Western theatre

Performance and Ethnography Peter Harrop, Dunja Njaradi, 2013-07-16 Performance and Ethnography Dance Drama Music revisits the territory of the performance orientation touching on anthropology dance folklore music and theatre to look for present trends in both the ethnography of performance and performance ethnography One of the main concerns of this volume is with an embodied affective and sensory ethnography that privileges encounters between ethnographer participants and practices as key to understanding and knowledge Another is the extent to which individuals are shaped by their engagement with ethnographic practice in the midst of migration diffusion revival appropriation and commodification of performance A third is the interface of academic disciplines with the idea of performance and the way in which academics and practitioners are drawn to ethnography to better understand negotiate perform and profess their diverse fields Individual chapters include a refreshed interface for performance studies and anthropology through new approaches to ritual a consideration of performance studies through an ethnography of PSi the emplaced body as a tool for ethnographic research somatic practice in dance as a mode of ethnography artisanal musical instrument making as performance the commodification of traditional performance and an introductory overview that reflects shifting ethnographic perspectives on traditional performances

Fictionalizing Anthropology Stuart J. McLean, 2017-11-22 What might become of anthropology if it were to suspend its sometime claims to be a social science

What if it were to turn instead to exploring its affinities with art and literature as a mode of engaged creative practice carried forward in a world heterogeneously composed of humans and other than humans Stuart McLean claims that anthropology stands to learn most from art and literature not as evidence to support explanations based on an appeal to social context or history but as modes of engagement with the materiality of expressive media including language that always retain the capacity to disrupt or exceed the human projects enacted through them At once comparative in scope and ethnographically informed Fictionalizing Anthropology draws on an eclectic range of sources including ancient Mesopotamian myth Norse saga literature Hesiod Lucretius Joyce Artaud and Lispector as well as film multimedia and performance art along with the concept of fabulation the making of fictions capable of intervening in and transforming reality developed in the writings of Bergson and Deleuze Sharing with proponents of anthropology's recent ontological turn McLean insists that experiments with language and form are a performative means of exploring alternative possibilities of collective existence new ways of being human and other than human and that such experiments must therefore be indispensable to anthropology's engagement with the contemporary world

A Korean Approach to Actor Training Jeungsook Yoo, 2017-09-22 A Korean Approach to Actor Training develops a vital intercultural method of performer training introducing Korean and more broadly East Asian discourses into contemporary training and acting practice This volume examines the psychophysical nature of a performer's creative process applying Dahnhak a form of Korean meditation and its central principle of ki energy to the processes and dramaturgies of acting A practitioner as well as a scholar Jeungsook Yoo draws upon her own experiences of training and performing addressing productions including Bald Soprano 2004 Water Station 2004 and Playing The Maids 2013 2015 A significant contribution to contemporary acting theory A Korean Approach to Actor Training provides a fresh outlook on performer training which will be invaluable to scholars and practitioners alike

Rapa Nui Theatre Moira Fortin Cornejo, 2022-08-19 This book examines the relationships between theatrical representations and socio political aspects of Rapa Nui culture from pre colonial times to the present This is the first book written about the production of Rapa Nui theatre which is understood as a unique and culturally distinct performance tradition Using a multilingual approach this book journeys through Oceania reclaiming a sense of connection and reflecting on synergies between performances of Oceanic cultures beyond imagined national boundaries The author argues for a holistic and inclusive understanding of Rapa Nui theatre as encompassing and being inspired by diverse aspects of Rapa Nui performance cultures festivals and art forms This book will be of great interest to students and scholars of Indigenous studies Pacific Island studies performance anthropology theatre education and Rapa Nui community especially schoolchildren from the island who are learning about their own heritage

Neudenken Von Kultur und Kulturanalyse Joaquim Braga, Christian Möckel, 2013 The texts in this collection are revised versions of presentations given at the Coimbra International Conference on the Semantics of Culture Why Culture held on November 24 25 2011 Their common theme is the idea that the phenomenon of culture cannot be reduced to

a substantialist vision of the diversity of manifestations of society and human beings However if one were to accept the concept of culture as a starting point for observing these manifestations then it should also be adopted as a starting point for critical questioning that is for problematizing The texts in this volume contribute to this philosophical problematization by pointing out each with its own perspective of analysis articulations of the phenomenon of culture as a theoretical object and as a thematic object

The Teaching of Kathakali in Australia Arjun Raina, 2020-10-29 This book tells the story of teaching Kathakali a seventeenth century Indian dance drama to contemporary performers in Australia A rigorous analysis and detailed documentation of the teaching of multiple learners in Melbourne both in the group workshop mode and one on one combined with the author's ethnographic research in India leads to a unique insight into what the author argues persuasively is at the heart of the art's aesthetic a practical realisation of the theory of rasa as first articulated in the ancient Sanskrit treatise on drama The Nattyashastra The research references the latest discoveries in neuroscience on mirror neurons and argues for a reconceptualization of Kathakali's imitative methodology advancing it from the reductive category of mimicry to a more contemporary and complex mirroring which is where its value lies in Australian actor performer training The Teaching of Kathakali in Australia will be of great interest to students and scholars of theatre and dance intercultural actor training practice led research and interdisciplinary studies of neuroscience and performance

The Routledge Companion to Michael Chekhov Marie Christine Autant Mathieu, Yana Meerzon, 2015-05-15 The Routledge Companion to Michael Chekhov brings together Chekhov specialists from around the world theatre practitioners theorists historians and archivists to provide an astonishingly comprehensive assessment of his life work and legacy This volume aims to connect East and West theatre theory and practice It reconsiders the history of Chekhov's acting method directing and pedagogy using the archival documents found across the globe in Russia England America Germany Lithuania and Switzerland It presents Chekhov's legacy and ideas in the framework of interdisciplinary theatre practices and theories as well as at the crossroads of cultures in the context of his forays into such areas as Western mime and Asian cosmology This remarkable Companion thoughtfully edited by two leading Chekhov scholars will prove invaluable to students and scholars of theatre theatre practitioners and theoreticians and specialists in Slavic and transcultural studies Marie Christine Autant Mathieu is Director of Research at the National Center For Scientific Research and Assistant Director of Sorbonne CNRS Institute EUR ORBEM She is an historian of theatre and specialist in Russian and Soviet theatre Yana Meerzon is Associate Professor in the Department of Theatre University of Ottawa Her book publications include *Adapting Chekhov The Text and Its Mutations* co edited with Professor J Douglas Clayton University of Ottawa Routledge 2012

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