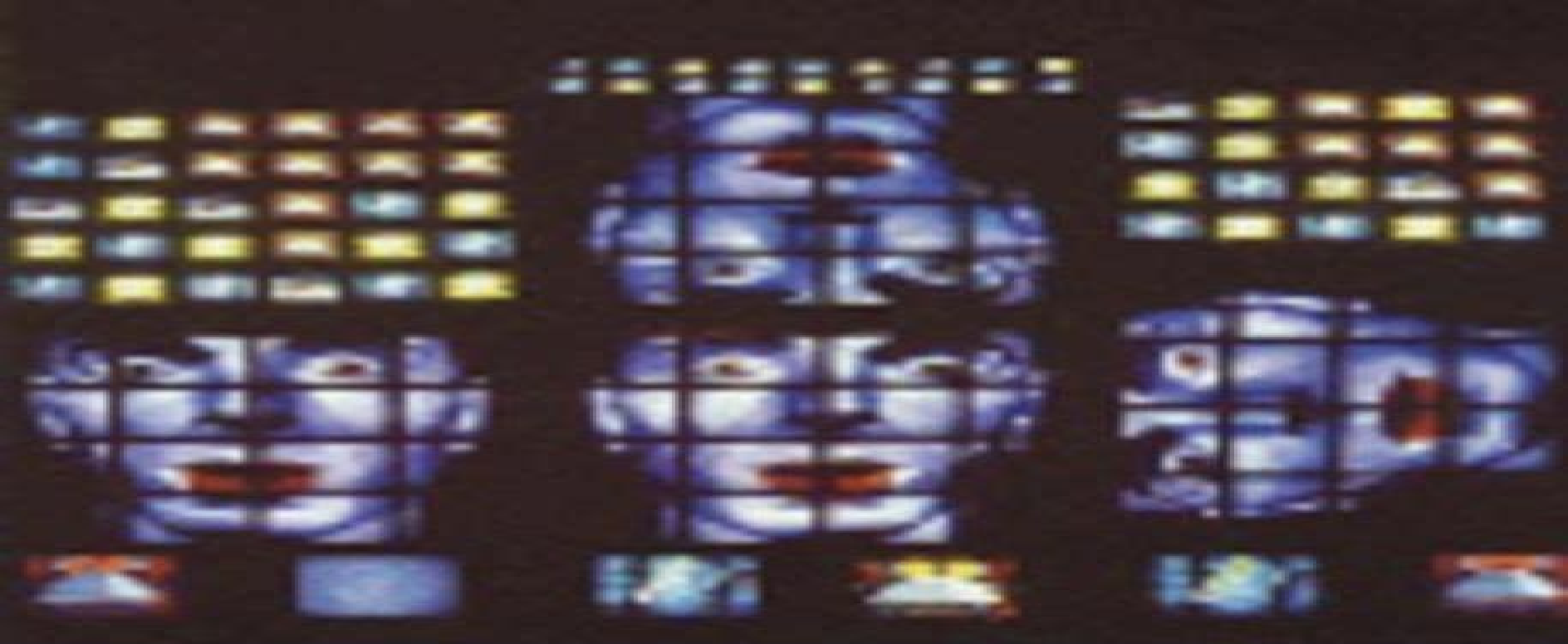




AVANT-GARDE PERFORMANCE

LIVE EVENTS AND
ELECTRONIC TECHNOLOGIES

GÜNTER BERDHALB



Avantgarde Performance Live Events And Electronic Technologies

Luppicini, Rocci



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Cutting Performances James M. Harding, 2012-06-26 Sheds light on the critical role that women artists have played in the evolution of the American avant garde
Performance and Media Sarah Bay-Cheng, Jennifer Parker-Starbuck, David Z. Saltz, 2015-10-29 An innovative approach for explicating and mapping work at the media and performance nexus

Modernist and Avant-Garde Performance Claire Warden, 2015-02-08 The first detailed student focused introduction to modernist avant garde performance This textbook introduces the reader to modernist avant garde theatre It clearly explains the key terms as well as the major movements including Expressionism Dadaism Futurism Workers theatres Constructivism and the Living Newspaper and Mass Performance using a case study approach It introduces the important innovations of the modernist avant garde reassesses theatrical techniques and provides examples of plays and performances from across Europe and America There are also chapters on The Modernist Body and on Interdisciplinary Performance The book approaches the modernist avant garde both as an area of academic study and as potential raw material for contemporary performance
Key Features The first introductory guide to the modernist theatrical avant garde Includes case studies practical exercises at the end of each chapter an annotated bibliography and a glossary of performance terms Includes links to performance based explorations of theatrical techniques Provides a springboard for further independent study both theoretical and practical
Claire Warden is Senior Lecturer in Drama at the University of Lincoln Her research focuses primarily on constructing new fluid narratives for modernist performance She is the author of *British Avant Garde Theatre* Palgrave MacMillan 2012 and multiple journal articles and book chapters on modernism interdisciplinarity theatre art and cultural studies
Neo-Avant-Garde , 2016-08-01 The neo avant garde of the 1950s 60s and 70s is due for a thoroughgoing reassessment This collection of essays represents the first full scale attempt to deal with the concept from an interdisciplinary standpoint A number of essays in this book concentrate on fine art particularly painting and sculpture thereby adding significantly to the growing art historical literature in the field but a number of the contributions also focus on poetry performance theatre film architecture and music Given that there are also major essays here dealing with geographical blindspots in current neo avant garde studies with thematic issues such as art s entanglement with gender mass culture and politics with key neo avant garde publications and with the purely theoretical problems attaching to the theorisation of the topic this collection offers a multi dimensional approach to the subject which is noticeably lacking elsewhere Taken together these essays represent a consolidated attempt at re thinking the cultural logic of the immediate post World War II period
Video Art Theory Helen Westgeest, 2015-06-15 Video Art Theory A Comparative Approach demonstrates how video art functions on the basis of a comparative media approach providing a crucial understanding of video as a medium in contemporary art and of the visual mediations we encounter in daily life A critical investigation of the visual media and selected video artworks which contributes to the understanding of video as a medium in contemporary art

The only study specifically devoted to theorizing the medium of video from the perspective of prominent characteristics which result from how video works deal with time space representation and narrative The text has emerged out of the author's own lectures and seminars on video art Offers a comparative approach which students find especially useful offering new perspectives

Uncertainty Patrik Aspers, 2024-07-17 In *Uncertainty* Patrik Aspers provides detailed analysis of publicly available means of uncertainty reduction Examining what people can and in fact do to reduce uncertainty Aspers addresses the existential dimension of uncertainty the collective efforts and socially produced outcomes that lead to reduced uncertainty and the social order that results

Fearless Femininity by Women in American Theatre, 1910s to 2010s Lynne Greeley, 2015-08-06 In this unprecedented fascinating book which covers women in theatre from the 1910s to the 2010s author Lynne Greeley notes that for the purposes of this study feminism is defined as the political impulse toward economic and social empowerment for females or the female identified a position perceived by many feminists as oppositional to ideas of femininity that they see as personally and politically constraining and that femininity comprises social behaviors and practices that mean as many different things as there are women some of which are empowering and others of which are not This book illuminates how throughout the twentieth century and into the twenty first playwrights and artists in American theatre both embodied and disrupted the feminine of their times Through approaches as wide ranging as performing their own recipes energizing silences raging against war and rape and inviting the public to inscribe their naked bodies theatre artists have used performance as a site to insert themselves between the physicality of their female presence and the liminality of their disrupting the role of the feminine Capturing that place of liminality a neither here nor there place that is often unsafe where the established order is overturned by acts as banal as raising a plant women have written and performed and disrupted their way through one hundred years of theatre history even within the constraints of a variably rigid and usually unsympathetic social order Creating a feminist femininity they have reinscribed their place in the culture and provided models for their audiences to do the same This comprehensive tome part of the Cambria Contemporary Global Performing Arts headed by John Clum Duke University is an essential addition for theater studies and women's studies

Avant Garde Film Alexander Graf, Dietrich Scheunemann, 2007 This volume on avant garde film has emerged as part of a wider reassessment of 20th century avant garde art literature and film carried out in the framework of a research project at the University of Edinburgh It paves the way for a fresh assessment of avant garde film and develops its theory as an integral part of a newly defined conception of the avant garde as a whole by closing the gap between theoretical approaches towards the avant garde as defined on the basis of art and literature on the one hand and avant garde cinema on the other It gathers contributions by the most esteemed scholars in the field of avant garde studies relating to the classical avant garde cinema of the 1920s to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant garde and experimental film The contributions reflect the broad range of different

moving image media that make up what we refer to today simply as film at the same time as reconsidering the applicability of the label avant garde to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines **Theatre and Performance Design** Jane Collins, Andrew Nisbet, 2012-10-02

Theatre and Performance Design A Reader in Scenography is an essential resource for those interested in the visual composition of performance and related scenographic practices 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 The volume is organised thematically in five sections looking the experience of seeing space and place the designer the scenographic bodies in space making meaning This major collection of key writings provides a much needed critical and contextual framework for the analysis of theatre and performance design By locating this study within the broader field of scenography the term increasingly used to describe a more integrated reading of performance this unique anthology recognises the role played by all the elements of production in the creation of meaning Contributors include Josef Svoboda Richard Foreman Roland Barthes Oscar Schlemmer Maurice Merleau Ponty Richard Schechner Jonathan Crary Elizabeth Wilson Henri Lefebvre Adolph Appia and Herbert Blau French Theatre Today Edward Baron Turk, 2011-06-15

font face font family Times font face font family Palatino p MsoNormal li MsoNormal div MsoNormal margin 0in 0in 0 0001pt font size 12pt font family Times New Roman div Section1 page Section1 In 2005 literary and film critic Edward Turk immersed himself in New York City's ACT FRENCH festival a bold effort to enhance American contact with the contemporary French stage This dizzying crash course on numerous aspects of current French theatre paved the way for six months of theatregoing in Paris and a month's sojourn at the 2006 Avignon Festival In *French Theatre Today* he turns his yearlong involvement with this rich topic into an accessible intelligent and comprehensive overview of contemporary French theatre Situating many of the nearly 150 stage pieces he attended within contexts and timeframes that stretch backward and forward over a number of years he reveals French theatre during the first decade of the twenty first century to be remarkably vital inclined toward both innovation and concern for its audience and as open to international influence as it is respectful of national tradition *French Theatre Today* provides a seamless mix of critical analysis with lively description theoretical considerations with reflexive remarks by the theatremakers themselves and matters of current French and American cultural politics In the first part New York Turk offers close ups of French theatre works singled out during the ACT FRENCH festival for their presumed attractiveness to American audiences and critics The second part Paris depicts a more expansive range of French theatre pieces as they play out on their own soil In the third part Avignon Turk captures the subject within a more fluid context that is most interestingly both eminently French and resolutely international The Paris and Avignon chapters contain valuable and well informed contextual and background information as well as descriptions of the milieus of the Avignon Festival and the various neighborhoods in Paris where he attended

performances information that readers cannot find easily elsewhere Finally in the spirit of inclusiveness that characterizes so much new French theatre and to give a representative account of his own experiences as a spectator Turk rounds out his survey with observations on Paris's lively opera scene and France's wealth of circus entertainments both traditional and newly envisioned With his shrewd assessments of contemporary French theatre Turk conveys an excitement and an affection for his topic destined to arouse similar responses in his readers His book's freshness and openness will reward theatre enthusiasts who are curious about an aspect of French culture that is inadequately known in this country veteran scholars and students of contemporary world theatre and those American theatre professionals who have the ultimate authority and good fortune to determine which new French works will reach audiences

Cultural Technologies Yuji Sone, Richard

Savery, 2025-05-23 Cultural Technologies Robots and Artificial Intelligence in the Performing Arts presents a diverse range of perspectives from leading scholars and artists on contemporary performing arts practices that engage with robotic and AI artificial intelligence technologies In Part One Robot AI Cultures and Performing Arts Practices contributors discuss how cultural understandings of robots and AI influence the audience's reception of performance works that feature such technologies and inspire artistic innovation The chapters in Part Two Performing Arts Cultures and Robots AI Developments explore how theories and practices of the performing arts can engender critical dialogue on matters of cultural difference concerning culturally non-specific though implicitly Western framings of robotic and AI technologies within science and engineering contexts Reorienting the conversation around robotics and AI in the performing arts to place culture at its centre Cultural Technologies Robots and Artificial Intelligence in the Performing Arts offers thought provoking analyses for advanced undergraduates researchers and performing arts practitioners interested in the relationships between music theatre and dance and cutting edge robotic and AI technologies

Avant-Garde Film, 2015-07-14 This volume on avant

garde film has emerged as part of a wider reassessment of 20th century avant garde art literature and film carried out in the framework of a research project at the University of Edinburgh It paves the way for a fresh assessment of avant garde film and develops its theory as an integral part of a newly defined conception of the avant garde as a whole by closing the gap between theoretical approaches towards the avant garde as defined on the basis of art and literature on the one hand and avant garde cinema on the other It gathers contributions by the most esteemed scholars in the field of avant garde studies relating to the classical avant garde cinema of the 1920s to new trends emerging in the 1950s and 1960s and to the impact that innovative technologies have recently had on the further development of avant garde and experimental film The contributions reflect the broad range of different moving image media that make up what we refer to today simply as film at the same time as reconsidering the applicability of the label avant garde to offer a comprehensive and updated framework that will prove invaluable to scholars of both Moving Image Studies and Art History disciplines

Fluxus as a Network of

Friends, Strangers, and Things Magdalena Holdar, 2022-09-19 At the same time whimsical and thought provoking Fluxus

explored everyday life as an object of art Behind mundane materials and activities we find a large network of Fluxus artists who worked together for decades to create and share their art This publication builds on archival materials that expose the nature of the artists working relationships and methods for collaboration and circulation of artworks It traces both people and things exploring how the network expanded and was made solid from Fluxus's conception in the 1960s to the 1990s when it had eventually left its stealth flight under art history's radar

Artificial Hells Claire Bishop, 2012-07-24 The award winning highly acclaimed *Artificial Hells* is the first historical and theoretical overview of socially engaged participatory art known in the US as social practice In recent decades the art gallery and the museum have become a place for participatory art where an audience is encouraged to take part in the artwork This has been heralded as a revolutionary practise that can promote new emancipatory social relations What was it is really In this fully updated edition Claire Bishop follows the trajectory of twentieth century art and examines key moments in the development of a participatory aesthetic This itinerary takes in Futurism and Dada the Situationist International Happenings in Eastern Europe Argentina and Paris the 1970s Community Arts Movement and the Artists Placement Group It concludes with a discussion of long term educational projects by contemporary artists such as Thomas Hirschhorn Tania Bruguera Pawel Althamer and Paul Chan Bishop challenges the political and aesthetic ambitions of participatory art this practise She not only scrutinizes the emancipatory claims but also provides an alternative to the ethical rather than artistic criteria invited by such artworks In response *Artificial Hells* calls for a less prescriptive approach to art and politics and for more compelling troubling and bolder forms of participatory art and criticism

Futurism and the Technological Imagination Günter Berghaus, 2009 This volume *Futurism and the Technological Imagination* results from a conference of the International Society for the Study of European Ideas in Helsinki It contains a number of re-written conference contributions as well as several specially commissioned essays that address various aspects of the Futurists relationship to technology both on an ideological level and with regard to their artistic languages In the early twentieth century many art movements vied with each other to overhaul the aesthetic and ideological foundations of arts and literature and to make them suitable vehicles of expression in the new Era of the Machine Some of the most remarkable examples came from the Futurist movement founded in 1909 by Filippo Tommaso Marinetti By addressing the full spectrum of Futurist attitudes to science and the machine world this collection of 14 essays offers a multifaceted account of the complex and often contradictory features of the Futurist technological imagination The volume will appeal to anybody interested in the history of modern culture art and literature

Sport and the European Avant-Garde (1900-1945) , 2022-02-07 What has been the significance of sport for the European avant garde in the first half of the 20th century From an international and interdisciplinary perspective we show the extent to which avant garde art and culture was shaped by the dynamic encounter with modern sports Our focus lies on avant garde artists groups movements and institutions across Europe including Cubism Futurism Vorticism Purism Expressionism Dada

the Bauhaus Constructivism in Central and Eastern Europe thereby unfolding the diversity of avant garde responses to modern sports The book in front of you includes fascinating readings in the fields of aesthetics visual cultures cultural history and politics and highlights why specific kinds of sport such as cycling boxing and football became important for avant garde movements and artists

Theater of the Avant-Garde, 1890-1950 Robert Knopf, 2015-01-01 An essential volume for theater artists and students alike this anthology includes the full texts of sixteen important examples of avant garde drama from the most daring and influential artistic movements of the first half of the twentieth century including Symbolism Futurism Expressionism Dada and Surrealism Each play is accompanied by a bio critical introduction by the editor and a critical essay frequently written by the playwright which elaborates on the play s dramatic and aesthetic concerns A new introduction by Robert Knopf and Julia Listengarten contextualizes the plays in light of recent critical developments in avant garde studies By examining the groundbreaking theatrical experiments of Jarry Maeterlinck Strindberg Artaud and others the book foregrounds the avant garde s enduring influence on the development of modern theater

Handbook of Research on Technoself: Identity in a Technological Society Luppicini, Rocci, 2012-10-31 This book provides insights to better enhance the understanding of technology s widespread intertwinement with human identity within an advancing technological society Provided by publisher

Performing Southeast Asia Marcus Cheng Chye Tan, Charlene Rajendran, 2020-02-14 Performing Southeast Asia Performance Politics and the Contemporary is an important reconsideration of the histories and practices of theatre and performance in a fluid and dynamic region that is also experiencing an overarching politics of complexity precarity and populist authoritarian tendencies In a substantial introductory essay and essays by leading scholars activists and practitioners working inside the region the book explores fundamental questions for the arts The book asks how theatre contributes to and or addresses the political condition in the contemporary moment how does it represent the complexity of experiences in peoples daily lives and how does theatre engage in forms of political activism and enable a diversity of voices to flourish The book shows how in an age of increasingly violent politics political institutions become sites for bad actors and propaganda Forces of biopolitics neo liberalism and religious and ethnic nationalism intersect in unpredictable ways with decolonial practices all of which the book argues are forces that define the contemporary moment Indeed by putting the focus on contemporary politics in the region alongside the diversity of practices in contemporary theatre we see a substantial reformation of the idea of the contemporary moment not as a cosmopolitan and elite artistic practice but as a multivalent agent of change in both aesthetic and political terms With its focus on community activism and the creative possibilities of the performing arts the region Performing Southeast Asia is a timely intervention that brings us to a new understanding of how contemporary Southeast Asia has become a site of contest struggle and reinvention of the relations between the arts and society Peter Eckersall The Graduate Center City University of New York Performing Southeast Asia with chapters concerned with how regional theatres seek contextually grounded yet

post national istic forms how history and tradition shape but do not hold down contemporary theatre and how in the editors words such artistic encounters could result in theatres that do not merely attend to matters of cultural heritage tradition or history but instead engage overtly with theatre and performance in the contemporary contributes to the possibility of understanding what options for an artistically transubstantiated now ness may be to the possibility that is of what might be called a Present Tense Theatre C J W L Wee Professor of English Nanyang Technological University Performing Southeast Asia examines contemporary performance practices and their relationship with politics and governance in Southeast Asia in the twenty first century In a region haunted historically by strongman politics authoritarianism and militarism religious tension and ethnic strife the chapters reveal how contemporary theatre and performances in the present reflect yet challenge dominant socio political discourses The authors analyse works of political commitment and conviction created and performed by Southeast Asian artists as modes and platforms of reaction and resistance to the shifting political climates that inform contemporary life in urban Southeast Asia The discussions center on issues of state hegemonies and biopolitics finance and sponsorship social liberalism and conservatism the relevance of history and tradition and globalisation and cultural practice These diverse yet related concerns converge on an examination of the efficacies of theatre and performance as means of political intervention and transformation that point to alternative embodiments of political consciousness through which artists propose critical options for rethinking the state citizenship identity and belonging in a time of seismic socio political change The editors also reframe an understanding of the contemporary not simply as a temporal adjective but in the context of present Southeast Asia as a geopolitical condition that shapes artistic and performance practices

Dismemberment in Drama / Dismemberment of Drama Lance Norman, 2021-02-03 Dismemberment in Drama Dismemberment of Drama is an essay collection which considers the dramatic possibility contained in the images and narratives of dismemberment frequently recurring on the western stage The Classical Tragedies of Sophocles and Euripides the Romanticism of Kleist the surrealism of Artaud and the contemporary drama of Suzan Lori Parks and Marina Carr are just some of the fractured and fragmented bodies analyzed in this collection Both individually and in concert the contributors ask what a dismembered body means Such an inquiry allows them to confront dismemberment as a theoretical category which understands such twentieth century innovations as the Theatre of Cruelty the Epic Theatre the Open Theater and documentary theatre as part of a long dramatic tradition Dismemberment in drama examines the tenuous bond between representation and the object being represented by highlighting the dismemberment of drama as a form that occurs during drama s repeated theorizations of its own enactment There is a conflict between disintegration and unity inherent in mimesis theatrical phenomenology and performance

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