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Puppetry And Material Performance

The Routledge Companion To Puppetry And Material Performance

This book is an interdisciplinary collection of essays that delves beneath the media headlines about the “migration crisis”, Brexit, Trump and similar events and spectacles that have been linked to the intensification and proliferation of stereotypes about migrants since 2015. Topics include the representations of migration and stereotypes in citizenship ceremonies and culinary traditions, law and literature, and

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public history and performance. Bringing together academics in the arts, humanities and social sciences, as well as artists and theatre practitioners, the collection equips readers with new methodologies, keywords and collaborative research tools to support critical inquiry and public-facing research in fields such as Theatre and Performance Studies, Cultural and Migration Studies, and Applied Theatre and History.

First Published in 1997. Can South African theatre continue to maintain its autonomy and exercise its critical role? Can one rethink form and find new content? Can a concept of

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post-protest theatre be developed? How might theatre contribute to post-apartheid society? These are just of the questions addressed in this book. The real and present difficulties South African theatre is facing, as well as possible future orientations, are clearly shown, at one of the most complex moments of political transition in the history of the South African society. The authors include contributions from playwrights, actors, visual artists, poets, directors, administrators, critics and theatre academics. Their comments and thoughts portray the active process of reflection and

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reappraisal, redefining their artistic and political aims, searching for new and vital theatrical forms.

This book considers arousal as a mode of theoretical and artistic inquiry to encourage new ways of staging and examining bodies in performance across artistic disciplines, modern history, and cultural contexts.

Looking at traditional drama and theatre, but also visual arts, performance activism, and arts-based community engagement, this collection draws on the complicated relationship between arousing images and the frames of their representability to address

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what constitutes arousal in a variety of connotations. It examines arousal as a project of social, scientific, cultural, and artistic experimentation, and discusses how our perception of arousal has transformed over the last century. Probing “what arouses” in relation to the ethics of representation, the book investigates the connections between arousal and pleasures of voyeurism, underscores the political impact of aroused bodies, and explores how arousal can turn the body into a mediated object.

Guillermo Gómez-Peña has spent many years developing his unique style of performance-

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activism; his theatricalizations of postcolonial theory. In Ethno-Techno: Writings on Performance, Activism and Pedagogy, he pushes the boundaries still further, exploring what's left for artists to do in a post-9/11 repressive culture of what he calls 'the mainstream bizarre'. Over forty-five photos document his artistic experiments and the text not only explores and confronts his political and philosophical parameters; it offers groundbreaking insights into his, and his company's, methods of production, development and teaching. The result is an extraordinary and inspiring glimpse into the

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life and work of one of the most daring, innovative and challenging performance artists of our age.

Precarious Bodies and Frames of Representation

Puppetry

Othello in European Culture

The Routledge Companion to Theatre, Performance and Cognitive Science

Routledge Handbook of Asian Theatre

Japanese Robot Culture examines social robots in Japan, those in public, domestic, and artistic contexts. Unlike other studies, this book sees the robot in relation to Japanese popular culture, and argues that the Japanese 'affinity' for

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robots is the outcome of a complex loop of representation and social expectation in the context of Japan's continuing struggle with modernity. Considering Japanese robot culture from the critical perspectives afforded by theatre and performance studies, this book is concerned with representations of robots and their inclusion in social and cultural contexts, which science and engineering studies do not address. The robot as a performing object generates meaning in staged events and situations that make sense for its Japanese observers and participants. This book examines how specific modes of encounter with robots in carefully constructed mises en scène can trigger reflexive, culturally specific, and often ideologically-inflected responses.

Costumes are an integral part of any performance, adding

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believability, conveying setting, or establishing the tone, a fact that is no less true when your performer is a puppet! The only book of its kind, The Well-Dressed Puppet will show you how to create costumes and accessories tailored specifically for your puppet that will enhance any performance. Gone are the days of ill-fitting store-bought clothing that restrict the movement and use of your puppet. Author Cheralyn Lambeth walks you through every step of the costume-making process with detailed lists of the necessary materials, equipment, and patterns required to create a costume from scratch. She also shares multiple tips and information on how to modify off-the-rack clothing to fit any puppet. Suitable for both beginners and more advanced costumers, The Well-Dressed Puppet demonstrates basic sewing and construction techniques while

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still providing advanced projects for customers who have already mastered those skills.

The Routledge Companion to Puppetry and Material Performance offers a wide-ranging perspective on how scholars and artists are currently re-evaluating the theoretical, historical, and theatrical significance of performance that embraces the agency of inanimate objects. This book proposes a collaborative, responsive model for broader artistic engagement in and with the material world. Its 28 chapters aim to advance the study of the puppet not only as a theatrical object but also as a vibrant artistic and scholarly discipline. This Companion looks at puppetry and material performance from six perspectives: theoretical approaches to the puppet, perspectives from practitioners, revisiting history,

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negotiating tradition, material performances in contemporary theatre, and hybrid forms. Its wide range of topics, which span 15 countries over five continents, encompasses:

- visual dramaturgy*
- theatrical juxtapositions of robots and humans*
- contemporary transformations of Indonesian wayang kulit*
- Japanese ritual body substitutes*
- recent European productions featuring toys, clay, and food.*

The book features newly commissioned essays by leading scholars such as Matthew Isaac Cohen, Kathy Foley, Jane Marie Law, Eleanor Margolies, Cody Poulton, and Jane Taylor. It also celebrates the vital link between puppetry as a discipline and as a creative practice with chapters by active practitioners, including Handspring Puppet Company's Basil Jones, Redmoon's Jim Lasko, and Bread and Puppet's Peter

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Schumann. Fully illustrated with more than 60 images, this volume comprises the most expansive English-language collection of international puppetry scholarship to date. The Routledge Companion to Directors' Shakespeare is a major collaborative book about plays in performance. Thirty authoritative accounts describe in illuminating detail how some of theatre's most talented directors have brought Shakespeare's texts to the stage. Each chapter has a revealing story to tell as it explores a new and revitalising approach to the most familiar works in the English language. A must-have work of reference for students of both Shakespeare and theatre, this book presents some of the most acclaimed productions of the last hundred years in a variety of cultural and political contexts. Each entry describes a director's own

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*theatrical vision, and methods of rehearsal and production. These studies chart the extraordinary feats of interpretation and innovation that have given Shakespeare's plays enduring life in the theatre. Notable entries include: Ingmar Bergman * Peter Brook * Declan Donnellan * Tyrone Guthrie * Peter Hall * Fritz Kortner * Robert Lepage * Joan Littlewood * Ninagawa Yukio * Joseph Papp * Roger Planchon * Max Reinhardt * Giorgio Strehler * Deborah Warner * Orson Welles * Franco Zeffirelli*

Women and Puppetry

Performing Arousal

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The Making of Illusions in Early Modern Spain

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To Embody the Marvelous

This edited collection of twelve essays from an international range of contemporary Shakespeare scholars explores the supernatural in Shakespeare from a variety of perspectives and approaches.

The Routledge Companion to Criticality in Art, Architecture, and Design presents an in-depth exploration of criticism and criticality in theory and practice across the disciplines of art, architecture, and design. Professional criticism is a vital part of understanding the cultural significance of designed objects and environments that we engage with on a daily basis, yet there is evidence to show that this

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practice is changing. This edited volume investigates how practitioners, researchers, educators, and professionals engage with, think about, and value the practice of critique. With contributions from a multi-disciplinary authorship from nine countries - the UK, USA, Australia, India, Netherlands, Switzerland, South Africa, Belgium, and Denmark - this companion provides a wide range of leading perspectives evaluating the landscape of criticality and how it is being shaped by technological and social advances. Illustrated with over 60 black and white images and structured into five sections, The Routledge Companion to Criticality in Art, Architecture, and Design is a

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comprehensive volume for researchers, educators, and students exploring the changing role of criticism through interdisciplinary perspectives.

Dramaturgy, in its many forms, is a fundamental and indispensable element of contemporary theatre. In its earliest definition, the word itself means a comprehensive theory of "play making." Although it initially grew out of theatre, contemporary dramaturgy has made enormous advances in recent years, and it now permeates all kinds of narrative forms and structures: from opera to performance art; from dance and multimedia to filmmaking and robotics. In our global, mediated context of multinational group

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collaborations that dissolve traditional divisions of roles as well as unbend previously intransigent rules of time and space, the dramaturg is also the ultimate globalist: intercultural mediator, information and research manager, media content analyst, interdisciplinary negotiator, social media strategist. This collection focuses on contemporary dramaturgical practice, bringing together contributions not only from academics but also from prominent working dramaturgs. The inclusion of both means a strong level of engagement with current issues in dramaturgy, from the impact of social media to the ongoing centrality of interdisciplinary and intermedial processes. The

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contributions survey the field through eight main lenses: world dramaturgy and global perspective dramaturgy as function, verb and skill dramaturgical leadership and season planning production dramaturgy in translation adaptation and new play development interdisciplinary dramaturgy play analysis in postdramatic and new media dramaturgy social media and audience outreach. Magda Romanska is Visiting Associate Professor of Slavic Languages and Literatures at Harvard University, Associate Professor of Theatre and Dramaturgy at Emerson College, and Dramaturg for Boston Lyric Opera. Her books include *The Post-Traumatic Theatre of Grotowski and Kantor* (2012),

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Boguslaw Schaeffer: An Anthology (2012), and Comedy: An Anthology of Theory and Criticism (2014). Routledge Handbook of Asian Theatre is an advanced level reference guide which surveys the rich and diverse traditions of classical and contemporary performing arts in Asia, showcasing significant scholarship in recent years. An international team of over 50 contributors provide authoritative overviews on a variety of topics across Asia, including dance, music, puppetry, make-up and costume, architecture, colonialism, modernity, gender, musicals, and intercultural Shakespeare. This volume is divided into four sections covering: Representative Theatrical

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Traditions in Asia. Cross-Regional Aspects of Classical and Folk Theatres. Modern and Contemporary Theatres in Asian Countries. Modernity, Gender Performance, Intercultural and Musical Theatre in Asia. Offering a cutting edge overview of Asian theatre and performance, the Handbook is an invaluable resource for academics, researchers and students studying this ever-evolving field.

The Routledge Companion to Dance Studies

Collaborative Theatre

The Routledge Companion to Commedia dell'Arte

Tragedy and Dramatic Theatre

The Routledge Companion to Performance Practitioners

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The Routledge Companion to Puppetry and Material Performance offers a wide-ranging perspective on how scholars and artists are currently re-evaluating the theoretical, historical, and theatrical significance of performance that embraces the agency of inanimate objects. This book proposes a collaborative, responsive model for broader artistic engagement in and with the material world. Its 28 chapters aim to advance the study of the puppet not only as a theatrical object but also as a vibrant artistic and

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*scholarly discipline. This Companion looks at puppetry and material performance from six perspectives: theoretical approaches to the puppet, perspectives from practitioners, revisiting history, negotiating tradition, material performances in contemporary theatre, and hybrid forms. Its wide range of topics, which span 15 countries over five continents, encompasses: * visual dramaturgy * theatrical juxtapositions of robots and humans * contemporary transformations of Indonesian wayang kulit * Japanese ritual*

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*body substitutes * recent European productions featuring toys, clay, and food. The book features newly commissioned essays by leading scholars such as Matthew Isaac Cohen, Kathy Foley, Jane Marie Law, Eleanor Margolies, Cody Poulton, and Jane Taylor. It also celebrates the vital link between puppetry as a discipline and as a creative practice with chapters by active practitioners, including Handspring Puppet Company's Basil Jones, Redmoon's Jim Lasko, and Bread and Puppet's Peter Schumann. Fully illustrated*

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with more than 60 images, this volume comprises the most expansive English-language collection of international puppetry scholarship to date.

Bertolt Brecht turned to cabaret; Ariane Mnouchkine went to the circus; Joan Littlewood wanted to open a palace of fun. These were a few of the directors who turned to popular theatre forms in the last century, and this sourcebook accounts for their attraction. Popular theatre forms introduced in this sourcebook include cabaret, circus,

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puppetry, vaudeville, Indian jatra, political satire, and physical comedy. These entertainments are highly visual, itinerant, and readily understood by audiences. Popular Theatre: A Sourcebook follows them around the world, from the bunraku puppetry of Japan to the masked topeng theatre of Bali to South African political satire, the San Francisco Mime Troupe's comic melodramas, and a 'Fun Palace' proposed for London. The book features essays from the archives of The Drama Review and other research.

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Contributions by Roland Barthes, Hovey Burgess, Marvin Carlson, John Emigh, Dario Fo, Ron Jenkins, Joan Littlewood, Brooks McNamara, Richard Schechner, and others, offer some of the most important, informative, and lively writing available on popular theatre. Introducing both Western and non-Western popular theatre practices, the sourcebook provides access to theatrical forms which have delighted audiences and attracted stage artists around the world.

The Routledge Companion to Dance Studies

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maps out the key features of dance studies as the field stands today, while pointing to potential future developments. It locates these features both historically—within dance in particular social and cultural contexts—and in relation to other academic influences that have impinged on dance studies as a discipline. The editors use a thematically based approach that emphasizes that dance scholarship does not stand alone as a single entity, but is inevitably linked to other related fields, debates, and concerns. Authors from

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across continents have contributed chapters based on theoretical, methodological, ethnographic, and practice-based case studies, bringing together a wealth of expertise and insight to offer a study that is in-depth and wide-ranging. Ideal for scholars and upper-level students of dance and performance studies, The Routledge Companion to Dance Studies challenges the reader to expand their knowledge of this vibrant, exciting interdisciplinary field. This volume, which originally appeared as a

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special issue of TDR/The Drama Review, looks at puppets, masks, and other performing objects from a broad range of perspectives. Puppets and masks are central to some of the oldest worldwide forms of art making and performance, as well as some of the newest. In the twentieth century, French symbolists, Russian futurists and constructivists, Prague School semioticians, and avant-garde artists around the world have all explored the experimental, social, and political value of performing objects. In recent years, puppets,

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masks, and objects have been the focus of Broadway musicals, postmodernist theory, political spectacle, performance art, and new academic programs, for example, at the California Institute of the Arts. This volume, which originally appeared as a special issue of TDR/The Drama Review, looks at puppets, masks, and other performing objects from a broad range of perspectives. The topics include Stephen Kaplin's new theory of puppet theater based on distance and ratio, a historical overview of mechanical and

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electrical performing objects, a Yiddish puppet theater of the 1920s and 1930s, an account of the Bread and Puppet Theater's Domestic Resurrection Circus and a manifesto by its founder, Peter Schumann, and interviews with director Julie Taymor and Peruvian mask-maker Gustavo Boada. The book also includes the first English translation of Pyotr Bogatyrev's influential 1923 essay on Czech and Russian puppet and folk theaters. Contributors John Bell, Pyotr Bogatyrev, Stephen Kaplin, Edward Portnoy, Richard

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Schechner, Peter Schumann, Salil Singh, Theodora Skipitares, Mark Sussman, Steve Tillis

Queering Russian Media and Culture

The Routledge Companion to Adaptation

Volume Two

The Routledge Companion to Theatre and Performance

The Routledge Companion to Butoh Performance

Women and Puppety is the first publication dedicated to the study of women in the field

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of puppetry arts. It includes critical articles and personal accounts that interrogate specific historical moments, cultural contexts, and notions of "woman" on and off stage. Part I, "Critical Perspective," includes historical and contemporary analyses of women's roles in society, gender anxiety revealed through the unmarked puppet body, and sexual expression within oppressive social contexts. Part II, "Local Contexts: Challenges and Transformations," investigates work of female practitioners within specific cultural contexts to illuminate how women are

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intervening in traditionally male spaces. Each chapter in Part II offers brief accounts of specific social histories, barriers, and gender biases that women have faced, and the opportunities afforded female creative leaders to appropriate, revive, and transform performance traditions. And in Part III, "Women Practitioners Speak," contemporary artists reflect on their experiences as female practitioners within the art of puppet theatre. Representing female writers and practitioners from across the globe, *Women and Puppetry* offers students and scholars a comprehensive interrogation of the challenges

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and opportunities that women face in this unique art form.

This book explores how queerness and representations of queerness in media and culture are responding to the shifting socio-political, cultural and legal conditions in post-Soviet Russia, especially in the light of the so-called 'antigay' law of 2013. Based on extensive original research, the book outlines developments historically both before and after the fall of the Soviet Union and provides the background to the 2013 law. It discusses the proliferating alternative visions of gender and sexuality, which are

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increasingly prevalent in contemporary Russia. The book considers how these are represented in film, personal diaries, photography, theatre, protest art, fashion and creative industries, web series, news media and how they relate to the 'traditional values' rhetoric. Overall, the book provides a rich and detailed, yet complex insight into the developing nature of queerness in contemporary Russia.

From Commedia dell'Arte came archetypal characters that are still with us today, such as Harlequin and Pantalone, and the rediscovered craft of writing comic dramas

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and masked theatre. From it came the forces that helped create and influence Opera, Ballet, Pantomime, Shakespeare, Moliere, Lopes de Vega, Goldoni, Meyerhold, and even the glove puppet, Mr Punch. The Routledge Companion to Commedia dell'Arte is a wide-ranging volume written by over 50 experts, that traces the history, characteristics, and development of this fascinating yet elusive theatre form. In synthesizing the elements of Commedia, this book introduces the history of the Sartori mask studio; presents a comparison between Gozzi and Goldoni's complicated and adversarial approaches to

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theatre; invites discussions on Commedia's relevance to Shakespeare, and illuminates re-interpretations of Commedia in modern times.

The authors are drawn from actors, mask-makers, pedagogues, directors, trainers and academics, all of whom add unique insights into this most delightful of theatre styles.

Notable contributions include: • Donato Sartori on the 20th century Sartori mask • Rob Henke on form and freedom • Anna Cottis on Carlo Boso • Didi Hopkins on One Man, Two Guv'nors • Kenneth Richards on acting companies • Antonio Fava on Pulcinella • Joan Schirle on Carlo Mazzone-Clementi and women

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in Commedia • and M.A. Katritzky on images
Olly Crick is a performer, trainer and director, having trained in Commedia under Barry Grantham and Carlo Boso. He is founder of The Fabulous Old Spot Theatre Company. Judith Chaffee is Associate Professor of Theatre at Boston University, and Head of Movement Training for Actors. She trained in Commedia with Antonio Fava, Julie Goell, Stanley Allen Sherman, and Carlos Garcia Estevez.

Theatre-Rites are regarded as pioneers in the field of object-led and site-specific performance, creating ground-breaking work

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for family audiences since 1995. This book marks the company's 25th anniversary, offering the first in-depth exploration of artistic director Sue Buckmaster's visionary practice, in which anything can be animated. This book draws on original research, including five years of in-depth interviews between its authors, images from Theatre-Rites' archive and Buckmaster's private collection, detailed observations from the company's professional training workshops and personal reflections on past productions. A timely and compelling advocacy for the importance of high-quality experimental arts

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provision for young audiences is made, distilling learning from decades of the company's professional activities to motivate and empower the next generation of object-led theatre-makers. *Theatre-Rites: Animating Puppets, Objects and Sites* is an invaluable resource for any puppeteer, actor, dancer, visual artist, poet or student interested in expanding their understanding of how to incorporate puppetry and/or symbolic objects as metaphors in their work.

The Routledge Companion to Criticality in Art, Architecture, and Design
Migration and Stereotypes in Performance and

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Culture

The Well-Dressed Puppet

Japanese Robot Culture

Volume Two – Brazil, West Africa, South and South East Asia, United Kingdom, and the Arab World

The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This

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ambitious Companion includes: A "Timeline of African American theatre and performance." Part I "Seeing ourselves onstage" explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II "Institution building" highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III "Theatre and social change" surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole.

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Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV "Expanding the traditional stage" examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that have shaped and enabled African American theatre.

Puppets & Puppet Theatre is essential reading for everyone

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interested in making and performing with puppets. It concentrates on designing, making and performing with the main types of puppet, and is extensively illustrated in full colour throughout. Topics covered include: nature and heritage of puppet theatre; the anatomy of a puppet, its design and structure; materials and methods for sculpting, modelling and casting; step-by-step instructions for making glove, hand, rod and shadow puppets & marionettes; puppet control and manipulation; staging principles, stage and scenery design; principles of sound & lighting and finally, organisation of a show.

The Routledge Companion to Butoh Performance provides a comprehensive introduction to and analysis of the global art form butoh. Originating in Japan in the 1960s, butoh was a

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major innovation in twentieth century dance and performance, and it continues to shape-shift around the world. Taking inspiration from the Japanese avant-garde, Surrealism, Happenings, and authors such as Genet and Artaud, its influence can be seen throughout contemporary performing arts, music, and visual art practices. This Companion places the form in historical context, documents its development in Japan and its spread around the world, and brings together the theory and the practice of this compelling dance. The interdisciplinarity evident in the volume reflects the depth and the breadth of butoh, and the editors bring specially commissioned essays by leading scholars and dancers together with translations of important early texts.

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What is theatre? What is performance? What are their connections and differences? What events, people, practices and ideas have shaped theatre and performance in the twentieth century, and, importantly, where are they heading next? Proposing answers to these big questions, *The Routledge Companion to Theatre and Performance* provides an informative and engaging introduction to the significant people, events, concepts and practices that have defined the complementary fields of theatre and performance studies. Including over 120 entries in three easy-to-use, alphabetical sections, this fascinating text presents a wide range of individuals and topics, such as: performance artist Marina Abramovic directors Vsevolod Meyerhold and Robert Wilson *The Living Theatre* 's *Paradise Now* the haka multimedia

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performance political protest visual theatre. With each entry containing crucial historical and contextual information, extensive cross-referencing, detailed analysis, and an annotated bibliography, The Routledge Companion to Theatre and Performance is undoubtedly a perfect reference guide for the keen student and the passionate theatre-goer alike.

The Routledge Companion to Film History
A Sourcebook

Articulating Identities in Southeast Asia

The Routledge Companion to Health Humanities

The Routledge Companion to Directors' Shakespeare

Nations in Southeast Asia have gone through a period of

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rapid change within the last century as they have grappled with independence, modernization, and changing political landscapes. Governments and citizens strive to balance progress with the need to articulate identities that resonate with the pre-colonial past and look towards the future.

Puppets and Cities: Articulating Identities in Southeast Asia addresses how puppetry complements and combines with urban spaces to articulate present and future cultural and national identities. Puppetry in Southeast Asia is one of the oldest and most dynamic genres of performance. Bangkok, Jakarta, Phnom Penh, and other dynamic cities are expanding and rapidly changing. Performance brings

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people together, offers opportunities for economic growth, and bridges public and private spheres. Whether it is a traditional shadow performance borrowing from Star Wars or giant puppets parading down the street-this book examines puppets as objects and in performance to make culture come alive. Based on several years of field research-watching performances, working with artists, and interviewing key stakeholders in Southeast Asian cultural production-the book offers a series of rich case studies of puppet performance from various locations, including: theatre in suburban Bangkok; puppets in museums in Jakarta, Indonesia; puppet companies from Laos PDR, the

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National Puppet Theatre of Vietnam, and the Giant Puppet Project in Siem Reap, Cambodia; new global puppetry networks through social media; and how puppeteers came together from around the region to create a performance celebrating ASEAN identity.

This comprehensive, authoritative account of tragedy is the culmination of Hans-Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy, through its inextricable relationship with drama, to its impact upon post-dramatic

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forms, this is the definitive work in its field. Lehmann plots a course through the history of dramatic thought, taking in Aristotle, Plato, Seneca, Nietzsche, Heidegger, Lacan, Shakespeare, Schiller, Holderlin, Wagner, Maeterlinck, Yeats, Brecht, Kantor, Heiner Müller and Sarah Kane.

The Routledge Companion to Theatre, Performance and Cognitive Science integrates key findings from the cognitive sciences (cognitive psychology, neuroscience, evolutionary studies and relevant social sciences) with insights from theatre and performance studies. This rapidly expanding interdisciplinary field dynamically

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advances critical and theoretical knowledge, as well as driving innovation in practice. The anthology includes 30 specially commissioned chapters, many written by authors who have been at the cutting-edge of research and practice in the field over the last 15 years. These authors offer many empirical answers to four significant questions: How can performances in theatre, dance and other media achieve more emotional and social impact? How can we become more adept teachers and learners of performance both within and outside of classrooms? What can the cognitive sciences reveal about the nature of drama and human nature in general? How can knowledge transfer,

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from a synthesis of science and performance, assist professionals such as nurses, care-givers, therapists and emergency workers in their jobs? A wide-ranging and authoritative guide, *The Routledge Companion to Theatre, Performance and Cognitive Science* is an accessible tool for not only students, but practitioners and researchers in the arts and sciences as well.

In its exploration of puppetry and animation as the performative media of choice for mastering the art of illusion, *To Embody the Marvelous* engages with early modern notions of wonder in religious, artistic, and social contexts. From jointed, wood-carved figures of Christ,

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saintly marionettes that performed hagiographical dramas, experimental puppets and automata in Cervantes' *Don Quixote*, and the mechanical sets around which playwright Calderón de la Barca devised secular magic shows to deconstruct superstitions, these historical and fictional artifacts reenvisioned religious, artistic, and social notions that led early modern society to critically wrestle with enchantment and disenchantment. The use of animated performance objects in Spanish theatrical contexts during the sixteenth and seventeenth centuries became one of the most effective pedagogical means to engage with civil society. Regardless of social strata, readers and spectators

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alike were caught up in a paradigm shift wherein belief systems were increasingly governed by reason—even though the discursive primacy of supernatural doxa and Christian wonder remained firmly entrenched. Thanks to their potential for motion, religious and profane puppets, automata, and mechanical stage props deployed a rationalized sense of wonder that illustrates the relationship between faith and reason, reevaluates the boundaries of fiction in art and entertainment cultures, acknowledges the rise of science and technology, and questions normative authority.

Le Theatre du Soleil

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Shakespeare and the supernatural
Theatre & Change in South Africa
Animating Puppets, Objects and Sites
Ethno-Techno

This volume argues that a focus on the European reception of Othello represents an important contribution to critical work on the play. The chapters in this volume examine non-anglophone translations and performances, alternative ways of distinguishing between texts, adaptations and versions, as well as differing perspectives on questions of gender and race. Additionally, a European perspective raises key

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political questions about power and representation in terms of who speaks for and about Othello, within a European context profoundly divided over questions of immigration, religious, ethnic, gender and sexual difference. The volume illustrates the ways in which Othello has been not only a stimulus but also a challenge for European Shakespeares. It makes clear that the history of the play is inseparable from histories of race, religion and gender and that many engagements with the play have reinforced rather than challenged the social and political prejudices of the period.

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"The health humanities is a rapidly rising field, advancing an inclusive, democratizing, activist, applied, critical and culturally diverse approach to delivering health and wellbeing through the arts and humanities. It has generated new kinds of interdisciplinary research, knowledge and communities of practice globally. It has also acted to bring greater coherence and political force to contributions across a range of related disciplines and traditions. In this volume, a formidable set of authors explore the history, current state and future of the health humanities, in particular how its vision of the

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arts and humanities: Promotes creative public health; Opens new routes to health and wellbeing; Informs and drives better healthcare; Interrogates relationships between ill health and social equality; Develops humanist theory in relation to health and social care practice; Foregrounds cultural difference as a resource for positive change in society; Tests the humanity of an increasingly globalized health care system; Looks to overcome structural and process obstacles to cross-disciplinary ventures; Champions co-construction, co-design and mutuality in solving health and wellbeing challenges; Showcases less

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familiar, prominent or celebrated creative practices; Includes multiple perspectives on the value and health benefits of the arts and humanities not limited to or dominated by medicine. Divided into two main sections, the Companion looks at "Reflections and Critical Perspectives," offering current thinking and definitions within health humanities; and "Applications," comprising a wide selection of applied arts and humanities practices from comedy, writing and dancing to yoga, cooking and horticultural display"--

This collection provides an in-depth and up-to-date

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examination of the concept of Intangible Cultural Heritage and the issues surrounding its value to society. Critically engaging with the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, the book also discusses local-level conceptualizations of living cultural traditions, practices and expressions, and reflects on the efforts that seek to safeguard them. Exploring a global range of case studies, the book considers the diverse perspectives currently involved with intangible cultural heritage and presents a rich picture of the geographic, socioeconomic and political contexts impacting

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research in this area. With contributions from established and emerging scholars, public servants, professionals, students and community members, this volume is also deeply enhanced by an interdisciplinary approach which draws on the theories and practices of heritage and museum studies, anthropology, folklore studies, ethnomusicology, and the study of cultural policy and related law. The Routledge Companion to Intangible Cultural Heritage undoubtedly broadens the international heritage discourse and is an invaluable learning tool for instructors, students and practitioners in the field.

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The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22

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practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

The Routledge Companion to Dramaturgy

The Routledge Companion to Applied Performance

Theatre-Rites

Performance, Imagination, and Modernity

The Routledge Companion to Intangible Cultural

Heritage

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The Routledge Companion to Applied Performance provides an in-depth, far-reaching and provocative consideration of how scholars and artists negotiate the theoretical, historical and practical politics of applied performance, both in the academy and beyond. These volumes offer insights from within and beyond the sphere of English-speaking scholarship, curated by regional experts in applied performance. The reader will gain an understanding of some of the dominant preoccupations of performance in specified regions, enhanced by contextual framing. From the dis(h)arming of the human

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body through dance in Colombia to clowning with dementia in Australia, via challenges to violent nationalism in the Balkans, transgender performance in Pakistan and resistance rap in Kashmir, the essays, interviews and scripts are eloquent testimony to the courage and hope of people who believe in the power of art to renew the human spirit. Students, academics, practitioners, policy-makers, cultural anthropologists and activists will benefit from the opportunities to forge new networks and develop in-depth comparative research offered by this bold, global project.

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The Routledge Companion to Adaptation offers a broad range of scholarship from this growing, interdisciplinary field. With a basis in source-oriented studies, such as novel-to-stage and stage-to-film adaptations, this volume also seeks to highlight the new and innovative aspects of adaptation studies, ranging from theatre and dance to radio, television and new media. It is divided into five sections: Mapping, which presents a variety of perspectives on the scope and development of adaptation studies; Historiography, which investigates the ways in which adaptation engages with - and

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disrupts - history; Identity, which considers texts and practices in adaptation as sites of multiple and fluid identity formations; Reception, which examines the role played by an audience, considering the unpredictable relationships between adaptations and those who experience them; Technology, which focuses on the effects of ongoing technological advances and shifts on specific adaptations, and on the wider field of adaptation. An emphasis on adaptation-as-practice establishes methods of investigation that move beyond a purely comparative case study model. The Routledge Companion to

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Adaptation celebrates the complexity and diversity of adaptation studies, mapping the field across genres and disciplines.

Over the past thirty years Ariane Mnouchkine's 'Théâtre du Soleil' has become one of the most celebrated companies in Europe, and Mnouchkine one of its best-known directors. Collaborative Theatre is the first in-depth sourcebook in English on 'Théâtre du Soleil', providing English readers with first-hand accounts of the development of its collectivist practices and ideals.

Collaborative Theatre presents critical and historical essays by theatre scholars from

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around the world as well as the writings of and interviews with members of le Théâtre du Soleil, past and present. Projects discussed include: 1789, L'Age d'Or, Richard II, L'Indiade and Les Atriades.

Published in 1999, 'Theatre of Animation' is a valuable addition to the field of performance.

Puppets and Cities

Popular Theatre

Writings on Performance, Activism and Pedagogy

Puppets and Puppet Theatre

A Guide to Creating Puppet Costumes

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The Routledge Companion to Film History is an indispensable guide for anyone studying film history for the first time. The approach taken presents a substantial and readable overview of the field and provides students with a tool of reference that will be valuable throughout their studies. The volume is divided into two parts. The first is a set of eleven essays that approaches film history around the following themes: History of the moving image Film as art and popular culture Production process Evolution of sound Alternative modes: experimental, documentary, animation Cultural difference Film's relationship to history The second is a critical

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dictionary that explains concepts, summarizes debates in film studies, defines technical terms, describes major periods and movements, and discusses historical situations and the film industry. The volume as a whole is designed as an active system of cross-references: readers of the essays are referred to dictionary entries (and vice versa) and both provide short bibliographies that encourage readers to investigate topics.

Puppets, Masks, and Performing Objects

Theatre of Animation

The Routledge Companion to African American

Theatre and Performance

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Critical and Historical Investigations