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Susan Broadhurst*

***This volume investigates the rise of  
human rights discourses manifested in  
the global spectrum of theatre and  
performance since 1945. Essays address  
topics such as disability, discrimination  
indigenous rights, torture, gender***

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***violence, genocide and elder abuse. This book gathers together a group of international artists, architects, scenographers, performers, and theorists to establish Performance Design as a fluid and emerging field, which explores the speculative and projective acts of designing performance and performing design. The theoretical essays and realised projects offer a lively and stimulating range of performative expressions across***

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***disciplines, where design artefacts --  
objects, gestures, images, occasions and  
environments -- are aligned to  
performance through notions of  
embodiment, action and event.  
Performance Design is presented as an  
aesthetic practice that harnesses and  
orchestrates the dynamic forces of the  
lived world, as well as the participatory  
role of a co-creative audience, to provide  
a critical tool for reflecting, confronting  
and realigning worldviews.***

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***In this definitive reference volume, almost fifty leading thinkers and practitioners of autoethnographic research—from four continents and a dozen disciplines—comprehensively cover its vision, opportunities and challenges. Chapters address the theory, history, and ethics of autoethnographic practice, representational and writing issues, the personal and relational concerns of the autoethnographer, and the link between researcher and social***

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***justice. A set of 13 exemplars show the use of these principles in action.***

***Autoethnography is one of the most popularly practiced forms of qualitative research over the past 20 years, and this volume captures all its essential elements for graduate students and practicing researchers.***

***The term liminal refers to a marginalized space of fertile chaos and creative potential where nothing is fixed or certain. Liminal performance is an***

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***emerging genre which has surfaced only in recent times and describes a range of interdisciplinary, highly experimental, performative works in theatre and performance, film and music-performances which can be seen to prioritize the body, the technological and the primordial. Broadhurst argues that traditional and contemporary critical and aesthetic theories are ultimately deficient in interpreting liminal performance. This revolutionary work***

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***first surveys traditional aesthetics in the writings of Kant, Nietzsche and Heidegger and juxtaposes them with contemporary aesthetics in the writings of Foucault, Derrida, Baudrillard and Lyotard. A series of case studies follows and, Broadhurst concludes with a summary description of liminal performances as an emerging genre. Works discussed in detail include: Pina Bausch's Tanztheater, the innovative Theatre of Images of Robert Wilson and***

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***Philip Glass, the controversial social  
sculptures of the Viennese Actionists,  
Peter Greenaway's painterly aesthetics,  
Derek Jarman's queer politics, digitized  
sampled music, and neo-gothic sound.  
Writings of the Body in 21st Century  
Performance  
Arts and Business  
Things Unspeakable  
Multiple Literacies Theory  
World Religion and Modern Art  
Literary and Cultural Criticism as***



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## **Multimedia Performance**

### ***Eroticism and Death in Theatre and Performance***

**Authenticity is one of the major values of our time. It is visible everywhere, from clothing to food to self-help books. While it is such a prevalent phenomenon, it is also very evasive. This study analyses the 'culture of authenticity' as it relates to theatre and establishes a theoretical framework for analysis. Daniel Schulz argues that authenticity is sought out and marked by the individual and springs from a culture that is perceived as inherently fake and lacking depth. The study examines three types of performances that exemplify this structure of feeling: intimate theatre seen in Forced Entertainment productions such**

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**as Quizoola! (1996, 2015), as well as one-on-one performances, such as Oentroerend Goed's Internal (2009); immersive theatres as illustrated by Punchdrunk's shows The Masque of the Red Death (2007) and The Drowned Man (2013) which provide a visceral, sensate understanding for audiences; finally, the study scrutinises the popular category of documentary theatre through various examples such as Robin Soan's Talking to Terrorists (2005), David Hare's Stuff Happens (2004), Edmund Burke's Black Watch (2007) and Dennis Kelly's pseudo-documentary play Taking Care of Baby (2007). It is specifically the value of the document that lends such performances their truth-value and consequently their authenticity. The study analyses how the success of these disparate categories of performance can be explained through a**

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**common concern with notions of truth and authenticity. It argues that this hunger for authentic, unmediated experience is characteristic of a structure of feeling that has superseded postmodernism and that actively seeks to resignify artistic and cultural practices of the everyday.**

**Philip Glass and Robert Wilson's most celebrated collaboration, the landmark opera Einstein on the Beach, had its premiere at the Avignon Festival in 1976. During its initial European tour, Metropolitan Opera premiere, and revivals in 1984 and 1992, Einstein provoked opposed reactions from both audiences and critics. Today, Einstein is well on the way itself to becoming a canonized avant-garde work, and it is widely acknowledged as a profoundly significant moment in the history of opera or musical theater. Einstein created waves that for**

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many years crashed against the shores of traditional thinking concerning the nature and creative potential of audiovisual expression. Reaching beyond opera, its influence was felt in audiovisual culture in general: in contemporary avant-garde music, performance art, avant-garde cinema, popular film, popular music, advertising, dance, theater, and many other expressive, commercial, and cultural spheres. Inspired by the 2012–2015 series of performances that re-contextualized this unique work as part of the present-day nexus of theoretical, political, and social concerns, the editors and contributors of this book take these new performances as a pretext for far-reaching interdisciplinary reflection and dialogue. Essays range from those that focus on the human scale and agencies involved in productions to the mechanical and post-human character of

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**the opera's expressive substance. A further valuable dimension is the inclusion of material taken from several recent interviews with creative collaborators Philip Glass, Robert Wilson, and Lucinda Childs, each of these sections comprising knee plays, or short intermezzo sections resembling those found in the opera Einstein on the Beach itself. The book additionally features a foreword written by the influential musicologist and cultural theorist Susan McClary and an interview with film and theater luminary Peter Greenaway, as well as a short chapter of reminiscences written by the singer-songwriter Suzanne Vega. These essays explore the relationship between art and religion. The first part, 2001-2002, is essays about "The Ism," where 1994-9 Padgett united religious and spiritual perspectives by uniting the art-forms appropriate to them. The second part is**

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essays from 2002-2005, when Padgett studied at Wimbledon School of Art, London, for an MA in Theory of Contemporary Art and Performance. Padgett looks at artists (Damien Hirst, Thomas Hirschhorn, Anton Artaud, Jake and Dinos Chapman Brothers, Guillermo Gomez-Pena etc) and develops the idea of "Postmodern Religious Art." His program of uniting the art-forms is progressed by uniting the specific material forms of religions in semi-irony with the profane - whilst keeping the sacred as of highest importance. The final part is the questionnaire that Padgett submitted to the Employment Tribunals, giving the main arguments behind his claim that the Tate Galleries were exercising religious discrimination in the way they selected artworks.

**This innovative collection features essays by a range of**

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**internationally renowned scholars and reconsiders textual practices in contemporary performance, specifically focusing on the exciting exchange between text, body and technology.**

**Handbook of Autoethnography**

**A Reader**

**Contemporary German and Austrian Experimental Film**

**Live Evil: Of Magic and Men**

**Knowledge, methods, impact**

**Sensualities/Textualities and Technologies**

**Embodiment and Disembodiment in Live Art**

***In the twenty years following Victor Turner's death, interventions on the interconnected performance modes of play, drama, and***

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***community (dimensions of which Turner deemed the limen), and experimental and analytical forays into the anthropologies of experience and consciousness, have complemented and extended Turnerian readings on the moments and sites of culture's becoming. Examining Turner's continued relevance in performance and popular culture, pilgrimage and communitas, as well as Edith Turner's role, the contributors reflect on the wide application of Victor Turner's thought to cultural***



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***performance in the early twenty-first century and explore how Turner's ideas have been re-engaged, renovated, and repurposed in studies of contemporary cultural performance.***

***Liminal Acts A Critical Overview of Contemporary Performance and Theory Bloomsbury Publishing***

***With radical changes happening in arts over the past two decades, this book brings us up to date with the social and economic contexts in which the arts are produced. Influential***

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***and knowledgeable leaders in the field debate how arts education - particularly in visual art - has changed to meet new needs or shape new futures for its production and reception. Opening up areas of thought previously unexplored in arts and education, this book introduces students of visual culture, performance studies and art and design to broad contextual frameworks, new directions in practice, and finally gives detailed cases from, and insights into, a changing pedagogy.***

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***This collection interrogates the interaction between new technologies and performance practice, linking the sensuous contact that must exist between the physical and virtual, together with the resultant corporeal transformation. It features writings from international contributors who specialize in digital art and performance practices.***  
***Postmodern Humanism in Contemporary Literature and Culture***  
***Interarts Practice and Research***  
***Performing Palimpsest Bodies***

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***Building a Common Ground for Understanding  
Society***

***Liminal Borderlands in Irish Literature and  
Culture***

***Liminal Fictions in Postmodern Culture***

***Liminal Acts***

*This book offers a wide-ranging examination  
of acts of 'virtual embodiment' in  
performance/gaming/applied contexts that  
abstract an immersant's sense of physical  
selfhood by instating a virtual body, body-part  
or computer-generated avatar. Emergent*

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*'immersive' practices in an increasingly expanding and cross-disciplinary field are coinciding with a wealth of new scientific knowledge in body-ownership and self-attribution. A growing understanding of the way a body constructs its sense of selfhood is intersecting with the historically persistent desire to make an onto-relational link between the body that 'knows' an experience and bodies that cannot know without occupying their unique point of view. The author argues that the desire to empathize*

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*with another's ineffable bodily experiences is finding new expression in contexts of particular urgency. For example, patients wishing to communicate their complex physical experiences to their extended networks of support in healthcare, or communities placing policymakers 'inside' vulnerable, marginalized or disenfranchised virtual bodies in an attempt to prompt personal change. This book is intended for students, academics and practitioner-researchers studying or working in the*

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*related fields of immersive theatre/art-making, arts-science and VR in applied performance practices.*

*Distilling decades of work spanning their prestigious careers, Mary M. and Kenneth J. Gergen make a strong case for enriching the social sciences through performative work. They present a unique exploration of the origins of performative social science and provide an intellectually rich overview of its significance in the field, as well as its evolving potential. Many of their own*

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*performance pieces are included in the volume. The authors envision a broadening of the social sciences, making it more accessible to non-experts and opening up new dialogues between society and science—and changing the world in the process. Social scientists and researchers will gain a valuable new perspective from this insightful tome. The historical roots, key practitioners, and artistic, theoretical, and technological trends in the incorporation of new media into the performing arts. The past decade has seen an*



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*extraordinarily intense period of experimentation with computer technology within the performing arts. Digital media has been increasingly incorporated into live theater and dance, and new forms of interactive performance have emerged in participatory installations, on CD-ROM, and on the Web. In Digital Performance, Steve Dixon traces the evolution of these practices, presents detailed accounts of key practitioners and performances, and analyzes the theoretical, artistic, and technological*

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*contexts of this form of new media art. Dixon finds precursors to today's digital performances in past forms of theatrical technology that range from the deus ex machina of classical Greek drama to Wagner's Gesamtkunstwerk (concept of the total artwork), and draws parallels between contemporary work and the theories and practices of Constructivism, Dada, Surrealism, Expressionism, Futurism, and multimedia pioneers of the twentieth century. For a theoretical perspective on digital*

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*performance, Dixon draws on the work of Philip Auslander, Walter Benjamin, Roland Barthes, Jean Baudrillard, and others. To document and analyze contemporary digital performance practice, Dixon considers changes in the representation of the body, space, and time. He considers virtual bodies, avatars, and digital doubles, as well as performances by artists including Stelarc, Robert Lepage, Merce Cunningham, Laurie Anderson, Blast Theory, and Eduardo Kac. He investigates new media's novel approaches to*

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*creating theatrical spectacle, including virtual reality and robot performance work, telematic performances in which remote locations are linked in real time, Webcams, and online drama communities, and considers the "extratemporal" illusion created by some technological theater works. Finally, he defines categories of interactivity, from navigational to participatory and collaborative. Dixon challenges dominant theoretical approaches to digital performance—including what he calls*

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*postmodernism's denial of the new—and offers a series of boldly original arguments in their place.*

*This title offers insight into a range of art and performance practices that have emerged as a result a more technological world. These practices are integral to alternative and mainstream performance culture and the author explores their aesthetic theorisation and analyses other approaches, including those offered by research into neuroesthetics.*

*Performance and Technology*

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*Performance as Research*

*Breaking Boundaries*

*Cape of Flows*

*Drama Education and Dramatherapy*

*Practices of Virtual Embodiment and*

*Interactivity*

*Playing with Purpose*

Performance as Research (PAR) is characterised by an extraordinary elasticity and interdisciplinary drive.

Performance as Research: Knowledge, Methods, Impact celebrates this energy,

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bringing together chapters from a wide range of disciplines and eight different countries. This volume focuses explicitly on three critical, often contentious themes that run through much discussion of PaR as a discipline: Knowledge - the areas and manners in which performance can generate knowledge Methods - methods and methodologies for approaching performance as research Impact - a broad understanding of the impact of

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this form of research. These themes are framed by four essays from the book's editors, contextualising their interrelated conversations, teasing out common threads, and exploring the new questions that the contributions pose to the field of performance. As both an intervention into and extension of current debates, this is a vital collection for any reader concerned with the value and legitimacy of performance as research.



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New essays exploring the surging field of experimental film in today's Germany and Austria.

Performing Migrancy and Mobility in Africa focuses on a body of performance work, the work of Magnet Theatre in particular but also work by other artists in Cape Town and other parts of the continent or the world, that engages with the Cape as a real or imagined node in a complex system of migration and mobility. Located at the

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foot of the African continent, lodged between two oceans at the intersection of many of the earth's major shipping lanes, Cape Town is a stage for a powerful mixing of cultures and peoples and has been an important node in a network of flows, circuits of movement and exchange. The performance works studied here attempt to get to grips with what it feels like to be on the move and in the spaces in-between that characterises the lives, now and for

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centuries before, of multiple peoples who move around and pass through places like the Cape. The contributors are a broad range of mostly African authors from various parts of the continent and as such the book offers an insight into new thinking and new approaches from an emerging and important location.

Exploring a range of topics, including Greek tragedy, Shakespearean theater, contemporary British plays, opera, and the theatricality of Parisian culture,

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this compilation provides new perspectives on the relationship between Eros and Death in a series of dramatic texts, theatrical practices, and cultural performances. Detailed and analytical, these informative essays demonstrate how changing attitudes towards sexuality and death--opposed but entangled passions--were reflected in theater throughout the course of history. Psychoanalytical and philosophical models are also

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referenced in this work that features  
essays from dramatists Dic Edwards,  
David Ian Rabey, and David Rudkin.

Immersive Embodiment

Religion & Contemporary Art

Adventures in Performative Social  
Science

Exploring Evaluator Role Identity

Theatricality Across Genres

Performance Design

Digital Performance

An essential book on a broad range of World religions

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(Christianity, Judaism, Islam, Hinduism, Buddhism, Gnosticism, etc) Modern art forms (Romanticism, Cubism, Surrealism, Abstract Expressionism, YBAs, Postmodernism etc) and artists. This analysis gets to the heart of what constitutes religious art in a modern age. The book includes the work of art theorists (Benjamin, Greenberg, Debord, Bakhtin, Bataille, Sontag, Derrida) and over 120 key artists. Provides an international forum where theatrical scholarship and practice can meet.

“Clearing the Ground”–The Field Day Theatre Company and the Construction of Irish Identities studies the Field Day Theatre Company, with special focus on the plays that they put on stage between 1980 and 1995; it attempts to dissect their

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policy and observe the way in which this policy influences the discourse of the theatrical productions. Was Field Day simply the “cultural wing” of Sinn Fein and the IRA, or did they try to give voice to a new critical discourse, challenging the traditional frames of representation? This book focuses on a thorough analysis of the way in which Field Day applied the concepts of postcolonial discourse to their own needs of creating a foundation for the ideological manifesto of the company. This study is a critique of the successes and failures of a theatre company that, in a period of political and cultural crisis, engaged in innovative ways of discussing the sensitive issues of identity, memory and history in Northern Ireland and the Republic of Ireland.

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This volume explores film and television for children and youth. While children's film and television vary in form and content from country to country, their youth audience, ranging from infants to "screenagers", is the defining feature of the genre and is written into the DNA of the medium itself. This collection offers a contemporary analysis of film and television designed for this important audience, with particular attention to new directions evident in the late twentieth and early twenty-first centuries. With examples drawn from Iran, China, Korea, India, Israel, Eastern Europe, the Philippines, and France, as well as from the United States and the United Kingdom, contributors address a variety of issues ranging from content to production, distribution, marketing, and the



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use of film, both as object and medium, in education. Through a diverse consideration of media for young infants up to young adults, this volume reveals the newest trends in children's film and television and its role as both a source of entertainment and pedagogy.

Theatre and Human Rights after 1945

Authenticity in Contemporary Theatre and Performance

Off the Page

Collision

New Practices - New Pedagogies

After the Avant-garde

New Theatre Quarterly 66: Volume 17, Part 2

*With very few exceptions, interdisciplinary*

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*art and interarts practices—examined as such, including the perspective of artist-researchers, and not subsumed under a singular category of performance or visual art—have, until now, been largely ignored. While it would be simplistic to think that this collection somehow rectifies the “piecemeal” status of this discourse, our wager is that this collection works towards presenting an understanding of this status as, in a certain sense, constitutive of the field. Beginning with an introduction to the very multiplicities that compose and complicate interdisciplinary practices, then*

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*moving into questions of body/technology,  
location/movement, space/practice,  
performativity/aesthetics, this collection  
covers an enormous amount, while still  
retaining an overarching sense of unity in  
the context of the subject as a whole. Each  
of these sections negotiates a series of  
interrelated collisions in order to address a  
range of theoretical positions, as well as a  
variety of international and cultural  
perspectives. In addition to addressing the  
notion of interdisciplinarity and the  
challenges of specific interarts practices,  
this publication seeks to question how we*

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*might understand interarts practice in a way that does not exclude perspectives such as spirituality, law, political activism and community development, to name only a few. The inclusion of these disparate practices within this publication—itsself a site of collision of the poetic, the conversational, and the theoretical—is thus not presented as an attempt to unify or normalize them, but rather as a productive charting of their radical explosion; a collision that is always a colliding.*

*This collection of essays examines the theme of liminality in Irish literature and culture*

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*against the philosophical discourse of modernity and focuses on representations of liminality in contemporary Irish literature, art and film in a variety of contexts.*

*Davis and Womack investigate the emerging gaps between literary scholarship and the reading experience. The idea of reconciling the void - the locus of our sociocultural disillusionment and despair in an uncertain world - concerns explicit artistic attempts to represent the ways in which human beings seek out meaning, hope and community.*

*Off the Page offers a series of critical "scripts" exploring various cultural texts,*

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*and a working definition of performative criticism grounded in poststructuralist literary, cultural, and performance theory. The Palgrave Handbook of Children's Film and Television  
Postmemory Theatre Experiments in Mexico  
A Deleuzian Perspective*

*The Politics of Self-Development*

*Reconciling the Void*

*Cultural Seeds: Essays on the Work of Nick Cave*

**"The essays in this book think through and with Deleuzian concepts in the educational field. The**

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**resultant encounters between concepts such as multiplicity, becoming, habit and affect and Multiple Literacies Theory exemplify philosophically inspired and productive thinking. "—Paul Patton, Professor of Philosophy, University of New South Wales**

**Globalization and the Post-Creole Imagination is a major intervention into discussions of Caribbean practices gathered under the rubric of "creolization." Examining sociocultural, political, and economic transformations in the Caribbean, Michaeline A. Crichlow argues that creolization—culture-creating processes usually associated with plantation societies and with**

**subordinate populations remaking the cultural forms of dominant groups—must be liberated from and expanded beyond plantations, and even beyond the black Atlantic, to include productions of “culture” wherever vulnerable populations live in situations of modern power inequalities, from regimes of colonialism to those of neoliberalism. Crichlow theorizes a concept of creolization that speaks to how individuals from historically marginalized groups refashion self, time, and place in multiple ways, from creating art to traveling in search of homes. Grounding her theory in the material realities of Caribbean peoples in the**



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**plantation era and the present, Crichlow contends that creolization and Creole subjectivity are constantly in flux, morphing in response to the changing conditions of modernity and creatively expressing a politics of place. Engaging with the thought of Michel Foucault, Michel Rolph-Trouillot, Achille Mbembe, Henri Lefebvre, Margaret Archer, Saskia Sassen, Pierre Bourdieu, and others, Crichlow argues for understanding creolization as a continual creative remaking of past and present moments to shape the future. She draws on sociology, philosophy, postcolonial studies, and cultural studies to illustrate how national**

**histories are lived personally and how transnational experiences reshape individual lives and collective spaces. Critically extending Bourdieu's idea of habitus, she describes how contemporary Caribbean subjects remake themselves in and beyond the Caribbean region, challenging, appropriating, and subverting older, localized forms of creolization. In this book, Crichlow offers a nuanced understanding of how Creole citizens of the Caribbean have negotiated modern economies of power. Liveness is a pivotal issue for performance theorists and artists. As live art covers both embodiment and disembodiment, many scholars**

**have emphasized the former and interpreted the latter as the opposite side of liveness. In this book, the author demonstrates that disembodiment is also an inextricable part of liveness and presence in performance from both practical and theoretical perspectives. By applying phenomenological theory to live performance, the author investigates the possible realisation of aesthetic dynamics in live art via re-engagement with the notions of embodiment, especially in the sense provided by philosophers such as Gabriel Marcel and Morris Merleau-Ponty. Creative practices from leading performance artists such as Franko B, Ron**

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**Athey, Manuel Vason and others, as well as experimental ensembles such as Goat Island, La Pocha Nostra, Forced Entertainment and the New Youth are discussed, offering a new perspective to re-frame human-human relationships such as the one between actor and spectator and collaborations in live genres In addition, the author presents a new interpretation model for the human-material in live genres, helping to bridge the aesthetic gaps between performance art and experimental theatre and providing an ecological paradigm for performance art, experimental theatre and live art.**

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**Liminal Fictions in Postmodern Culture**  
examines distinctive literary, musical, and  
cinematic narratives that seek to inspire critical  
thought and conduct through provocation. From  
Gogol's *Dead Souls* to Salinger's *Franny and  
Zooey* , Phillips argues liminal narratives offer  
an antidote to the modern commodification of  
the self.

**Performing Migrancy and Mobility in Africa**  
**A History of New Media in Theater, Dance,**  
**Performance Art, and Installation**  
**Globalization and the Post-Creole Imagination**  
**Exploring the space between disciplines**  
**Einstein on the Beach: Opera beyond Drama**

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**From Grotowski to Hologram  
A Critical Overview of Contemporary  
Performance and Theory**

Proposing the innovative concept of palimpsest bodies to interpret provocative theatre and performance experiments that explore issues of cultural memory, bodies of history, archives, repertoires and performing remains, Ruth Hellier-Tinoco offers an in-depth analysis of four postdramatic and transdisciplinary collective creation theatre projects. Combined with ideas of postmemory and rememory, palimpsest bodies

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are inherently trans-temporal as they perform re-visions of embodied gestures, vocalized calls and sensory experiences. Focusing on one of Mexico's most significant contemporary theatre companies, La Máquina de Teatro, directed by renowned artists Juliana Faesler and Clarissa Malheiros, this ground-breaking study documents the playfully rigorous performances of layered, plural and trans identities as collaborative, feminist and queer re-visions of official histories and collective memories. Illustrated with over one hundred colour photos,

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Performing Palimpsest Bodies: Postmemory Theatre Experiments in Mexico will appeal to creative artists and scholars interested in contemporary theatre and performance studies, critical dance studies, collective creation and performance-making.

Liminality has the potential to be a leading paradigm for understanding transformation in a globalizing world. As a fundamental human experience, liminality transmits cultural practices, codes, rituals, and meanings in situations that fall between defined structures



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and have uncertain outcomes. Based on case studies of some of the most important crises in history, society, and politics, this volume explores the methodological range and applicability of the concept to a variety of concrete social and political problems.

Nick Cave is now widely recognized as a songwriter, musician, novelist, screenwriter, curator, critic, actor and performer. From the band, The Boys Next Door (1976-1980), to the spoken-word recording, The Secret Life of the Love Song (1998), to the recently acclaimed

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screenplay of *The Proposition* (2005) and the *Grinderman* project (2008), Cave's career spans thirty years and has produced a comprehensive (and sometimes controversial) body of work that has shaped contemporary alternative culture. Despite intense media interest in Cave, there have been remarkably few comprehensive appraisals of his work, its significance and its impact on understandings of popular culture. In addressing this absence, the present volume is both timely and necessary. *Cultural Seeds* brings together an international range of scholars and

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practitioners, each of whom is uniquely placed to comment on an aspect of Cave's career. The essays collected here not only generate new ways of seeing and understanding Cave's contributions to contemporary culture, but set up a dialogue between fields all-too-often separated in the academy and in the media. Topics include Cave and the Presley myth; the aberrant masculinity projected by The Birthday Party; the postcolonial Australian-ness of his humour; his interventions in film and his erotics of the sacred. These essays offer compelling

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insights and provocative arguments about the fluidity of contemporary artistic practice. As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. Reading Contemporary Performance provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality. Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing

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performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections: Concepts - Key terms and ideas arranged according to the five characteristic elements of performance art: time; space; action; performer; audience. Methodologies and Turning Points - The seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings and animal studies. Case Studies – entries in both sections are accompanied by short studies of specific

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performances and events, demonstrating creative examples of the ideas and issues in question. Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry also allow the plotting of one's own pathway. Reading Contemporary Performance is an invaluable guide, providing not just a solid set of familiarities, but an exploration and contextualisation of this broad and vital field.

Theatres of Mislocalized Sensation

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Notes on Fleeing the Plantation

The Field Day Theatre Company and the  
Construction of Irish Identities

Aesthetic and Neuroesthetic Approaches to  
Performance and Technology

Digital Practices

Make it Real

The Taste of British South Asian Theatres:  
Aesthetics and Production

**Arts and Business aims at bringing arts  
and business scholars together in a  
dialogue about a number of key topics that**

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today form different understandings in the two disciplines. Arts and business are, many times, positioned as opposites. Where one is providing symbolic and aesthetic immersion, the other is creating goods for a market and markets for a good. They often deal and struggle with the same issues, framing it differently and finding different solutions. This book has the potential of offering both critical theoretical and empirical understanding of these subjects and guiding further exploration and research into this field.



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Although this dichotomy has a well-documented existence, it is reconstructed through the writing-out of business in art and vice versa. This edited volume distinguishes itself from other writings aimed at closing the gap between art and business, as it does not have a firm standpoint in one of these fields, but treating them as symmetrical and equal. The belief that by giving art and business an equal weight, the editors also create the opportunity to communicate to a wider audience and construct a path forward for

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art and business to coexist.

Dramatherapy is increasingly being used in schools and educational establishments as a way of supporting young people's emotional needs. This book examines the space between drama education and Dramatherapy exploring the questions: Does a therapist teach? When does the role of the drama teacher border on that of therapist? How do these two professions see and understand each other and the roles they play? In Drama Education and Dramatherapy, Clive Holmwood draws on his

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experience as a Dramatherapist and examines the history of drama education and Dramatherapy, exploring the social, political, therapeutic and artistic influences that have impacted these two professions over the last century. He also discusses how these fields are intrinsically linked and examines the liminal qualities betwixt and between them. The book considers two specific case studies, from the therapist's and teacher's perspectives discussing what happens in the drama class and therapy

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space including how the dramatic form is understood, explored and expressed both educationally and therapeutically. The 'them and us' mentality, which often exists in two different professions that share a common origin is also explored. The book contemplates how teachers and Dramatherapists can work collaboratively in the future, bringing down barriers that exist between them and beginning a working dialogue that will ultimately and holistically support the children and young people they all work with. This book

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will be of interest to those involved in using drama in an educational or therapeutic context, including: drama teachers, arts therapists, teachers of arts therapy and researchers within wider arts, applied arts and educational faculties within colleges and universities.

Reading Contemporary Performance  
Victor Turner and Contemporary Cultural  
Performance  
Varieties of Liminality  
"Clearing the Ground"