

Theatre And Performance Design A Reader In Scenography

For more than five centuries, the Plaza Mayor (or Zócalo) in Mexico City has been the site of performances for a public spectatorship. During the period of colonial rule, performances designed to ensure loyalty to the Spanish monarchy were staged there, but over time, these displays gave way to staged demonstrations of resistance. Today, the Zócalo is a site for both official government-sponsored celebrations and performances that challenge the state. Performance in the Zócalo examines the ways that this city square has achieved symbolic significance over the centuries, and how national, ethnic, and racial identity has been performed there. A saying in Mexico City is “quien domina el centro, domina el país” (whoever dominates the center, dominates the country) as the Zócalo continues to act as the performative embodiment of Mexican society. This book highlights how particular performances build upon each other by recycling past architectures and performative practices for new purposes. Ana Martínez discusses the singular role of collective memory in creating meaning through space and landmarks, providing a new perspective and further insight into the problem of Mexico’s relationship with its own past. Rather than merely describe the commemorations, she traces the relationship between space and the invention of a Mexican imaginary. She also explores how indigenous communities, Mexico’s

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alienated subalterns, performed as exploited objects, exotic characters, and subjects with agency. The book's dual purposes are to examine the Zócalo as Mexico's central site of performance and to unmask, without homogenizing, the official discourse regarding Mexico's natives. This book will be of interest for students and scholars in theater studies, Mexican Studies, Cultural Geography, Latinx and Latin American Studies.

Consuming Scenography offers an insight into contemporary scenographic practice beyond the theatre. It explores the ways in which scenography is used to create a global cultural impact and accelerate profits in the site-specific context of themed shopping malls. It analyses the effect of the architectural, aesthetic, spatial, material and sensory aspects of design through their performative encounters with consumers in order to offer a better understanding of performance design. In the first part the author explores the spatial seduction of an enclosed market space and traces the origins of scenographic temporality in permanent architectonic spaces for trade and commerce, from ancient Greek and Roman roofed markets and Oriental bazaars to 19th-century arcades and department stores to modern-day shopping malls. The second section addresses the site-specific theatricality of the shopping mall, considering the use of performative aspects of scenography in the creation of corporate identity. It engages with production and consumption of experience in themed shopping malls, using historical, aesthetical, social and political lenses. In the final section, the author

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intertwines fluidity of market changes with flexibility of scenographic matter, drawing attention to both contradictions and prospects that merging of scenography and architecture can bring along. Considering a variety of case studies of themed shopping malls, including the Ibn Battuta Mall in Dubai, Terminal 21 in Bangkok, the Villaggio in Doha and Montecasino in Johannesburg, as well as further examples from Europe, USA and Asia – this book provides a wide-ranging critical examination of the ways in which scenographic thinking and practices are exploited in wider cultural contexts for impact, branding, and higher profits.

The Technical Brief is a collection of single-focus articles on technical production solutions, published three times a year by the prestigious Yale School of Drama. The primary objective of the publication is to share creative solutions to technical problems so that fellow theatre technicians can avoid having to reinvent the wheel with each new challenge. The range of topics includes scenery, props, painting, electrics, sound and costumes. The articles each describe an approach, device, or technique that has been tested on stage or in a shop by students and professionals. Some articles included are: Building Authentic Elizabethan Ruffs; Simple and Inexpensive Stained Glass; A Quick-Load Floor Pulley Design; A Simple Approach to Stretching Drops; Flexi-Pitch Escape Stairs; Spot-Welding Scrim with Sobo; Handrail Armatures for a Grand Staircase; The Triscuit-Studwall Deck System; A Frameless Turntable; Stand on Stage: Minimum Weight, Maximum Effect; A Self-Paging Cable Tray; Roller Chain Turntable Drives; A

Bench-Built XLR Cable Tester

The Model as Performance investigates the history and development of the scale model from the Renaissance to the present from a scenographic perspective and a performative paradigm that explores what the model can do and how it is used in theatre and architecture. It provides a comprehensive historical context and theoretical framework for theatre scholars, scenographers, artists and architects interested in the model's reality-producing capacity and its recent emergence in contemporary art practice and exhibition. For the undergraduate student, it provides a historical survey of the model, and to the postgraduate student, it opens up a new methodological approach. Introducing a typology of the scale model beyond the iterative and the representative model, the authors identify the autonomous model as a provocative construction between past and present, idea and reality that challenges and redefines the relationship between object, viewer and environment. Case studies include Brunelleschi's dome models and Bel Geddes' Futurama, Mies van der Rohe's mock ups and Zumthor's atmospheric models, Anna Viebrock's life size boxes and Herzog & de Meuron's miniature styrofoam exhibits.

Digital Media, Projection Design, and Technology for Theatre covers the foundational skills, best practices, and real-world considerations of integrating digital media and projections into theatre. The authors, professional designers and university professors of digital media in live performance, provide readers with a narrative overview of the

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professional field, including current industry standards and expectations for digital media/projection design, its related technologies and techniques. The book offers a practical taxonomy of what digital media is and how we create meaning through its use on the theatrical stage. The book outlines the digital media/projection designer's workflow into nine unique phases. From the very first steps of landing the job, to reading and analyzing the script and creating content, all the way through to opening night and archiving a design. Detailed analysis, tips, case studies, and best practices for crafting a practical schedule and budget, to rehearsing with digital media, working with actors and directors, to creating a unified design for the stage with lighting, set, sound, costumes, and props is discussed. The fundamentals of content creation, detailing the basic building blocks of creating and executing digital content within a design is offered in context of the most commonly used content creation methods, including: photography and still images, video, animation, real-time effects, generative art, data, and interactive digital media. Standard professional industry equipment, including media servers, projectors, projection surfaces, emissive displays, cameras, sensors, etc. is detailed. The book also offers a breakdown of all key related technical tasks, such as converging, warping, and blending projectors, to calculating surface brightness/luminance, screen size and throw distance, to using masks, warping content and projection mapping, making this a complete guide to digital media and projection design today. An eResource page offers sample assets and interviews that link to

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current and relevant work of leading projection designers.

Scenography and Art History reimagines scenography as a critical concept for art history, and is the first book to demonstrate the importance and usefulness of this concept for art historians and scholars in related fields. It provides a vital evaluation of the contemporary importance of scenography as a critical tool for art historians and scholars from related branches of study addressing phenomena such as witchy designs, Early Modern festival books, live rock performances, digital fashion photography, and outdoor dance interventions. With its nuanced and detailed case studies, this book is an innovative contribution to ongoing debates within art history and visual studies concerning multisensory events. It extends the existing literature by demonstrating the importance of a reimagined scenography concept for comprehending historical and contemporary art histories and visual cultures more broadly. The book contends that scenography is no longer restricted to the traditional space of the theatre, but has become an important concept for approaching art historical and contemporary objects and events. It explores scenography not solely as a critical approach and theoretical concept, but also as an important practice linked with unrecognized labour and broader political, social and gendered issues in a great variety of contexts, such as festive culture, sacred settings, fashion, film, or performing arts. Designed as a key resource for students, teachers and researchers in art history, visual studies, and related subjects, the book, through its cross-disciplinary frame, does consider, implicitly

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and explicitly, the roles of both scenography and art in society.

The Routledge Companion to Scenography is the largest and most comprehensive collection of original essays to survey the historical, conceptual, critical and theoretical aspects of this increasingly important aspect of theatre and performance studies. Editor and leading scholar Arnold Aronson brings together a uniquely valuable anthology of texts especially commissioned from across the discipline of theatre and performance studies. Establishing a stable terminology for a deeply contested term for the first time, this volume looks at scenography as the totality of all the visual, spatial and sensory aspects of performance. Tracing a line from Aristotle's Poetics down to Brecht and Artaud and into contemporary immersive theatre and digital media, The Routledge Companion to Scenography is a vital addition to every theatre library.

Theatre and Performance in Digital Culture examines the recent history of advanced technologies, including new media, virtual environments, weapons systems and medical innovation, and considers how theatre, performance and culture at large have evolved within those systems. The book examines the two Iraq wars, 9/11 and the War on Terror through the lens of performance studies, and, drawing on the writings of Giorgio Agamben, Alain Badiou and Martin Heidegger, alongside the dramas of Beckett, Genet and Shakespeare, and the theatre of the Kantor, Foreman, Societas Raffaello Sanzio and the Wooster Group, the book positions theatre and performance in technoculture and articulates the processes of aesthetics, metaphysics and politics. This wide-ranging study reflects on how the theatre and performance have been challenged and extended within these new cultural phenomena.

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A practical guide to using theatre games for actor training which includes a DVD with original footage of the author putting the techniques into action.

Projection Design for Theatre and Live Performance explores the design and creation process of projections from a non-technical perspective, examining the principles of media for the stage in a manner that is accessible for both beginning designers and advanced designers dabbling in projections for the first time. This introductory text covers concepts and tools for designing, techniques to help readers tap into their creativity, and the core skills required of this field: problem solving, project management, and effective communication. Focusing exclusively on design and creativity, this book encourages individuals to leap into the creative design process before facing any perceived hurdles of learning everything technical about media delivery systems, cueing systems, projectors, cables, computer graphics, animation, and video production. Projection Design for Theatre and Live Performance is a reminder that, from the invention of photography to the enormous variety of electronic media that exist today, the ways projection designers can enhance a theatrical production are limitless. Written in an accessible style, this book is a valuable resource for students of Projection Design as well as emerging professionals. Its focus on design and creativity will restore the confidence of individuals who may have been daunted by technical hurdles and will encourage the creativity of those who may have been disappointed with their efforts in this field of design in the past.

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This beautifully illustrated book conveys the centrality of costume to live performance. Finding associations between contemporary practices and historical manifestations, costume is explored in six thematic chapters, examining the transformative ritual of costuming; choruses

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as reflective of society; the grotesque, transgressive costume; the female sublime as emancipation; costume as sculptural art in motion; and the here-and-now as history. Viewing the material costume as a crucial aspect in the preparation, presentation and reception of live performance, the book brings together costumed performances through history. These range from ancient Greece to modern experimental productions, from medieval theatre to modernist dance, from the 'fashion plays' to contemporary Shakespeare, marking developments in both culture and performance. Revealing the relationship between dress, the body and human existence, and acknowledging a global as well as an Anglo and Eurocentric perspective, this book shows costume's ability to cross both geographical and disciplinary borders. Through it, we come to question the extent to which the material costume actually co-authors the performance itself, speaking of embodied histories, states of being and never-before imagined futures, which come to life in the temporary space of the performance. With a contribution by Melissa Trimmingham, University of Kent, UK

Every great design has its beginnings in a great idea, whether your medium of choice is scenery, costume, lighting, sound, or projections. Unmasking Theatre Design shows you how to cultivate creative thinking skills through every step of theatre design - from the first play reading to the finished design presentation. This book reveals how creative designers think in order to create unique and appropriate works for individual productions, and will teach you how to comprehend the nature of the design task at hand, gather inspiration, generate potential ideas for a new design, and develop a finished look through renderings and models. The exercises presented in this book demystify the design process by providing you with specific actions that will help you get on track toward fully-formed designs. Revealing the inner

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workings of the design process, both theoretically and practically, *Unmasking Theatre Design* will jumpstart the creative processes of designers at all levels, from student to professionals, as you construct new production designs.

This ground-breaking book is the first to bring an ecological focus to theatre and performance design, both in scholarship and in practice. *Ecoscenography* weaves environmental philosophies and practices across genres and fields to provide a captivating vision for the future of sustainable theatre production. The book forefronts leading designers that are driving this emerging field into the mainstream through their relational and reciprocal engagement with place, audiences, materials, and processes. Beyond its radical philosophy and framework, *Ecoscenography* makes a compelling case for pursuing an ecological ethic in theatre and performance design, not only as a moral imperative, but for the extraordinary possibilities that it offers for more-than-human engagement. Based on her personal insights as a leading ecological researcher and practitioner, Beer offers a rich resource for scholars, students and practitioners alike, opening up new processes and aesthetics of theatrical design that enhance the environmental and social advocacy of the field.

Performance Studies: The Basics offers an overview of the multiple, often overlapping definitions of performance, from performance art, performance as everyday life, and rituals, to the performative dimensions of identity, such as gender, race and sexuality. This book defines the interdisciplinary field of performance studies as it has evolved over the past four decades at the intersection of academic scholarship and artistic and activist practices. It discusses performance as an important means of communicating

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and of understanding the world, highlighting its intersections with critical theory and arguing for the importance of performance in the study of human behaviour and social practices. Complete with a helpful glossary and bibliography, as well as suggestions for further reading, this book is an ideal starting point for those studying performance studies as well as for general readers with an interest in the subject.

The Model as Performance investigates the history and development of the scale model from the Renaissance to the present. Employing a scenographic perspective and a performative paradigm, it explores what the model can do and how it is used in theatre and architecture. The volume provides a comprehensive historical context and theoretical framework for theatre scholars, scenographers, artists and architects interested in the model's reality-producing capacity and its recent emergence in contemporary art practice and exhibition. Introducing a typology of the scale model beyond the iterative and the representative model, the authors identify the autonomous model as a provocative construction between past and present, idea and reality, that challenges and redefines the relationship between object, viewer and environment. *The Model as Performance* was shortlisted for the best Performance Design & Scenography Publication Award at the Prague Quadrennial (PQ) 2019.

Undergraduate Research in Theatre: A Guide for Students supplies tools for scaffolding research skills alongside examples of undergraduate research in theatre and performance scholarship. The book begins with an overview of the necessity of framing

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theatre as undergraduate research and responding to calls for revolutionizing the discipline toward greater equity, diversity, and inclusion. Dedicated chapters for the research, skills, and methods employed by each theatre area follow: scripted theatre; devised and new works; applied theatre; scenic, costume, sound, and lighting design; and theatre theory and interdisciplinary studies. Throughout the book, undergraduate research activities are demonstrated by 36 case studies authored by undergraduates from six countries about diverse areas of theatre study. Suitable for both professors and students, *Undergraduate Research in Theatre* is an ideal resource for any course that has an opportunity for the creation of new knowledge or as an essential interdisciplinary connection between theatre, performance, and other disciplines.

Originally published in 1999, this book is a critical analysis of Renaissance theatre, including chapters on speaking theatres, performing theatre and redesigning Shakespeare.

This book uses digital media theory to explore contemporary understandings of expanded scenography as spatial practice. It surveys and analyses a selection of ground-breaking, experimental digital media performances that comprise a genealogy spanning the last 30 years, in order to show how the arrival of digital technologies have profoundly transformed performance practice. Performances are selected based on their ability to elicit the unique specificities of digital media in new and original ways, thereby exposing both the richness and shortcomings of digital culture. O'Dwyer argues

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that contemporary scenography is largely propelled by and dependent on digital technologies and represents a rich, fertile domain, where unbridled creativity can explore new techniques and challenge the limits of knowledge. The 30-year genealogy includes works by Troika Ranch, Stelarc, Klaus Obermaier, Chunky Moves, Onion Lab and Blast Theory. In addition to applying a broad scope of performance analysis and aesthetic theory, the work includes artists' interviews and opinions. The volume opens important aesthetic, philosophical and socio-political themes in order to highlight the impact of digital technologies on scenographic practice and the blossoming of experimental interdisciplinarity. Ultimately, the book is an exploration of how evolutionary leaps in technology contribute to how humans think, act, make work, engage one another, and therefore construct meaning and identity.

Focused on the contemporary Anglophone adoption from the 1960s onwards, *Beyond Scenography* explores the porous state of contemporary theatre-making to argue a critical distinction between scenography (as a crafting of place orientation) and scenographics (that which orientate acts of worlding, of staging). With sections on installation art and gardening as well as marketing and placemaking, this book is an argument for what scenography does: how assemblages of scenographic traits orientate, situate, and shape staged events. Established stage orthodoxies are revisited - including the symbiosis of stage and scene and the aesthetic ideology of 'the scenic' - to propose how scenographics are formative to all staged events. Consequently, one of

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the conclusions of this book is that there is no theatre practice without scenography, no stages without scenographics. *Beyond Scenography* offers a manifesto for a renewed theory of scenographic practice.

The Art of Theatrical Design: Elements of Visual Composition, Methods, and Practice addresses the core principles that develop the student designer into a true artist, providing a foundation that ensures success with each production design. This text concentrates on the skills necessary to create effective, evocative, and engaging theatrical designs that support the play contextually, thematically, and visually. It gives students the grounding in core design principles they need to approach design challenges and make design decisions in both assigned class projects and realized productions. This book features: In-depth discussions of design elements and principles for costume, set, lighting, sound, and projection designs Coverage of key concepts such as content, context, genre, style, play structure and format, and the demands and limitations of various theatrical spaces Essential principles, including collaboration, inspiration, conceptualization, script analysis, conducting effective research, building a visual library, developing an individual design process, and the role of the critique in collaboration Information on recent digital drawing tool technology, such as the Wacom® Inkling pen, Wacom® Intuos digitizing tablets and digital sketching, and rendering programs such as Autodesk® Sketchbook Pro and Adobe® Photoshop® Chapter exercises and key terms designed to provide an engaging experience with the

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material and to facilitate student understanding

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. Teaching Critical Performance Theory offers teaching strategies for professors and artist-scholars across performance, design and technology, and theatre studies disciplines. The book's seventeen chapters collectively ask: What use is theory to an emerging theatre artist or scholar? Which theories should be taught, and to whom? How can theory pedagogies shape and respond to the evolving needs of the academy, the field, and the community? This broad field of enquiry is divided into four sections covering course design, classroom teaching, the studio space, and applied theatre contexts. Through a range of intriguing case studies that encourage thoughtful theatre practice, this book explores themes surrounding situated

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learning, dramaturgy and technology, disability and inclusivity, feminist approaches, race and performance, ethics, and critical theory in theatre history. Written as an invaluable resource for professionals and postgraduates engaged in performance theory, this collection of informative essays will also provide critical reading for those interested in drama and theatre studies more broadly.

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 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. A compilation of discussions concerning the work of selected Australian performance designers. It covers a broad range of live performance mediums including theatre, opera, dance, musicals, circus, puppetry, and performance art.

As the symbolists, constructivists and surrealists of the historical avant-garde began to abandon traditional theatre spaces and embrace the more contingent locations of the theatrical and political 'event', the built environment of a performance became not only part of the event, but an event in and of itself. Event-Space radically re-evaluates the avant garde's championing of nonrepresentational spaces, drawing on the specific fields of performance

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studies and architectural studies to establish a theory of 'performative architecture'. 'Event' was of immense significance to modernism's revolutionary agenda, resisting realism and naturalism – and, simultaneously, the monumentality of architecture itself. Event-Space analyzes a number of spatiotemporal models central to that revolution, both illuminating the history of avant-garde performance and inspiring contemporary approaches to performance space.

Theatre and architecture are seeming opposites: one a time-based art-form experienced in space, the other a spatial art experienced over time. The book unpicks these assumptions, demonstrating ways in which theatre and architecture are essential to each other and contextualizing their dynamic relationship historically and culturally.

Thinking Through Theatre and Performance presents a bold and innovative approach to the study of theatre and performance. Instead of topics, genres, histories or theories, the book starts with the questions that theatre and performance are uniquely capable of asking: How does theatre function as a place for seeing and hearing? How do not only bodies and voices but also objects and media perform? How do memories, emotions and ideas continue to do their work when the performance is over? And how can theatre and performance intervene in social, political and environmental structures and frameworks? Written by leading international scholars, each chapter of this volume is built around a key performance example, and detailed discussions introduce the methodologies and theories that help us understand how these performances are practices of enquiry into the world. Thinking through Theatre and Performance is essential for those involved in making, enjoying, critiquing and studying theatre, and will appeal to anyone who is interested in the questions that theatre and

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performance ask of themselves and of us.

A classic work of theatre history and criticism when first published, Arnold Aronson's formative study surveyed the phenomenon known as environmental theatre. Now updated in this richly illustrated second edition to reflect developments and practice since the 1980s, it offers readers a comprehensive study of the theatre practice which has evolved to become the dominant mode of much contemporary innovative performance. For most audiences, particularly in the Western tradition, theatre means going to a building in which seats face a stage on which actors perform a play. But there has always been a vital alternative that came to be known as environmental theatre. Whether in folk performances, street theatre, avant-garde performance, utopian architecture, Happenings, mass spectacles, or contemporary immersive theatre, the relationship of the spectator to the performance has been one in which the audience is surrounded or immersed in a shared space, in which the multiple events may be happening simultaneously, and in which the experience of theatrical space is visceral and often kinetic. This book examines the history of this phenomenon and looks at a range of contemporary practice. New chapters examine how the 'transformed spaces' of earlier work have become the interactive and immersive productions that characterize the work of companies such as Punchdrunk, dreamthinkspeak, Teatro da Vertigem, En Garde Arts, and The Industry, among others. Updated to take account of the burgeoning scholarship on the subject, *The History and Theory of Environmental Scenography* remains the authoritative account that illuminates present day theatre practice and its antecedents.

This introduction to theatre design explains the theories, strategies, and tools of practical design work for the undergraduate student. Through its numerous illustrated case studies and

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analysis of key terms, students will build an understanding of the design process and be able to: identify the fundamentals of theatre design and scenography recognize the role of individual design areas such as scenery, costume, lighting and sound develop both conceptual and analytical thinking Communicate their own understanding of complex design work trace the traditions of stage design, from Sebastiano Serlio to Julie Taymor. Demonstrating the dynamics of good design through the work of influential designers, Stephen Di Benedetto also looks in depth at script analysis, stylistic considerations and the importance of collaboration to the designer's craft. This is an essential guide for students and teachers of theatre design.

Readers will form not only a strong ability to explain and understand the process of design, but also the basic skills required to conceive and realise designs of their own.

Scenography – the manipulation and orchestration of the performance environment – is an increasingly popular and key area in performance studies. This book introduces the reader to the purpose, identity and scope of scenography and its theories and concepts. Settings and structures, light, projected images, sound, costumes and props are considered in relation to performing bodies, text, space and the role of the audience. Concentrating on scenographic developments in the twentieth century, the Introduction examines how these continue to evolve in the twenty-first century. Scenographic principles are clearly explained through practical examples and their theoretical context. Although acknowledging the many different ways in which design shapes the creation of scenography, the book is not exclusively concerned with the role of the theatre designer. In order to map out the wider territory and potential of scenography, the theories of pioneering scenographers are discussed alongside the work of directors, writers and visual artists.

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Theatermachine: Tadeusz Kantor in Context is an in-depth, multidisciplinary compendium of essays that examine Kantor's work through the prism of postmemory and trauma theory and in relation to Polish literature, Jewish culture, and Yiddish theater as well as the Japanese, German, French, Polish, and American avant-garde. Hans-Thies Lehmann's theory of postdramatic theater and contemporary developments in critical theory—particularly Bill Brown's thing theory, Bruno Latour's actor network theory, and posthumanism—provide a previously unavailable vocabulary for discussion of Kantor's theater.

Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history. Taking into account the latest research, his new edition examines moving light technologies, the internet as a platform of performance, urban scenography and how scenography has developed as a collaborative practice.

Contemporary Scenography investigates scenographic concepts, practices and aesthetics in Germany from 1989 to the present. Facing the end of the political divide, the advent of the digital age and the challenges of globalization, German-based designers and scenographers have reacted in a variety of ways to these shifts in the cultural landscape. The edited volume, a compilation of 12 original chapters written in collaboration with acclaimed scenographers, stage designers and distinguished scholars, offers fresh insights and in-depth analyses of current artistic concepts, discourse and innovation in this multifaceted, dynamic field. The book covers a broad spectrum of scenography, including theatre works by Katrin Brack, Bert Neumann, Aleksandar Denic, Klaus Grünberg, Vinge/Müller and Rimini Protokoll, in addition to scenography in museums, exhibitions, social spaces and in various urban contexts. Presenting a range of perspectives, the volume explores the interdisciplinarity of contemporary

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scenography and its ongoing diversification, raising questions relating to cultural heritage, genre and media specificity, knowledge transfer, local versus global practices, internationalization and cultural exchange. Combined with a set of stimulating examples of scenographic design in action – presented through interviews, artists' statements and case studies – the contributors develop a theoretical framework for understanding scenography as an art practice and discourse.

Scenography Expanded is a foundational text offering readers a thorough introduction to contemporary performance design, both in and beyond the theatre. It examines the potential of the visual, spatial, technological, material and environmental aspects of performance to shape performative encounters. It analyses examples of scenography as sites of imaginative exchange and transformative experience and it discusses the social, political and ethical dimensions of performance design. The international range of contributors and case studies provide clear perspectives on why scenographic design has become a central consideration for performance makers today. The extended introduction defines the characteristics of 21st-century scenography and examines the scope and potentials of this new field. Across five sections, the volume provides examples and case studies which richly illustrate the scope of contemporary scenographic practice and which analyse the various ways in which it is used in global cultural contexts. These include mainstream theatre practice, experimental theatre, installation and live art, performance in the city, large-scale events and popular entertainments, and performances by and for specific communities.

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