Interculturalism and Performance-Bonnie Marranca 1991 What is refreshing is the inclusion of essays which reach beyond theatres in considering issues of interculturalism. The Drama Review

Widows, Parisians, and Bayadère-Binita Mehta 2002 This book analyzes how French dramatists reproduced certain images of India such as the barking widow, the lovelorn pariah, and the exotic ‘Bayadère’ damsel. Over four plays, the French turn to India over the twentieth centuries. Addressing questions of Orientalism, the book also argues that it was because the French lost their colonial empire to the British in the eighteenth centuries that India became a part of the French literature imagination.

Interculturalism and Performance Now-Charlotte McPherson 2018-12-09 This book is the first edited collection to respond to an undeniable resurgence of critical activity around the orientalist (theoretical) term ‘interculturalism’ in theatre studies. Long-suspected but most vociferously denounced, intercultural performance has typically referred to hybrid forms of performance from different cultures (typically divided along an East–West or South–North axis) and its related practices frequently charged with appropriation, exploitation or ill-founded universalism. New critical approaches since the late 2000s and early 2010s instead reveal a plethora of localized, grassroots, dispersed and historical approaches to the theory and practice of intercultural performance. This volume is a key text for theatre practitioners, scholars and students.

Intergenerational Performance Practitioners and Scholars-Andrew Adams 2018-09-15 This collection consolidates an event and reflects forward on these recent changes in style, offering case studies from Asia, Africa, Australasia, Latin America, North America, and Western Europe which debate the possibilities and limitations of this theoretical turn towards a ‘new interculturalism’.

Women’s Intercultural Performance-Julie Holdiege 2002-01-04 This is the first in-depth examination of contemporary English stage interculturalism practices, focusing on twenty-first-century female and intercultural feminist writers, and the women’s theatre practitioners, who. As an ideal that is explored in the contexts of current intercultural practices, theories and debates. Holdiege and Tompkins provide ways of thinking about and analysing contemporary performances and of the representations of the female, culturally-marked body. The book includes discussions of rite of passage performances by women from Central Africa and Korea * the cultural exchange of A Doll’s House and Antigone * plays or plays from South Africa and Ghana * the work of the Tanaanzuka tea company * the market forces that govern the distinction of women’s and women’s performance. This is an essential read for anyone studying or interested in women’s performance.

Performing the Intercultural City-Rex Kwak 2017-09-08 In, China became the first country to adopt a national policy to promote multiculturalism. Because of this policy, the intercultural city could become a home for the global city in this multicultural country—stages diversity within through its many intercultural theater companies and traditional performance groups begins to interchange with cultural and performance. Subsequently, this book illustrates the historical and political context within which intercultural performance takes place; examines the ways in which, Filipinos, and Afro-Caribbean Canadian theater has developed play structures based on cultural specificity; and explores the growth of these companies and the communities that have emerged in response to the increasing demand for performance and the intercultural performance studies. In this book, critical interculturalism studies, diaspora studies, critical cosmopolitan studies, interdisciplinary studies, and cultural studies. Television and Interculturalism-Rex Kwak 2016-03-30 How are hybrid and diasporic identities performed in increasingly diverse societies? How can we begin to think differently about theatrical flow across cultures? Interculturalism in the visual cultures of the English-speaking world. It becomes imperative to critically re-examine the way cultural exchange is performed. Theorising interculturalism serves as an approach which allows for that which would mean to reconsider intercultural performance, not from the point of view of the colonizing cultures, but from below, from the viewpoints of the historically colonised and marginalized.

Acoustic Interculturalism-Marcus Chung Chen Tai 2015-02-22 In the book, a soundscapes performance through the examination of sound’s performativity. Employing an interdisciplinary approach, the book examines an aural knowledge reception of sound to postulate the need for an acoustic knowing an awareness of how sound shapes the intercultural experience.

Representing China on the Historical London Stage-Dongying Chen 2015-02-11 This book provides a critical study of the representations of China in contemporary historical London stage. The book is based on a rich and well-documented example, the seventeenth century to the early twentieth century— corresponds with the Qing Dynasty (1644-1911), China’s last dynasty. The examples show that during this historical period, the stage representations of the country were influenced in turn by Jesuit texts on China, British China, and the presence of British imperial power in Asia, and the establishment of diaspora Chinese communities abroad. While the main focus of the book is on the 1700s, the study is also extended to the late 1900s and early 2000s. New critical approaches since the late 2000s and early 2010s instead reveal a plethora of localized, grassroots, dispersed and historical approaches to the theory and practice of intercultural performance. This volume is a key text for theatre practitioners, scholars and students.

Theatre and Interculturalism-Julie Holdiege 2016-03-30 This book examines the life and art of those contemporary playwrights who, by force or choice, find themselves on other shores; for whom the hardship of exile is both a catalyst and an opportunity to test their performance and artistic resources. It argues that the exile’s challenge enables the playwright to re-envision new ‘natural’ scenes of the world and a new language for the intercultural teller of the life itself. In both his everyday life and artistic work, he creates a text that celebrates the contemporary polyvocality and artistic success that the state of exile can offer to an artist forced to deal with the typical exile’s conditions of pain, dislocation, nostalgia, and loss. The creative output and the fame of the exile, he argues, is not just an event in his life, but a performance.

Re-inventing/Re-presenting Identities in a Global World-Svatoshin Yomnoz-Malchiodi 2011-12-08 Re-inventing/Re-presenting Identities in a Global World is a collection of twelve selected essays which address the complex interplay of gender, cultural identity formation and representation within a cross-cultural framework. The book is divided into five sections, with contributions from different continents, in which the authors provide evidence of how different cultural identities are constructed within a globalized context. With the peripheral having now become the center of contemporary culture, this volume is of particular interest to cultural and literary dissertives that have emerged from the transnational flow of ideas and influences between cultures, politics, aesthetics, and disciplines, with an emphasis on cultural identity as a site of crisis and fragmentation. Written in an accessible way, this book addresses several audiences, from professional researchers and students of intercultural studies, contemporary theatre and performance, contemporary English theatre practitioners, and the general reader who is interested in global and cultural identity.


Mabo Mines-Gin Fisher 2011 A thoroughly readable, enjoyable, and pertinently informed book. Smith’s detailed description of each production is a compelling and testament to the quality of work that Mabo Mines have produced over the years. Each entry provides invaluable commentary, are superb and make it even more evident that they were, and will remain, the players’ players. The book is full of detail which, alike for the period of an exemplar for future companies and the avant-garde everywhere.” --- Arthur J. Sabatini, Arizona State University “A lively, erudite discussion of Mabo Mines. This book will be of significant value to scholars, theatre practitioners, and general audiences who are curious about the diversity and character of the experimental theatre movement.” ---Theodore Shank, University of California, San Diego Mabo Mines: Making Avant-Garde Theatre in the 1970s is the first book on a theatre company whose record of directing innovation spans more than forty years. The group’s founding in 1970 by John Dugan, Jack Kroll, Michael Maleczech, and David Warrillow created new theatrical modes by combining the latest concepts in music, visual art, and technology with traditional forms of creative expression: poetry, text, painting, installation art, dance, and music. Over the years, that Jack Kroll described in Newsweek as “valiant . . . original and magical” has been packaging, challenging the boundaries of theater and performance. Mabo Mines have created new works and expanded theatrical and artistic ideas, processes, and materials. Their ideas and methods, particularly their creative collaborations with visual artists, musicians, writers, and dancers, have impacted the world of contemporary theatre and performance. In this book, Mabo Mines’ intellectual and artistic roots, frames them within the 1970s avant-garde, and outlines their significance in contemporary performance.

Love Dances-Suzan Kwean 2003-08-20 Love Dances: Loss and Mourning in Intercultural Collaboration explores global relationality within the realm of intercultural collaboration in contemporary dance. Author Suzan Kwean looks specifically at duets, focusing on “East-West” pairings, and how dance artists from different cultural and movement backgrounds-Asia, the Asian diaspora, Europe, and the United States: trained in contemporary dance, hip hop, flamenco, Thai classical dance, hula, and tibet - work together to collaborate. Kwean acknowledges the forces of diaspora, prejudice, and violence present in any contact zone, but ultimately asserts that choreographic ingenuity across difference can be an act of love in the face of loss and serve as a model for future collaborations. Kwean’s book also serves as a guide to the ideological and political challenges of performance dance serves as a revelatory site for working across culture. Body-to-body interaction on the stage carries the potential to mobilize everyday encounters across difference in the world.


Anglo-American Perceptions of Hellenism-Tatiana Rajput 2008-12-18 This volume is an attempt made to explore the development of a fairly complex and highly nuanced set of discourses as they emerge during the course of the nineteenth and early twentieth centuries. The book is divided into four sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteenth centuries. The book is divided into five sections, each of which offers a critical examination of a key aspect of the Hellenic revival in the eighteenth and early nineteen
Kristeva, Stanley Cavell, and Simon Critchley Features a fully updated bibliography Wide-ranging content makes this an invaluable dictionary for students of a diverse range of disciplines

Research Beyond Borders-Lisa Hultén Smith 2011-12-28 This collection draws insights from an interdisciplinary group of scholars specializing in diverse methods used in the social sciences and humanities to reflect on the empirical, methodological, and practical implications of conducting research beyond one’s national borders. This book seeks to help researchers consider the need for transnational multidisciplinary practices that remain aware of the inequalities that continually inform current or dominant research practices.

Bennewitz, Goethe, Faust—David G. John 2012-04-03 Fritz Bennewitz (1926-1995) was the director-in-chief of Germany’s East Side National Theatre. Extraordinary in his capacity for cultural and linguistic adjustment, he directed productions in twelve countries, always adapting shows to make them meaningful to local audiences. Notably, Bennewitz conducted stagings of Goethe’s Faust in four different languages over a series of seven productions —three in pro-unification East Germany, one in the reunited Germany, and one each in New York, Manila, and Mumbai. The first comprehensive account of Bennewitz’s remarkable career, Bennewitz, Goethe, Faust is also a pioneering study of intercultural interpretations of Faust. David G. John brings to light previously unknown archival materials — including annotated playsheets, correspondence, transcripts, videos, and reception information — as well as unpublished production photos from the stagings discussed in the book. Bennewitz, Goethe, Faust makes a cogent argument for this director’s place alongside the twentieth century’s greatest theatre innovators.

Sightlines-Helen Gilbert 1998 This Australian stage explored for its complex negotiations of race, gender, and post-colonialism.

The Intercultural Performance Reader—Patrice Paris 1996 Views on intercultural exchanges within theatre practice from contributors including: Peter Brook, Clive Barker, Jacques Leocum and Rustom Bhumra.

Extreme Exoticism—William Anthony Sheppard 2010 To what extent can music be employed to shape one culture’s understanding of another? In the American imagination, Japan has represented the “most alien” nation for over 150 years. This perceived difference has inspired fantasies—of both desire and repulsion—through which Japanese culture has profoundly impacted the arts and industry of the U.S. While the influence of Japan on American and European painting, architecture, design, theater, and literature has been celebrated in numerous books and exhibitions, the role of music has been virtually ignored until now. W. Anthony Sheppard’s Extreme Exoticism: Japan and Japanese Music in American Popular Culture is the first comprehensive examination of music’s role in shaping American perceptions of the Japanese, the influence of Japanese music on American composers, and the place of Japanese Americans in American musical life. Presenting numerous American encounters with and representations of Japanese music and Japan, this book reveals how music functions in exotic representation across a variety of genres. The book also considers how music serves as a lens at various times served as a sign of modernism, a soundtrack for defining American music, and a tool for reshaping conceptions of race and gender. From the Tin Pan Alley songs of the Russo-Japanese war period to Weiskopf’s Pinkerton album, music has continued to inscribe Japan as the land of extreme exoticism.

The Orient of the Boulevards-Angela C. Pao 2015-08-17 The author draws upon the methodologies of theater and cultural studies to examine the construction of “the Orient” on the Parisian stage during the nineteenth century. She explores the numerous images and representations of Japan in a large segment of the French population moved into contact with the Middle East and North Africa as soldiers, colonial administrators, settlers, and merchants, the balance between fantasy and immediacy in Orientalized dramas shifted. The domestic melodramas gave way to elaborately staged military spectacles based on current events. Performed before working-class audiences, many of whose members were to be called up for military service, these spectacles here explicit and imperialist opinions. Mining rich archival resources of playtexts, censorship reports, critical reviews, and contemporary writings on performance practice, this book revives the complex processes by which the institutions of popular culture helped shape nineteenth-century notions of race, ethnicity, and nationality.

Ariane Mnouchkine—Judith G. Miller 2007-05-07 Routledge Performance Practitioners is a series of introductory guides to the key theatre-makers of the last century. Each volume explains the background to and the work of one of the major figures on twentieth- and twenty-first-century performance. One of the most important directors of her generation, and one of the only women ever to have attained great director status in France, Ariane Mnouchkine’s work is in revolt against declamation and text-based theatre. A utopian humanist, attracting actors from across forty different countries to her company, Le Théâtre du Soleil, Mnouchkine surfaces a passionate following. This is the first book to combine: an overview of Mnouchkine’s life, work and theatrical influences an exploration of her key ideas on theatre and the creative process analysis of key productions, including 1789 and Richard II. A step towards critical understanding, and as an initial exploration before going on to further, primary research. Routledge Performance Practitioners are invaluable value for today’s student.

Shakespeare’s World/World Shakespeare—Angela Pao 2008 This collection offers 29 essays by many of the world’s major scholars of the extraordinary diversity and richness of Shakespeare studies today. It ranges from examinations of the society Shakespeare himself lived in, to recent films, plays, novels and operatic adaptations in Europe, Africa, Asia, Australia and the Middle East.

Intercultures and Performance Writings from Paj—W. Anthony Sheppard 2019 To what extent can music be employed to shape one culture’s understanding of another? In the American imagination, Japan has represented the “most alien” nation for over 150 years. This perceived difference has inspired fantasies—of both desire and repulsion—through which Japanese culture has profoundly impacted the arts and industry of the U.S. While the influence of Japan on American and European painting, architecture, design, theater, and literature has been celebrated in numerous books and exhibitions, the role of music has been virtually ignored until now. W. Anthony Sheppard’s Extreme Exoticism: Japan and Japanese Music in American Popular Culture is the first comprehensive examination of music’s role in shaping American perceptions of the Japanese, the influence of Japanese music on American composers, and the place of Japanese Americans in American musical life. Presenting numerous American encounters with and representations of Japanese music and Japan, this book reveals how music functions in exotic representation across a variety of genres. The book also considers how music serves as a lens at various times served as a sign of modernism, a soundtrack for defining American music, and a tool for reshaping conceptions of race and gender. From the Tin Pan Alley songs of the Russo-Japanese war period to Weiskopf’s Pinkerton album, music has continued to inscribe Japan as the land of extreme exoticism.

The Routledge Handbook of Intercultural Arts Research—Pamela Busrill 2016-01-08 For artists, scholars, researchers, educators and students of arts theory interested in culture and the arts, a proper understanding of the questions surrounding ‘interculturality’ and the arts requires a full understanding of the creative, methodological and interconnected possibilities of theory, practice and research. The International Handbook of Intercultural Arts Research provides concisely and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory, offering a consolidation of the breadth of scholarship, practices and the contemporary research methodologies, methods and multi-disciplinary analyses that are emerging within this new field.


Australasian Drama Studies—2001

International Theatre Olympics—Jay Koyung Kim 2016-11-07 This pivot examines how the Theatre Olympics, born in 1995, has served to enrich each host country’s culture, community, and foreign relations. Looking at the host country’s political, social, and cultural circumstances, it considers how the festival expands the notion of Olympism beyond its application to the Olympic Games, expressing the spirit of Olympism and interculturalism in events that represent a cultural language of coexistence (the festival’s development over the twenty years of its existence and how each festival’s staging has reflected the national identity, theatre tradition, and cultural interest of the hosting country at that time, as well as how each festival director’s artistic principle has attempted to accomplish cultural exchange through their productions.

Crossing Cultural Borders Through the Actor’s Work—Kláudia Tatjete Nascimento 2008-07-21 A sophisticated analysis of how the intersection of technique, memory, and imagination inform performance, this book examines how intercultural actor-performance practice is formed. The book’s central claim is that the identity of the actor, as priest of the theater and custodian of its memory, is formed through a practice that is rooted in the actor’s own personal life and its cultural and social milieu. It offers a fresh and much-needed contribution to the understanding of the actor’s role in the performance of cultural and social identities and the performance of cultural and social differences.

The Future of Ritual—Richard Schechner 2003-09-02 In The Future of Ritual, Richard Schechner explores the nature of ritualized behavior and its relationship to performance and politics. A brilliant and unfailingly entertaining book, The Future of Ritual is a comprehensive examination of the role of ritual in performance. Ritual is both a form of human action and a form of performance, and so it is the same form in a different context. Basic to the nature of ritual is the idea of a collective activity, of a group acting together, of a group of people acting on behalf of the group. Ritual is a form of performance, and so it is the same form in a different context. It is a form of performance, and so it is the same form in a different context.

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Writing Asia—Mohammad A. Qasayn 2009

Drama Review—2002

Theater History Studies 2020, Vol. 39–Lisa-Jacqueline Scheibet 2020-12-15

Transnational Performance, Identity and Mobility in Asia—Brad H. Yuan 2018-04-27 This book considers the history, methodology and practice of Asian theatre and investigates the role of Asian theatre and film in contemporary transnational Asian identity. It critically reviews the topics of transnationalism and intercultural political differences, arguing that the concept of Transnational Asian theatre or ‘TransAsia’ can promote cultural diversity and social transformation. The book notably offers an understanding of theatre as a cultural laboratory, a repository for diverse histories and a forum for intercultural dialogue, allowing for a better understanding of sociocultural patterns surrounding transnational Asian identity and mobility.