

To All Appearances The Ideology Of Performance

Unveiling the Magic of Words: A Overview of "**To All Appearances The Ideology Of Performance**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**To All Appearances The Ideology Of Performance**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

Performing the Body/Performing the Text Amelia Jones 2005-08-12 This book explores the new performativity in art theory and practice, examining ways of rethinking interpretive processes in visual culture. Since the 1960s, visual art practices - from body art to minimalism - have taken contemporary art outside the museum and gallery; by embracing theatricality and performance and exploding the boundaries set by traditional art criticism. The contributors argue that interpretation needs to be recognised as much more dynamic and contingent. Offering its own performance script, and embracing both canonical fine artists such as Manet, De Kooning and Jasper Johns, and performance artists such as Vito Acconci and Gunter Brus, this book offers radical re-readings of art works and points confidently towards new models for understanding art.

Against Theatre A. Ackerman 2016-01-18 Against Theatre shows that the most prominent writers of modern drama shared a radical rejection of the theatre as they knew it. Together with designers, composers and film makers, they plotted to destroy all existing theatres. But from their destruction emerged the most astonishing innovations of modernist theatre.

The Very Thought of Herbert Blau Clark Lunberry 2018-10-22 Herbert Blau (1926-2013) was the most influential theater theorist, practitioner, and educator of his generation. He was the leading American interpreter of the works of Samuel Beckett and as a director was

instrumental in introducing works of the European avant-garde to American audiences. He was also one of the most far-reaching and thoughtful American theorists of theater and performance, and author of influential books such as *The Dubious Spectacle*, *The Audience*, and *Take Up the Bodies: Theater at the Vanishing Point*. In *The Very Thought of Herbert Blau*, distinguished artists and scholars offer reflections on what made Blau's contributions so visionary, transformative, and unforgettable, and why his ideas endure in both seminar rooms and studios. The contributors, including Lee Breuer, Sue-Ellen Case, Gautam Dasgupta, Elin Diamond, S. E. Gontarski, Linda Gregerson, Martin Harries, Bill Irwin, Julia Jarcho, Anthony Kubiak, Daniel Listoe, Clark Lunberry, Bonnie Marranca, Peggy Phelan, Joseph Roach, Richard Schechner, Morton Subotnick, Julie Taymor, and Gregory Whitehead, respond to Blau's fierce and polymorphous intellect, his relentless drive and determination, and his audacity, his authority, to think, as he frequently insisted, "at the very nerve ends of thought."

A User's Guide to German Cultural Studies

Scott D. Denham 1997 Capitalizes on the ripeness of the German case for interdisciplinary investigation

Performance Marvin Carlson 1996 An overview on the modern concept of performance

Performing History Freddie Rokem 2002-04-25 In his examination of the ways in which theatre participates in the ongoing representations of and debates about the past, Freddie Rokem

concentrates on the ways in which theatre after World War II has presented different aspects of the French Revolution and the Holocaust, showing us that by "performing history" actors bring the historical past and the theatrical present together.

Reader's Guide to Literature in English

Mark Hawkins-Dady 2012-12-06 Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

The Returns of Alwin Nikolais Claudia

Gitelman 2007-06-04 Long overdue reflections on a visionary choreographer

Performance and Cultural Politics Elin Diamond 2015-04-15 Performance and Cultural Politics is a groundbreaking collection of essays which explore the historical and cultural territories of performance, written by the foremost scholars in the field. The essays, exploring performance art, theatre, music and dance, range from Oscar Wilde to Eric Clapton; from the Rose Theatre to U.S. Holocaust museums. The topic includes: * Sex Play: Stereotype, Pose and Dildo * Grave Performances: The Cultural Politics of Memory * Genealogies: Critical Performances * Identity Politics: Passing, Carnival and the Law In the concluding section, 'Performer's Performance', performance artist Robbie McCauley offers the practitioner's perspective on performance studies. Interdisciplinary, thought-provoking and rich in new ideas, Performance and Cultural Politics is a landmark in the emerging field of performance studies.

New Performance/New Writing John Freeman 2016-05-16 Contemporary theatre is going through a period of unparalleled excitement and challenge. Terms like 'postmodern' and 'postdramatic' have their own contested and defended histories, while notions of truth in verbatim theatre are open to serious critical challenge. Theatre writing can result in no words being spoken and nothing appearing on the page, and productions are stretching the boundaries of space, place and context like never before. This revised and significantly

expanded edition of *New Performance/New Writing* explores immersive and solo theatre, autoethnography, applied drama, performance writing, plot, story, narrative and devising. It presents an invaluable response to questions that arise from new theatre, prompting active reading that enhances classroom and workshop learning, and improves productivity in rehearsal. Each chapter explores a key aspect of theatre study, while an extensive timeline of theatre events gives a broad overview of its evolution. Case studies on practitioners as diverse as Kneehigh, Punchdrunk, Mark Ravenhill and Forced Entertainment are scattered throughout the book, along with detailed suggestions for workshops, which encourage readers to test some of the book's ideas in practice.

The Routledge Reader in Politics and Performance Jane de Gay 2002-01-31

The Routledge Reader in Politics and Performance brings together for the first time a comprehensive collection of extracts from key writings on politics, ideology, and performance. Taking an interdisciplinary approach to the subject, and including new writings from leading scholars, the book provides material on: * post-coloniality and performance theory and practice * critical theories and performance * intercultural perspectives * power, politics and the theatre * sexuality in performance * live arts and the media * theatre games.

Infinity (stage) Spencer Golub 2001 A moving and genre-defying text, written after a great loss, that blurs the boundaries between writing and performance

Nothing in Itself Herbert Blau 1999 What Herbert Blau suggests, in *Nothing in Itself*, is that fashion itself, today, has been anticipating and redefining, in the dazzle on the runway, or even in ready-to-wear, the terms in which it is critiqued, while sometimes giving the impression that it is inseparable from critique; in short, there is little to be said of fashion that is not somehow visible in fashion, though even in the mainstream we may call it antifashion. Which is all the more reason to look at the clothes. The book does so copiously, with a fastidious eye to style, as if nothing could be said of a garment, no appropriate fabric of thought, without the felt sensation.

Media & Performance Johannes H. Birringer

1998 The author discusses the performance aspects of such political events as the breaching of the Berlin wall and the destruction of Sarajevo, and examines the use of video and agitprop performance in political activity, including protests by the gay activist group ACT UP and the disquieting performances of the former pornography actress and sex worker Annie Sprinkle. Birringer ends with a discussion of the continuing incursions of business into digital media, including the "imperialism of technological enhancements" as experienced in the culture of constant "upgrades" and the omnipresence of Bill Gates.

Gender and Humor Delia Chiaro 2014-05-09 In the mid-seventies, both gender studies and humor studies emerged as new disciplines, with scholars from various fields undertaking research in these areas. The first publications that emerged in the field of gender studies came out of disciplines such as philosophy, history, and literature, while early works in the area of humor studies initially concentrated on language, linguistics, and psychology. Since then, both fields have flourished, but largely independently. This book draws together and focuses the work of scholars from diverse disciplines on intersections of gender and humor, giving voice to approaches in disciplines such as film, television, literature, linguistics, translation studies, and popular culture.

Drama Trauma Timothy Murray 2013-11-05 In this engaging cross-disciplinary study, Timothy Murray examines the artistic struggle over traumatic fantasies of race, gender, sexuality, and power. Establishing a retrospective dialogue between past and present, stage and video, *Drama Trauma* links the impact of trauma on recent political projects in performance and video with the specters of difference haunting Shakespeare's plays. The book provides close readings of cultural formations as diverse as Shakespearean drama, the Statue of Liberty, contemporary plays by women, African-American performance, and feminist interventions in video, performance and installation. The texts discussed include: * installations by Mary Kelly and Dawn Dedeaux, * plays by Ntozake Shange, Rochelle Owens, Adrienne Kennedy, Marsha Norman and Amiri Baraka * performances by Robbie McCauley,

Jordan, Orlan, and Carmelita Tropicana * stage, film and video productions of King Lear, Othello, Romeo and Juliet and All's Well that Ends Well.

Staging Resistance Jeanne Marie Colleran 1998 Fresh perspectives on political theater and its essential contribution to contemporary culture. Focused studies of individual plays complement broad-based discussions of the place of theater in a radically democratic society. This consistently challenging collection describes the art of change confronting the actual processes of change. 17 photos.

International Postmodernism Hans Bertens 1997-02-20 Containing more than fifty essays by major literary scholars, *International Postmodernism* divides into four main sections. The volume starts off with a section of eight introductory studies dealing with the subject from different points of view followed by a section that deals with postmodernism in other arts than literature, while a third section discusses renovations of narrative genres and other strategies and devices in postmodernist writing. The final and fourth section deals with the reception and processing of postmodernism in different parts of the world. Three important aspects add to the special character of *International Postmodernism*: The consistent distinction between postmodernity and postmodernism; equal attention to the making and diffusion of postmodernism and the workings of literature in general; and the focus on the text and the reader (i.e., the reader's knowledge, experience, interests, and competence) as crucial factors in text interpretation. This comprehensive study does not expressly focus on American postmodernism, although American interpretations of postmodernism are a major point of reference. The recognition that varying literary and cultural conditions in this world are bound to produce endless varieties of postmodernism made the editors, Hans Bertens and Douwe Fokkema, opt for the title *International Postmodernism*.
Poetry of the Revolution Martin Puchner 2006 Martin Puchner tells the story of political and artistic upheavals through the political manifestos of the 19th and 20th centuries. He argues that the manifesto was the genre through which modern culture articulated its revolutionary ambitions and desires.

Theatre and Performance in Digital Culture

Matthew Causey 2007-01-24 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.

Mimesis, Masochism, & Mime Timothy Murray 1997 An invaluable collection of theater commentary by a wide range of leading French theorists, in English translation

Performing Emotions Peta Tait 2017-07-05 In Performing Emotions, Peta Tait's central argument is that performing emotions in realism is also performing gender identity. Emotions are phenomena that are performable by bodies, which have cultural identities. In turn, these create cultural spaces of emotions. This study integrates scholarship on realist drama, theatre and approaches to acting, with interdisciplinary theories of emotion, phenomenology and gender theory. With chapters devoted to masculinity and femininity specifically, as well as to emotions generally, it investigates social beliefs about emotions through Chekhov's four major plays in translation, and English language commentaries on Constantin Stanislavski's direction (of the play's first productions) and his approaches to acting, and Olga Knipper's acting of the central women characters. Emotions exists as social relationships; they are imagined and embodied as gendered. Tait demonstrates how theatrical emotions are predicated on social performances and vice versa. In Chekhov's plays, which came to dominate a twentieth century theatre of emotions, characters interpret

their emotions intertextually in relation to other theatrical and fictional narratives of emotions. Tait here interrogates these plays as sustained explorations of the inherent theatricality of characters expressing emotions from their phenomenological awareness. A theatrical language of gendered interiority is produced in the acting of emotions in Stanislavski's early realistic theatre. Alternatively, remapping the performances of emotional bodies can destabilise the culturally constructed boundary separating an inner, private self and an outer, social self in culturally produced geographies of emotions. As Tait shows, emotions can be performed as indivisible spatialities. Performing Emotions integrates theories of theatre, gender identity and emotion to investigate how sexual difference impacts on the representations of emotions. The book develops an accumulative analysis of the meanings of emotions in twentieth century realist drama, theatre and acting.

Agitated States Anthony Kubiak 2002 American history as theater, and theater as the heart of American life

Performing the Body in Irish Theatre B. Sweeney 2008-02-14 This title examines the representation of the body in Irish theatre alongside the specific circumstances within which Irish theatre is performed, incorporating issues of gender and embodiment, and the performance of Irishness and tradition. The author contextualizes the body in Irish theatre, and includes in-depth analysis of five key productions.

Second Death Donovan Sherman 2016-08-16 Second Death seeks to revitalise our understanding of the soul as a philosophically profound, theoretically radical, and ultimately- and counterintuitively-theatrically realised concept. The book contends that the work of Shakespeare, when closely read alongside early modern cultural and religious writings, helps us understand the soul's historical placement as a powerful paradox: it was essential to establishing humanity but resistant to clear representation. Drawing from current critical theory as well as extensive historical research, Second Death examines works of Shakespearean drama, including The Merchant of Venice, Coriolanus, and The Winter's Tale, to suggest

that rather than simply being incapable of understanding or physical realisation, the soul expressed itself in complex and subtle modes of performance. As a result, this book offers new ways of looking at identity, theatre, and spirituality in Shakespeare's era and in our own.

Psychoanalysis and Performance Patrick Campbell 2002-09-11 The field of literary studies has long recognised the centrality of psychoanalysis as a method for looking at texts in a new way. But rarely has the relationship between psychoanalysis and performance been mapped out, either in terms of analysing the nature of performance itself, or in terms of making sense of specific performance-related activities. In this volume some of the most distinguished thinkers in the field make this exciting new connection and offer original perspectives on a wide variety of topics, including: · hypnotism and hysteria · ventriloquism and the body · dance and sublimation · the unconscious and the rehearsal process · melancholia and the uncanny · cloning and theatrical mimesis · censorship and activist performance · theatre and social memory. The arguments advanced here are based on the dual principle that psychoanalysis can provide a productive framework for understanding the work of performance, and that performance itself can help to investigate the problematic of identity.

Experiential and Performative Anthropology in the Classroom Pamela R. Frese 2020-07-08 The contributors gathered here revitalize "ethnographic performance"—the performed recreation of ethnographic subject matter pioneered by Victor and Edith Turner and Richard Schechner—as a progressive pedagogy for the 21st century. They draw on their experiences in utilizing performances in a classroom setting to facilitate learning about the diversity of culture and ways of being in the world. The editors, themselves both students of Turner at the University of Virginia, and Richard Schechner share recollections of the Turners' vision and set forth a humanistic pedagogical agenda for the future. A detailed appendix provides an implementation plan for ethnographic performances in the classroom.

Sites of Performance Clark Lunberry 2014-10-01 A primary focus of 'Sites of

Performance: Of Time and Memory' is the impact of time and memory as they intersect and constitute the varied spaces of theatre. These spaces include more traditional sites of theatre, such as those involving stages and curtains, actors and audiences, as well as those other theatres or spaces of performance that range from performance and installation art, to the performance of a string quartet, and from the writing of performance, to the performance of writing.

The Administration of Aesthetics Richard Burt 1994 The "new" censorship of the arts, some cultural critics say, is just one more item on the "new" Right's agenda, of a piece with attempts to regulate sexuality, curtail female reproductive rights, restrict gays and lesbians, and privatize public institutions. While not contesting this assessment, the writers gathered here expose crucial difficulties in using censorship, old and new, as a tool for cultural criticism. Focusing on historical moments ranging from early-modern Europe to postmodern American, and covering a variety of media from books and paintings to film and photography, their essays seek a deeper understanding of what "censorship", "criticism" and the "public sphere" really mean. Getting rid of the censor, the contributors suggest, does not get rid of the problem of censorship. In varied but complementary ways, their essays view censorship as something more than a negative, unified institutional practice used to repress certain discourses. Instead, the authors contend that censorship actually legitimates discourses - not only by allowing them to circulate, but by joining them in a sort of performance, a staging of oppositions. These essays move discussions of censorship out of the present discourse of diversity into what might be called a discourse of legitimation. In doing so, they open up the possibility of realignments between those who are disenchanted with both stereotypical right-wing criticisms of political critics and aesthetics, and stereotypical left-wing defences. Richard Burt is the author of "Licensed By Authority: Ben Jonson and the Discourses of Censorship".

Twenty-First Century Drama Siân Adiseshiah 2016-06-17 Within this landmark collection, original voices from the field of drama provide rich analysis of a selection of the most exciting

and remarkable plays and productions of the twenty-first century. But what makes the drama of the new millenium so distinctive? Which events, themes, shifts, and paradigms are marking its stages? Kaleidoscopic in scope, *Twenty-First Century Drama: What Happens Now* creates a broad, rigorously critical framework for approaching the drama of this period, including its forms, playwrights, companies, institutions, collaborative projects, and directors. The collection has a deliberately British bent, examining established playwrights – such as Churchill, Brenton, and Hare – alongside a new generation of writers – including Stephens, Prebble, Kirkwood, Bartlett, and Kelly. Simultaneously international in scope, it engages with significant new work from the US, Japan, India, Australia, and the Netherlands, to reflect a twenty-first century context that is fundamentally globalized. The volume's central themes – the financial crisis, austerity, climate change, new forms of human being, migration, class, race and gender, cultural politics and issues of nationhood – are mediated through fresh, cutting-edge perspectives.

Expression in the Performing Arts Inma Álvarez
2010-02-19 The performing arts represent a significant part of the artistic production in our culture. Correspondingly the fields of drama, film, music, opera, dance and performance studies are expanding. However, these arts remain an underexplored territory for aesthetics and the philosophy of art. *Expression in the Performing Arts* tries to contribute to this area. The volume collects essays written by international scholars who address a variety of themes concerning the core philosophical topic of expression in the theory of the performing arts. Specific questions about the ontology of art, the nature of the performances, the role of the performer, and the relations between spectators and works emerge from the study of the performing arts. Besides, these arts challenge the unchanging physicality of other kinds of works of art, usually the direct result of creative individual artist, and barely affected by the particular circumstances of their exhibition. *Expression* is one of the issues that adopt a special character in the performing arts. Do singers, dancers or actors express the feelings a work is expressive of? How does the performer

contribute to the expressive content of the work? How does the spectator emotionally respond to the physical proximity of the performers? Is aesthetic distance avoided in the understanding of the performing arts? How are the expressive properties of work, performance and characters related? And how are the subjectivities they embody revealed? The contributions presented here are not all in agreement on the right answers to these questions, but they offer a critical and exciting discussion of them. In addition to original proposals on the theoretical aspect of expression in the performing arts, the collection includes analyses of individual artists, historical productions and concrete works of art, as well as reflections on performative practice.

Performing Women and Modern Literary Culture in Latin America Vicky Unruh

2009-06-03 Women have always been the muses who inspire the creativity of men, but how do women become the creators of art themselves? This was the challenge faced by Latin American women who aspired to write in the 1920s and 1930s. Though women's roles were opening up during this time, women writers were not automatically welcomed by the Latin American literary avant-gardes, whose male members viewed women's participation in tertulias (literary gatherings) and publications as uncommon and even forbidding. How did Latin American women writers, celebrated by male writers as the "New Eve" but distrusted as fellow creators, find their intellectual homes and fashion their artistic missions? In this innovative book, Vicky Unruh explores how women writers of the vanguard period often gained access to literary life as public performers. Using a novel, interdisciplinary synthesis of performance theory, she shows how Latin American women's work in theatre, poetry declamation, song, dance, oration, witty display, and bold journalistic self-portraiture helped them craft their public personas as writers and shaped their singular forms of analytical thought, cultural critique, and literary style. Concentrating on eleven writers from Argentina, Brazil, Cuba, Mexico, Peru, and Venezuela, Unruh demonstrates that, as these women identified themselves as instigators of change rather than as passive muses, they unleashed penetrating critiques of projects for social and artistic

modernization in Latin America.

Art of the Twentieth Century Jason Gaiger 2004-03-11 This reader, a companion to The Open University's four-volume Art of the Twentieth Century series, offers a variety of writings by art historians and art theorists. The writings were originally published as freestanding essays or chapters in books, and they reflect the diversity of art historical interpretations and theoretical approaches to twentieth-century art. Accessible to the general reader, this book may be read independently or to supplement the materials explored in the four course texts. The volume includes a general introduction as well as a brief introduction to each piece, outlining its origin and relevance.

Performing Women Alison Oddey 2016-04-30 Alison Oddey's interviews with prominent performing women span generations, cultures, perspectives, practice and the best part of the twentieth-century, telling various stories collectively. Stand-ups, 'classic' actresses, film and television personalities, experimental and 'alternative' practitioners discuss why they want to perform, what motivates them, and how their personal history has contributed to their desire to perform. Oddey's critical introductory and concluding chapters analyze both historical and cultural contexts and explore themes arising from the interviews. These include sense of identity, acting as playing (recapturing and revisiting childhood), displacement of roots, performing, motherhood and 'being', performing comedy, differences between theatre, film and television performance, attitudes towards and relationships with audiences, and working with directors. The prominent subtext of motherhood reveals a consciousness of split subjectives with and beyond performance. This new edition of the book includes three new interviews with actresses, and is useful primary resource material for undergraduate students on performance studies courses.

New Theatre Quarterly 32: Volume 8, Part 4

Clive Barker 1993-01-07 One of a series discussing topics of interest in theatre studies from theoretical, methodological, philosophical and historical perspectives.

To All Appearances Herbert Blau 1992 This is a book in which ideology and performance shadow each other, in a theoretical inquiry

which ranges widely across historical periods and cultures. The author's concerns--which include the social meaning of illusion and the cultural manifestation of power--take the reader from Jacobean drama to the pageantry of Robert Wilson; from Eleanora Duse to Laurie Anderson; from the puppet theater of Kleist to Kantor's theater of the dead; and from the Kutiyattam temple dancers in Kerala to Womanhouse in Los Angeles. A brilliant, uncontainable, and chastening look at the rhetoric of critical theory in relation to performance and ideological practice, this is undoubtedly a book for the twenty-first century. It returns us, through all appearances, to the unavoidable question in art, in politics, in the society of the spectacle: what, after all, is the future of illusion?

Critical Theory and Performance Janelle G. Reinelt 2007 The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies

A World of Popular Entertainments Gillian Arrighi 2012-03-15 This groundbreaking volume of critical essays about popular entertainments brings together the work of eighteen established, emerging, and independent scholars with backgrounds in Archives, Theatre and Performance, Music, and Historical Studies, currently working across five continents. The first of its kind to examine popular entertainments from a global and multi-disciplinary perspective, this collection examines a broad cross-section of historical and contemporary popular entertainment forms from Australia, England, Japan, North America, and South Africa, and considers their social, cultural and political significance. Despite the vibrant, complex, and ubiquitous nature of popular entertainments, the field has suffered from a lack of sustained academic attention.

Nevertheless, popular entertainments have a global reach and a transnational significance at odds with the fact that the meaning and definition of both 'popular' and 'entertainment' remain widely contested. Since the late-nineteenth century, class-based prejudices in Western culture have championed the superiority of art and literature over the dubious and fleeting pleasures of 'entertainment.' Similarly, the term 'popular' has carried pejorative connotations, indicating something

common and outside the conventional and highbrow productions of the purpose-built theatre house or concert hall. Irrespective of whether 'popular' is code for a cultural product with a folk origin, or a term indicating the mass appeal of a cultural product, this volume's re-assessment of popular entertainments from a global perspective is timely. The performance research embodied in this volume was first discussed at A World of Popular Entertainments International Conference (University of Newcastle, Australia, 2009) in response to a multi-disciplinary call for scholars to explore a variety of topics relevant to the study of popular entertainments.

Liveness Philip Auslander 2008-01-02 Liveness: Performance in a Mediatized Culture addresses what may be the single most important question facing all kinds of performance today. What is the status of live performance in a culture dominated by mass media? Since its first appearance, Philip Auslander's ground-breaking book has helped to reconfigure a new area of study. Looking at specific instances of live performance such as theatre, rock music, sport, and courtroom testimony, Liveness offers penetrating insights into media culture, suggesting that media technology has encroached on live events to the point where many are hardly live at all. In this new edition, the author thoroughly updates his provocative argument to take into account new digital and media technologies, and cultural, social and legal developments. In tackling some of the last great shibboleths surrounding the high cultural status of the live event, this book will continue to shape discussion and to provoke lively debate on a crucial artistic dilemma: what is live performance and what can it mean to us now? *Languages of Theatre Shaped by Women* Jane De Gay 2003 The authors of this text seek to address the question of how to document performance work, focusing on themes and issues being explored in the 1990s. The work is designed to be a thorough consideration of the roles and potential of women's theatre.

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