

Representing the

PAST

Essays in Performance
Historiography

Edited by

Charlotte M. Canning & Thomas Postlewait

Representing The Past Essays In Performance Historiography

Marco Pecorari



Representing The Past Essays In Performance Historiography:

Representing the Past Charlotte M. Canning, Thomas Postlewait, 2010-04-15 Representing the Past is required reading for any serious scholar of theatre and performance historiography original in its conception global in its reach thought provoking and transformative in its effects Gay Gibson Cima author Early American Women Critics Performance Religion Race

Theatre/Performance Historiography R. Bank, M. Kobialka, 2015-04-23 How do the ethical implications of writing theatrical histories complicate the historiographical imperative in our current sociopolitical context This volume investigates a historiography whose function is to be a mode of thinking and exposes the inner contradictions in social and ideological organizations of historical subjects *The Methuen Drama Handbook of Theatre History and Historiography* Claire Cochrane, Jo Robinson, 2019-10-31 Shortlisted for the 2021 TaPRA Edited Collection Prize The Methuen Drama Handbook of Theatre History and Historiography is an authoritative guide to contemporary debates and practices in this field The book covers the key themes and methods that are current in theatre history research with a particular focus on expanding the object of study to include engagement with theatre and performance practices and the development of theatre histories around the world Central to the book are eighteen specially commissioned essays by established and emerging scholars from a wide range of international contexts whose discussion of individual case studies is predicated on their understanding and experience of their local landscape of theatre history These essays reveal where important work continues to be done in the field and most valuably draws on academic contexts beyond the Western academy to expand our knowledge of the exciting directions that such an approach opens up Prefaced by an introduction tracing the development of the discipline of theatre history and changing historiographical approaches the Handbook explores current issues pertaining to theatre and performance history research as well as providing up to date and robust introductions to the methods and historiographic questions being explored by researchers in the field Featuring a series of essential research tools including a detailed list of resources and an annotated bibliography of key texts this is an indispensable scholarly handbook for anyone working in theatre and performance history and historiography Fashion Remains Marco Pecorari, 2021-01-28 Fashion ephemera from catalogues and invitations to press releases have long been overlooked by the fashion industry and fashion academics Fashion Remains redresses the balance putting these objects centre stage and focusing on the wider creative practice of contemporary fashion designers photographers graphic designers make up artists and many more Fashion ephemera are considered not as disposable promotional devices but as windows into hidden networks of collaboration and value creation in the fashion system Taking an interdisciplinary approach Fashion Remains explores the unseen and privately circulated fashion ephemera produced by today's most prominent international fashion designers such as Margiela Yamamoto and Raf Simons Showcasing a unique archive of materials it focuses on Antwerp's avant garde fashion scene and reveals the potential of these ephemeral objects to evoke and call into question material and immaterial knowledge about the fashion industry's

actors practices and ideologies Kashmir's Contested Pasts Chitralkha Zutshi, 2014-07-09 A pioneering and comprehensive study of the historical imagination in Kashmir this book explores the conversations between the ideas of Kashmir and the ideas of history taking place within Kashmir's multilingual historical tradition Analysing the deep linkages among Sanskrit Persian and Kashmiri narratives Kashmir's Contested Pasts contends that these traditions drew on and influenced each other to imagine Kashmir as far more than simply an unsettled territory or a tourist paradise By offering a historically grounded reflection on the memories narrative practices and institutional contexts that have informed and continue to inform imaginings of Kashmir and its past the book suggests new ways of understanding the debates over history territory identity and sovereignty that shape contemporary South Asia *The Operatic Archive* Colleen Renihan, 2020-04-03 The Operatic Archive American Opera as History extends the growing interdisciplinary conversation in opera studies by drawing on new research in performance studies and the philosophy of history Moving beyond traditional aesthetic conceptions of opera this book argues for opera's powerful potential for historical impact and engagement in late twentieth and twenty first century works by American composers Considering opera's ability to serve as a vehicle for memory historical experience affect presence and the historical sublime this volume demonstrates how opera's ability to represent and evoke historical events and historical experience differs fundamentally from the representations and recreations of other modes specifically literary and dramatic representations Building on the work of performance scholars such as Joseph Roach Rebecca Schneider and Diana Taylor and in consultation with recent debates in the philosophy of history the book will be of interest to a wide range of scholars and researchers particularly those working in the areas of opera studies and performance studies Dramatic Spaces Jennifer Low, 2015-07-16 For literary scholars plays are texts for scenographers plays are performances Yet clearly a drama is both text and performance Dramatic Spaces examines period specific stage spaces in order to assess how design shaped the thematic and experiential dimensions of plays This book highlights the stakes of the debate about spatiality and the role of the spectator in the auditorium if audience members are co creators of the drama how do they contribute The book investigates Roman comedy and Shakespearean dramas in which the stage space itself constituted the primary scenographic element and actors bodies shaped the playing space more than did sets or props the use of paid applauders in nineteenth century Parisian theaters and how this practice reconfigured theatrical space transactions between stage designers and spectators including work by Lszl Moholy Nagy William Ritman and Eiko Ishioka Dramatic Spaces aims to do for stage design what reader response criticism has done for the literary text with specific case studies on Coriolanus The Comedy of Errors Romeo and Juliet Tales of Hoffman M Butterfly and Tiny Alice exploring the audience's contribution to the construction of meaning *The Pushing-Hands of Translation and its Theory* Douglas Robinson, 2016-05-12 This book presents an East West dialogue of leading translation scholars responding to and developing Martha Cheung's pushing hands method of translation studies Pushing hands was an idea Martha began exploring in the last

four years of her life and only had time to publish at article length in 2012 The concept of pushing hands suggests a promising line of inquiry into the problem of conflict in translation Pushing hands opens a new vista for translation scholars to understand and explain how to develop an awareness of non confrontational alternative ways to handle translation problems or problems related to translation activities that are likely to give rise to tension and conflict The book is a timely contribution to celebrate Martha s work and also to move the conversation forward Despite being somewhat tentative and experimental it probes into how to enable and develop dynamic interaction between and reciprocal determinism of different hands involved in the process of translation

The Challenge of World Theatre History Steve Tillis,2020-09-19 The future of theatre history studies requires consideration of theatre as a global phenomenon The Challenge of World Theatre History offers the first full scale argument for abandoning an obsolete and parochial Eurocentric approach to theatre history in favor of a more global perspective This book exposes the fallacies that reinforce the conventional approach and defends the global perspective against possible objections It moves beyond the conventional nation based geography of theatre in favor of a regional geography and develops a new way to demarcate the periods of theatre history Finally the book outlines a history that recognizes the often connected developments in theatre across Eurasia and around the world It makes the case that world theatre history is necessary not only for itself but for the powerful comparative and contextual insights it offers to all theatre scholars and students whatever their special areas of interest

Performing women Susannah Crowder,2018-08-31 This book takes on a key problem in the history of drama the exceptional staging of the life of Catherine of Siena by a female actor and a female patron in 1468 Metz Exploring the lives and performances of these previously anonymous women the book brings the elusive figure of the female performer to centre stage It integrates new approaches to drama gender and patronage with a performance methodology to explore how the women of fifteenth century Metz enacted varied kinds of performance that extended beyond the theatre For example decades before the 1468 play Joan of Arc returned from the grave in the form of an impersonator named Claude Offering a new paradigm of female performance that positions women at the core of public culture Performing women is essential reading for scholars of pre modern women and drama and is also relevant to lecturers and students of late medieval performance religion and memory

Stock Pieces: British Repertory Theatre, 1760-1830 Susan Valladares,2024-12-26 What do we gain from watching a familiar play for the nth time This was a crucial question for Romantic period theatre managers who to deliver varied programmes relied on a repertoire of stock entertainments performed in alternation with the latest plays Repertory theatre was not new to the Romantic period but it took on additional purchase at a time when the playhouse was not simply a site for entertainment but a government controlled cultural institution and business subject to sometimes extreme financial political and ideological pressures Through an innovative selection of case studies drawn from deep archival research Stock Pieces juxtaposes canonical with otherwise forgotten entertainments unites the period s professional and amateur dramatic cultures and spans British

metropolitan provincial and imperial geographies The picture that emerges is fresh and compelling Stock Pieces sheds light on the mechanics of stock piece status the Romantic afterlives of Shakespeare's near contemporaries whose popular appeal declined as his increased and the work of various agents from pantomime arrangers to enslaved performers in Jamaica who contested the repertoire's received aesthetic and cultural values It also explores the extent to which investments in the abolitionist cause were remediated by stock pieces that revived and reenacted the spectral violence of slavery and the slave trade for various purposes Stock Pieces showcases how the Romantic period dramatic repertoire could be mobilised to signify social and political practices that operated outside the theatrical institution crossed national borders and dared to effect real change

Researching Popular Entertainment Kim Baston, Jason Price, 2024-12-27 Researching Popular Entertainment is an essential volume for scholars delving into the vibrant yet complex world of popular entertainment Written by a global network of experts this book addresses the unique challenges researchers face in this field The often dismissed status of popular entertainment coupled with its reliance on physicality and improvisation over scripted performances has meant archival and textual sources tend to be more limited than in related theatre and performance disciplines This scarcity requires historians to find alternative pathways through the available materials to recuperate seemingly insignificant figures and performance forms from our cultural past This book provides a candid look into the research processes of its authors highlighting some of the approaches they have adopted to overcome these challenges It emphasises that reading performance as entertainment is a deliberate methodological choice Regardless of whether a work is deemed high or low art legitimate or illegitimate understanding how it captivates its audience is central to the study of entertainment Readers will benefit from its in depth analysis and practical guidance making it an indispensable resource for anyone studying popular entertainment

Commedia dell' Arte and the Mediterranean Erith Jaffe-Berg, 2016-03-09 Drawing on published collections and also manuscripts from Mantuan archives Commedia dell arte and the Mediterranean locates commedia dell arte as a performance form reflective of its cultural crucible in the Mediterranean The study provides a broad perspective on commedia dell arte as an expression of the various cultural gender and language communities in Italy during the early modern period and explores the ways in which the art form offers a platform for reflection on power and cultural exchange While highlighting the prevalence of Mediterranean crossings in the scenarios of commedia dell arte this book examines the way in which actors embodied characters from across the wider Mediterranean region The presence of Mediterranean minority groups such as Arabs Armenians Jews and Turks within commedia dell arte is marked on stage and backstage where they were collaborators in the creative process In addition gendered performances by the first female actors participated in staging the Mediterranean by using the female body as a canvas for cartographical imaginings By focusing attention on the various communities involved in the making of theatre a central preoccupation of the book is to question the dynamics of exchange as it materialized within a spectrum inclusive of both cultural collaboration but also of

taxation and coercion Early Modern Black Diaspora Studies Cassander L. Smith, Nicholas R. Jones, Miles P. Grier, 2018-10-03 Early Modern Black Diaspora Studies brings into conversation two fields Early Modern Studies and Black Studies that traditionally have had little to say to each other This disconnect is the product of current scholarly assumptions about a lack of archival evidence that limits what we can say about those of African descent before modernity This volume posits that the limitations are not in the archives but in the methods we have constructed for locating and examining those archives The essays that make up this volume offer new critical approaches to black African agency and the conceptualization of blackness in early modern literary works historical documents material and visual cultures and performance culture Ultimately this critical anthology revises current understandings about racial discourse and the cultural contributions of black Africans in early modernity and in the present across the globe **Routledge Companion to Audiences and the Performing Arts** Matthew Reason, Lynne Conner, Katya Johanson, Ben Walmsley, 2022-04-05 The Routledge Companion to Audiences and the Performing Arts represents a truly multi dimensional exploration of the inter relationships between audiences and performance This study considers audiences contextually and historically through both qualitative and quantitative empirical research and places them within appropriate philosophical and socio cultural discourses Ultimately the collection marks the point where audiences have become central and essential not just to the act of performance itself but also to theatre dance opera music and performance studies as academic disciplines This Companion will be of great interest to academics researchers and postgraduates as well as to theatre dance opera and music practitioners and performing arts organisations and stakeholders involved in educational activities **Staging Difficult Pasts** Maria M. Delgado, Michal Kobialka, Bryce Lease, 2023-12-22 This collection of original essays brings together museum theatre and performance case studies with a focus on their distinctive and overlapping modes of producing memory for transnational audiences Whether this is through narrative object embodied encounter or a combination of the three this volume considers distinctions and interactions between memory and history specifically through the lenses of theatre and performance studies visual culture and museum and curator studies This book is underpinned by three areas of research enquiry How are contemporary theatre makers and museum curators staging historical narratives of difficult pasts How might comparisons between theatre and museum practices offer new insights into the role objects play in generating and representing difficult pasts What points of overlap comparison and contrast among these constructions of history and memory of authoritarianism slavery colonialism genocide armed conflict fascism and communism might offer an expanded understanding of difficult pasts in these transnational cultural contexts This collection is designed for any scholar of its central disciplines as well as for those interested in cultural geography memory studies and postcolonial theory The Open Access version of this book available at <http://www.taylorfrancis.com> has been made available under a Creative Commons Attribution NoDerivatives CC BY ND 4.0 license *Street theatre and the production of postindustrial space* David

Calder, 2019-03-26 This electronic version has been made available under a Creative Commons BY NC ND open access license Deindustrialising communities have called upon street theatre companies to re animate public space and commemorate industrial heritage How have these companies converted derelict factories into spaces of theatrical production How do they connect their work to the industrial work that once occurred there How do those connections manifest in theatrical events and how do such events give shape and meaning to ongoing redevelopment projects This book develops an understanding of the relationship between theatre and redevelopment that goes beyond accusations of gentrification or celebrations of radical resistance Ultimately Calder argues that deindustrialisation and redevelopment depend on theatrical events and performative acts to make ongoing change intelligible and navigable Working memories brings together some of current theatre scholarship s fundamental concerns while demonstrating the significance of those concerns to an interdisciplinary readership Theatre and Ghosts M. Luckhurst, E. Morin, 2014-07-15 Theatre and Ghosts brings theatre and performance history into dialogue with the flourishing field of spectrality studies Essays examine the histories and economies of the material operations of theatre and the spectrality of performance and performer Musical Theatre Histories Millie Taylor, Adam Rush, 2022-10-20 Musical theatre is often perceived as either a Broadway based art form or as having separate histories in London and New York Musical Theatre Histories Expanding the Narrative however depicts the musical as neither American nor British but both and more having grown out of frequent and substantial interactions between both centres and beyond Through multiple thematic histories Millie Taylor and Adam Rush take readers on a series of journeys that include the art form s European and American origins African American influences negotiations around diversity national identity and the globalisation of the form as well as revival culture censorship and the place of social media in the 21st century Each chapter includes case studies and key concept boxes to identify explain and contextualise important discussions offering an accessible study of a dynamic and ever evolving medium Written and developed for undergraduate students this introductory textbook provides a newly focused and alternative way of understanding musical theatre history **Performing the Progressive Era** Max Shulman, J. Chris Westgate, 2019-05-15 The American Progressive Era which spanned from the 1880s to the 1920s is generally regarded as a dynamic period of political reform and social activism In Performing the Progressive Era editors Max Shulman and Chris Westgate bring together top scholars in nineteenth and twentieth century theatre studies to examine the burst of diverse performance venues and styles of the time revealing how they shaped national narratives surrounding immigration and urban life Contributors analyze performances in urban centers New York Chicago Cleveland in comedy shows melodramas Broadway shows operas and others They pay special attention to performances by and for those outside mainstream society immigrants the working class and bohemians to name a few Showcasing both lesser known and famous productions the essayists argue that the explosion of performance helped bring the Progressive Era into being and defined its legacy in terms of gender ethnicity immigration and even medical

ethics

This book delves into Representing The Past Essays In Performance Historiography. Representing The Past Essays In Performance Historiography is an essential topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Representing The Past Essays In Performance Historiography, encompassing both the fundamentals and more intricate discussions.

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- The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Representing The Past Essays In Performance Historiography.

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