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POSTDRAMATIC THEATRE

Hans-Thies Lehmann

Translated by Karen Jürs-Munby

Postdramatic Theatre Hans Thies Lehmann

Helena Grehan, Peter Eckersall



Postdramatic Theatre Hans Thies Lehmann:

Postdramatic Theatre Hans-Thies Lehmann, 2006-09-27 Newly adapted for the Anglophone reader this is an excellent translation of Hans Thies Lehmann's groundbreaking study of the new theatre forms that have developed since the late 1960s which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s Lehmann considers them in relation to dramatic theory and theatre history as an inventive response to the emergence of new technologies and as an historical shift from a text based culture to a new media age of image and sound. Engaging with theoreticians of drama from Aristotle and Brecht to Barthes and Schechner the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples and with an introduction by Karen J. R. Munby providing useful theoretical and artistic contexts for the book, *Postdramatic Theatre* is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

Postdramatic Theatre and India Ashis Sengupta, 2022-01-27 This book revisits Hans Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it. None of the Indian theatre makers under study built their works directly on the Euro American model of postdramatic theatre but many have used its vocabulary and apparatus in innovative transnational ways. Their principal aim was to invigorate the language of Indian urban theatre which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the theatre of roots movement after independence. Emerging out of a set of different historical and cultural contexts their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms. Theatre in India today includes devised performance, storytelling across forms, theatre solos, cross media performance, theatre installations, scenographic theatre, theatre as event, reality theatre and so on. The book balances theory, context and praxis, developing a new area of scholarship in Indian theatre. Interspersed throughout are Indian theatre makers' clarifications of their own practices vis-à-vis those in Europe and the US.

Tragedy and Dramatic Theatre Hans-Thies Lehmann, 2016-05-05 This comprehensive authoritative account of tragedy is the culmination of Hans Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy through its inextricable relationship with drama to its impact upon post-dramatic forms, this is the definitive work in its field. Lehmann plots a course through the history of dramatic thought taking in Aristotle, Plato, Seneca, Nietzsche, Heidegger, Lacan, Shakespeare, Schiller, Holderlin, Wagner, Maeterlinck, Yeats, Brecht, Kantor, Heiner Müller and Sarah Kane.

Postdramatic Dramaturgies Kai Tuchmann, 2022-03-07 This book compiles lectures by the world's leading practitioners of postdramatic theatre from East Asia and the German speaking world which

were given at Asia's only dramaturgy degree program at The Central Academy of Drama in Beijing 2018-19. It includes first-time English language scripts of the discussed plays. The material is complemented by contextualizing essays by the program founder Li Yinan and its co-developer Kai Tuchmann. Hans Thies Lehmann contributes the foreword to this volume. This rare compilation enables the reader to gain a unique insider's impression of postdramatic theatre's artistic thinking and working methods and informs about its manifold manifestations. With contributions from Hans Werner Kroesinger, Lee Kyung Sung, Li Yinan, Boris Nikitin, Kai Tuchmann, Wang Mengfan, Wen Hui Zhao, Chuan and Zhuang Jiayun. *Postdramatic Theatre and the Political*. Karen Jürs-Munby, Jerome Carroll, Steve Giles, 2013-12-19. Is postdramatic theatre political and if so how? How does it relate to Brecht's ideas of political theatre for example? How can we account for the relationship between aesthetics and politics in new forms of theatre playwriting and performance? The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty-first century: the status of the audience and modes of spectatorship in postdramatic theatre; the political claims of postdramatic theatre; postdramatic theatre's ongoing relationship with the dramatic tradition; its dialectical qualities or its eschewing of the dialectic questions of representation and the real in theatre; the role of bodies; perception, appearance and theatricality in postdramatic theatre; as well as subjectivity and agency in postdramatic theatre; dance and performance. Offering analyses of a wide range of international performance examples, scholars in this volume engage with Hans Thies Lehmann's theoretical positions both affirmatively and critically, relating them to other approaches by thinkers ranging from early theorists such as Brecht, Adorno and Benjamin to contemporary thinkers such as Fischer-Lichte, Rancière and others. **The Performance Studies Reader**. Henry Bial, Sara Brady, 2025-01-31. Since its first publication in 2004, *The Performance Studies Reader* has become the leading anthology of key writings on performance studies. Now in its fourth edition, it continues to offer an unparalleled selection of work by the foremost scholars in this continually evolving field, offering a stimulating introduction to the crucial debates of Performance Studies. These critical and theoretical contributions are joined in this edition by 26 new chapters bringing the collection up to date with current discourse and ideas and significantly expanding the range of subjects and authors represented. Each essay includes contextual headnotes from the editors to introduce students to the writer and their impact on the field. Newly added to this edition are contributions from Swati Arora, Sara Ahmed, Sarah Bay Cheng, Claire Bishop, Felipe Cervera, Theron Schmidt and Hannah Schwadron, Anita E. Cherian and Gargi Bharadwaj, Thomas F. DeFrantz, SLIPPAGE, Soyica Diggs Colbert, Tracy C. Davis, Saidiya V. Hartman, Travis Jackson, Branislav Jakovljević, Ailton Krenak, Andrzej Lepecki, Fred Moten, Jos Esteban Muñoz, Tavia Nyong'o, Tamara Searle, Stephanie Nohelani Teves and McKenzie Wark. This new edition of *The Performance Studies Reader* provides an overview of the full range of performance theory for undergraduates at all levels and beginning graduate students in Performance Studies, theatre, performing arts and cultural studies. Postopera: Reinventing the Voice-Body. Jelena Novak, 2016-03-09. Both in opera studies and in most operatic works

the singing body is often taken for granted In *Postopera Reinventing the Voice Body* Jelena Novak reintroduces an awareness of the physicality of the singing body to opera studies Arguing that the voice body relationship itself is a producer of meaning she furthermore posits this relationship as one of the major driving forces in recent opera She takes as her focus six contemporary operas *La Belle et la Bête* Philip Glass *Writing to Vermeer* Louis Andriessen *Peter Greenaway Three Tales* Steve Reich *Beryl Korot One* Michel van der Aa *Homeland* Laurie Anderson and *La Commedia* Louis Andriessen Hal Hartley which she terms postoperas These pieces are sites for creative exploration where the boundaries of the opera world are stretched Central to this is the impact of new media a de synchronization between image and sound or a redefinition of body voice gender relationships Novak dissects the singing body as a set of rules protocols effects and strategies That dissection shows how the singing body acts within the world of opera what interventions it makes and how it constitutes opera s meanings

Postdramatic Theatre and Form Michael Shane Boyle, Matt Cornish, Brandon Woolf, 2019-03-21 Postdramatic theatre is an essential category of performance that challenges classical elements of drama including the centrality of plot and character Tracking key developments in contemporary European and North American performance this collection redirects ongoing debates about postdramatic theatre turning attention to the overlooked issue on which they hinge form Contributors draw on literary studies film studies and critical theory to reimagine the formal aspects of theatre such as space media and text The volume expands how scholars think of theatrical form insisting that formalist analysis can be useful for studying the ways theatre is produced and consumed and how theatre makers engage with other forms like dance and visual art Chapters focus on a range of interdisciplinary artists including Tadeusz Kantor Ann Liv Young and Ryan Trecartin and Lizzie Fitch as well as theatre s enmeshment within institutional formations like funding agencies festivals real estate and healthcare A timely investigation of the aesthetic structures and material conditions of contemporary performance this collection refines what we mean and what we don t when we speak of postdramatic theatre

Richard Foreman Neal Swettenham, 2017-11-10 Richard Foreman has been writing directing and designing avant garde theatre in New York since he first founded his Ontological Hysteric company there in 1968 In all that time few directors have taken up the challenge of staging his problematic rewarding texts and Foreman s work remains under explored by other practitioners Richard Foreman *An American Partly in Paris* argues that Foreman can productively be viewed as a partly European artist whose thinking and theatre making have been radically shaped by contact with Europe Through a detailed account of his European productions interviews with Foreman himself a set of practical strategies for staging the plays and the full text of Foreman s previously unpublished play *Georges Bataille s Bathrobe* 1983 Neal Swettenham introduces the director s work to a new generation of readers and theatre makers

Critical Live Art Dominic Johnson, 2016-04-29 Live Art is a contested category not least because of the historical disciplinary and institutional ambiguities that the term often tends to conceal Live Art can be usefully defined as a peculiarly British variation on particular legacies of cultural experimentation a historically and

culturally contingent translation of categories including body art performance art time based art and endurance art The recent social and cultural history of the UK has involved specific factors that have crucially influenced the development of Live Art since the late 1970s These have included issues in national cultural politics relating to sexuality gender disability technology and cultural policy In the past decade there has been a proliferation of festivals of Live Art in the UK and growing support for Live Art in major venues Nevertheless while specific artists have been afforded critical essays and monographs there is a relative absence of scholarly work on Live Art as a historically and culturally specific mode of artistic production Through essays by leading scholars and critical interviews with influential artists in the sector Critical Live Art addresses the historical and cultural specificity of contemporary experimental performance and explores the diversity of practices that are carried out programmed read or taught as Live Art This book is based on a special issue of Contemporary Theatre Review

Staging Change Victoria L. Scrimmer, 2024-12-12 Exploring a wide variety of examples of activist performances such as David Buckel's self immolation and the January 6th capitol insurrection this book analyses activist performance through the lens of postdramatic theatre theory Staging Change poses the provocative question are activists addicted to drama Scrimmer examines the ways in which the performance and reception of protest is informed by the logic of dramatic theatre and argues that such performative arrangements are so naturalized that they can limit the ability of activists and their audiences to imagine different ways of precipitating change By combining performance analysis interviews with artists and activists and autoethnographic accounts of the author's own experiences as an environmental activist the book illustrates the limitations and alternatives to dramatic representation in activist performance The last decade has seen an increase in political demonstrations worldwide particularly following the excitement and disappointments of the Arab Spring uprisings We have seen several notable movements such as the Occupy movement the mobilization of Black Lives Matter and the MeToo movement In response scholars artists and activists from diverse disciplines have produced an exciting array of practical and theoretical approaches for talking about and thinking through activism Utilizing these interdisciplinary approaches Scrimmer offers us a theoretical inquiry into the possible applications of Hans Thies Lehmann's postdramatic theatre theory in the context of political activism and subsequently extends an alternative conceptual model for activist performance beyond the dramatic paradigm *Journal of Dramatic Theory and Criticism*, 2015 **No Beauty for Me There where Human Life is Rare**

Christel Stalpaert, Frederik Le Roy, Sigrid Bousset, 2007 This book is the first collection of critical essays to appear about Needcompany a prominent Brussels based international theater company *Dissident Dramaturgies* Eamonn Jordan, 2010 From Boston to Berlin and from Belfast to Beijing the performances of Irish plays have been greeted with critical and box office acclaim Plays by Marina Carr Brian Friel Marie Jones Martin McDonagh Frank McGuinness Tom Murphy Mark O Rowe Conor McPherson and Enda Walsh have toured extensively and have been translated and adapted for new performance contexts This book examines the dominant approaches and the recurrent and variable dramaturgical patterns in

the writings of the contemporary generation of writers from 1980 to the present Six very specific dominant configurations or constructions that shape the blatant dramaturgy of Irish Theatre will be considered in individual chapters that focus the relationships between history memory and metatheatre how the notion of innocence is contested the various deployments of a range of myths by contemporary playwrights the consequences of perverting pastoral consciousness and the implications and repercussions of storytelling to a tradition of writing In all of the work produced both locally and abroad Ireland and a coerced and admired notion of Irishness function in part as a commodity but also as something uniquely defiant liberating and dissident in itself **TDR.** ,2009 **American Theatre** ,2008 *Theatre of Catastrophe* Karoline Gritzner,David Ian Rabey,2006 Fifteen varied essays discuss the style language and vision of Howard Barker one of Britain s most influential and controversial playwrights An international range of academics offers illuminating interpretations of his work Includes analyses of the political moral and historical aspects of his writing its poetry and eroticism its depiction of the figure of the artist and Barker s writing in performance *The Theatre of Martin Crimp* Aleks Sierz,Martin Crimp,2006-10-12 For a decade Martin Crimp has been in the vanguard of new writing for the British stage His main stage plays include Dealing with Clair The Treatment Attempts on Her Life The Country and Cruel and Tender Arguing that Crimp is one of the most acute satirists of contemporary British society Aleks Sierz provides an accessible and fascinating account of his work This is the first study of Martin Crimp s work for stage and radio and includes an interview with Crimp himself and interviews with all the key directors responsible for staging his work **Back to Back Theatre** Helena Grehan,Peter Eckersall,2013 This book documents and responds to the work of Back to Back Theatre by providing artistic and critical viewpoints on one of the leading theatre companies of our times Back to Back Theatre has transformed contemporary theatre in Australia and internationally with their unique theatricality and imagination Based in Geelong in regional Australia the company is driven by an ensemble of actors perceived to have intellectual disabilities Their work is inspired by a need to communicate the intrinsic experience of being alive Back to Back s theatre is multi layered visual expressive and sensory The brilliance of their multi award winning work is matched by its human scale and its respect for others Hence their awesome confronting theatricality is also prosaic As the company says We re people who do shows **Contemporary Drama in English** ,2007

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Postdramatic Theatre Hans Thies Lehmann Introduction

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