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BANKS KAMREN

The Arden Research Handbook of Contemporary Shakespeare Criticism BRILL

This book offers a glimpse of new perspectives on how philosophy performs in the gaps between thinking and acting. Bringing together perspectives from world-renowned contemporary philosophers and theorists – including Judith Butler, Alphonso Lingis, Catherine Malabou, Jon McKenzie, Martin Puchner, and Avital Ronell – this book engages with the emerging field of performance philosophy, exploring the fruitful encounters being opened across disciplines by this constantly evolving approach. Intersecting dramatic techniques with theoretical reflections, scholars from diverse geographical and institutional locations come together to trace the transfers between French theory and contemporary Anglo-American philosophical and performance practices in order to challenge conventional approaches to knowledge. Through the crossings of different voices and views, the reader will be led to explore the in-between territories where performance meets traditionally philosophical tools and mediums, such as writing, discipline, plasticity, politics, or care.

Theatre and Knowledge Narr Francke Attempto Verlag

Originally presented as the author's thesis (master's)--Freie Universit'at, Berlin, 2000.

German-Jewish Thought Between Religion and Politics University of Michigan Press

Encounters in Performance Philosophy is a collection of 14 essays by international researchers which demonstrates the vitality of the field of Performance Philosophy. The essays address a wide range of concerns common to performance and philosophy including: the body, language, performativity, mimesis and tragedy.

Performing Cities Columbia University Press

The collection of essays *Worlds in Words: Storytelling in Contemporary Theatre* takes up the currently widely debated issue of the revival of various techniques of storytelling in contemporary theatre practice and playwriting. This topic is set in a larger context of the crisis of traditional theatrical and dramatic representation in the 20th century and sets the discussion of new storytelling techniques within the framework of cultural and post-colonial studies, as well as the recent theories of performativity. These new performative modes of theatre practice in the recent decades have exerted a strong impact on the mainstream staging techniques as well as on the form and use of texts written for the theatre today. By focusing on the basic relationship between the text, the stage and the audience, the papers collected in this volume trace these fundamental changes taking place nowadays, which testify to the major shifts in the understanding of the very concept of theatre, its place among other arts and media, as well as in culture, especially in the marginalized cultures and diasporas. The authors of the papers collected here undertake a comprehensive analysis of the phenomenon of storytelling and adopt an interdisciplinary approach which will make it possible to give account of the diverse cultural and socio-political grounding of the contemporary theatrical and dramatic techniques.

Theatres of Thought Springer

Performing Cities is an edited volume of contributions by a range of internationally renowned academics and performance makers from across the globe, each one covering a particular city and examining it from the dynamic perspectives of performances occurring in cities and the city itself as performance.

The International Strindberg BRILL

The interaction between philosophy and theater or performance has recently become an important and innovative area of inquiry. *Philosophers and Thespians* contributes to this emerging field by looking at four direct encounters between philosophers and thespians, beginning with Socrates, Agathon, and Aristophanes in Plato's Symposium and ending with a discussion between Walter Benjamin and Bertolt Brecht about a short text by Franz Kafka. Rokem also examines in detail Hamlet's complex and tragic split identity as both philosopher and thespian, as well as the intense correspondence between Friedrich Nietzsche and August Strindberg. His investigations—which move between the fictional and the historical—culminate in a comprehensive discussion of the notions of performance and performativity as derived from the discursive practices of philosophy and performance. At times competitive or mutually exclusive, these discourses also merge and engage with each other in creative ways.

Hysterical Methodologies in the Arts Routledge

This collection assembles essays on key words that link performance and philosophy in the works of Shakespeare.

Stoicism and Performance Routledge

"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*.

Living Thought Routledge

The work of contemporary Italian thinkers, what Roberto Esposito refers to as Italian Theory, is attracting increasing attention around the world. This book explores the reasons for its growing popularity, its distinguishing traits, and why people are turning to these authors for answers to real-world issues and problems. The approach he takes, in line with the keen historical consciousness of Italian thinkers themselves, is a historical one. He offers insights into the great "unphilosophical" philosophers of life—poets, painters, politicians and revolutionaries, film-makers and literary critics—who have made Italian thought, from its beginnings, an "impure" thought. People like Machiavelli, Croce, Gentile, and Gramsci were all compelled to fulfill important political roles in the societies of their times. No wonder they felt that the abstract vocabulary and concepts of pure philosophy were inadequate to express themselves. Similarly, artists such as Dante, Leonardo Da Vinci, Leopardi, or Pasolini all had to turn to other disciplines outside philosophy in order to discuss and grapple with the messy, constantly changing realities of their lives. For this very reason, says

Esposito, because Italian thinkers have always been deeply engaged with the concrete reality of life (rather than closed up in the introspective pursuits of traditional continental philosophy) and because they have looked for the answers of today in the origins of their own historical roots, Italian theory is a "living thought." Hence the relevance or actuality that it holds for us today. Continuing in this tradition, the work of Roberto Esposito is distinguished by its interdisciplinary breadth. In this book, he passes effortlessly from literary criticism to art history, through political history and philosophy, in an expository style that welcomes non-philosophers to engage in the most pressing problems of our times. As in all his works, Esposito is inclusive rather than exclusive; in being so, he celebrates the affirmative potency of life.

Entertaining the Idea A&C Black

Shakespeare Between the World Wars draws parallels between Shakespearean scholarship, criticism, and production from 1920 to 1940 and the chaotic years of the Interwar era. The book begins with the scene in Hamlet where the Prince confronts his mother, Gertrude. Just as the closet scene can be read as a productive period bounded by devastation and determination on both sides, Robert Sawyer shows that the years between the World Wars were equally positioned. Examining performance and offering detailed textual analyses, Sawyer considers the re-evaluation of Shakespeare in the Anglo-American sphere after the First World War. Instead of the dried, barren earth depicted by T. S. Eliot and others in the 1920s and 1930s, this book argues that the literary landscape resembled a paradoxically fertile wasteland, for just below the arid plain of the time lay the seeds for artistic renewal and rejuvenation which would finally flourish in the later twentieth century.

The Book of Job Stanford University Press

Power's Stoicism and Performance offers new perspectives on contemporary theatre and performance debates. By introducing Stoicism as a performative philosophy that radicalises forms of thinking and experience, key themes such as performativity, embodiment, emotion, affect and spectatorship are re-examined.

Representing the Past Stanford University Press

"In this book, classicist Joshua Billings considers classical Greek drama as intellectual history. Developing an innovative approach to dramatic form as a mode of philosophical thought, Billings recasts early Greek intellectual history as a conversation across types of discourses and demonstrates the significance of dramatic reflections on widely-shared conceptual questions. He integrates evidence from tragedy, comedy, and satyr play into the development of early Greek philosophy in order to place poetry at the center of Greek thought. He thus offers a substantially new history and map of classical intellectual culture: drama, on his view, appears as our best source for understanding the thought of the fifth century, while at the same time revealing significant tensions and anxieties in the development of philosophy. At the heart of the book is a novel approach to the philosophical qualities of drama. Though dramatists and their works have been considered philosophical in a variety of ways going back to antiquity, scholarly approaches have consistently taken "literature" and "philosophy" as defined categories, tracing more or less direct connections between one and the other. On the contrary, Billings argues that neither "literature" nor "philosophy" were available as stable categories in the fifth century. Rather he describes the way

that drama treats issues that would come to be called philosophical, without relying on assumptions concerning what constitutes philosophical method or literary form. Drama develops a kind of method that allows it to pose and pursue conceptual questions in dramatic form which Billings describes as the "philosophical poetics" of drama"--

Metaphysics of Performance Cambridge Scholars Publishing

August Strindberg and Visual Culture addresses the multiplicity of Strindberg's artistic and literary output. The book charts the vital intersections between theatre, aesthetic theory, and visual elements in his work that have been left largely unexplored. Rather than following traditional genre-bound critical approaches, this book focuses on the intermediality of individual works, the corpus as a whole, and their connections to a wide array of historical and contemporary artists, writers, photographers, film, theatre and museum practitioners. The book is beautifully illustrated, with many never-before-seen images from Strindberg's work, and includes contributions from actress Liv Ullmann, director Robert Wilson, and curator and museum director Daniel Birnbaum.

Encounters in Performance Philosophy Bloomsbury Publishing USA

The Book of Job has held a central role in defining the project of modernity from the age of Enlightenment until today. The Book of Job: Aesthetics, Ethics and Hermeneutics offers new perspectives on the ways in which Job's response to disaster has become an aesthetic and ethical touchstone for modern reflections on catastrophic events. This volume begins with an exploration of questions such as the tragic and ironic bent of the Book of Job, Job as mourner, and the Joban body in pain, and ends with a consideration of Joban works by notable writers - from Melville and Kafka, through Joseph Roth, Zach, Levin, and Philip Roth.

Staged University of Toronto Press

From Plato onwards, philosophers the world over have pondered the fraught relationship between the illusory practices of the stage and the rational pursuit of knowledge. In this engaging and accessible volume, David Kornhaber sheds new light on this ancient quarrel. Drawing on a global array of theatrical traditions and spanning millennia-from the Sanskrit dramas of classical India to Shakespeare and Greek tragedy, from the Noh drama of Japan to West End comedies and avant-grade performances. Theatre & Knowledge vividly demonstrates how questions of knowledge have long animated the theatre and continue to motivate some of its most innovative practices. As much as philosophy itself, the theatre has always been instrumental in probing the boundaries of what we can possibly know. Concise yet thought-provoking, this is essential reading for undergraduate and postgraduate students of Theatre and Philosophy.

Baroque Modernity Taylor & Francis

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Things: Walter de Gruyter

The relation between religion and things has long been conceived in antagonistic terms, privileging spirit above matter, belief above ritual and objects, meaning above form and 'inward' contemplation above 'outward' action. This book addresses these issues.

Ibsen's Hedda Gabler Springer

Baroque Modernity will appeal to readers in a wide array of disciplines, including comparative literature, theater and performance, art and music history, intellectual history, and aesthetic theory.

Performance Studies in Motion Oxford University Press

The International Strindberg presents the latest research on the Swedish playwright August Strindberg and his relation to modern and contemporary literature and art. Strindberg's career spanned the late nineteenth and early twentieth century.

The Birth of Theater from the Spirit of Philosophy Routledge

This book investigates the discursive practices of philosophy and theater/performance on the basis of actual encounters between representatives of these two fields.