

# The Cambridge Introduction To Scenography

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**The Theatrical Public Sphere** - Christopher B. Balme 2014-06-12

The first in-depth study of theatre's relationship to the public sphere in a wide range of cultural and historical contexts.

**The Art of Light on Stage** - Yaron Abulafia 2015-07-16

The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume, award-

winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background of contemporary performance. The book looks at the material and the conceptual; the technological and the transcendental. Never before has theatre design been so vividly and excitingly illuminated. The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues: 1. What gave rise to the new directions in lighting design in contemporary theatre? 2. How can these new directions be viewed within the context of lighting design history? The study then focuses on the phenomenological and semiotic aspects of the medium for light – the role of light as a performer, as the medium of visual perception and as a stimulus for imaginative representations – in selected contemporary theatre productions by Robert Wilson, Romeo Castellucci, Heiner Goebbels, Jossi Wieler and David Zinder. This ground-breaking book will be required reading for

anyone concerned with the future of performance.

**Ethnography by Design** - Luke Cantarella  
2020-05-11

Ethnography by Design, unlike many investigations into how ethnography can be done, focuses on the benefits of sustained collaboration across projects to ethnographic enquiry, and the possibilities of experimental co-design as part of field research. The book translates specifically scenic design practices, which include processes like speculation, materialization, and iteration, and applies them to ethnographic inquiry, emphasizing both the value of design studio processes and "designed" field encounters. The authors make it clear that design studio practices allow ethnographers to ask and develop very different questions within their own and others' research and thus, design also offers a framework for shaping the conditions of encounter in ways that make anthropological suppositions tangible and

visually apparent. Written by two anthropologists and a designer, and based on their experience of their collective endeavours during three projects, Luke Cantarella, Christine Hegel, and George E. Marcus examine their works as a way to continue a broader inquiry into what the practice of ethnography can be in the twenty-first century, and how any project distinctively moves beyond standard perspectives through its crafted modes of participation and engagement.

Ecoscenography - Tanja Beer 2022-01-01

This ground-breaking book is the first to bring an ecological focus to theatre and performance design, both in scholarship and in practice.

Ecoscenography weaves environmental philosophies and practices across genres and fields to provide a captivating vision for the future of sustainable theatre production. The book forefronts leading designers that are driving this emerging field into the mainstream through their relational and reciprocal engagement with place, audiences, materials, and processes.

Beyond its radical philosophy and framework, Ecoscenography makes a compelling case for pursuing an ecological ethic in theatre and performance design, not only as a moral imperative, but for the extraordinary possibilities that it offers for more-than-human engagement. Based on her personal insights as a leading ecological researcher and practitioner, Beer offers a rich resource for scholars, students and practitioners alike, opening up new processes and aesthetics of theatrical design that enhance the environmental and social advocacy of the field.

*Serialism* - Arnold Whittall 2008-10-16

A clear, non-technical introduction to serialism - a key topic in music studies for both undergraduate and graduate students.

*Scenography* - Simon Donger 2018-07-23

Scenography is a comprehensive guide to the practical study and process of designing for performance. Rooted in theatre, scenography concerns artists who work through creative

elements such as spaces, artefacts, garments, lighting and sound to mobilize new sensory experiences. As a result, scenography has gained broader interest and relevance across a wide range of fields, particularly where there is a desire to innovate with the perception of the live body. To this end, the book offers practical strategies to support the creative process from conception to completion; detailed advice on key actions such as drawing and modelling; tactical insights offered by professional practitioners from various disciplines and a case study on scenographic research. The book will be of great interest to artists looking to engage in or refresh their approach to performance design, and those wanting to integrate and adapt scenography within their existing practice. Fully illustrated with 78 colour photographs and 36 line artworks. Simon Donger is an award-winning stage designer and is the Course Leader of the MA/MFA Scenography at The Royal Central School of Speech and Drama in London. Another book in

the new series Crowood Theatre Companions. Scenographic Design Drawing - Sue Field 2020-12-14

This enlightening study explores the set design drawings for theatre and live performance, highlighting their unique qualities within the greater arena of drawing practice and theory. The latest volume in the Drawing In series, Scenographic Design Drawing encourages an interdisciplinary dialogue in the field of drawing with the inclusion of illustrations throughout. Scenographic design drawings visualize the images in the designer's 'mind's eye' early in the design process. They are the initial design tool in the creative engagement with theatre, opera, dance, and non-text-based performance. It is, in particular, this body of drawings that is unique as both a performative and a theatrical representation of multiple worlds within the 'stage space'. Sue Field illuminates this illustration process and identifies how these drawings have functioned and developed over

time. Scenographic Design Drawing serves to satisfy an emerging global curiosity and a thirst for new knowledge and understanding in relation to the drawings executed by the historical and contemporary scenographer. This work addresses a critical research gap and shows how the scenographic design drawing continues to be a principal site of innovation, subjectivity, originality and authorship in theatre and live performance.

*Staging Trauma* - Miriam Haughton 2018-03-16

This book investigates contemporary British and Irish performances that stage traumatic narratives, histories, acts and encounters. It includes a range of case studies that consider the performative, cultural and political contexts for the staging and reception of sexual violence, terminal illness, environmental damage, institutionalisation and asylum. In particular, it focuses on 'bodies in shadow' in twenty-first century performance: those who are largely written out of or marginalised in dominant

twentieth-century patriarchal canons of theatre and history. This volume speaks to students, scholars and artists working within contemporary theatre and performance, Irish and British studies, memory and trauma studies, feminisms, performance studies, affect and reception studies, as well as the medical humanities.

Contemporary Scenography - Birgit E. Wiens  
2019-05-30

Contemporary Scenography investigates scenographic concepts, practices and aesthetics in Germany from 1989 to the present. Facing the end of the political divide, the advent of the digital age and the challenges of globalization, German-based designers and scenographers have reacted in a variety of ways to these shifts in the cultural landscape. The edited volume, a compilation of 12 original chapters written in collaboration with acclaimed scenographers, stage designers and distinguished scholars, offers fresh insights and in-depth analyses of current artistic concepts, discourse and

innovation in this multifaceted, dynamic field. The book covers a broad spectrum of scenography, including theatre works by Katrin Brack, Bert Neumann, Aleksandar Denic, Klaus Grünberg, Vinge/Müller and Rimini Protokoll, in addition to scenography in museums, exhibitions, social spaces and in various urban contexts. Presenting a range of perspectives, the volume explores the interdisciplinarity of contemporary scenography and its ongoing diversification, raising questions relating to cultural heritage, genre and media specificity, knowledge transfer, local versus global practices, internationalization and cultural exchange. Combined with a set of stimulating examples of scenographic design in action – presented through interviews, artists' statements and case studies – the contributors develop a theoretical framework for understanding scenography as an art practice and discourse.

Lighting Dance - Flaviana Xavier Antunes  
Sampaio 2020-10-15

Lighting Dance pioneers the discussion of the ability of lighting design to foreground shadow in dance performances. Through a series of experiments integrating light, shadow, and improvised dance movement, it highlights and analyses what it advances as an innovative expression of shadow in dance as an alternative to more conventional approaches to lighting design. Different art forms, such as painting, film, and dance pieces from Loie Fuller, the Russell Maliphant Dance Company, Elevenplay, Pilobolus, and the Tao Dance Theater served to inspire and contextualise the study. From lighting to psychology, from reviews to academic books, shadows are examined as a symbolic and manipulative entity. The book also presents the dance solo *Sombreiro*, which was created to echo the experiments with light, shadow, and movement aligned to an interpretation of cultural shadow (Jung 1954, in Samuels, Shorter, and Plaut 1986; Casement 2006; Ramos 2004; Stein 2004; and others). The historical development of

lighting within dance practices is also outlined, providing a valuable resource for lighting designers, dance practitioners, and theatre goers interested in the visuality of dance performances. [Edinburgh Companion to Samuel Beckett and the Arts](#) - S.E. Gontarski 2014-02-07

A landmark collection showcasing the diversity of Samuel Beckett's creative output The 35 original chapters in this Companion capture the continued vitality of Beckett studies in drama, music and the visual arts and establish rich and varied cultural contexts for Beckett's work world-wide. As well as considering topics such as Beckett and science, historiography, geocriticism and philosophy, the volume focuses on the post-centenary impetus within Beckett studies, emphasising a return to primary sources amid letters, drafts, and other documents. Major Beckett critics such as Steven Connor, David Lloyd, Andrew Gibson, John Pilling, Jean-Michel Rabate, and Mark Nixon, as well as emerging researchers, present the latest critical thinking in

9 key areas: Art & Aesthetics; The Body; Fiction; Film, Radio & Television; Global Beckett; Language / Writing; Philosophy; Reading; and Theatre & Performance. Edited by eminent Beckett scholar S. E. Gontarski, the Companion draws on the most vital, ground-breaking research to outline the nature of Beckett studies for the next generation.

**Sites of Transformation** - Louise Ann Wilson 2022-02-10

In this book practitioner and researcher Louise Ann Wilson examines the expanding field of socially engaged scenography and promotes the development of scenography as a distinctive type of applied art and performance practice that seeks tangible, therapeutic, and transformative real-world outcomes. It is what Christopher Baugh calls 'scenography with purpose'. Using case studies drawn from the body of site-specific walking-performances she has created in the UK since 2011, Wilson demonstrates how she uses scenography to emplace challenging,

marginalizing or 'missing' life-events into rural landscapes – creating a site of transformation – in which participants can reflect upon, re-image and re-imagine their relationship to their circumstances. Her work has addressed terminal illness and bereavement, infertility and childlessness by circumstance, and (im)mobility and memory. These works have been created on mountains, in caves, along coastlines and over beaches. Each case-study is supported by evidential material demonstrating the effects and outcomes of the performance being discussed. The book reveals Wilson's creative methodology, her application of three distinct strands of transdisciplinary research into the site/landscape, the subject/life-event, and with the people/participants affected by it. She explains the 7 'scenographic' principles she has developed, and which apply theories and aesthetics relating to land/scape art and walking and performance practices from Early Romanticism to the present day. They are

underpinned by the concept of the feminine 'material' sublime, and informed by the attentive, autotopographic, therapeutic and highly scenographic use of walking and landscape found in the work of Dorothy Wordsworth and her female contemporaries. Case studies include Fissure (2011), Ghost Bird (2012), The Gathering (2014), Warnscale (2015), Mulliontide (2016), Dorothy's Room (2018) and Women's Walks to Remember: 'With memory I was there' (2018-2019).

**Edinburgh Companion to Samuel Beckett and the Arts** - S E (Florida State University)

Gontarski 2014-02-28

The 35 new and original chapters in this Companion capture the continued vitality of Beckett studies in drama, music and the visual arts and establish rich and varied cultural contexts for Beckett's work world-wide. As well as considering topics such as Beckett and science, historiography, geocriticism and philosophy, the volume focuses on the post-



centenary impetus within Beckett studies, emphasising a return to primary sources amid letters, drafts, and other documents. Major Beckett critics such as Steven Connor, David Lloyd, Andrew Gibson, John Pilling, Jean-Michel Rabat(r), and Mark Nixon, as well as emerging researchers, present the latest critical thinking in 9 key areas: Art & Aesthetics; Fictions; European Context; Irish Context; Film, Radio & Television; Language/Writing; Philosophies; Theatre & Performance; Global Beckett. Edited by eminent Beckett scholar S. E. Gontarski, the Companion draws on the most vital, ground-breaking research to outline the nature of Beckett studies for the next generation.&quot;

*Theatre and Performance Design* - Jane Collins  
2012-10-02

*Theatre and Performance Design: A Reader in Scenography* is an essential resource for those interested in the visual composition of performance and related scenographic practices. Theatre and performance studies, cultural theory,

fine art, philosophy and the social sciences are brought together in one volume to examine the principle forces that inform understanding of theatre and performance design. The volume is organised thematically in five sections: looking, the experience of seeing space and place the designer: the scenographic bodies in space making meaning This major collection of key writings provides a much needed critical and contextual framework for the analysis of theatre and performance design. By locating this study within the broader field of scenography – the term increasingly used to describe a more integrated reading of performance – this unique anthology recognises the role played by all the elements of production in the creation of meaning. Contributors include Josef Svoboda, Richard Foreman, Roland Barthes, Oscar Schlemmer, Maurice Merleau-Ponty, Richard Schechner, Jonathan Crary, Elizabeth Wilson, Henri Lefebvre, Adolph Appia and Herbert Blau.

**The Metareferential Turn in Contemporary**

## **Arts and Media** - Werner Wolf 2011-01-01

One possible description of the contemporary medial landscape in Western culture is that it has gone 'meta' to an unprecedented extent, so that a remarkable 'meta-culture' has emerged. Indeed, 'metareference', i.e. self-reflexive comments on, or references to, various kinds of media-related aspects of a given medial artefact or performance, specific media and arts or the media in general is omnipresent and can, nowadays, be encountered in 'high' art and literature as frequently as in their popular counterparts, in the traditional media as well as in new media. From the Simpsons, pop music, children's literature, computer games and pornography to the contemporary visual arts, feature film, postmodern fiction, drama and even architecture – everywhere one can find metareferential explorations, comments on or criticism of representation, medial conventions or modes of production and reception, and related issues. Within individual media and genres,

notably in research on postmodernist metafiction, this outspoken tendency towards 'metaization' is known well enough, and various reasons have been given for it. Yet never has there been an attempt to account for what one may aptly term the current 'metareferential turn' on a larger, transmedial scale. This is what *The Metareferential Turn in Contemporary Arts and Media: Forms, Functions, Attempts at Explanation* undertakes to do as a sequel to its predecessor, the volume *Metareference across Media* (vol. 4 in the series 'Studies in Intermediality'), which was dedicated to theoretical issues and transhistorical case studies. Coming from diverse disciplinary and methodological backgrounds, the contributors to the present volume propose explanations of impressive subtlety, breadth and depth for the current situation in addition to exploring individual forms and functions of metareference which may be linked with particular explanations. As expected, there is no monocausal reason to be found for the situation

under scrutiny, yet the proposals made have in their combination a remarkable explanatory power which contributes to a better understanding of an important facet of current media production and reception. The essays assembled in the volume, which also contains an introduction with a detailed survey over the possibilities of accounting for the metareferential turn, will be relevant to students and scholars from a wide variety of fields: cultural history at large, intermediality and media studies as well as, more particularly, literary studies, music, film and art history.

The Cambridge Introduction to Scenography -  
Joslin McKinney 2009-11-19

Scenography – the manipulation and orchestration of the performance environment – is an increasingly popular and key area in performance studies. This book introduces the reader to the purpose, identity and scope of scenography and its theories and concepts. Settings and structures, light, projected images,

sound, costumes and props are considered in relation to performing bodies, text, space and the role of the audience. Concentrating on scenographic developments in the twentieth century, the Introduction examines how these continue to evolve in the twenty-first century. Scenographic principles are clearly explained through practical examples and their theoretical context. Although acknowledging the many different ways in which design shapes the creation of scenography, the book is not exclusively concerned with the role of the theatre designer. In order to map out the wider territory and potential of scenography, the theories of pioneering scenographers are discussed alongside the work of directors, writers and visual artists.

**Experiencing Theatre** - Anne Fletcher  
2015-06-05

"Experiencing Theatre completely engages the beginning theatre student in the art of theatre. Students become playwrights, dramaturges,

actors, directors, designers, adapters and collaborators though dynamic readings and exercises. This text gives them a great awareness of the work of being a theatre artist. Teachers have long strived towards creating these opportunities for their Intro students-- finally a text that will make it happen." --Barbara Burgess-Lefebvre, Robert Morris University  
Performance Perspectives - Jonathan Pitches  
2011-10-18

What is 'performance'? What are the boundaries of Performance Studies? How do we talk about contemporary performance practices today in simple but probing terms? What kinds of practices represent the field and how can we interpret them? Combining the voices of academics, artists, cultural critics and teachers, Performance Perspectives answers these questions and provides a critical introduction to Performance Studies. Presenting an accessible way into key terminology and context, it offers a new model for analyzing contemporary

performance based on six frames or perspectives: - Body - Space - Time - Technology - Interactivity - Organization Drawing on examples from a wide range of practices across site specific performance, virtual reality, dance, applied theatre and everyday performance, Performance Perspectives addresses the binary of theory and practice and highlights the many meeting points between studio and seminar room. Each chapter takes the innovative form of a three-way conversation, bringing together theoretical introductions with artist interviews and practitioner statements. The book is supported by activities for discussion and practical devising work, as well as clear guidance for further reading and an extensive reference list across media Performance Perspectives is essential reading for anyone studying, interpreting or making performance.

**The Cambridge History of American Theatre**  
- Wilmeth, Don Burton Wilmeth 1998-02-28  
The Cambridge History of American Theatre is an

authoritative and wide-ranging history of American theatre in all its dimensions, from theatre building to play writing, directors, performers, and designers. Engaging the theatre as a performance art, a cultural institution, and a fact of American social and political life, the History recognizes changing styles of presentation and performance and addresses the economic context that conditions the drama presented. The History approaches its subject with a full awareness of relevant developments in literary criticism, cultural analysis, and performance theory. At the same time, it is designed to be an accessible, challenging narrative. Volume One deals with the colonial inceptions of American theatre through the post-Civil War period: the European antecedents, the New World influences of the French and Spanish colonists, and the development of uniquely American traditions in tandem with the emergence of national identity.

### **The Routledge Companion to Scenography -**

Arnold Aronson 2017-09-11

The Routledge Companion to Scenography is the largest and most comprehensive collection of original essays to survey the historical, conceptual, critical and theoretical aspects of this increasingly important aspect of theatre and performance studies. Editor and leading scholar Arnold Aronson brings together a uniquely valuable anthology of texts especially commissioned from across the discipline of theatre and performance studies. Establishing a stable terminology for a deeply contested term for the first time, this volume looks at scenography as the totality of all the visual, spatial and sensory aspects of performance. Tracing a line from Aristotle's Poetics down to Brecht and Artaud and into contemporary immersive theatre and digital media, The Routledge Companion to Scenography is a vital addition to every theatre library.

*The Cambridge Companion to Theatre History -*  
David Wiles 2013

A wide-ranging set of essays that explain what theatre history is and why we need to engage with it.

*What is Scenography?* - Pamela Howard  
2019-04-03

The third edition of Pamela Howard's *What is Scenography?* expands on the author's holistic analysis of scenography as comprising space, text, research, art, performers, directors and spectators, to examine the changing nature of scenography in the twenty-first century. The book includes new investigations of recent production projects from Howard's celebrated career, including *Carmen* and *Charlotte: A Tri-Coloured Play with Music*, full-colour illustrations of her recent work and updated commentary from a wide spectrum of contemporary theatre makers. This book is suitable for students in Scenography and Theatre Design courses, along with theatre professionals.

Robert Lepage's Scenographic Dramaturgy -  
Melissa Poll 2018-07-10

This book theorizes auteur Robert Lepage's scenography-based approach to adapting canonical texts. Lepage's technique is defined here as 'scenographic dramaturgy', a process and product that de-privileges dramatic text and relies instead on evocative, visual performance and intercultural collaboration to re-envision extant plays and operas. Following a detailed analysis of Lepage's adaptive process and its place in the continuum of scenic writing and auteur theatre, this book features four case studies charting the role of Lepage's scenographic dramaturgy in re-'writing' extant texts, including Shakespeare's *Tempest* on Huron-Wendat territory, Stravinsky's *Nightingale* in a twenty-seven ton pool, and Wagner's Ring cycle via the infamous, sixteen-million-dollar Metropolitan Opera production. The final case study offers the first interrogation of Lepage's twenty-first century 'auto-adaptations' of his own seminal texts, *The Dragons' Trilogy* and *Needles & Opium*. Though aimed at academic readers,

this book will also appeal to practitioners given its focus on performance-making, adaptation and intercultural collaboration.

**Performing Arts in Changing Societies -**

Randi Margrete Selvik 2020-05-07

Performing Arts in Changing Societies is a detailed exploration of genre development within the fields of dance, theatre, and opera in selected European countries during the decades before and after 1800. An introductory chapter outlines the theoretical and ideological background of genre thinking in Europe, starting from antiquity. A further fourteen chapters cover the performing genres as they developed in England, France, Germany, and Austria, and follow the dissemination and adaptation of the corresponding genres in minor and major cities in the Nordic countries. With a strong emphasis on the role that pragmatic and contextual factors had in defining genres, the book examines such subjects as the dancing masters in Christiania (Oslo), circa 1800, the repertory and travels of an

itinerant acrobat and his wife in Norway in the 1760s, and the influence of Enlightenment ideas on bourgeois drama in Denmark. Including detailed analyses in the light of material, political, and social factors, this is a valuable resource for scholars and researchers in the fields of musicology, opera studies, and theatre and performance studies.

**The Cambridge Companion to Theatre and Science -** Kirsten E. Shepherd-Barr 2020-12-03

The first ever companion to theatre and science brings together research on key topics, performances, and new areas of interest.

*Directors/Directing* - Maria Shevtsova 2009-04-09

In this book, nine leading international theatre directors discuss their work and careers, providing fascinating insight into their approaches and creative relationships with actors. Each conversation is framed by an introduction to the work of the director, a detailed chronology of productions and an indicative bibliography to inspire further reading

and research.

### **Scenography Expanded** - 2017-06-29

Scenography Expanded is a foundational text offering readers a thorough introduction to contemporary performance design, both in and beyond the theatre. It examines the potential of the visual, spatial, technological, material and environmental aspects of performance to shape performative encounters. It analyses examples of scenography as sites of imaginative exchange and transformative experience and it discusses the social, political and ethical dimensions of performance design. The international range of contributors and case studies provide clear perspectives on why scenographic design has become a central consideration for performance makers today. The extended introduction defines the characteristics of 21st-century scenography and examines the scope and potentials of this new field. Across five sections, the volume provides examples and case studies which richly illustrate the scope of contemporary

scenographic practice and which analyse the various ways in which it is used in global cultural contexts. These include mainstream theatre practice, experimental theatre, installation and live art, performance in the city, large-scale events and popular entertainments, and performances by and for specific communities.

### The Routledge Companion to Contemporary European Theatre and Performance - Ralf

Remshardt 2023-08-24

This is a comprehensive overview of contemporary European theatre and performance as it enters the third decade of the twenty-first century. It combines critical discussions of key concepts, practitioners, and trends within theatre-making, both in particular countries and across borders, that are shaping European stage practice. With the geography, geopolitics, and cultural politics of Europe more unsettled than at any point in recent memory, this book's combination of national and thematic coverage offers a balanced understanding of the



continent's theatre and performance cultures. Employing a range of methodologies and critical approaches across its three parts and ninety-four chapters, this book's first part contains a comprehensive listing of European nations, the second part charts responses to thematic complexes that define current European performance, and the third section gathers a series of case studies that explore the contribution of some of Europe's foremost theatre makers. Rather than rehearsing rote knowledge, this is a collection of carefully curated, interpretive accounts from an international roster of scholars and practitioners. The Routledge Companion to Contemporary European Theatre and Performance gives undergraduate and graduate students as well as researchers and practitioners an indispensable reference resource that can be used broadly across curricula.

*Performance and Phenomenology* - Maaïke Bleeker 2015-04-10

This book offers a timely discussion about the interventions and tensions between two contested and contentious fields, performance and phenomenology, with international case studies that map an emerging twenty-first century terrain of critical and performance practice. Building on the foundational texts of both fields that established the performativity of perception and cognition, *Performance and Phenomenology* continues a tradition that considers experience to be the foundation of being and meaning. Acknowledging the history and critical polemics against phenomenological methodology and against performance as a field of study and category of artistic production, the volume provides both an introduction to core thinkers and an expansion on their ideas in a wide range of case studies. Whether addressing the use of dead animals in performance, actor training, the legal implications of thinking phenomenologically about how we walk, or the intertwining of digital and analog perception,

each chapter explores a world comprised of embodied action and thought. The established and emerging scholars contributing to the volume develop insights central to the phenomenological tradition while expanding on the work of contemporary theorists and performers. In asking why performance and phenomenology belong in conversation together, the book suggests how they can transform each other in the process and what is at stake in this transformation.

**The Cambridge Companion to the Circus** - Gillian Arrighi 2021-07

An authoritative introduction to the specialised histories of the modern circus, its unique aesthetics, and its contemporary manifestations and scholarship, from its origins in commercial equestrian performance, to contemporary inflections of circus arts in major international festivals, educational environments, and social justice settings.

*The Cambridge Introduction to Theatre Directing*

- Christopher Innes 2013-05-02

"This Introduction is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors and designers, treatment of dramatic material and approaches to audiences. Offering a compelling analysis of theatrical practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, revising standard perspectives on their work, as well as analysing a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Lev Dodin, Peter Brook, and Peter Sellars. While tracing the different roots of directorial practices across time, and discussing their artistic, cultural and political significance, the authors provide significant examples of the major directorial

approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relationships of directors"--

**Digital Scenography** - Néill O'Dwyer

2021-03-25

Shortlisted for the PQ Best Publication Award in Performance Design & Scenography 2023 This book uses digital media theory to explore contemporary understandings of expanded scenography as spatial practice. It surveys and analyses a selection of ground-breaking, experimental digital media performances that comprise a genealogy spanning the last 30 years, in order to show how the arrival of digital technologies have profoundly transformed performance practice. Performances are selected based on their ability to elicit the unique specificities of digital media in new and original ways, thereby exposing both the richness and shortcomings of digital culture. O'Dwyer argues that contemporary scenography is largely propelled by and dependent on digital

technologies and represents a rich, fertile domain, where unbridled creativity can explore new techniques and challenge the limits of knowledge. The 30-year genealogy includes works by Troika Ranch, Stelarc, Klaus Obermaier, Chunky Moves, Onion Lab and Blast Theory. In addition to applying a broad scope of performance analysis and aesthetic theory, the work includes artists' interviews and opinions. The volume opens important aesthetic, philosophical and socio-political themes in order to highlight the impact of digital technologies on scenographic practice and the blossoming of experimental interdisciplinarity. Ultimately, the book is an exploration of how evolutionary leaps in technology contribute to how humans think, act, make work, engage one another, and therefore construct meaning and identity.

**Beyond Scenography** - Rachel Hann

2018-08-06

Focused on the contemporary Anglophone adoption from the 1960s onwards, Beyond

Scenography explores the porous state of contemporary theatre-making to argue a critical distinction between scenography (as a crafting of place orientation) and scenographics (that which orientate acts of worlding, of staging). With sections on installation art and gardening as well as marketing and placemaking, this book is an argument for what scenography does: how assemblages of scenographic traits orientate, situate, and shape staged events. Established stage orthodoxies are revisited - including the symbiosis of stage and scene and the aesthetic ideology of 'the scenic' - to propose how scenographics are formative to all staged events. Consequently, one of the conclusions of this book is that there is no theatre practice without scenography, no stages without scenographics. Beyond Scenography offers a manifesto for a renewed theory of scenographic practice.

**Digital Scenography in Opera in the Twenty-First Century** - Caitlin Vincent  
2021-09-15

Digital Scenography in Opera in the Twenty-First Century is the first definitive study of the use of digital scenography in Western opera production. The book begins by exploring digital scenography's dramaturgical possibilities and establishes a critical framework for identifying and comparing the use of digital scenography across different digitally enhanced opera productions. The book then investigates the impacts and potential disruptions of digital scenography on opera's longstanding production conventions, both on and off the stage. Drawing on interviews with major industry practitioners, including Paul Barritt, Mark Grimmer, Donald Holder, Elaine J. McCarthy, Luke Halls, Wendall K. Harrington, Finn Ross, S. Katy Tucker, and Victoria 'Vita' Tzykun, author Caitlin Vincent identifies key correlations between the use of digital scenography in practice and subsequent impacts on creative hierarchies, production design processes, and organisational management. The book features detailed case

studies of digitally enhanced productions premiered by Dutch National Opera, Komische Oper Berlin, Opéra de Lyon, The Royal Opera, Covent Garden, San Francisco Opera, Santa Fe Opera, Théâtre Royal de la Monnaie, The Metropolitan Opera, Victorian Opera, and Washington National Opera.

*Theatre, Performance and Technology* - Christopher Baugh 2014-01-07

Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history. Taking into account the latest research, his new edition examines moving light technologies, the internet as a platform of performance, urban scenography and how scenography has developed as a collaborative practice. Chris Baugh explores how developments and changes in technology have been reflected in scenography throughout history. Taking into account the latest research, his new edition examines moving light technologies, the internet as a platform of

performance, urban scenography and how scenography has developed as a collaborative practice.

*Stage Designers in Early Twentieth-Century America* - E. Essin 2012-12-23

By casting designers as authors, cultural critics, activists, entrepreneurs, and global cartographers, Essin tells a story about scenic images on the page, stage, and beyond that helped American audiences see the everyday landscapes and exotic destinations from a modern perspective.

*The Potentials of Spaces* - Alison Oddey 2006

The book provides an illuminating platform for discussion concerning the interrelations between theatrical movement and gesture in physical space.

**Perspective in the Visual Culture of Classical Antiquity** - Rocco Sinisgalli

2012-09-17

Linear perspective is a science that represents objects in space upon a plane, projecting them

from a point of view. This concept was known in classical antiquity. In this book, Rocco Sinigalli investigates theories of linear perspective in the classical era. Departing from the received understanding of perspective in the ancient world, he argues that ancient theories of perspective were primarily based on the study of objects in mirrors, rather than the study of optics and the workings of the human eye. In support of this argument, Sinigalli analyzes, and offers new insights into, some of the key classical texts on this topic, including Euclid's *De speculis*, Lucretius' *De rerum natura*, Vitruvius' *De architectura* and Ptolemy's *De opticis*. Key concepts throughout the book are clarified and enhanced by detailed illustrations.

**The Cambridge Companion to Chekhov** - Vera Gottlieb 2000-11-04

This volume of specially commissioned essays explores the world of Anton Chekhov - one of the most important dramatists in the repertoire - and the creation, performance and interpretation of

his works. The *Companion*, first published in 2000, begins with an examination of Chekhov's life, his Russia, and the original productions of his plays at the Moscow Art Theatre. Later film versions and adaptations of Chekhov's works are analysed, with valuable insights also offered on acting Chekhov, by Ian McKellen, and directing Chekhov, by Trevor Nunn and Leonid Heifetz. The volume also provides essays on 'special topics' such as Chekhov as writer, Chekhov and women, and the Chekhov comedies and stories. Key plays, such as *The Cherry Orchard* and *The Seagull*, receive dedicated chapters while lesser-known works and genres are also brought to light. The volume concludes with appendices of primary sources, lists of works, and a select bibliography.

*The Cambridge Introduction to Theatre Studies* - Christopher B. Balme 2008-09-18

Providing thorough coverage of the methods and tools required in studying historical and contemporary theatre, this Introduction examines

the complexities of a rapidly changing and dynamic discipline. Following a cross-cultural perspective, the book surveys the ways theatre and performance are studied by looking initially at key elements such as performers, spectators and space. The central focus is on methodology, which is divided into sections covering theatre theory, historiography and textual and performance analysis. The book covers all the main theatrical genres - drama, opera and dance

- providing students with a comparative, integrated perspective. Designed to guide students through the academic dimension of the discipline, the volume emphasizes questions of methodology, research techniques and approaches, and will therefore be relevant for a wide variety of theatre studies courses. Informative textboxes provide background on key topics, and suggestions for further reading are included at the end of each chapter.