

# Performance And The Contemporary City Palgrave Macm 2010

Few individuals have positioned their work more controversially or consequently than Richard Schechner within the pivotal debates that define Performance Studies. The Rise of Performance Studies is the first collection of essays to critically examine the profound contributions that Schechner has made to Performance Studies as a discipline.

Winner of the Association for Theatre in Higher Education Excellence in Editing Award 2016  
Urban studies has long understood the city as a 'text'. What would it mean now to use performance to rethink that metaphor? Performance and the City queries the role theatre and performance play in urban policy, architecture, and civic history, while also exploring their important place in the memories created in the wake of urban trauma.

This project examines contemporary site-specific theatre (works intimately connected to the spaces in which they are performed) in New York City and asks: Can site-based theatre have an impact on the transformation and development of cities? Can this kind of theatre change our perception and use of public space? The dissertation explores how site-specific artists use alternative urban spaces outside the traditional theatre building and engage the experience of space and place as integral to their work's content. By formulating an understanding of site-specific theatre as inherently linked to urban spatial practices and politics, I argue that site-specific theatre reveals the inner workings of a city's spatial politics (and therefore who gets access to space and when), and the power dynamics involved in the creation and use of space as a public forum. How can we engage in a conversation about the city via site-specific theatre? By examining urban site specificity in contemporary theatrical practice in New York City, I address its connections and potential contributions to the urban setting, to urban dialogue, and to urban space. I discuss site-specific theatre's potential to engage with city space in ways that can actually affect---positively and negatively---urban planning, real estate values, and gentrification. My purpose in this dissertation is two-fold: (1) to highlight a genre within theatrical performance that should stand on its own (within the field of theatre studies); and (2) to provide a theoretical framework in which to discuss this genre in the conversations regarding theatre and urban studies, and therefore problematize theatre's potential for intervention in both private and public space in the creation of cities.

This book engages with the relationship between ruins, dilapidation, and abandonment and cultural events performed within such spaces. Following the author's fieldwork in the UK, Bosnia Herzegovina, Poland, Germany, Greece, and Sicily, chapters describe, investigate, and reflect upon live performance events which have taken place in sites of decay and abandonment. The book's main focus is upon modern economic ruins and ruins of warfare. Each chapter provides several case studies based upon the author's own site visits and interviews with actors, directors, producers, curators, writers, and other artists. The book contextualises these events within the wider framework of Ruin Studies and provides brief summaries of how we might understand the ruin in terms of time, politics, culture, and atmospheres. The book is particularly preoccupied with artists' reasons and motivations for placing performance events in ruined spaces and how these work dramaturgically.

Theory for Theatre Studies: Space

Contemporary Performance and the Global Pacific

Ecologically-Compatible Urban Planning

Understanding Mobilities for Designing Contemporary Cities

Art and the City

Bodies, Performance, Post-identity

Contemporary Performance beyond Site-Specific

**Space: it's everywhere, all around, a given. It's abstract and yet not abstract at all, because it governs all human relations, shapes the way we understand our place on the planet, and orients us toward others (for better and for worse). How do theatre scholars understand space and place in performance? What tools do they use to theorize the political work space does on – and beyond – the stage? How can students use these tools to unpack the workings of space and place in the performances they see, the plays they study, and the experiences they have outside their classrooms? Theory for Theatre Studies: Space provides a comprehensive introduction to the 'spatial turn' in modern theatre and performance theory, exploring topics as diverse as embodied space, environmental performance politics and urban performance studies. The book is written in accessible prose and features in-depth case studies of Platform's audio walk And While London Burns, Katie Mitchell's Fraülein Julie, Young Jean Lee's The Shipment, and Evalyn Parry and Laakkuluk Williamson Bathory's Kiinalik: These Sharp Tools. TfTS: Space begins with fresh readings of historical dramatic theory, discusses twentieth-century theoretical trends at length, and ends by asking what it will take (and what work is already underway) to decolonize the Western, settler-colonial stage. Online resources to accompany this book are available at: [www.bloomsbury.com/uk/theory-for-theatre-studies-space-9781350006072/](http://www.bloomsbury.com/uk/theory-for-theatre-studies-space-9781350006072/)**

**By providing an in-depth analysis of contemporary urbanization, an understanding of the dimension of the phenomena and its cause-effect mechanism, this book maps how ecologically-compatible planning in the contemporary city may successfully design a healthier environment.**

**On summer nights on downtown Los Angeles's Bunker Hill, Grand Performances presents free public concerts for the people of the city. A hip hop orchestra, a mariachi musician, an Afropop singer, and a Chinese modern dance company are just a few examples of the eclectic range of artists employed to reflect the diversity of LA itself. At these concerts, shared experiences of listening and dancing to the music become sites for the recognition of some of the general aspirations for the performances, for Los Angeles, and for contemporary public life. In Sound, Space, and the City, Marina Peterson explores the processes—from urban renewal to the performance of ethnicity and the experiences of audiences—through which civic space is created at downtown performances. Along with archival materials on urban planning and policy, Peterson draws extensively on her own participation with Grand Performances, ranging from working in an information booth answering questions about the artists and the venue, to observing concerts and concert-goers as an audience member, to performing onstage herself as a cellist with the daKAH Hip Hop orchestra. The book offers an exploration of intersecting concerns of urban residents and scholars today that include social relations and diversity, public space and civic life, privatization and suburbanization and economic and cultural globalization. At a moment when cities around the world are undertaking similar efforts to revitalize their centers, Sound, Space, and the City conveys the underlying tensions of such projects and their relevance for understanding urban futures.**

Throughout literary history the city has taken on many different shapes and forms: from functioning as evocative setting or powerful metaphor to playing the role of a fictional character to presenting itself as a complex text in need of decoding. Continuing this versatile history, the novels discussed in this study represent recent attempts in American literature to once again reimagine the city. Based on close readings of several works published between 1997 and 2011, this volume sheds light on strategies employed in contemporary American literature to reaffirm the city as a lived, creative space: Shaped by the inhabitants who in their movements through the fictional urban environment artistically perform their own versions of the metropolis, the cities narrated in these novels celebrate the power of the urban individual. Most of all, they speak to the importance of the senses as a constitutive force in writing and experiencing urban space.

The Contemporary American Novel and the Power of the Senses

Musical Cities

Early Modern London on Stage

Performing Environments

The Oxford Handbook of Politics and Performance

Practicing the City

The City as Performance

*Artworks are seen here as presenting themselves as a means by which to navigate and plot the city for a writing interlocutor; The examples discussed reveal a plethora of emergent forms which are concentrated into three key modalities of urban arts practice in the twenty-first century walking play and cultural memory walking includes the talked walks of artist such as Richard Wentworth, the generative street incursions of Francis Alys, and the walking spectator at a site-based event, including works by Gustv Metzger, Mark Wallinger and Pavel Althamer. Play embraces popular instances of mass public mobilisation in the form of flash mobs and mobile clubbing as well as`creative interventions such as free ranning, graffin writing and video sniffing, which reveal themselves to be engaged increasingly in a dialogue with the`high art' of artists like Antony Gomely, Mark Quinn and Carsten Holler. Cultural memory is considered via the burgeoning cases of holocaust installations, interrogating two of the best-known- and controversial-European urban sites from the point of view of the physical encounters that they implicity invite Peter Eisenman's memorial in Bertin and Rachel Whitereads' in Vienna. --Book Jacket.*

*This volume documents research illustrating public dissents and interventions to injustice in modern-day cities. Authors present everyday occurrences of city life and place making; still, they show how the ordinary city grows from historical dimensions of injustice, violence and fear. Yet, ordinary citizens continue to make the city their own, to contribute to the creation of city structures and to contest those practices of spatial demarcation, which limit rather than uplift their everyday social livelihood. Chapters show how marginalized populations, from racial, to gendered, to the working poor, are part of the apparatus that makes the city function.*

**However, their contributions to city arrangement and endurance are perpetually at the margins, and city spaces continue to be designed in ways that ignore and negate the existence of those who protest inequity. Novel to the volume are chapters that document and illustrate contestations of city spaces through artistic representation. Public spaces like schools, art galleries and museums are presented as central to projects of inhabiting, remembering and reimagining (in) the just city. Still, ordinary city spaces, like the public washroom, illustrate issues of gender inequity, spatial bias and other art-based protests. City dwellers interested in learning about 'the making' of the city; and those interested in the city as a space of possibilities - and the good life, will benefit from this volume. Scholars of geography, space, art and social justice will marvel and simultaneously be appalled by the everyday minute, yet shocking descriptions of the complexity - and unfairly structured city spaces in which they dwell.**

**This ground-breaking collection explores the assumptions behind and practices for performance implicit in the manuscripts and playtexts of the medieval and early modern eras, focusing on work which engages with performance-oriented research.**

**Asian City Crossings is the first volume to examine the relationship between the city and performance from an Asian perspective. This collection introduces "city as method" as a new conceptual framework for the investigation of practices of city-based performing arts collaboration and city-to-city performance networks across East- and Southeast Asia and beyond. The shared and yet divergent histories of the global cities of Hong Kong and Singapore as postcolonial, multiethnic, multicultural, and multilingual sites, are taken as points of departure to demonstrate how "city as method" facilitates a comparative analytical space that foregrounds in-betweenness and fluid positionalities. It situates inter-Asian relationality and inter-city referencing as centrally significant dynamics in the exploration of the material and ideological conditions of contemporary performance and performance exchange in Asia. This study captures creative dialogue that travels city-based pathways along the Hong Kong-Singapore route, as well as between Hong Kong and Singapore and other cities, through scholarly analyses and practitioner reflections drawn from the fields of theatre, performance, and music. This book combines essays by scholars of Asian studies, theatre studies, ethnomusicology, and human geography with reflective accounts by Hong Kong and Singapore-based performing arts practitioners to highlight the diversity, vibrancy, and complexity of creative projects that destabilise notions of identity, belonging, and nationhood through strategies of collaborative conviviality and transnational mobility across multi-sited networks of cities in Asia. In doing so, this volume fills a considerable gap in global scholarly discourse on performance and the city and on the production and circulation of the performing arts in Asia.**

**Bodies on the Edge**

**Off Sites**

***The Oxford Handbook of Shakespeare and Performance***

***Listening to Urban Design and Planning***

***Spatialized Injustice in the Contemporary City***

***Performance, Place and Documentation***

***Discourses on the real in performance practice and theory, 1990-2010***

This book explores the phenomena of the urban everyday and new urban tourism. It provides a systematic framework and draws on a mix of theoretical and empirical work to look at the increasing intermingling of ‘ tourists ’ and ‘ residents ’ . Tourism and urban everyday life are deeply connected in a mutually constitutive way. Tourism has become a key momentum of urban development and affects cities beyond its economic dimension. Urban everyday life itself can turn into a matter of tourist interest for people searching for experiences off the beaten track. Even living in a city as a resident involves moments, activities and practices which could be labelled as ‘ touristic ’ . These observations demonstrate some of the various layers in which urban tourism and everyday city life are intertwined. This book gathers multiple interdisciplinary approaches, a diversity of topics and methodological variety to examine this complex relationship. It presents a systematic framework for the dynamic research field of new urban tourism along three dimensions: the extraordinary mundane, encounters and contact zones, and urban co-production. This book will be of interest to students and researchers across fields such as Tourism and Mobility Studies, Urban Studies, Leisure Studies, Tourism Geography, and Tourism Sociology.

A contribution to the field of urban music studies, this book presents new interdisciplinary approaches to the study of music in urban social life. It takes musical performance as its key focus, exploring how and why different kinds of performance are evolving in contemporary cities in the interaction among social groups, commercial entrepreneurs, and institutions. From conventional concerts in rock clubs to new genres such as the flash mob, the forms and meanings of musical performance are deeply affected by urban social change and at the same time respond to the changing conditions. Music has taken on complex roles in the post-industrial city where culture and cultural consumption have an unprecedented power in defining publics, policies, and marketing strategies. Further, changes in real estate markets and the penetration of new media have challenged even fairly modern music cultures. At the same time, new music cultures have emerged, and music has become a driver for cultural events and festivals, channeling the dynamics of a society characterized by the social change, media intensity, and the neoliberal forces of post-industrial urban contexts. The volume brings together scholars from a broad range of disciplines to build a shared understanding of post-industrial contexts in Europe and the United States. Most directly grounded in contemporary developments in music studies and urban studies, its broad

interdisciplinary range serves to strengthen the relevance of urban music studies to fields such as anthropology, sociology, urban geography, and beyond. Offering in-depth studies of changing music culture in concert venues, cultural events, and neighborhoods, contributors visit diverse locations such as Barcelona, Berlin, London, New York, and Austin.

In late-sixteenth-century London, the commercial theaters undertook a novel experiment, fueling a fashion for plays that trafficked in the contemporary urban scene. But beyond the stage 's representing the everyday activities of the expanding metropolis, its unprecedented urban turn introduced a new dimension into theatrical experience, opening up a reflexive space within which an increasingly diverse population might begin to "practice" the city. In this, the London stage began to operate as a medium as well as a model for urban understanding. Practicing the City traces a range of local engagements, onstage and off, in which the city 's population came to practice new forms of urban sociability and belonging. With this practice, Levine suggests, city residents became more self-conscious about their place within the expanding metropolis and, in the process, began to experiment in new forms of collective association. Reading an array of materials, from Shakespeare and Middleton to plague bills and French-language manuals, Levine explores urban practices that push against the exclusions of civic tradition and look instead to the more fluid relations playing out in the disruptive encounters of urban plurality. This book explores mobilities as a key to understanding the practices that both frame and generate contemporary everyday life in the urban context. At the same time, it investigates the challenges arising from the interpretation of mobility as a socio-spatial phenomenon both in the social sciences and in urban studies. Leading sociologists, economists, urban planners and architects address the ways in which spatial mobilities contribute to producing diversified uses of the city and describe forms and rhythms of different life practices, including unexpected uses and conflicts. The individual sections of the book focus on the role of mobility in transforming contemporary cities; the consequences of interpreting mobility as a socio-spatial phenomenon for urban projects and policies; the conflicts and inequalities generated by the co-presence of different populations due to mobility and by the interests gathered around major mobility projects; and the use of new data and mapping of mobilities to enhance comprehension of cities. The theoretical discussion is complemented by references to practical experiences, helping readers gain a broader understanding of mobilities in relation to the capacity to analyze, plan and design contemporary cities.

Memory Culture and the Contemporary City

Moving Spaces and Places

Theatre and the City

Shifting Shakespeare and the Contemporary Past

Performing Nostalgia

## Acts and apparitions

### Contemporary Site-Specific Theatre in New York City

This book explores 'civic engagement' as a politically active encounter between institutions, individuals and art practices that addresses the public sphere on a civic level across physical and virtual spaces. Taking a multidisciplinary approach, it tracks across the overlapping discourses of politics, cultural geography and performance, investigating how and why physical and digital spaces can be analysed and utilised to develop new art forms that challenge traditional notions of how performance is political and how politics are performative. Across three sections - Politicising Communities, Applying Digital Agency and Performing Landscapes and Identities - the ten chapters and three interviews cover a wide variety of international perspectives, all informed by innovative ways of addressing the current crisis of social fragmentation through performance. Providing access to many debates on the theory and practice of new media, this book is of significance to readers from a broad set of academic disciplines, including politics, sociology, geography, and performance studies.

Paris, Berlin, London, Singapore, New York, Chicago, Los Angeles -- these define "the city" in the world's consciousness. James Donald takes us on a psychic journey to these places that have inspired artists, writers, architects, and filmmakers for centuries.

Considering the cultural and political implications of the "urban imaginary," Donald explores the pleasures and challenges of modern living, contending that the imagined city remains the best lens for a future of democratic community. How can we think of Chicago without recalling the grittiness of The Asphalt Jungle's back alleys, or of London without the dank, foggy atmosphere so often evoked by Dickens? When de Certeau explores what it means to walk through a city, or Foucault dissects the elements of the modern attitude, what are they telling us about modernity itself? Through a discussion of these and many other questions about urban thought, Donald demonstrates how artists and social critics have seen the city as the locus not just of vanity, squalor, and injustice, but also of civilized society's highest aspirations. Imagining the modern City also looks at how artists have shaped cities through their creation of public spaces, sculpture, and architecture -- art forms that help determine our ideas about our place in the urban environment. Planners and architects such as Otto Wagner, Le Corbusier, and Bernard Tschumi present us with real and possible cities, showing a way forward to alternative social futures, Donald asserts. The modern city provides both a culturally resonant imagined space and a physical place for the everyday life of its residents. Imagining the Modern City is a rich and dazzling exploration of the ways cities stir and shape our consciousness.

An international assessment of how the last 150 years of interior design have been influenced by the clothes people wear and the desire to create drama and social rituals.

Contextualizing the techniques and methods of the incredibly rich and

vital genre of site-specific performance, author Bertie Ferdman traces the evolution of that term. Originally used for experimental staging practices and then later also for engaged situational events, site-specific is no longer sufficient for the genre's many contemporary variations. Using the term off-site, Ferdman illustrates five distinct ways artists have challenged the disciplinary framework of site-specific theatre: blurring the traditional boundaries between the fictional and the real; changing how the audience and actor interact with each other and whether they are physically together or apart; fabricating sites from physically bound, conceptually constructed, or virtual spaces; staging live situations in real/nonreal and often mediated encounters; and challenging our preconceived notions of time and space. Tracing the genealogy of site-based work through the twentieth and twenty-first centuries, Ferdman outlines the theoretical groundwork for her study in the introduction. Individual chapters focus on distinct types of off-sites—the interdisciplinary discourse of disciplinary sites; the spaces of audience engagement with spectator sites; the dislocation of time for temporal sites; and the historiographical spaces of mapping for urban sites. Ferdman examines site-based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site-driven theatre. Key productions discussed include *Private Moment* by David Levine, *Geyser Land* by Mary Ellen Strom and Ann Carlson, Jim Findlay's *Dream of the Red Chamber*, and Lola Arias' *Mi Vida Después*.

**Celebrating Identity, Constructing Community**

**Disability and Contemporary Performance**

**Interdisciplinary Essays on Transformative Movements through Space, Place, and Time**

**Rethinking Richard Schechner's Broad Spectrum**

**Building Sites**

**Moving Islands**

**Performance, the City, and Spatial Politics.**

*Shakespearean performance criticism has undergone a sea change in recent years, and strong tides of discovery are continuing to shift the contours of the discipline. The essays in this volume, written by scholars from around the world, reveal how these critical cross-currents are influencing the ways we now view Shakespeare in performance. The volume is organised in four Parts. Part I interrogates how Shakespeare continues to achieve contemporaneity for Western audiences by exploring modes of performance, acting styles, and aesthetic choices regarded as experimental. Part II tackles the burgeoning field of reception: how and why audiences respond to performances as they do, or actors to the conditions in which they perform; how immersive productions turn spectators into actors; how memory and cognition shape and reshape the performances we think we saw. Part III addresses the ways in which revolutions in technology have altered our views of Shakespeare, both through the mediums of film and sound recording, and through digitalizing processes that have generated a profound reconsideration of what performance is and*

how it is accessed. The final Part grapples with intercultural Shakespeare, considering not only matters of cultural hegemony and appropriation in a 'global' importation of non-Western productions to Europe and North America, but also how Shakespeare has been made 'local' in performances staged or filmed in African, Asian, and Latin American countries. Together, these ground-breaking essays attest to the richness and diversity of Shakespearean performance criticism as it is practiced today, and they point the way to critical continents not yet explored.

*Moving Islands* reveals the international and intercultural connections within contemporary performance from Oceania, focusing on theater, performance art, art installations, dance, film, and activist performance in sites throughout Oceania and in Australia, Asia, North America, and Europe. Diana Looser's study moves beyond a predictable country-specific or island-specific focus to encompass an entire region defined by diversity and global exchange, showing how performance operates to frame social, artistic, and political relationships across widely dispersed locations. The study also demonstrates how Oceanian performance contributes to international debates about diaspora, indigeneity, urbanization, and environmental sustainability. The author considers the region's unique cultural and geographic dynamics as she brings forth the paradigm of *transpacifika* to suggest a way of understanding these intercultural exchanges and connections, with the aim to "rework the cartographic and disciplinary priorities of transpacific studies to privilege the activities of Islander peoples."

*Cities*, with their rising populations and complex configurations, have become key symbols of a fast-changing modernity. This timely collection gathers together various urban writings from a range of relevant disciplines, including architecture, geography, sociology, visual art, ethnography and psychoanalysis. Its focus, however, is performance. Underscoring the importance of the field, it shows how performance functions as a dynamic, interdisciplinary mechanism which is central not only to understanding the multiplicity of urban living but also to the way the identities of cities are shaped. Gathering together key writings on the city and performance by authors ranging from Walter Benjamin to Tim Etchells to Carl Lavery, the reader can be navigated in any number of ways. Supported by extensive introductory material, it will be essential and evocative reading for anyone interested in making connections between performance and urban life.

*Performance and the Contemporary City* An Interdisciplinary

Reader Bloomsbury Publishing

Sound, Space, and the City

Imagining the Modern City

Theater and the Spatial Politics of the Domestic Sphere

Performing Ruins

From the Victorians to Today

An Interdisciplinary Reader

ARCHITECTURE, ARCHAEOLOGY AND CONTEMPORARY CITY PLANNING -

*Proceedings of the workshop*

While political scientists and political theorists have long been interested in social and political performance, and theatre and performance researchers have often focused on the political dimensions of the live arts, the interdisciplinary nature of this labor has typically been assumed rather than rigorously explored. This volume brings together leading scholars in the fields of Politics and Performance--drawing on experts across the fields of literature, law, anthropology, sociology, psychology, and media and communication, as well as politics and theatre and performance--to map out and deepen the evolving interdisciplinary engagement. Organized into seven thematic sections, the volume investigates the relationship between politics and performance to show that certain features of political transactions shared by performances are fundamental to both disciplines--and that to a large extent they also share a common communicational base and language.

To Henri Lefebvre, the space and 'lived everydayness' of the interdependent, multi-faceted city produces manifold possibilities of identification and realisation through often imperceptible interactions and practices. 'Art and the City' takes this observation as its cue to examine the role of art against a backdrop of globally rising urban populations, taking into account the more recent performative and relational 'turns' of art that have sought in their city settings to identify a participating spectator - an implicated citizen. In exploring how artworks present themselves as a means by which to navigate and plot the city for a writing interlocutor, Nicolas Whybrow discusses diverse examples, representing three key modern modalities of urban arts practice. The first, walking, involves works by Richard Wentworth, Francis AlA s, Mark Wallinger and others, the second, play, includes art by Antony Gormley, Mark Quinn and Carsten Holler. The third, cultural memory, Whybrow addresses through the controversial urban holocaust memorial sites of Peter Eisenman's memorial in Berlin and Rachel Whiteread's in Vienna.

Examples from different regions, of varied genres, illustrate how contemporary performance participates in and gives expression to the complex social changes taking place in Indonesia today.

This book links two fields of interest which are too seldom considered together: the production and critique of art in public space and social behaviour in the public realm. Whilst most writing about public art has focused on the aesthetic, cultural and political intentions and processes that shape its production, this edited collection examines a variety of public artworks from the perspective of their actual everyday use. Contributors are interested in the rich diversity of peoples' engagements with public artworks across various spatial and temporal scales, encounters which do not limit themselves to the representational aspects of the art, and which are not necessarily as the artist, curator or sponsor intended. Case studies consider a broad range of public art, including commissioned and unofficial artworks, memorials, street art, street furniture, performance art, sound art and media installations.

**Asian City Crossings**

**Social Media and the Contemporary City**

**Performing Contemporary Indonesia**

**Post-industrial Contexts in Europe and the United States**

**Site-Specific Art**

**Tourism and Everyday Life in the Contemporary City**

**Performance and Civic Engagement**

The widespread adoption of smartphones has led to an explosion of mobile social media data, more than a billion messages per day that continuously track location, content, and time. *Social Media in the Contemporary City* focuses on the effects of social media on local communities and urban space in a variety of political and economic settings related to social activism, informal economic activity, public art, and global extremism. The book covers events ranging from Banksy art installations, mobile food trucks, and underground restaurants, to a Black Lives Matter protest, the Christchurch mosque shootings, and the Pulse nightclub shooting. The interplay between urban space, local community, and social media in each case study requires diverse methodologies that are both computational (i.e. machine learning, social network analysis, and natural language processing) and ethnographic (i.e. semi-structured interviews, thematic analysis, and site analysis). The book views social media not as a replacement for the local community or urban space but rather as a translation of the uses and meanings of all three realms. The book will be of interest to students, researchers, and instructors in a number of disciplines including urban design/planning, media studies, geography, and communications.

*Disability and Contemporary Performance* presents a remarkable challenge to existing assumptions about disability and artistic practice. In particular, it explores where cultural knowledge about disability leaves off, and the lived experience of difference begins. Petra Kupperts, herself an award-winning artist and theorist, investigates the ways in which disabled performers challenge, change and work with current stereotypes through their work. She explores freak show fantasies and 'medical theatre' as well as live art, webwork, theatre, dance, photography and installations, to cast an entirely new light on contemporary identity politics and aesthetics. This is an outstanding exploration of some of the most pressing issues in performance, cultural and disability studies today, written by a leading practitioner and critic.

*Moving Spaces and Places* is a cross-disciplinary collection about movement as a transformative experience, showing how movement changes affect and percept of spaces and place and solidifies space into meaningful places.

Sara Adhitya is an urban designer and Research Associate with the Accessibility Research Group at UCL. Awarded a European Doctorate in the 'Quality of Design' of Architecture and Urban Planning by the University IUAV of Venice and the École des Hautes Études en Sciences Sociales, Paris, she draws on her multidisciplinary background in environmental design, architecture, urbanism, music and sound design,

in her interactive and multisensorial approach to urban design. She collaborates with a range of non-profit and governmental organizations around the world towards improving urban liveability and sustainability through participatory design and planning.

Performing Cities

Performance, Fashion and the Modern Interior

Musical Performance and the Changing City

Performance and the City

Civic Performance in Downtown Los Angeles

Exploring the Contemporary Conditions

Acts and apparitions examines how new performance practices from the 1990s to the present day have been driven by questions of the real and the ensuing political implications of the concept's rapidly disintegrating authority. This book departs significantly from existing scholarship on contemporary performance in its rejection of the dramatic/postdramatic binary and its interrogation of previous applications of Derridean poststructuralism to theatrical representation and notions of the real. It offers new perspectives on the political analysis of contemporary theatre and performance across a wide range of models from Forced Entertainment and the Wooster Group, to Roland Schimmelpfennig and Howard Barker; from verbatim theatre to audio tours and the interactive performances of Ontroerend Goed.

How can an understanding of theatre in the city help us make sense of urban social experience? Theatre & the City explores how relationships between theatre, performance and the city affect social power dynamics, ideologies and people's sense of identity. The book evaluates both material conditions (such as architecture) and performative practices (such as urban activism) to argue that both these categories contribute to the complex economies and ecologies of theatre and performance in an increasingly urbanised world. Foreword by Tim Etchells.

In this trenchant work, Susan Bennett examines the authority of the past in modern cultural experience and the parameters for the reproduction of the plays. She addresses these issues from both the viewpoints of literary theory and theatre studies shifting Shakespeare out of straightforward performance studies in order to address questions about his plays and to consider them in the context of current theoretical debates on historiography, post-colonialism and canonicity.

This anthology explores how theatre and performance use home as the prism through which we reconcile shifts in national, cultural, and personal identity. Whether examining parlor dramas and kitchen sink realism, site-specific theatre, travelling tent shows, domestic labor, border performances, fences, or front yards, these essays demonstrate how dreams of home are enmeshed with notions of neighborhood, community, politics and memory. Recognizing the family home as a symbolic space that extends far beyond its walls, the nine contributors to this collection study diverse English-language performances from the US, Ireland, and Canada. These scholars of theatre history, dramaturgy, performance, cultural studies, feminist and gender studies, and critical race studies also consider the value of home at a time increasingly defined by crises of homelessness — a moment when major cities face affordable housing shortages, when debates about homeland and citizenship have dominated international elections, and when conflicts and natural disasters have displaced millions. Global struggles over immigration, sanctuary, refugee status and migrant labor make the stakes of home and

homelessness ever more urgent and visible, as this timely collection reveals.

Pathways of Performance through Hong Kong and Singapore

Performing Dream Homes

The Rise of Performance Studies

Site-Specificity in Medieval and Early Modern English Drama

Protesting as Public Pedagogy

The Uses of Art in Public Space

Performance and the Contemporary City

These essays by leading figures from academia, architecture and the arts consider how culture and memory are constructed for and in contemporary cities. They take Berlin as a key case of a historically burdened metropolis, but also extend to other global cities: Jerusalem, Buenos Aires, Cape Town and New York.

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, examining it from the dynamic perspectives of performances occurring in cities and the city as performance.

Site-Specific Art charts the development of an experimental art form in an experimental way.

Kaye traces the fascinating historical antecedents of today's installation and performance art, also assembling a unique documentation of contemporary practice around the world. The book is divided into individual analyses of the themes of space, materials, site, and frames. These are interspersed by specially commissioned documentary artwork from some of the world's foremost practitioners and artists working today. This interweaving of critique and creativity has never been achieved on this scale before. Site-Specific Art investigates the relationship of architectural theory to an understanding of contemporary site related art and performance, and rigorously questions how such works can be documented. The artistic processes involved are demonstrated through eleven new primary articles from: \* Meredith Monk \* Station House Opera \* Brith Gof \* Forced Entertainment. This volume is an astonishing contribution to debates around experimental creative practice.

Designing a Healthier Environment