

Fair Play Art Performance And Neoliberalism

This book investigates Ireland's translation of interculturalism as social policy into aesthetic practice and situates the wider implications of this 'new interculturalism' for theatre and performance studies at large. Offering the first full-length, post-1990s study of the effect of large-scale immigration and interculturalism as social policy on Irish theatre and performance, McIvor argues that inward-migration changes most of what can be assumed about Irish theatre and performance and its relationship to national identity. By using case studies that include theatre, dance, photography, and activist actions, this book works through major debates over aesthetic interculturalism in theatre and performance studies post-1970s and analyses Irish social interculturalism in a contemporary European social and cultural policy context. Drawing together the work of professional and community practitioners who frequently

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identify as both artists and activists, Migration and Performance in Contemporary Ireland proposes a new paradigm for the study of Irish theatre and performance while contributing to the wider investigation of migration and performance.

Imagined Theatres collects theoretical dramas written by some of the leading scholars and artists of the contemporary stage. These dialogues, prose poems, and microfictions describe imaginary performance events that explore what might be possible and impossible in the theatre. Each scenario is mirrored by a brief accompanying reflection, asking what they might mean for our thinking about the theatre. These many possible worlds circle around questions that include: In what way is writing itself a performance? How do we understand the relationship between real performances that engender imaginary reflections and imaginary conceptions that form the basis for real theatrical productions? Are we not always imagining theatres when we read or even when we sit in the theatre, watching whatever event we

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imagine we are seeing?

Including almost 50 contributing artists and scholars, this collection of essays, conversations, provocations and archival images takes the twentieth anniversary of the founding of one of the sector's most committed champions, the Live Art Development Agency in London, as an opportunity to consider not only what Live Art has been against, but also what it has been for. Through the work of this particular 'agency', the book explores the idea of agency more generally: how Live Art has enabled the possibility for new kinds of thoughts, actions and alliances for diverse individuals and groups.

This book addresses the need for critical scholarship about contemporary dance practices in Ireland. Bringing together key voices from a new wave of scholarship to examine recent practice and research in the field of contemporary dance, it examines the excitingly diverse range of choreographers and works that are transforming Ireland's performance landscape. The first section provides a chronologically-ordered collection of

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critical essays to ground the reader in some of the most important issues currently at play in contemporary dance in Ireland. The second section then provides an interrogation of individual choreographers' processes. The book traces new choreographic work and trends through a broad array of topics, including somatics in performance, screendance, cultural trauma, dance archives, affect studies, feminist perspectives, choreographic process, the dancer's voice, interdisciplinarity, and pedagogical paradigms.

Why theatre now? Reflecting on the mix of challenges and opportunities that face theatre in communities that are necessarily becoming global in scope and technologically driven, *In Defence of Theatre* offers a range of passionate reflections on this important question. Kathleen Gallagher and Barry Freeman bring together nineteen playwrights, actors, directors, scholars, and educators who discuss the role that theatre can – and must – play in professional, community, and educational venues. Stepping back from

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their daily work, they offer scholarly research, artists' reflections, interviews, and creative texts that argue for theatre as a response to the political and cultural challenges emerging in the twenty-first century. Contributors address theatre's contribution to local and global politics of place, its power as an antidote to various modern social ailments, and its pursuit of equality. Of equal concern are the systematic and practical challenges that confront those involved in realizing theatre's full potential.

Redefining Theatre Communities explores the interplay between contemporary theatre and communities. It considers the aesthetic, social, and cultural aspects of community-conscious theatre-making. While doing so, the volume reflects on recent transformations in structural, textual, and theatrical conventions and traditions, and explores the changing modes of production and spectatorship in relation to theatre communities. The essays edited by Marco Galea and Szabolcs Musca present an array of

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emerging perspectives on the politics, ethics, and practices of community representation on the contemporary international theatre landscape. An international, interdisciplinary collection featuring work by theatre scholars, theatre-makers, and artistic directors from across Europe and beyond, *Redefining Theatre Communities* will appeal to those interested in the diverse forms of socially engaged theatre and performance.

How immersive simulations--from a fictional border-crossing site to a mock terrorist training camp--attempt to foster understanding across cultures

This new edition of *Physical Theatres: A Critical Introduction* continues to provide an unparalleled overview of non-text-based theatre, from experimental dance to traditional mime. It synthesizes the history, theory and practice of physical theatres for students and performers in what is both a core area of study and a dynamic and innovative aspect of theatrical practice. This comprehensive book: traces the roots of physical performance in classical and popular

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theatrical traditions looks at the Dance Theatre of DV8, Pina Bausch, Liz Aggiss and Jérôme Bel examines the contemporary practice of companies such as Théâtre du Soleil, Complicite and Goat Island focuses on principles and practices in actor training, with reference to figures such as Jacques Lecoq, Lev Dodin, Philippe Gaulier, Monika Pagneux, Etienne Decroux, Anne Bogart and Joan Littlewood. Extensive cross references ensure that *Physical Theatres: A Critical Introduction* can be used as a standalone text or together with its companion volume, *Physical Theatres: A Critical Reader*, to provide an invaluable introduction to the physical in theatre and performance. New to this edition: a chapter on *The Body and Technology*, exploring the impact of digital technologies on the portrayal, perception and reading of the theatre body, spanning from onstage technology to virtual realities and motion capture; additional profiles of Jerzy Grotowski, *Wrights and Sites*, *Punchdrunk* and *Mike Pearson*; focus on circus and aerial performance, new

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training practices, immersive and site-specific theatres, and the latest developments in neuroscience, especially as these impact on the place and role of the spectator.

[International Perspectives on Community-](#)

[Conscious Theatre-Making](#)

[The Memory Marketplace](#)

[Singularities](#)

[Theatre, Performance & Radical](#)

[Democracy](#)

[Performance, Identity, and the Neo-](#)

[Political Subject](#)

[Immersions in Cultural Difference](#)

[Off Sites](#)

[Production, Mediation and Evaluation in](#)

[the Digital Age](#)

[Tourism, War, Performance](#)

[Fair Play](#)

[Fair Play - Art, Performance and](#)

[Neoliberalism](#)

[Redefining Theatre Communities](#)

[Caledonia; Bullet Catch; The Artist Man](#)

[and Mother Woman; Narrative; Rantin](#)

[Aligning Executive Performance and Pay](#)

This edited book explores the digital challenge for cultural-creative organizations and industries, and its impact on production, meaning-making, consumption and valuation

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of cultural-creative products and experiences. Discussing digital changes such as user-generated content, social media, business model innovation and product development, the chapters challenge deep-seated definitions of creative individuals, organizations and industries, offering insights into how this creative aspect is argued and legitimized. Placing an emphasis on research that deals with the digital challenge, this collection theorizes its significance for the nature and dynamics of creative industries as well as its impact on the mediation of experiences and the creation and consumption of cultural-creative products. This book asks what is the quality of participation in contemporary art and performance? Has it been damaged by cultural policies which have 'entrepreneurialized' artists, cut arts funding and cultivated corporate philanthropy? Has it been fortified by crowdfunding, pop-ups and craftsmanship? And how can it help us to understand social welfare? We have become used to the world of sports being rocked by scandals. Stars are deprived of their Olympic gold medals because of their use of performance-enhancing drugs; heroes are suspended or banned from their sport for

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gambling or for connections to gambling; major universities are involved in recruiting scandals and are accused of exploiting their own students. But ethical concerns about sports run deeper than the current scandals in today's headlines. Athletic competition itself has been criticized as reflecting a selfish concern with winning at the expense of others. Some question the emphasis on an athletically skilled elite at the expense of broader participation by the masses, and many worry about what constitutes sex equality in sports. Others believe the role of sports ought to be greatly diminished in our educational institutions. Do organized competitive sports have a legitimate place in our schools, and, if so, how is that place to be defined? Professor Simon develops a model of athletic competition as a mutually acceptable quest for excellence and applies it to these and other ethical issues in sports. The discussion of each topic deals with examples from the world of sport, illuminated by philosophical work on such values as fairness, justice, integrity, and respect for rights. Fair Play offers a rigorous exploration of the ethical presuppositions of competitive athletics and their connections to moral and ethical theory that will challenge the views of

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scholars, students, and the general reader. Our understanding of sports as a part of society will be reshaped by this accessible and entertaining book.

This book investigates how Pragmatist philosophy as a philosophical method contributes to the understanding and practice of interdisciplinary dance research. It uses the author's own practice-based research project, *Later Rain*, to illustrate this. *Later Rain* is a post-dramatic dance theater work that engages primarily with issues in the philosophy of religion and socio-political philosophy. It focuses on ecstatic states that arise in Appalachian charismatic Pentecostal church services, states characterized by dancing, paroxysms, shouting, and speaking in tongues (glossolalia). Research for this work is interdisciplinary as it draws on studio practice, ethnographic field work, cultural history, Pentecostal history and theology, folk aesthetics, anthropological understandings of ecstatic religious rituals, and dance history regarding acclaimed works that have sought to present aspects of religious ecstasy on stage; Doris Humphrey's *The Shakers* (1931), Mark Godden's *Angels in the Architecture* (2012), Martha Clarke's *Angel Reapers* (2015) and Ralph Lemon's *Geography* trilogy (2005).

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The project thereby demonstrates a process model of dance philosophy, showing how philosophy and dance artistry intertwine in a specific creative process.

To paraphrase Alistair Beaton's *Caledonia* - the first play in this collection - 'The English have anthologies, the Spanish have anthologies, the French have anthologies . . . why should not Scotland have its anthology?' Scotland is entering a crucial period in its history, where its identity is being debated daily, from everyday conversation to the national and international press. At the same time, its theatre is resurgent, with key Scottish playwrights, theatres and theatre companies expanding their performance vocabularies while coming to prominence in national and international contexts. *Caledonia* is a tale of hubris and delusion, portraying a crucial slice of Scotland's history and its foray into imperial colonialism told with dark humour and creative flair, by award-winning playwright and satirist Alistair Beaton. *Bullet Catch*, by Rob Drummond, is a unique theatrical experience exploring the world of magic, featuring mind-reading, levitation, and the most notorious finale in show business. Morna Pearson's *The Artist Man and the Mother Woman* is a wickedly funny,

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deceptively simple, surreal portrait of a spectacularly dysfunctional relationship. Rantin', by Kieran Hurley draws on storytelling, live music and an unapologetically haphazard take on Scottish folk tradition, in an attempt to stitch together fragmented stories to reveal a botched patchwork of a nation. First performed at the Royal Court in 2013, Narrative by Anthony Neilson is a theatrical exploration of the the boundaries and possibilities of storytelling. Featuring plays from Alistair Beaton, Rob Drummond, Morna Pearson, Kieran Hurley and Anthony Neilson, this collection is edited by Dr. Trish Reid, a leading critical voice on Scottish theatre.

How does the production of performance engage with the fundamental issues of our advanced neo-capitalist age? André Lepecki surveys a decade of experimental choreography to uncover the dual meaning of 'performance' in the twenty-first century: not just an aesthetic category, but a mode of political power. He demonstrates the enduring ability of performance to critique and subvert this power, examining this relationship through five 'singularities' in contemporary dance: thingness, animality, persistence, darkness, and solidity. Exploring the works of

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Mette Ingvarstsen, Yvonne Rainer, Ralph Lemon, Jérôme Bel and others, Lepecki uses his concept of 'singularity'—the resistance of categorization and aesthetic identification—to examine the function of dance and performance in political and artistic debate. This book examines contemporary English drama and its relation to the neoliberal consensus that has dominated British policy since 1979. The London stage has emerged as a key site in Britain's reckoning with neoliberalism. On one hand, many playwrights have denounced the acquisitive values of unfettered global capitalism; on the other, plays have more readily revealed themselves as products of the very market economy they critique, their production histories and formal innovations uncomfortably reproducing the strategies and practices of neoliberal labour markets. *Stage Business and the Neoliberal Theatre of London* thus arrives at a usefully ambivalent political position, one that praises the political power of the theatre – its potential as a form of resistance to the neoliberal rationality that rides roughshod over democratic values – while simultaneously attending to the institutional bondage that constrains it. For, of course, the theatre itself everywhere straddles the line of capitulating

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to the marketization of our cultural life. A timely look at how to evaluate and determine executive pay Recognized as the leading expert on executive compensation, Robin Ferracone combines her own 20 years of experience with interviews with executives and compensation committees to provide a clear examination of and guidance on determining pay packages, actions, and designs. and Over the past 25 years, the author has created a database of executive pay across 44,000 companies, broken down by company performance, company revenue and industry. Using this data, the author provides boards and individuals evaluating executive pay with the ability to analytically determine an appropriate compensation package. Provides real-life stories, perspectives, and insights from thought leaders on executive compensation Contains interview with compensation committee members, executives, academicians, government leaders, and shareholder activists Research based on 44,000 companies broken down by performance, revenue and industry Offers a timely resource on a hot button topic.

[Performing Welfare](#)

[Return, Rewrite, Repeat](#)

[Performing Lives-in-Common](#)

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[Sports, Values, And Society](#)

[Networks of Protest and Activism in Latin America](#)

[Aesthetic Practices and Social Interventions Fair Pay, Fair Play](#)

[Sharing Dance and Choreographic Practice](#)

[Theatre Etiquette, Behaviour Policing, and the Live Performance Experience](#)

[Theatre, Exhibition, and Curation](#)

[Writing for a Theoretical Stage](#)

[Towards a New Interculturalism](#)

[Financial Success for Artistic Souls](#)

[Performing Southeast Asia](#)

This Palgrave Pivot questions how a new generation of alternative stand-up comedians and the political world continue to shape and influence each other. The Alternative Comedy Movement of the late 1970s and 1980s can be described as a time of unruly experimentation and left-wing radicalism. This book examines how alternative comedians continue to celebrate these characteristics in the twenty-first century, while also moving into a distinct phase of artistic development as the political context of the 1970s and 1980s loses its immediacy. Sophie Quirk draws on original interviews with comedians including Tom Allen, Josie Long, John-Luke Roberts and Tony Law to chart how alternative comedians are shaped by, and in turn respond to, contemporary political challenges from neoliberalism to Brexit, class controversy to commercialism. She argues that many of our assumptions about comedy's politics

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must be challenged and updated. This book is essential reading for anyone who wants to understand the working methods and values of today's alternative comedians.

A collaboration between well-established and rising scholars, Futures of Dance Studies suggests multiple directions for new research in the field. Essays address dance in a wider range of contexts--onstage, on screen, in the studio, and on the street--and deploy methods from diverse disciplines. Engaging African American and African diasporic studies, Latinx and Latin American studies, gender and sexuality studies, and Asian American and Asian studies, this anthology demonstrates the relevance of dance analysis to adjacent fields"--

Examining the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy's book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for 'live' performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-theorizes the exhibition as a dynamic context in which established traditions of display and performance interact. By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice, the study reveals how the reception of a specific form is often mediated via the ontological expectations of another. It asks how contemporary visual arts and

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exhibition practices display performance and what it means to generalize the 'theatrical' as the optic or directive of a curatorial concept. Proposing a symbiotic relation between theatricality and display, Guy presents cases from international arts institutions which are both displayed and performed, including the Tate Modern and the Guggenheim, and assesses their significance to the enduring relation between theatre and the visual arts. The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories.

What happens when cultural memory becomes a commodity? Who owns the memory? In The Memory Marketplace, Emilie Pine explores how memory is performed both in Ireland and abroad by considering the significant body of contemporary Irish theatre that contends with its own culture and history. Analyzing examples from this realm of theatre, Pine focuses on the idea of witnesses, both as performers on stage and as members of the audience. Whose memories are observed in these transactions, and how and why do performances prioritize some memories over others? What does it mean to create, rehearse, perform, and purchase the theatricalization

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of memory? The Memory Marketplace shows this transaction to be particularly fraught in the theatricalization of traumatic moments of cultural upheaval, such as the child sexual abuse scandal in Ireland. In these performances, the role of empathy becomes key within the marketplace dynamic, and Pine argues that this empathy shapes the kinds of witnesses created. The complexities and nuances of this exchange--subject and witness, spectator and performer, consumer and commodified--provide a deeper understanding of the crucial role theatre plays in shaping public understanding of trauma, memory, and history.

What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy to use alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey, to directors Vsevolod Meyerhold and Robert Wilson, megamusicals , postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the

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keen student.

Immersive theatre currently enjoys ubiquity, popularity and recognition in theatre journalism and scholarship. However, the politics of immersive theatre aesthetics still lacks a substantial critique. Does immersive theatre model a particular kind of politics, or a particular kind of audience? What's involved in the production and consumption of immersive theatre aesthetics? Is a productive audience always an empowered audience? And do the terms of an audience's empowerment stand up to political scrutiny? Beyond Immersive Theatre contextualises these questions by tracing the evolution of neoliberal politics and the experience economy over the past four decades. Through detailed critical analyses of work by Ray Lee, Lundahl & Seidl, Punchdrunk, shunt, Theatre Delicatessen and Half Cut, Adam Alston argues that there is a tacit politics to immersive theatre aesthetics - a tacit politics that is illuminated by neoliberalism, and that is ripe to be challenged by the evolution and diversification of immersive theatre.

Bea meets Aaron. He's intelligent, handsome, makes her laugh and, most importantly, has a high rating on his genetic profile. What's not to like? Char is on the brink of landing her dream job and has big plans to start a family - but her blood rating threatens it all. In a world where future happiness depends on a single, inescapable blood test - which dictates everything from credit rating to dating prospects - how far will people go to beat the system and let nature take its course? The Phlebotomist questions the value we place on one another, whether

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knowledge really is power, and if it's truly possible for love to conquer all.

This book works to 'make change strange' from and for the field of theatre and performance studies. Growing from the idea that change is an under-interrogated category that over-determines theatre and performance as an artistic, social, educational, and material practice, the scholars and practitioners gathered here (including specialists in theatre history and literature, educational theatre, youth arts, arts policy, socially invested theatre, and activist performance) take up the question of change in thirty-five short essays. For anyone who has wondered about the relationships between theatre, performance and change itself, this book is an essential conversation starter.

[*Performing Process*](#)

[*Technology and Creativity*](#)

[*Performance and Dementia*](#)

[*The Reasonable Audience*](#)

[*A Partial History of Live Art*](#)

[*Critical Perspectives on Applied Theatre*](#)

[*Displayed & Performed*](#)

[*Migration and Performance in Contemporary Ireland*](#)

[*Beyond Immersive Theatre*](#)

[*Dance in the Age of Performance*](#)

[*Interdisciplinary Dance Research in the American South*](#)

[*Theatre, Performance and Change*](#)

[*Theatre and Adaptation*](#)

[*The Routledge Companion to Theatre and Performance*](#)

Contemporary theatrical productions as

diverse in form as experimental performance, new writing, West End drama, musicals and live art demonstrate a recurring fascination with adapting existing works by other artists, writers, filmmakers and stage practitioners. Featuring seventeen interviews with internationally-renowned theatre and performance artists, Theatre and Adaptation provides an exceptionally rich study of the variety of work developed in recent years. First-hand accounts illuminate a diverse range of approaches to stage adaptation, ranging from playwriting to directing, Javanese puppetry to British children's theatre, and feminist performance to Japanese Noh. The transition of an existing source to the stage is not a smooth one: this collection examines the practices and the complex set of negotiations each work of transition and appropriation involves. Including interviews with Societas Raffaello Sanzio, Handspring Puppet Company, Katie Mitchell, Rimini Protokoll, Elevator Repair Service, Simon Stephens, Ong Keng Sen and Toneelgroep Amsterdam, the volume reveals performance's

enduring desire to return, rewrite and repeat.

Demonstrates the power of embodied and digital networks in confronting neoliberal sociopolitical regimes in the Americas

Audiences are not what they used to be. Munching crisps or snapping selfies, chatting loudly or charging phones onstage - bad behaviour in theatre is apparently on the rise. And lately some spectators have begun to fight back... The Reasonable Audience explores the recent trend of 'theatre etiquette': an audience-led crusade to bring 'manners and respect' back to the auditorium. This comes at a time when, around the world, arts institutions are working to balance the traditional pleasures of receptive quietness with the need to foster more inclusive experiences. Through investigating the rhetorics of morality underpinning both sides of the argument, this book examines how models of 'good' and 'bad' spectatorship are constructed and legitimised. Is theatre etiquette actually snobbish? Are audiences really more selfish? Who gets to decide what counts as 'reasonable'

within public space? Using theatre etiquette to explore wider issues of social participation, cultural exclusion, and the politics of identity, Kirsty Sedgman asks what it means to police the behaviour of others.

As the twenty-first century moves towards its third decade, applied theatre is being shaped by contemporary economic and environmental concerns and is contributing to new conceptual paradigms that influence the ways in which socially engaged art is produced and understood. This collection offers fresh perspectives on the aesthetics, politics and histories of applied theatre. With contributions from leading scholars in the field, the book illuminates theatre in a diverse range of global contexts and regions. Divided into three sections - histories and cultural memories; place, community and environment; and poetics and participation - the chapters interweave cutting-edge theoretical insights with examples of innovative creative practice that traverse different places, spaces and times. Essential reading for researchers and artists working within applied theatre, this

collection will also be of interest to those in theatre and performance studies, education, cultural policy, social history and cultural geography.

This book asks what, if any, public role drama might play under Project Austerity - an intensification phase of contemporary liberal political economy. It investigates the erosion of public life in liberal democracies, and critiques the attention economy of deficit culture, by which austerity erodes life-in-common in favour of narcissistic performances of life-in-public. It argues for a social order committed to human flourishing and deliberative democracy, as a counterweight to the political economy of austerity. It demonstrates, using examples from England, Ireland, Italy, and the USA, that drama and the academy pursue shared humane concerns; the one, a critical art form, the other, a social enabler of critical thought and progressive ideas. A need for dialogue with emergent forms of collective consciousness, new democratic practices and institutions, shapes a manifesto for critical performance, which invites universities

and cultural workers to join other social actors in imagining and enabling ethical lives-in-common.

An up-to-date, contextualized assessment of the impact of the 'festivalization' of culture around the world.

Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies, this engaging, easy-to-use text is undoubtedly a perfect reference guide for the keen student and passionate theatre-goer alike.

Performing Southeast Asia: Performance, Politics and the Contemporary is an important reconsideration of the histories and practices of theatre and performance in a fluid and dynamic region that is also experiencing an overarching politics of complexity, precarity and populist authoritarian tendencies. In a substantial introductory essay and essays by leading scholars, activists and practitioners working inside the region, the book explores fundamental questions for the arts. The book asks how theatre contributes to and/or

addresses the political condition in the contemporary moment, how does it represent the complexity of experiences in peoples' daily lives and how does theatre engage in forms of political activism and enable a diversity of voices to flourish. The book shows how, in an age of increasingly violent politics, political institutions become sites for bad actors and propaganda. Forces of biopolitics, neo-liberalism and religious and ethnic nationalism intersect in unpredictable ways with decolonial practices - all of which the book argues are forces that define the contemporary moment. Indeed, by putting the focus on contemporary politics in the region alongside the diversity of practices in contemporary theatre, we see a substantial reformation of the idea of the contemporary moment, not as a cosmopolitan and elite artistic practice but as a multivalent agent of change in both aesthetic and political terms. With its focus on community activism and the creative possibilities of the performing arts the region, Performing Southeast Asia, is a timely intervention that brings us to a new understanding of how

contemporary Southeast Asia has become a site of contest, struggle and reinvention of the relations between the arts and society. Peter Eckersall The Graduate Center City University of New York Performing Southeast Asia - with chapters concerned with how regional theatres seek contextually-grounded, yet post-national(istic) forms; how history and tradition shape but do not hold down contemporary theatre; and how, in the editors' words, such artistic encounters could result in theatres 'that do not merely attend to matters of cultural heritage, tradition or history, but instead engage overtly with theatre and performance in the contemporary' - contributes to the possibility of understanding what options for an artistically transubstantiated now-ness may be: to the possibility, that is, of what might be called a 'Present-Tense Theatre'. C. J. W.-L. Wee Professor of English Nanyang Technological University Performing Southeast Asia examines contemporary performance practices and their relationship with politics and governance in Southeast Asia in the twenty-first century. In a

region haunted historically by strongman politics, authoritarianism and militarism, religious tension and ethnic strife, the chapters reveal how contemporary theatre and performances in the present reflect yet challenge dominant socio-political discourses. The authors analyse works of political commitment and conviction, created and performed by Southeast Asian artists, as modes and platforms of reaction and resistance to the shifting political climates that inform contemporary life in urban Southeast Asia. The discussions center on issues of state hegemonies and biopolitics, finance and sponsorship, social liberalism and conservatism, the relevance of history and tradition, and globalisation and cultural practice. These diverse yet related concerns converge on an examination of the efficacies of theatre and performance as means of political intervention and transformation that point to alternative embodiments of political consciousness through which artists propose critical options for rethinking the state, citizenship, identity and belonging in a time of seismic socio-political change. The editors also

reframe an understanding of 'the contemporary' not simply as a temporal adjective but, in the context of present Southeast Asia, as a geopolitical condition that shapes artistic and performance practices.

[Pragmatist Philosophy and Dance](#)

[Contemporary Scottish Plays](#)

[The Politics of British Stand-up Comedy](#)

[Contemporary Dance Performance and Practice](#)

[Performance, Politics and the Contemporary](#)

[Theatre and the City](#)

[The New Alternative](#)

[Contemporary Performance beyond Site-Specific](#)

[The Cambridge Companion to International Theatre Festivals](#)

[Witnessing Pain in Contemporary Irish and International Theatre](#)

[The Artrepreneur](#)

[The Phlebotomist](#)

[A Cultural Response to Care](#)

[Applied Theatre, Unemployment, and Economies of Participation](#)

This book explores how theatre and performance can change the way we think about dementia and some of the environments in which dementia

care takes place. Drawing on the author's creative practice and other performance projects in the UK, it explores some of the challenges and opportunities of making performance in care homes. Rather than focusing on the transformative potential of the arts, it asks how artists can engage with the different types of relationships that exist in a care community. These include the relationships that residents and staff have with each other as well as relationships with care spaces. Exploring the intersection between participatory performance and the everyday creativity of a care home, it argues that the arts have a cultural role to play in supporting dementia care as a relational practice. Moreover, it celebrates the intrinsic creativity of caregiving and how principles and practices of care work can inform theatre and performance in diverse ways.

This book combines performance analysis with contemporary political philosophy to advance new ways of understanding both political performance and the performativity of the politics of the street. Our times are pre-eminently political times and have drawn radical responses from many theatre and performance practitioners. However, a decade of conflict in the Middle East and Afghanistan, the eruption of new social movements around the world, the

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growth of anti-capitalist and anti-globalisation struggles, the upsurge of protests against the blockades of neoliberalism, and the rising tide of dissent and anger against corporate power, with its exorbitant social costs, have left theatre and performance scholarship confronting something of a dilemma: how to theorize the political antagonisms of our day? Drawing on the resources of 'post-Marxist' political thinkers such as Chantal Mouffe and Jacques Rancière, the book explores how new theoretical horizons have been made available for performance analysis.

This book explores what happens to socially committed performance when state systems of social security are dismantled. Since 2010, a punishing programme of economic austerity and a seismic overhaul of the Welfare State in the United Kingdom has been accompanied by an ideological assault on dependency; a pervasive scapegoating of the poor, young, and disabled; and an intensification of the discursive relationship between morality and work. This book considers the artistic, material, and ideological consequences of such shifts for applied and socially engaged performance. Performing Welfare reveals how such arts practices might reconstitute notions of work and labour in socially constructive ways. It focuses

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on the political potential of participation during a period in which classifications of labour and productivity are intensely contested. It examines the migration of discourses from state policy to the cultural sector; narratives of community and aesthetics of dependency; the paradoxes of visibility in creative projects with stigmatised participants; the implicit relationship of participatory performance to neoliberal productivity; and, the parallels between gendered divisions of labour, social reproduction, and applied performance. It will appeal to students, scholars, and practitioners interested in applied and socially engaged performance, participation, community, representation, the welfare state, social policy, labour, and unemployment.

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

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.

Choreographic process is increasingly examined, shared and discussed in a variety of academic, artistic and performative contexts. More than ever before, post-show discussions, artistic blogs, books, archives, seminars and sharings provide opportunities for choreographers to explain their individual methodologies. Performing Process: Sharing Dance and Choreographic Practice provides a unique theoretical examination of this current trend in dance scholarship. The chapters in this collection examine the methods, politics and philosophy of sharing choreographic process, aiming to investigate the theoretical repercussions and the implications on forms of knowledge, the appreciation of dance, education and artistic practices.

This book stages a timely discussion about the centrality of identity politics to theatre and performance studies. It acknowledges the

important close relationship between the discourses and practices historically while maintaining that theatre and performance can enlighten ways of being with others that are not limited by conventional identitarian languages. The essays engage contemporary theatre and performance practices that pose challenging questions about identity, as well as subjectivity, relationality, and the politics of aesthetics, responding to neo-liberal constructions and exploitations of identity by seeking to discern, describe, or imagine a new political subject. Chapters by leading international scholars look to visual arts practice, digital culture, music, public events, experimental theatre, and performance to investigate questions about representation, metaphysics, and politics. The collections seeks to foreground shared, universalist connections that unite rather than divide, visiting metaphysical questions of being and becoming, and the possibilities of producing alternate realities and relationalities. The book asks what is at stake in thinking about a subject, a time, a place, and a performing arts practice that would come 'after' identity, and explores how theatre and performance pose and interrogate these questions.

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A Critical Introduction**

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