

**Straight White Male:
Performance Art
Monologues
(Performance Studies)**

Peterson, Michael

Note: This is not the actual book cover

Straight White Male Performance Monologues

Matt Hargrave



Straight White Male Performance Monologues:

Straight White Male Michael Peterson, 1997 An engaging exploration of the white heterosexual male as portrayed by professional monologists *The Contemporary American Monologue* Eddie Paterson, 2015-12-17 Talk show confessions online rants stand up routines inspirational speeches banal reflections and calls to arms we live in an age of solo voices demanding to be heard In *The Contemporary American Monologue* Eddie Paterson looks at the pioneering work of US artists Spalding Gray Laurie Anderson Anna Deavere Smith and Karen Finley and the development of solo performance in the US as a method of cultural and political critique Ironic confession post punk poetry investigations of race and violence and subversive polemic this book reveals the link between the rise of radical monologue in the late 20th century and history of speechmaking politics civil rights individual freedom and the American Dream in the United States It shows how US artists are speaking back to the cultural political and economic forces that shape the world Eddie Paterson traces the importance of the monologue in Shakespeare Brecht Beckett Chekov Pinter O'Neill and Williams before offering a comprehensive analysis of several of the most influential and innovative American practitioners of monologue performance *The Contemporary American Monologue* constitutes the first book length account of US monologists that links the tradition of oratory and speechmaking in the colony to the appearance of solo performance as a distinctly American phenomenon Monologues Clare Wallace, 2006 *Troubled Masculinities* Kenneth James Moffatt, 2012-01-01 Through personal narratives and assessments of artistic expression the contributors present critical and inventive views of masculinity and how it is performed and interpreted in urban space Set against the backdrop of Toronto the essays engage with the global and transnational processes that affect identity and consider how the social hybridity of large cities allows individuals to work against fundamentalist and essentialist attitudes toward gender **Queer exceptions** Stephen Greer, 2018-11-23 *Queer exceptions* is a study of contemporary solo performance in the UK and Western Europe that explores the contentious relationship between identity individuality and neoliberalism With diverse case studies featuring the work of La Ribot David Hoyle Oreet Ashery Bridget Christie Tanja Ostojic Adrian Howells and Nassim Soleimanpour the book examines the role of singular or exceptional subjects in constructing and challenging assumed notions of communal sociability and togetherness while drawing fresh insight from the fields of sociology gender studies and political philosophy to reconsider theatre's attachment to singular lives and experiences Framed by a detailed exploration of arts festivals as encapsulating the material entrepreneurial circumstances of contemporary performance making this is the first major critical study of solo work since the millennium *Aquí and Allá* Camilla Stevens, 2019-10-22 *Aquí and Allá* Transnational Dominican Theater and Performance explores how contemporary Dominican theater and performance artists portray a sense of collective belonging shaped by the transnational connections between the homeland and the diaspora Through close readings of plays and performances produced in the Dominican Republic and the United States in dialogue with theories of theater and performance migration

theory and literary cultural and historical studies this book situates theater and performance in debates on Dominican history and culture and the impact of migration on the changing character of national identity from end of the twentieth century to the present By addressing local audiences of island based and diasporic Dominicans with stories of characters who are shaped by both places the theatrical performances analyzed in this book operate as a democratizing force on conceptions of Dominican identity and challenge assumptions about citizenship and national belonging Likewise the artists bi national perspectives and work methods challenge the paradigms that have traditionally framed Latin o American theater studies

The Art of Confession Christopher Grobe,2017-11-07 The story of a new style of art and a new way of life in postwar America confessionalism What do midcentury confessional poets have in common with today s reality TV stars They share an inexplicable urge to make their lives an open book and also a sense that this book can never be finished Christopher Grobe argues that in postwar America artists like these forged a new way of being in the world Identity became a kind of work always ongoing never complete to be performed on the public stage The Art of Confession tells the history of this cultural shift and of the movement it created in American art confessionalism Like realism or romanticism confessionalism began in one art form but soon pervaded them all poetry and comedy in the 1950s and 60s performance art in the 70s theater in the 80s television in the 90s and online video and social media in the 2000s Everywhere confessionalism went it stood against autobiography the art of the closed book Instead of just publishing these artists performed with around and against the text of their lives A blend of cultural history literary criticism and performance theory The Art of Confession explores iconic works of art and draws surprising connections among artists who may seem far apart but who were influenced directly by one another Studying extraordinary art alongside ordinary experiences of self betrayal and revelation Christopher Grobe argues that a tradition of confessional performance unites poets with comedians performance artists with social media users reality TV stars with actors and all of them with us There is art this book shows in our most artless acts *Performance and Place*

L. Hill,H. Paris,2006-04-18 Written by both practitioners and scholars this significant and timely collection explores the sites of contemporary performance and the notion of place The volume examines how we experience performance s varied sites as part of the fabric of the art work itself whether they are institutional or transient real or online **Comic Performativities**

Dustin Goltz,2017-06-14 Comic Performativities Identity Internet Outrage and the Aesthetics of Communication studies patterns of criticism and public debate in the relationship between humour identity and offense In an increasingly reductive and politically charged debate right wing pundits argue leftist politics has compromised a free and open discussion while scholars take right wing critics to task for reifying systems of oppression under the guise of reason and respect In response Goltz scrutinises twenty first century comedic controversies the notion of political correctness and the so called outrage machine of social media How should we appropriately determine whether a joke is sexist racist or offensive Informed by communication performance and critical identity theory Goltz examines infamous controversies involving performers like

Sarah Silverman Amy Schumer and Seth MacFarlane and the social media backlash that redefined these events He investigates the ironic interplay between spoken word identity physicality and as a result the contrasting meanings potentially construed Consequently the book encourages a greater appreciation of the aesthetics involved in comedic performance that help signpost interpretation and emphasizes the role of the audience as self reflexive and self aware This book highlights the significant parallels between the nature of performance art and comedic performance in order to elevate analysis of and discussion around contemporary comedy In doing so it is an important critical contribution to the field of performance studies and cultural criticism as well as communication studies at both the undergraduate and postgraduate level

Utopia in Performance Jill Dolan, 2010-02-05 Jill Dolan is the theatre s most astute critic and this new book is perhaps her most important *Utopia in Performance* argues with eloquence and insight how theatre makes a difference and in the process demonstrates that scholarship matters too It is a book that readers will cherish and hold close as a personal favorite and that scholars will cite for years to come David Rom n University of Southern California What is it about performance that draws people to sit and listen attentively in a theater hoping to be moved and provoked challenged and comforted In *Utopia in Performance* Jill Dolan traces the sense of visceral emotional and social connection that we experience at such times connections that allow us to feel for a moment not what a better world might look like but what it might feel like and how that hopeful utopic sentiment might become motivation for social change She traces these utopian performatives in a range of performances including the solo performances of feminist artists Holly Hughes Deb Margolin and Peggy Shaw multicharacter solo performances by Lily Tomlin Danny Hoch and Anna Deavere Smith the slam poetry event Def Poetry Jam The Laramie Project Blanket a performance by postmodern choreographer Ann Carlson *Metamorphoses* by Mary Zimmerman and Deborah Warner s production of *Medea* starring Fiona Shaw While the book richly captures moments of feeling utopia found within specific performances it also celebrates the broad potential that performance has to provide a forum for being human together for feeling love hope and commonality in particular and historical rather than universal and transcendent ways

The SAGE Handbook of Performance Studies D. Soyini Madison, Judith Hamera, 2006 Publisher description

Dementia, Narrative and Performance Janet Gibson, 2020-09-29 Focusing mainly on case studies from Australia and the United States of America this book considers how people with dementia represent themselves and are represented in theatre of the real productions and care home interventions assessing the extent to which the right kind of dementia story is being affirmed or challenged It argues that this type of story one of tragedy loss of personhood biomedical deficit and socio economic crisis produces dementia and the people living with it as much as biology does It proposes two novel ideas One is that the gaze of theatre and performance offers a reframing of some of the behaviours and actions of people with dementia through which deficit views can be changed to ones of possibility The other is that conversely dementia offers productive perspectives on theatre of the real Scanning contemporary critical studies about and practices of theatre of

the real performances and applied theatre interventions the book probes what it means when certain theatre of the real practices specifically verbatim and autobiographical interact with storytellers considered culturally to be unreliable narrators It also explores whether autobiographical theatre is useful in reinforcing a sense of self for those deemed no longer to have one With a focus on the relationship between stories and selves the book investigates how selves might be rethought so that they are not contingent on the production of lucid self narratives consistent language and truthful memories *Swim Pretty* Jennifer A. Kokai, 2017-06-15 In *Swim Pretty* Jennifer A Kokai reveals the influential role of aquatic spectacles in shaping cultural perceptions of aquatic ecosystems in the United States over the past century Research Methods in Performance Studies Craig Gingrich-Philbrook, Jake Simmons, 2023-05-05 *Research Methods in Performance Studies* offers a unique approach for readers to engage with performance research and methods in practice It examines ways of making performance researching performance cultures researching performers who themselves are engaged in research and conducting research in the context of enduring and emergent themes of performance studies inquiry This book features the work of eighteen scholar artists currently working in performance studies who demonstrate through applied projects various methods for conducting performance research The result is a wide array of novel scholarship including activist performance slam poetry video performance stand up comedy adaptation for the Broadway stage naturecultural performance intersectional performance performances of cultural and material preservation and many others Faculty undergraduate and graduate students and performance practitioners alike will benefit from the approaches to performance studies research methods articulated by the scholar artists featured in this collection **Theatres of Learning Disability** Matt Hargrave, 2015-06-23 Winner of the TaPRA New Career Research in Theatre Performance Prize 2016 This is the first scholarly book to focus exclusively on theatre and learning disability as theatre rather than advocacy or therapy Hargrave provocatively realigns the hitherto unvoiced assumptions that underpin such practice and proposes that learning disabled artists have earned the right to full critical review **The Cambridge Guide to American Theatre** Don B. Wilmeth, 2007-09-13 New and updated encyclopedic guide to American theatre from its earliest history to the present **Straight White Men Can't Dance** Addie Tsai, 2025-08-21 *Straight White Men Can't Dance* American Masculinity in Film and Popular Culture investigates a trope proliferating throughout popular American media over the last half century that straight white men can't dance Addie Tsai traces this reiterative moving image of vaudevillian buffoonery in film television and video from the mid 1980s to present day During the height of homophobic hysteria in response to the AIDS epidemic dance began to be used as a marker to scrutinize white men's position within homosexuality and masculinity Therefore white men could misperform good dancing to more securely sit within hegemonic masculinity Tsai establishes how ethnic mimicry within American popular media even that of white masculinity is produced and reiterated from the 19th century theatrical practice of blackface minstrelsy This history resurfaces in one of the exceptions to the trope when white men use the hip currency of blackness to affirm their dancing

masculinity through theft and positionality By revealing how dance in American popular media reifies and problematizes gendered and racialized economies *Straight White Men Can't Dance* demonstrates how the image of the buffoonish white male dancer operates as a smokescreen for the more violent manipulative forces of the reigning figure of white supremacy

Genre - text - interpretation Kaarina Koski, Frog, Ulla Savolainen, 2016-01-01 This book presents current discussions on the concept of genre It introduces innovative multidisciplinary approaches to contemporary and historical genres their roles in cultural discourse how they change and their relations to each other The reader is guided into the discussion surrounding this key concept and its history through a general introduction followed by eighteen chapters that represent a variety of discursive practices as well as analytic methods from several scholarly traditions This volume will have wide appeal to several academic audiences within the humanities both in Finland and abroad and will especially be of interest to scholars of folklore language and cultural expression

Madness in Contemporary British Theatre Jon Venn, 2021-08-30 This book considers the representation of madness in contemporary British theatre examining the rich relationship between performance and mental health and questioning how theatre can potentially challenge dominant understandings of mental health Carefully it suggests what it means to represent madness in theatre and the avenues through which such representations can become radical whereby theatre can act as a site of resistance Engaging with the heterogeneity of madness each chapter covers different attributes and logics including the constitution and institutional structures of the contemporary asylum the cultural idioms behind hallucination the means by which suicide is apprehended and approached how testimony of the mad person is interpreted and encountered As a study that interrogates a wide range of British theatre across the past 30 years and includes a theoretical interrogation of the politics of madness this is a crucial work for any student or researcher across disciplines considering the politics of madness and its relationship to performance

Imagining Human Rights in Twenty-First Century Theater F. Becker, P. Hernández, B. Werth, 2012-12-27 There is extraordinary diversity depth and complexity in the encounter between theatre performance and human rights Through an examination of a rich repertoire of plays and performance practices from and about countries across six continents the contributors open the way toward understanding the character and significance of this encounter

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