



# The Lastmaker

**John Appleton Beaumont**



## **The Lastmaker:**

**American Shoemaking**, 1929      *American Theatre Ensembles Volume 1* Mike Vanden Heuvel, 2020-11-12 Across two volumes Mike Vanden Heuvel and a strong roster of contributors present the history processes and achievements of American theatre companies renowned for their use of collective and or ensemble based techniques to generate new work This first study considers theatre companies that were working between 1970 and 1995 it traces the rise and eventual diversification of activist based companies that emerged to serve particular constituencies from the countercultural politics of the 1960s and examines the shift in the 1980s that gave rise to the next generation of company based work rooted in a new interest in form and the more mediated and dispersed forms of politics Ensembles examined are Mabou Mines Theatre X Goat Island Lookingglass Elevator Repair Service and SITI Company Preliminary chapters provide a sweeping overview of ensemble based creation within the general historical and cultural contexts of the period followed by a detailed study of the evolution of ensemble based work The case studies consider factors such as influence funding production and legacies as well as the forms of collective devising and creation while surveying the continuing work of significant long running companies Contributors provide detailed case studies of the 6 companies from the period and cover A chronicle of development and methods Key productions and projects Critical reception and legacy A chronological overview of significant productions From the long history of collective theatre creation with its sources in social crises urgent aesthetic experimentation and utopian dreaming American ensemble based theatre has emerged at several key points in history to challenge the primacy of author based and director produced theatre As the volume demonstrates US ensemble companies have collectively revolutionized the form and content of contemporary performance influencing experimental as well as mainstream practice      **Vocational Division Bulletin** United States. Division of Vocational Education, 1944      **The Saturday Evening Post**, 1906      *Becoming Past* Jane Blocker, 2015-12-20 Is there such a thing as contemporary art history The contemporary after all as much as we may want to consider it otherwise is being made history as it happens By what means do we examine this moving target These questions lie at the center of Jane Blocker's *Becoming Past* The important point is not whether there is or should be contemporary art history Blocker argues but how Focusing on a significant aspect of current art practice in which artists have engaged with historical subject matter methods and inquiry Blocker asks how the creation of the artist implicates and interrogates that of the art historian She moves from art history to theater to performance and to literature as she investigates a series of works including performances by the collaborative group Goat Island the film *Deadpan* by Steve McQueen the philosophies of science fiction writer Samuel Delany and documentary filmmaker Ross McElwee the film *Amos Fortune Road* by Matthew Buckingham and sculptures by Dario Robleto Many books have sought to understand the key directions of contemporary art In contrast *Becoming Past* is concerned with the application of art history in the pursuit of such trends Setting the idea of temporality decisively in the realm of art Blocker's

work is crucial for artists art historians curators critics and scholars of performance and cultural studies interested in the role of history in the practice of art      **Performance Theatre and the Poetics of Failure** Sara Jane Bailes,2011-03-17

What does it mean to fail in performance How might staging failure reveal theatre s potential to expand our understanding of social political and everyday reality What can we learn from performances that expose and then celebrate their ability to fail In *Performance Theatre and the Poetics of Failure* Sara Jane Bailes begins with Samuel Beckett and considers failure in performance as a hopeful strategy She examines the work of internationally acclaimed UK and US experimental theatre companies Forced Entertainment Goat Island and Elevator Repair Service addressing accepted narratives about artistic and cultural value in contemporary theatre making Her discussion draws on examples where misfire the accidental and the intentionally amateur challenge our perception of skill and virtuosity in such diverse modes of performance as slapstick and punk Detailed rehearsal and performance analysis are used to engage theory and contextualise practice extending the dialogue between theatre arts live art and postmodern dance The result is a critical account of performance theatre that offers essential reading for practitioners scholars and students of Performance Theatre and Dance Studies      **English**

**Mechanic and Mirror of Science and Art** ,1880      *Theatres of Immanence* Laura Cull Ó Maoilearca,2012-10-10 *Theatres of Immanence* Deleuze and the Ethics of Performance is the first monograph to provide an in depth study of the implications of Deleuze s philosophy for theatre and performance Drawing from Goat Island Butoh Artaud and Kaprow as well from Deleuze Bergson and Laruelle the book conceives performance as a way of thinking immanence      **Writing for**

**Performance** Anne Harris, Stacy Holman - Jones,2016-07-27 The Teaching Writing series publishes user friendly writing guides penned by authors with publishing records in their subject matter Harris and Holman Jones offer readers a practical and concise guide to writing a variety of dynamic texts for performance ranging from playscripts to ensemble and multimedia hybrid works Writing for Performance is structured around the tools of performance writing words bodies spaces and things These tools serve as pivots for understanding how writing for performance must be conducted in relation to other people places objects histories and practices This book can be used as a primary text in undergraduate and graduate classes in playwriting theatre performance studies and creative writing It can also be read by ethnographic arts based collaborative and community performance makers who wish to learn the how to of writing for performance Teachers and facilitators can use each chapter to take their students through the conceptualizing writing and performing creating process supported by exemplars and writing exercises and or prompts so readers can try the form themselves What a welcome insightful and much needed book Harris and Holman Jones bring us to an integrated notion of writing that is embodied felt breathed and flung from stage to page and back again Writing for Performance will become a crucial text for the creation of the performance and theater that the 21st Century will need Tim Miller artist and author of *Body Blows Six Performances* and *1001 Beds* *Performances Essays and Travels* No prescriptions here In the hands of this creative duo we find a deep and abiding respect

for the many creative processes that might fuel writing and performance that matters From the deep wells of their own experiences Harris and Holman Jones offer exercises that are not meant to mold the would be writer but spur them on to recognize their latent writing performative selves Kathleen Gallagher Distinguished Professor of Curriculum Teaching and Learning University of Toronto Anne Harris PhD is a senior lecturer at Monash University Melbourne and researches in the areas of arts creativity performance and diversity Stacy Holman Jones PhD is Professor in the Centre for Theatre and Performance at Monash University Melbourne specializing in performance studies gender and critical theory and critical qualitative methods

**Embodiment and Disembodiment in Live Art** Ke Shi, 2019-12-06 Liveness is a pivotal issue for performance theorists and artists As live art covers both embodiment and disembodiment many scholars have emphasized the former and interpreted the latter as the opposite side of liveness In this book the author demonstrates that disembodiment is also an inextricable part of liveness and presence in performance from both practical and theoretical perspectives By applying phenomenological theory to live performance the author investigates the possible realisation of aesthetic dynamics in live art via re engagement with the notions of embodiment especially in the sense provided by philosophers such as Gabriel Marcel and Morris Merleau Ponty Creative practices from leading performance artists such as Franko B Ron Athey Manuel Vason and others as well as experimental ensembles such as Goat Island La Pocha Nostra Forced Entertainment and the New Youth are discussed offering a new perspective to re frame human human relationships such as the one between actor and spectator and collaborations in live genres In addition the author presents a new interpretation model for the human material in live genres helping to bridge the aesthetic gaps between performance art and experimental theatre and providing an ecological paradigm for performance art experimental theatre and live art

*Staging Process* Rachel Anderson-Rabern, 2020-02-15 Staging Process examines contemporary collective creation practices with particular focus on the work of four third wave American performance ensembles Goat Island Elevator Repair Service Nature Theater of Oklahoma and the TEAM The book examines ways in which these groups create blueprints for developing collaborative performance entwining methodology with emerging performance aesthetics Rachel Anderson Rabern explores the ideas of boredom and quotidian employment that permeate particular performance projects Using Henri Lefebvre s concepts of work roles within everyday philosophy she demonstrates that collective creation gives rise to new economies of performance The book also presents theories of the political stakes of danced gestural forms in performance informed by Giorgio Agamben s writings on gesture and elaborates the ways in which these ensembles make use of durational performance to posit ethical frameworks ways of living in the world Conversing with the ideas of Paul Virilio and Guy Debord among others Anderson Rabern claims that these groups posit new models of aesthetic politics through careful speed based investigations of construction and destruction that unearth the powerful potential of contemporary collaborative methods to be at once aesthetically minded ethically driven and politically engaged

**Efficiencies of Slowness** Rachel

Anderson-Rabel, 2011 This project focuses on the process and performance of three contemporary collective creation groups Goat Island Elevator Repair Service and Nature Theater of Oklahoma I draw processual and aesthetic connections between collective creation methodologies and the consequences of those methodologies in performance claiming that processes leave footprints that are ultimately visible to audiences though their visibility requires new ways of seeing Taking into account an American genealogy of collective creation I outline the footprints of method through the images of everyday employment instances of untrained bodies enacting danced gesture and the speeds and velocities that characterize the work of these three contemporary groups Through these aesthetics we can locate evidence of methodological principles that constitute a politics In the work of Goat Island Elevator Repair Service and Nature Theater of Oklahoma this politics does not play out through the ideological content of performance but is embedded within collaborative acts of making

**The American Journal of the Medical Sciences**, 1907 *The Teacher's Handbook to the Circle of Knowledge* Charles Baker, 1857

**Ensemble-Made Chicago** Chloe Johnston, Coya Paz Brownrigg, 2018-11-15 Featuring the work of About Face Youth Theatre Albany Park Theater Project Barrel of Monkeys Every house has a door FEMelanin 500 Clown Free Street Theater Honey Pot Performance Lookingglass Theater The Neo Futurists The Second City Southside Ignoramus Quartet Teatro Luna Walkabout Theater Young Fugitives Ensemble Made Chicago brings together a wide range of Chicago theater companies to share strategies for cocreating performance Cocreated theater breaks down the traditional roles of writer director and performer in favor of a more egalitarian approach in which all participants contribute to the creation of original material Each chapter offers a short history of a Chicago company followed by detailed exercises that have been developed and used by that company to build ensemble and generate performances Companies included range in age from two to fifty years represent different Chicago neighborhoods and reflect both the storefront tradition and established cultural institutions The book pays special attention to the ways the fight for social justice has shaped the development of this aesthetic in Chicago Assembled from interviews and firsthand observations Ensemble Made Chicago is written in a lively and accessible style and will serve as an invaluable guide for students and practitioners alike as well as an important archive of Chicago's vibrant ensemble traditions Readers will find new creative methods to enrich their own practice and push their work in new directions

Specifications and Drawings of Patents Issued from the United States Patent Office United States Patent Office, 1895

**Fitting and Selling Shoes** John Appleton Beaumont, 1945 **Vocational Division Bulletin**, 1944

*Matching Men and Farms* Franklin Royalton Zeran, 1944 *A New Pronouncing Dictionary of the Spanish and English Languages*, 1912

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