

the history and theory of environmental scenography

second edition

Arnold Aronson



B L O O M S B U R Y

The History And Theory Of Environmental Scenography

JA Banks



The History And Theory Of Environmental Scenography:

The History and Theory of Environmental Scenography Arnold Aronson, 2018-06-28 A classic work of theatre history and criticism when first published Arnold Aronson's formative study surveyed the phenomenon known as environmental theatre. Now updated in this richly illustrated second edition to reflect developments and practice since the 1980s it offers readers a comprehensive study of the theatre practice which has evolved to become the dominant mode of much contemporary innovative performance. For most audiences particularly in the Western tradition theatre means going to a building in which seats face a stage on which actors perform a play. But there has always been a vital alternative that came to be known as environmental theatre. Whether in folk performances street theatre avant garde performance utopian architecture Happenings mass spectacles or contemporary immersive theatre the relationship of the spectator to the performance has been one in which the audience is surrounded or immersed in a shared space in which the multiple events may be happening simultaneously and in which the experience of theatrical space is visceral and often kinetic. This book examines the history of this phenomenon and looks at a range of contemporary practice. New chapters examine how the transformed spaces of earlier work have become the interactive and immersive productions that characterize the work of companies such as Punchdrunk dreamthinkspeak Teatro da Vertigem En Garde Arts and The Industry among others. Updated to take account of the burgeoning scholarship on the subject *The History and Theory of Environmental Scenography* remains the authoritative account that illuminates present day theatre practice and its antecedents.

The History and Theory of Environmental Scenography Arnold Aronson, 1975 *The History and Theory of Environmental Scenography* Arnold Aronson, 1981

Weathering Shakespeare Evelyn O'Malley, 2020-12-24 Winner of the ASLE UKI 2022 Book Prize From The Pastoral Players 1884 performance of *As You Like It* to contemporary site specific productions activist interventions there is a rich history of open air performances of Shakespeare's plays beyond their early modern origins. *Weathering Shakespeare* reveals how new insights from the environmental humanities can transform our understanding of this popular performance practice. Drawing on audience accounts of outdoor productions of those plays most commonly chosen for open air performance including *A Midsummer Night's Dream* and *The Tempest* the book examines how performers and audiences alike have reacted to unpredictable natural environments.

World Encyclopedia of Contemporary Theatre Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series.

Artaud and His Doubles Kimberly Jannarone, 2012-06-26 Artaud and His Doubles is a radical re thinking of one of the most influential theater figures of the twentieth century. Placing Artaud's writing within the specific context of European political theatrical and intellectual history the book reveals Artaud's affinities with a disturbing array of anti intellectual and reactionary writers and artists.

whose ranks swelled catastrophically between the wars in Western Europe Kimberly Jannarone shows that Artaud's work reveals two sets of doubles one a body of peculiarly persistent received interpretations from the American experimental theater and French post structuralist readings of the 1960s and two a darker set of doubles those of Artaud's contemporaries who in the tumultuous alienated and pessimistic atmosphere enveloping much of Europe after World War I denounced the degradation of civilization yearned for cosmic purification and called for an ecstatic loss of the self Artaud and His Doubles will generate provocative new discussions about Artaud and fundamentally challenge the way we look at his work and ideas

Fifty Key Theatre Designers Arnold Aronson, 2023-11-21 *Fifty Key Theatre Designers* looks at the history of theatrical scenography by examining the work and contributions of fifty ground breaking set costume lighting and projection designers since the Renaissance Developments of scenic design are traced from the introduction of perspective painting to create illusionistic scenery in Renaissance Italy to the use of digital projection in the twenty first century The book also discusses important landmarks in the evolution of costume and lighting design as well as the introduction of film and video technology to stage design A broad range of work is explored including opera dance Broadway and West End commercial theatre avant garde performance and even Olympic spectacles Each chapter features one designer including basic biographical information and a discussion of that artist's style aesthetics and contributions Designers covered include Sebastiano Serlio Ferdinando Bibiena Richard Wagner Adolphe Appia and Edward Gordon Craig amongst many other notable individuals Each chapter also includes references to other significant designers with similar aesthetics or who made similarly important contributions to the development of that aspect of scenography This book is ideal for undergraduates and graduates of scenography theatrical design and theatre history

Playing Offstage Sidney Homan, 2017-02-01 Fourteen scholars who work on campus or in the theater address this issue of what it means to play offstage With their individual definition of what offstage could mean the results were predictably varied They employed a variety of critical approaches to the question of what happens when the play moves into the audience or beyond the physical playhouse itself What are the social cultural and political ramifications Questions of how and why actors play offstage admit the larger role their production has for the world outside the theater and hence this collection's sub title *The Theater As a Presence or Factor in the Real World* Among the various topics the essays include breaking the fourth wall and thereby making the audience part of the performance the theater of political protest one contributor staged *Waiting for Godot* in Zuccotti Park as part of the Occupy Wall Street protests landscape or town theater using citizens as actors or trekking theater where the production moves among various locations in the community the way principles of the theater can inform corporate management the genre of semi scripted comedy and quasi impromptu spectacle such as reality TV or flash mobs digitalized performances of Shakespeare the role of Greek Theater in the midst of the country's current economic and political crisis how the area outside the theater became part of the performance inside Shakespeare's Globe Timothy Leary's *Psychedelic Celebrations*

designed to reproduce the offstage experience of LSD William Vollmann's use of Noh theater to fashion a personal model and process of life transformation liminal theater which erases the line between onstage and off The collection thus complements through actual performance criticism those studies that see the theater as a commentary on issues social political economic and it reverses the Editor's own earlier collection *The Audience As Player* which examined interactive theater where the spectator comes onstage

Staging Place Una Chaudhuri, 1997 The first book length study of the notion of place and its implications in modern drama

The Cambridge Companion to Chekhov Vera Gottlieb, Paul Allain, 2000-11-04 This volume of specially commissioned essays explores the world of Anton Chekhov one of the most important dramatists in the repertoire and the creation performance and interpretation of his works The Companion first published in 2000 begins with an examination of Chekhov's life his Russia and the original productions of his plays at the Moscow Art Theatre Later film versions and adaptations of Chekhov's works are analysed with valuable insights also offered on acting Chekhov by Ian McKellen and directing Chekhov by Trevor Nunn and Leonid Heifetz The volume also provides essays on special topics such as Chekhov as writer Chekhov and women and the Chekhov comedies and stories Key plays such as *The Cherry Orchard* and *The Seagull* receive dedicated chapters while lesser known works and genres are also brought to light The volume concludes with appendices of primary sources lists of works and a select bibliography

Restaging the Sixties James Martin Harding, Cindy Rosenthal, 2006 A dynamic exploration of eight radical theater collectives from the 1960s and 70s and their influence on contemporary performance

Contemporary Performance Lighting Katherine Graham, Scott Palmer, Kelli Zezulka, 2023-01-26 This is the first major collection of critical responses to performance lighting and includes contributions from award winning lighting designers researchers and artists Showcasing recent examples of work with case studies of lighting practices in Britain Europe the US and China combined with theoretical and analytical approaches to practice this will enrich your understanding of the role and potential of light in performance and related creative practices This volume explores three core themes and provides a framework for thinking through the role of light in performance

- 1 Experience considers both the audience's experience of light and the ways in which light influences the experience of performers
- 2 Creativity examines both the creative performative capacities of light in performance as well as the creative practices of lighting designers
- 3 Meaning offers an expanded view of performance aesthetics by examining the capacity of light to influence and generate meaning within performance

The case studies are drawn from a wide array of lighting practice including Jennifer Tipton on the role of light as a structural language in performance Jesper Kongshaug on the lighting of Copenhagen's Tivoli Gardens Lucy Carter on her work in installation and dance Psyche Chui on the productive fusion of Western lighting techniques with contemporary Chinese opera Katharine Williams on the role of light in feminist political theatre made by RashDash and Paule Constable on storytelling with light in a range of productions including *War Horse* *The Curious Incident of the Dog in the Night Time* and *Angels in America*

[The Routledge Companion to Site-Specific](#)

Performance Victoria Hunter, Cathy Turner, 2024-12-17 This collection comprises a comprehensive overview of key themes arguments and practices central to the study and understanding of site specific performance Its collected essays case studies and practitioner accounts represent a must have resource that engages with established and emergent ideas themes and practices central to this performance sub discipline Acknowledging the interdisciplinary nature of this field emergent through the creation and presentation of performance in non theatre spaces the companion includes writing from scholars whose work intersects with ideas from a range of related fields including dance theatre dramaturgy human geography architecture walking studies and archaeology Alongside theoretical discussions and case study examples a section on methods and structures allows site specific practitioners to illustrate a range of practical approaches tasks and modes of producing site specific performance in a range of sites This interdisciplinary survey brings together practices and voices from a wide range of global contexts demonstrating and challenging the breadth of site specific discourse It provides a rich palette of perspectives approaches and ideas for students academics and researchers to draw from **Performing Ground** L.

Levin, 2014-07-31 Performing Ground explores camouflage as a performance practice arguing that the act of blending into one's environment is central to the ways we negotiate our identities through space The book offers a critically rich investigation of how the performative practice of camouflage renders the politics of space power and gender in visible

Setting the Scene Alistair Fair, 2016-03-03 During the twentieth century an increasingly diverse range of buildings and spaces was used for theatre Theatre architecture was re formed by new approaches to staging and performance while theatre was often thought to have a reforming role in society Innovation was accompanied by the revival and reinterpretation of older ideas The contributors to this volume explore these ideas in a variety of contexts from detailed discussions of key architects work including Denys Lasdun Peter Moro Cedric Price and Heinrich Tessenow to broader surveys of theatre in West Germany and Japan Other contributions examine the Malm Stadsteater ideal theatres in post war North America found space in 1960s New York and Postmodernity in 1980s East Germany Together these essays shed new light on this complex building type and also contribute to the wider architectural history of the twentieth century **Screening the Operatic**

Stage Christopher Morris, 2024-03-29 An ambitious study of the ways opera has sought to ensure its popularity by keeping pace with changes in media technology From the early days of television broadcasts to today's live streams opera houses have embraced technology as a way to reach new audiences But how do these new forms of remediated opera extend amplify or undermine production values and what does the audience gain or lose in the process In Screening the Operatic Stage Christopher Morris critically examines the cultural implications of opera's engagement with screen media Foregrounding the potential for a playful exchange and self awareness between stage and screen Morris uses the conceptual tools of media theory to understand the historical and contemporary screen cultures that have transmitted the opera house into living rooms onto desktops and portable devices and across networks of movie theaters If these screen cultures reveal how

inherently technological opera is as a medium they also highlight a deep suspicion among opera producers and audiences toward the intervention of media technology Ultimately Screening the Operatic Stage shows how the conventions of televisual representation employed in opera have masked the mediating effects of technology in the name of fidelity to live performance *Event-Space* Dorita Hannah,2018-07-11 As the symbolists constructivists and surrealists of the historical avant garde began to abandon traditional theatre spaces and embrace the more contingent locations of the theatrical and political event the built environment of a performance became not only part of the event but an event in and of itself *Event Space* radically re evaluates the avant garde s championing of nonrepresentational spaces drawing on the specific fields of performance studies and architectural studies to establish a theory of performative architecture *Event* was of immense significance to modernism s revolutionary agenda resisting realism and naturalism and simultaneously the monumentality of architecture itself *Event Space* analyzes a number of spatiotemporal models central to that revolution both illuminating the history of avant garde performance and inspiring contemporary approaches to performance space **Warlocks and Warpdrive** Kurt Lancaster,1999-01-01 This book offers ten chapters examining contemporary fantasy entertainment forms that use virtual environments to amuse the participant Called virtual fantasies by the author as opposed to virtual realities these entertainment forms are categorized into three main groupings All include performance and imaginary environments as essential elements participants are often simultaneously performers and audience Many involve computer technology such as multimedia digitized video and online chatting Part I covers imaginative fantasy entertainments where the participants are required to use their imaginations to see the virtual environment These include paper and pencil role playing games Dungeons and Dragons live action roleplaying games International Fantasy Gaming Society rules and collectible card games Magic The Gathering Part II covers physical fantasy entertainments where the participants need little imagination to see the virtual environment These include computer games Star Trek Klingon theme park rides Disneyland s Star Tours and immersive museums National Museum of the American Indian Part III covers social fantasy entertainments where participants have built communities based upon the virtual environment Star Trek fandom Star Wars influencing Ronald Reagan s Pax Americana **Jewish Theatre: A Global View** Edna Nahshon,2009-07-30 While a frequently used term Jewish Theatre has become a contested concept that defies precise definition Is it theatre by Jews For Jews About Jews Though there are no easy answers for these questions Jewish Theatre A Global View contributes greatly to the conversation by offering an impressive collection of original essays written by an international cadre of noted scholars from Europe the United States and Israel The essays discuss historical and current texts and performance practices covering a wide gamut of genres and traditions Early Modern Liveness Danielle Rosvally,Donovan Sherman,2023-01-26 What does it mean for early modern theatre to be live How have audiences over time experienced a sense of liveness This collection extends discussions of liveness to works from the 16th and 17th centuries both in their initial incarnations and contemporary adaptations

Drawing on theatre and performance studies as well as media theory this volume uses the concept of liveness to consider how early modern theatre including non Western and non traditional performance employs embodiment materiality temporality and perception to impress on its audience a sensation of presence The volume s contributors adopt varying approaches and cover a range of topics from material and textual studies to early modern rehearsal methods to digital and VR theatre to the legacy of Shakespearean performance in global theatrical repertoires This collection uses both early modern and contemporary performance practices to challenge our understanding of live performance Productions and adoptions discussed include the Royal Shakespeare Company s *Dream* 2021 CREW s *Hands on Hamlet* 2017 Kit Monkman s *Macbeth* 2018 Arslan y Theatre Company s *Krali e Lear* 2019 and a season of productions by the Original Practice Shakespeare Festival Early Modern Liveness looks beyond theatrical events as primary sites of interpretive authority and examines the intimate and ephemeral experience of encountering early modern theatre in its diverse manifestations

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