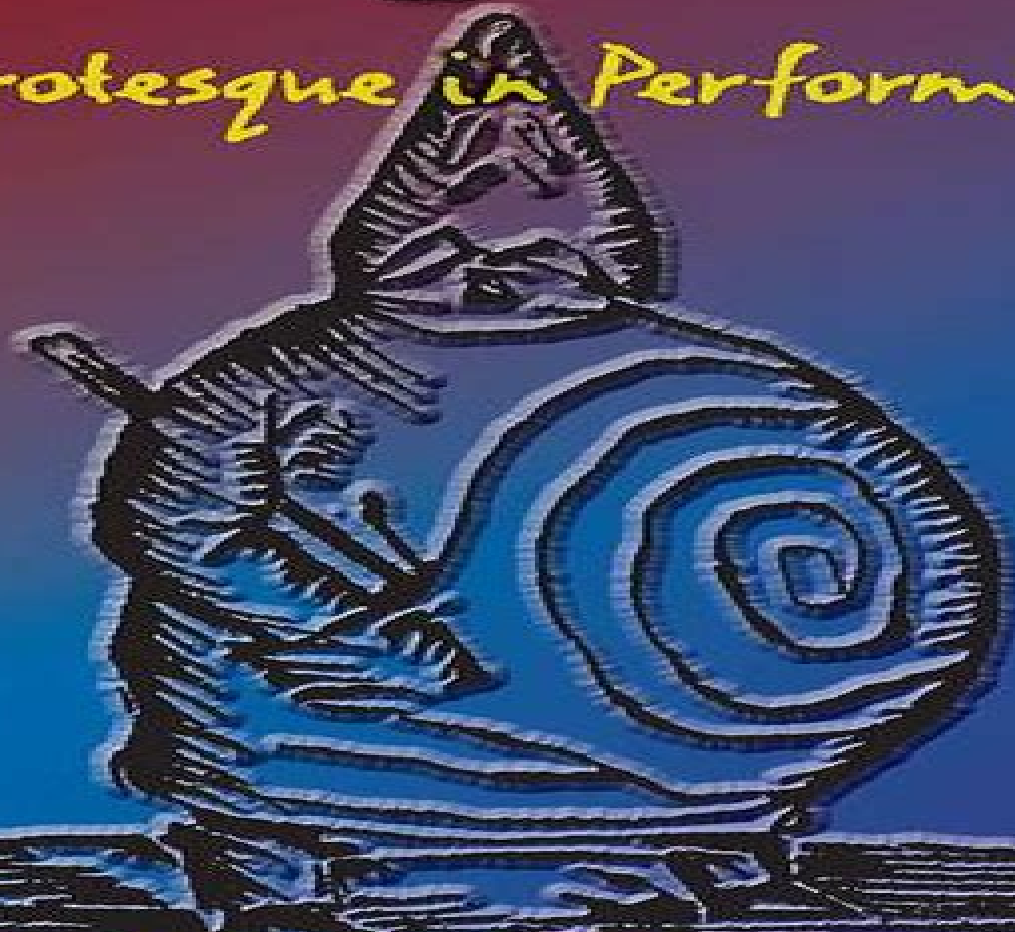


Staging the Savage God

The Grotesque in Performance



RALF REMSHARDT

Staging The Savage God The Grotesque In Performance

Siddhartha Bose



Staging The Savage God The Grotesque In Performance:

Staging the Savage God Ralf Remshardt, 2016-08-16 This book delineates the theatre's deep connection with the grotesque and traces the historically extensive and theoretically intensive relationship between performance and its other the grotesque. It also presents a general theory of the grotesque.

Staging the Savage God Ralf Remshardt, 2016-08-16 In this broadly conceived study Ralf Remshardt delineates the theatre's deep connection with the grotesque and traces the historically extensive and theoretically intensive relationship between performance and its other the grotesque. Staging the Savage God The Grotesque in Performance examines the aesthetic complicity shared by the two in both art and theatre and presents a general theory of the grotesque. Performing the grotesque is both a challenge to a culture's order and the affirmation of certain ethical principles that it recognizes as its own. Remshardt investigates the aesthetics and ideology of grotesque theatre from antiquity in works such as *The Bacchae* and *Thyestes* to modernity in *Ubu Roi* and *Hamletmachine* and opens up new critical possibilities for the analysis of both classical and avant garde theatre. Divided into three sections Staging the Savage God first interrogates the grotesque as primarily a visual artistic and theatrical mode and then inventories various critical approaches to the grotesque establishing the outlines of a theory with regard to drama. In the most extensive part of the study Remshardt shifts his emphasis to the theatre of the grotesque from self-consuming tragedies and the modernist trope of the artificial human figure to the characterology of the grotesque. Remshardt's conclusion takes bold steps toward unraveling the paradox inherent in the grotesque theatre. Written in an engaging style and aided by nine illustrations Staging the Savage God is a comprehensive and rigorous study that incorporates critical approaches from disciplines such as philosophy psychoanalysis art history literature and theatre to fully investigate the historical function of the grotesque in performance.

Back and Forth Siddhartha Bose, 2015-02-27 This seminal book examines the dramatic implications of the grotesque in Romantic aesthetics. There are currently no book-length studies exploring the drama of the Romantic grotesque a category that accentuates multiplicity and hybridity. The post-Kantian philosophy backing Friedrich Schlegel's Romantic irony provides the most decisive rationalisation of this plurality through theatrical play and forms the theoretical framework for this study. Poetry and philosophy are merged in Schlegel's attempt to create Romantic modernity out of this self-conscious blurring of inherited perspectives and genres a mixing and transgressing of past demarcations that simultaneously create the condition of the Romantic grotesque. The other writers examined in this book include A. W. Schlegel Stendhal Victor Hugo and Baudelaire. The primary question is how is the grotesque used to re-evaluate notions of aesthetic beauty. An answer emerges from a study of those thinkers in Schlegel's tradition who evolve a modern ironic regard for conventional literary proprieties. Furthermore how does the grotesque rewrite ideas of poetic subjectivity and expression. Here Back and Forth foregrounds the enormous importance of Shakespeare as the literary example supporting the new theories. Shakespearean drama which crosses aesthetic borders legitimises the grotesque while reflecting the blood and gore.

of a post Revolutionary Europe Consequently in reviewing hybrid texts like the Schlegelian fragments Stendhal's *Racine et Shakespeare* Hugo's *Préface de Cromwell* and Baudelaire's *De l'Essence du Rire* this book uses theories of continental Romanticism to reposition the significance of a vitally radical English aesthetic Through this Back and Forth claims that the Romantic revisioning of the Shakespearean grotesque helps create the ideas of post Revolutionary modernity that are crucial to the larger projects of European Romanticism and the ideas of modernity emerging from them **Avatars, Activism and**

Postdigital Performance Liam Jarvis, Karen Savage, 2021-11-18 In the context of the postdigital age where technology is increasingly part of our social and political world *Avatars Activism and Postdigital Performance* traces how identity can be created developed hijacked manipulated sabotaged and explored through performance in postdigital cultures Considering how technology is reshaping performance this timely collection reveals how we engage in performance practices through expanded notions of intermediality knotted networks and layering This book examines the artist as activist and producer of avatars and how digital doubles artificial intelligence and semi automated politics are problematizing and expanding our discussions of identity Using a range of examples in theatre film and internet based performance practices chapters examine the uncertain boundaries of networked informational selves in mediatized cultures the impacts of machine algorithms apps and the consequences of digital legacies Case studies include James Cameron's *Avatar* Blast Theory's *Karen Ontroerend Goed's A Game of You* Randy Rainbow's online videos *Sisters Grimm's Calpurnia* *Descending Dead Centre's Lippy* and *Chekhov's First Play* and Jo Scott's practice as research in place mixing This is an incisive study for scholars students and practitioners interested in the wider conversations around identity formation in postdigital cultures **Tennessee Williams**

and the Theatre of Excess Annette J. Saddik, 2015-01-26 The plays of Tennessee Williams post 1961 period have often been misunderstood and dismissed In light of Williams centennial in 2011 which was marked internationally by productions and world premieres of his late plays Annette J Saddik's new reading of these works illuminates them in the context of what she terms a theatre of excess which seeks liberation through exaggeration chaos ambiguity and laughter Saddik explains why they are now gaining increasing acclaim and analyzes recent productions that successfully captured elements central to Williams late aesthetic particularly a delicate balance of laughter and horror with a self consciously ironic acting style Grounding the plays through the work of Bakhtin Artaud and Kristeva as well as through the carnivalesque the grotesque and psychoanalytic feminist and queer theory Saddik demonstrates how Williams engaged the freedom of exaggeration and excess in celebration of what he called the strange the crazed the queer *The Grotesque in Contemporary Anglophone*

Drama Ondřej Pilný, 2016-06-28 Grotesque features have been among the chief characteristics of drama in English since the 1990s This new book examines the varieties of the grotesque in the work of some of the most original playwrights of the last three decades including Enda Walsh Philip Ridley Tim Crouch and Suzan Lori Parks focusing in particular on ethical and political issues that arise from the use of the grotesque *Mapping Intermediality in Performance* Andy Lavender, Chiel

Kattenbelt, Robin Nelson, Sarah Bay-Cheng, 2025-10-01 This volume examines afresh the impact upon acting and performance of digital technologies It is concerned with how digital culture combines the traditional liveness of theatre with media interfaces and internet protocols The time and space of the here and now are both challenged and adapted just as barriers between theatre makers and the experiencers of events are broken down Today many of us are everyday players performing the interconnectedness of digital culture and a key aim of the book is to unpack the multiple interrelations within the landscape of contemporary performance Access to a range of instances The Builders Association Castellucci Castorf Gob Squad Lepage Second Life and VJing is through portals which afford perspectives on the main characteristics of theatre and performance in the digital age **The Routledge Companion to Performance Practitioners** Franc

Chamberlain, Bernadette Sweeney, 2020-08-16 The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks Each of the chapters is written by an expert on a particular figure from Stanislavsky and Brecht to Laban and Decroux and places their work in its social and historical context Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice All 22 practitioners from the original series are represented with this volume covering those born before the end of the First World War This is the definitive first step for students scholars and practitioners hoping to acquaint themselves with the leading names in performance or deepen their knowledge of these seminal figures **The Routledge Companion to Studio Performance Practice** Franc Chamberlain, Bernadette Sweeney, 2021-11-29 The Routledge Companion to Studio Performance Practice is a unique indispensable guide to the training methods of the world's key theatre practitioners Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks each set of exercises has been edited and contextualised by an expert in that particular approach Each chapter provides a taster of one practitioner's work answering the same key questions How did this artist work How can I begin to put my understanding of this to practical use Newly written chapter introductions put the exercises in context explaining how they fit into the wider methods and philosophy of the practitioner in question All 21 volumes in the original series are represented in this volume **Ambiguous Bodies** Michelle Osterfeld Li, 2009-03-10 Ambiguous Bodies draws from theories

of the grotesque to examine many of the strange and extraordinary creatures and phenomena in the premodern Japanese tales called setsuwa Grotesque representations in general typically direct our attention to unfinished and unrefined things they are marked by an earthy sense of the body and an interest in the physical Because they have many meanings they can both sustain and undermine authority This book aims to make sense of grotesque representations in setsuwa animated detached body parts unusual sexual encounters demons and shape shifting or otherwise wondrous animals and in a broader sense to show what this type of critical focus can reveal about the mentality of Japanese people in the ancient classical and

early medieval periods It is the first study to place Japanese tales of this nature which have received little critical attention in English within a sophisticated theoretical framework Li masterfully and rigorously focuses on these fascinating tales in the context of the historical periods in which they were created and compiled

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