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 Twentieth-century theatre describes a period of great change within the theatrical culture of the 20th century, mainly in Europe and North America. There was a widespread challenge to long-established rules surrounding theatrical representation; resulting in the development of many new forms of theatre, including modernism, Expressionism, Impressionism, political theatre and other forms of Experimental theatre, as well as the continuing development of already established theatrical forms like na

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A diverse selection of original texts on theatre by its most creative practitioners - actors, writers, directors and designers. Contributors include Jarry, Ionescu, Shaw, Brecht, Strindberg, Stanislawski, Lorca, Brook, Soyinka, Boal, Barba.

An annotated collection of more than 300 unusually interesting and detailed passages includes views by observers from ancient Greece to modern times on acting, directing, make-up, costuming, props, much more.

The Twentieth-Century Performance Reader has been the key introductory text to all types of performance for over fifteen years. Extracts from over fifty practitioners, critics and theorists from the fields of dance, drama, music, theatre and live art form an essential sourcebook for students, researchers and practitioners. This carefully revised third edition offers focus on contributions from the world of music, and also privileges the voices of practitioners themselves ahead of more theoretical writing. A bestseller since its original publication in 1996, this new edition has been expanded to include contributions from: Bobby Baker; Joseph Beuys; Rustom Bharucha; Anne Teresa de Keersmaeker; Hanns Eisler; Karen Finley; Philip Glass; Guillermo Gómez-Peña; Matthew Goulish; Martha Graham; Wassily Kandinsky; Jacques Lecoq; Hans-Thies Lehmann; George Maciunas; Ariane Mnouchkine; Meredith Monk; Lloyd Newson; Carolee Schneemann; Gertrude Stein; Bill Viola. Each extract is fully supplemented by a contextual summary, a biography of the writer, and suggestions for further reading. The volume's alphabetical structure invites the reader to compare and cross-reference major writings on all types of performance outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. All who engage with live, innovative performance, and the interplay of radical ideas, will find this collection invaluable.

The Twenty-First Century Performance Reader combines extracts from over 70 international practitioners, companies, collectives and makers from the fields of Dance, Theatre, Music, Live and Performance Art, and Activism to form an essential sourcebook for students, researchers and practitioners. This is the follow-on text from The Twentieth-Century Performance Reader, which has been the key introductory text to all kinds of performance for over 20 years since it was first published in 1996. Contributions from new and emerging practitioners are placed alongside those of long-established individual artists and companies, representing the work of this century's leading practitioners through the voices of over 140 individuals. The contributors in this volume reflect the diverse and eclectic culture of practices that now make up the expanded field of performance, and their stories, reflections and working processes collectively offer a snapshot of contemporary artistic concerns. Many of the pieces have been specially commissioned for this edition and comprise a range of written forms - scholarly, academic, creative, interviews, diary entries, autobiographical, polemical and visual. Ideal for university students and instructors, this volume's structure and global span invites readers to compare and cross-reference significant approaches outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. For those who engage with new, live and innovative approaches to performance and the interplay of radical ideas, The Twenty-First Century Performance Reader is invaluable.

Publisher Description

Who were the giants of the twentieth-century stage, and exactly how did they influence modern theatre? Robert Leach's *Makers of Modern Theatre* is the first detailed introduction to the work of the key theatre-makers who shaped the drama of the last century: Konstantin Stanislavsky, Vsevolod Meyerhold, Bertolt Brecht and Antonin Artaud. Leach focuses on the major issues which relate to their dominance of theatre history: 'What was significant in their life and times?' 'What is their main legacy?' 'What were their dramatic philosophies and practices?' 'How have their ideas been adapted since their deaths?' 'What are the current critical perspectives on their work?' Never before has so much essential information on the making of twentieth-century theatre been compiled in one brilliantly concise, beautifully illustrated book. This is a genuinely insightful volume by one of the foremost theatre historians of our age.

Bertolt Brecht is one of the most prolific and influential writer-directors of the twentieth century. This fascinating anthology brings together in one volume many of the most important articles written about Brecht between 1957 and 1997. The collection explores a wide range of viewpoints about Brecht's theatre theories and practice, as well as including three plays not otherwise available in English: *The Beggar*, *The Dead Dog*, *Baden Lehrstück* and *The Seven Deadly Sins of the Lower Middle Class*. Editors Martin and Bial have brought together a unique compendium which covers all the key areas including: * the development of Brecht's aesthetic theories * the relationship of Epic theatre to orthodox dramatic theatre * Brecht's collaboration with Kurt Weill, Paul Dessau and Max Frisch * Brecht's influence on a variety of cultures and contexts including England, Italy, Moscow and Japan. Together these essays are an ideal companion to Brecht's plays, and provide an invaluable reconsideration of Brecht's work. Contributors include: Werner Hecht, Mordecai Gorelik, Eric Bentley, Jean-Paul Sartre, Kurt Weill, Ernst Bloch, Darko Suvin, Carl Weber, Paul Dessau, Denis Calandra, W. Stuart McDowell, Ernst Schmacher, Hans-Joachim Bunge, Martin Esslin, Arturo Lazzari, Tadashi Uchino, Diana Taylor, Elin Diamond, and Lee Baxandall.

The Decroux Sourcebook is the first point of reference for any student of the 'hidden master' of twentieth century theatre. This book collates a wealth of key material on Etienne Decroux, including: an English translation of Patrice Pezin's 'Imaginary Interview', in which Decroux discusses mime's place in the theatre, previously unpublished articles by Decroux from France's Bibliothèque Nationale, essays from Decroux's fellow innovators Eugenio Barba and Edward Gordon Craig, explaining the synthesis of theory and practice in his work. Etienne Decroux's pioneering work in physical theatre is here richly illustrated not only by a library of source material, but also with a gallery of images following his life, work and influences. The Decroux Sourcebook is an ideal companion to Thomas Leabhart's Etienne Decroux in the Routledge Performance Practitioners series, offering key primary and secondary resources to those conducting research at all levels.

The Twenty-First Century Performance Reader combines extracts from over 70 international practitioners, companies, collectives, and makers from the fields of Dance, Theatre, Music, Live and Performance Art, and Activism to form an essential sourcebook for students, researchers, and practitioners. This is the follow-on text from The Twentieth-Century Performance Reader, which has been the key introductory text to all kinds of performance for over 20 years since it was first published in 1996. Contributions from new and emerging practitioners are placed alongside those of long-established individual artists and companies, representing the work of this century's leading practitioners through the voices of over 140 individuals. The contributors in this volume reflect the diverse and eclectic culture of practices that now make up the expanded field of performance, and their stories, reflections and working processes collectively offer a snapshot of contemporary artistic concerns. Many of the pieces have been specially commissioned for this edition and comprise a range of written forms - scholarly, academic, creative, interviews, diary entries, autobiographical, polemical, and visual. Ideal for university students and instructors, this volume's structure and global span invites readers to compare and cross-reference significant approaches outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. For those who engage with new, live, and innovative approaches to performance and the interplay of radical ideas, The Twenty-First Century Performance Reader is invaluable.

"This Introduction is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors and designers, treatment of dramatic material and approaches to audiences. Offering a compelling analysis of theatrical practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, revising standard perspectives on their work, as well as analysing a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Lev Dodin, Peter Brook, and Peter Sellars. While tracing the different roots of directorial practices across time, and discussing their artistic, cultural and political significance, the authors provide significant examples of the major directorial approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relationships of directors..."

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