

# The Routledge Companion To Butoh Performance Rout

Collaborative Embodied Performance  
 The Routledge Companion to Theatre of the Oppressed  
 Lives in Motion  
 My Vancouver Dance History  
 Voiced and Voiceless in Asia  
 Theater as Data  
 The Routledge Companion to Dance Studies  
 The Routledge Companion to Arts Management  
 The Routledge Companion to Theatre, Performance and Cognitive Science  
 African Somaesthetics: Cultures, Feminisms, Politics  
 A History of Butō  
 Corpus Anima  
 The Routledge Companion to Dance Studies  
 The Routledge Companion to Studio Performance Practice  
 Performing Remains  
 Dionysus and Apollo after Nihilism  
 Performance Now  
 Experimental Dance and the Somatics of Language  
 Butoh America  
 Hijikata Tatsumi and Ohno Kazuo  
 The Routledge Companion to Actors' Shakespeare  
 The Routledge Companion to Applied Performance  
 Commedia dell'Arte for the 21st Century  
 Kazuo Ohno's World  
 The Routledge Companion to African American Theatre and Performance  
 The Routledge Companion to Butoh Performance  
 Action Theater  
 The Routledge Companion to Performance Practitioners  
 A History of Japanese Theatre  
 Flowers Cracking Concrete  
 The Routledge Companion to Theatre and Politics  
 Hijikata Tatsumi and Butoh  
 Transpacific Correspondence  
 The Routledge Companion to Theatre and Performance  
 The Routledge Companion to Theatre-Fiction  
 The Oxford Handbook of Dance and Wellbeing  
 The Routledge Handbook of Philosophy and Improvisation in the Arts  
 Love Dances  
 A History of Butō  
 Dramaturgies of Interweaving

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## **BROOKLYN MADDOX**

Collaborative Embodied Performance Oxford University Press

Butoh America unearths the people and networks that popularized Butoh dance in the Americas through a focused look at key artists, producers, and festivals in the United States and Mexico. This is the first book to gather these histories into one narrative and look at the development of American Butoh. From its inception in San Francisco in 1976, American Butoh aligned with avant-garde performance art in alternative venues such as galleries and experimental theaters. La MaMa in New York and the Festival Internacional Cervantino in Guanajuato both served to legitimize the form as esteemed experimental performance. A crystallizing moment in each of the three locations—San Francisco, New York, and Mexico City—has been a grand-scale festival featuring prominent Japanese and numerous other international artists, as well as fostering local communities. This book stitches together the flow of people and ideas, highlights the connections in the Butoh diaspora, and incorporates interviewee perspectives regarding future directions for the genre in the Americas.

*The Routledge Companion to Theatre of the Oppressed* Routledge

Butō is rarely given the credit it deserves as one of the most innovative forms of dance and theater that emerged throughout the 20th century. One of the world's leading experts on the form, author Bruce Baird offers in *The History of Butō* a new account of a crucial and influential performance art of the latter half of the 20th century. Tracing the performances and techniques of ten of the most important names in the first and second generation of butō, including Hijikata Tatsumi, Maro Akaji, Carlotta Ikeda, and Kobayashi Saga, as well as following its migration abroad to France and elsewhere, *The History of Butō* puts on display the creativity of the founders as well as the variety of directions taken by subsequent dancers. In addition, this book places these choreographer/dancers at the center of many of our time's most important issues, demonstrating the importance and relevance of their reflections around the relationship between humans, technology and new media, and the status of gender and ethnicity in Japan, Europe, and the world. Baird guides us through all of this with an approachable, expansive view of an artform with which he is intimately and uniquely familiar.

*Lives in Motion* University of Michigan Press

Discussing some of the pivotal questions relating to the complementary fields of theatre and performance studies, this engaging, easy-to-use text is undoubtedly a perfect reference guide for the keen student and passionate theatre-goer alike.

*My Vancouver Dance History* BRILL

The Routledge Companion to African American Theatre and Performance is an outstanding collection of specially written essays that charts the emergence, development, and diversity of African American Theatre and Performance—from the nineteenth-century African Grove Theatre to Afrofuturism. Alongside chapters from scholars are contributions from theatre makers, including producers, theatre managers, choreographers, directors, designers, and critics. This ambitious Companion includes: A "Timeline of African American theatre and performance." Part I "Seeing ourselves onstage" explores the important experience of Black theatrical self-representation. Analyses of diverse topics including historical dramas, Broadway musicals, and experimental theatre allow readers to discover expansive articulations of Blackness. Part II "Institution building" highlights institutions that have nurtured Black people both on stage and behind the scenes. Topics include Historically Black Colleges and Universities (HBCUs), festivals, and black actor training. Part III "Theatre and social change" surveys key moments when Black people harnessed the power of theatre to affirm community realities and posit new representations for themselves and the nation as a whole. Topics include Du Bois and African Muslims, women of the Black Arts Movement, Afro-

Latinx theatre, youth theatre, and operatic sustenance for an Afro future. Part IV "Expanding the traditional stage" examines Black performance traditions that privilege Black worldviews, sense-making, rituals, and innovation in everyday life. This section explores performances that prefer the space of the kitchen, classroom, club, or field. This book engages a wide audience of scholars, students, and theatre practitioners with its unprecedented breadth. More than anything, these invaluable insights not only offer a window onto the processes of producing work, but also the labour and economic issues that have shaped and enabled African American theatre. Chapter 20 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

*Voiced and Voiceless in Asia* Routledge

*Dramaturgies of Interweaving* explores present-day dramaturgies that interweave performance cultures in the fields of theater, performance, dance, and other arts. Merging strategies of audience engagement originating in different cultures, dramaturgies of interweaving are creative methods of theater and art-making that seek to address audiences across cultures, making them uniquely suitable for shaping people's experiences of our entangled world. Presenting in-depth case studies from across the globe, spanning Australia, China, Germany, India, Iran, Japan, Singapore, Taiwan, Vietnam, the US, and the UK, this book investigates how dramaturgies of interweaving are conceived, applied, and received today. Featuring critical analyses by scholars—as well as workshop reports and artworks by renowned artists—this book examines dramaturgies of interweaving from multiple locations and perspectives, thus revealing their distinct complexities and immense potential. Ideal for scholars, students, and practitioners of theater, performance, dramaturgy, and devising, *Dramaturgies of Interweaving* opens up an innovative perspective on today's breathtaking plurality of dramaturgical practices of interweaving in theater, performance, dance, and other arts, such as curation and landscape design.

*Theater as Data* Oxford University Press, USA

*Corpus Anima* is a collection of previously published essays written for professional Jungian journals about the unity of psyche and soma, spirit and matter, body and soul. There are also two chapters of more personal reflections, previously unpublished, including a series of articles on the mid-Atlantic Azorean Archipelago. The essays on psyche and soma come from the direct experience of their unity. We live, life moves, at the confluence of these polarities of spirit and matter, body and soul, where through the capacity to hold contradiction and paradox we can become whole. Included in this collection is a published essay (Routledge) on the Portuguese poet and writer, Fernando Pessoa (1888-1935). His particular paradoxical expression of the soul and its life in the world is radically inspiring. The lines below are written on his tomb in Lisbon, resting in the same national monument with Vasco de Gama (c. 1460s-1524), world oceanic explorer. Pessoa was an explorer of inner worlds. He is, posthumously, a national treasure. I am nothing. I shall always be nothing. I cannot want to be anything. But I have in me all the dreams of the world. Cedrus Monte, PhD, is a Jungian Analyst, graduate of the C.G. Jung Institute in Switzerland (1995) where she now resides. She is originally from Northern California. Her roots lie there, even her heart; but even deeper roots, soul roots, lie in the Azores and Madeira, both autonomous island regions of Portugal. An uprooted wanderer of many lands, she has grounded herself as much as possible in the one constant earth, the body.

*The Routledge Companion to Dance Studies* Chiron Publications

A landmark publication documenting the development of performance by visual artists since the turn of the twenty-first century This major survey charts the development of live art across six continents since the turn of the twenty-first century, revealing how it has become an increasingly essential vehicle for communicating ideas across the globe in the new millennium. *Performance Now* offers an unprecedented illustrated survey of this temporal medium which is notoriously hard to



document, written by respected curator, art historian, and critic RoseLee Goldberg. Six chapters cover different themes of performance art, such as beauty, global citizenship, and activism, as well as its intersection with other media including film and technology, dance, theater and architecture—interspersed with illustrated profiles of some of the world’s best-known performance artists, including Marina Abramovic, Matthew Barney, and Laurie Simmons. Extended captions assess the importance of specific works in context. At once a wonderful introduction to the medium and a must-have sourcebook for fans, *Performance Now* is the go-to reference for artists, students, and historians as well as lovers of avant-garde theater and film.

#### **The Routledge Companion to Arts Management** Routledge

"We begin in the middle. Paris. Late fall 1977. Three Japanese avant-garde dancers, Murobushi Kô, Carlotta Ikeda (Ikeda Sanae), and Hanaoka Mizelle (Yoshioka Yumiko) arrived in Paris, but not to present an avant-garde dance. Rather they aimed to audition a burlesque show at the cabaret Le Jardin Champs-Élysées. If this were a movie, we would show the three approaching the cabaret and then pan to show the nearby Eiffel Tower. Do not be fooled though. Their goal was to use the cabaret as a foot-in-the-door, with the hope of performing their experimental dance. Alas, their burlesque show did not appeal to the promoters. It was just too strange. They tried the Crazy Horse Saloon and Folies Bergères, but their show was not only too bizarre, but also much too small for such venues. At this point, they gave up, their hopes of establishing a foothold in France dashed. Yoshioka reached out to her mother (a high-end cabaret producer in Japan), and she arranged a job for them in Tehran"--

#### *The Routledge Companion to Theatre, Performance and Cognitive Science* Routledge

In recent years, a growth in dance and wellbeing scholarship has resulted in new ways of thinking that place the body, movement, and dance in a central place with renewed significance for wellbeing. The Oxford Handbook of Dance and Wellbeing examines dance and related movement practices from the perspectives of neuroscience and health, community and education, and psychology and sociology to contribute towards an understanding of wellbeing, offer new insights into existing practices, and create a space where sufficient exchange is enabled. The handbook's research components include quantitative, qualitative, and arts-based research, covering diverse discourses, methodologies, and perspectives that add to the development of a complete picture of the topic. Throughout the handbook's wide-ranging chapters, the objective observations, felt experiences, and artistic explorations of practitioners interact with and are printed alongside academic chapters to establish an egalitarian and impactful exchange of ideas.

#### *African Somaesthetics: Cultures, Feminisms, Politics* Routledge

Novelists have long been attracted to theatre. Some have pursued success on the stage, but many have sought to combine these worlds, entering theatre through their fiction, setting stages on their novels' pages, and casting actors, directors, and playwrights as their protagonists. The Routledge Companion to Theatre-Fiction has convened an international community of scholars to explore the remarkable array of novelists from many eras and parts of the world who have created fiction from the stuff of theatre, asking what happens to theatre on the pages of novels, and what happens to novels when they collaborate with theatre. From J. W. Goethe to Louisa May Alcott, Mikhail Bulgakov, Virginia Woolf, and Margaret Atwood, some of history's most influential novelists have written theatre-fiction, and this Companion discusses many of these figures from new angles. But it also spotlights writers who have received less critical attention, such as Dorothy Leighton, Agustín de Rojas Villandrando, Ronald Firbank, Syed Mustafa Siraj, Li Yu, and Vicente Blasco Ibañez, bringing their work into conversation with a vital field. A valuable resource for students, scholars, and admirers of both theatre and novels, *The Routledge Companion to Theatre-Fiction* offers a wealth of new perspectives on topics of increasing critical concern, including intermediality, theatricality, antitheatricality, mimesis, diegesis, and performativity.

#### *A History of Butô* Cambridge University Press

*The Routledge Companion to Actors' Shakespeare* is a window onto how today's actors contribute to the continuing life and relevance of Shakespeare's plays. The process of acting is notoriously hard to document, but this volume reaches behind famous performances to examine the actors' craft, their development and how they engage with playtexts. Each chapter relies upon privileged access to its subject to offer an unparalleled insight into contemporary practice. This volume explores the techniques, interpretive approaches and performance styles of the following actors: Simon Russell Beale, Sinead Cusack, Judi Dench, Kate Duchene, Colm Feore, Mariah Gale, John Harrell, Greg Hicks, Rory Kinnear, Kevin Kline, Adrian Lester, Marcelo Magni, Ian McKellen, Patrice Naiambana, Vanessa Redgrave, Piotr Semak, Anthony Sher, Jonathan Slinger, Kate Valk, Harriet Walter This twin volume to *The Routledge Companion to Directors' Shakespeare* is an essential work for both actors and students of Shakespeare.

#### *Corpus Anima* Routledge

Each chapter of this book presents a single day of the twenty-day training which Ruth Zaporah developed into Action Theater, her investigation into the life-reflecting process of improvisation. This book shows through exercises, stories, anecdotes, and metaphors how to focus attention on the body's awareness of the present moment, moving away from preconceived ideas. Improvisations move through fear, boredom, laziness, and distraction to a sustained awareness of creative options.

#### *The Routledge Companion to Dance Studies* Springer

*Lives in Motion* celebrates dance in Thailand, focusing on the diversity of Thailand's dance cultures and their place in today's world. Giving voice to eminent artists and scholars on the complex roles that Thailand is pursuing for artful movement at home and abroad, the book provides key perspectives on Thai dance traditions and practitioners. It explores the many forms and meanings in contemporary dance, changing local traditions in the country, the evolution of Thai dance on the global stage, and hybrid features of the Thai dance world. The book examines how hybridity has been integral to dance cultures in Thailand and discusses how they have actively adapted and negotiated their knowledge in relation to modernity and globalization. Developing new models, standards and sites for dance, movement and theater, dance in Thai has been advancing in innovative ways, whether it is to include fresh forms of skilled bodily movement or to expand in new arenas like tourism and online platforms. Similarly, old systems of training, which included artists' homes, palaces, and temples, have been adapted into the new world of modern education, media, home schooling, and new community rituals. A pioneering contribution on Thai performing arts, this volume examines contemporary Thai dance cultures in the local, national, regional, and global contexts. It will be of great interest to scholars and researchers of dance and performance studies, cultural studies, Southeast Asia studies, and art.

#### *The Routledge Companion to Studio Performance Practice* Taylor & Francis

*The Routledge Companion to Theatre, Performance and Cognitive Science* integrates key findings from the cognitive sciences (cognitive psychology, neuroscience, evolutionary studies and relevant social sciences) with insights from theatre and performance studies. This rapidly expanding interdisciplinary field dynamically advances critical and theoretical knowledge, as well as driving innovation in practice. The anthology includes 30 specially commissioned chapters, many written by authors who have been at the cutting-edge of research and practice in the field over the last 15 years. These authors offer many empirical answers to four significant questions: How can performances in theatre, dance and other media achieve more emotional and social impact? How

can we become more adept teachers and learners of performance both within and outside of classrooms? What can the cognitive sciences reveal about the nature of drama and human nature in general? How can knowledge transfer, from a synthesis of science and performance, assist professionals such as nurses, care-givers, therapists and emergency workers in their jobs? A wide-ranging and authoritative guide, *The Routledge Companion to Theatre, Performance and Cognitive Science* is an accessible tool for not only students, but practitioners and researchers in the arts and sciences as well.

#### *Performing Remains* National Geographic Books

In the past decade, Vancouver dance has received tremendous acclaim nationally and internationally, as witnessed by the success of choreographer Crystal Pite and a rejuvenated Ballet BC. But this is only part of a vibrant and diverse story of contemporary movement practices in the city. In *My Vancouver Dance History* Peter Dickinson crafts an embodied narrative that focuses on his critical and creative collaborations with nine Vancouver-based dance artists and companies. Mixing interview excerpts with fieldwork descriptions of studio research and performance analysis, Dickinson draws on ten years of close observation to delve into the individual histories of select members of this community, while also relating the cumulative story of Vancouver dance production and performance as it has unfolded in the past decade. The voices of other invested participants interpolate this rich history, and chapters are interspersed with a series of "movement intervals" that reflect key moments in Dickinson's history as a spectator, scholar, and collaborator. In innovative ways, Dickinson suggests that when we pay attention to the larger social topography of dance practice - the sites that give rise to it, the labour that goes into it, and the professional friendships it engenders - we can properly understand dance's contributions to civic life.

#### *Dionysus and Apollo after Nihilism* McGill-Queen's Press - MQUP

'At last, the past has arrived! *Performing Remains* is Rebecca Schneider's authoritative statement on a major topic of interest to the field of theatre and performance studies. It extends and consolidates her pioneering contributions to the field through its interdisciplinary method, vivid writing, and stimulating polemic. *Performing Remains* has been eagerly awaited, and will be appreciated now and in the future for its rigorous investigations into the aesthetic and political potential of reenactments.' - Tavia Nyong'o, Tisch School of the Arts, New York University 'I have often wondered where the big, important, paradigm-changing book about re-enactment is: Schneider's book seems to me to be that book. Her work is challenging, thoughtful and innovative and will set the agenda for study in a number of areas for the next decade.' - Jerome de Groot, University of Manchester *Performing Remains* is a dazzling new study exploring the role of the fake, the false and the faux in contemporary performance. Rebecca Schneider argues passionately that performance can be engaged as what remains, rather than what disappears. Across seven essays, Schneider presents a forensic and unique examination of both contemporary and historical performance, drawing on a variety of elucidating sources including the "America" plays of Linda Mussmann and Suzan-Lori Parks, performances of Marina Abramovic and Allison Smith, and the continued popular appeal of Civil War reenactments. *Performing Remains* questions the importance of representation throughout history and today, while boldly reassessing the ritual value of failure to recapture the past and recreate the "original."

#### *Performance Now* BRILL

*In Theater as Data*, Miguel Escobar Varela explores the use of computational methods and digital data in theater research. He considers the implications of these new approaches, and explains the roles that statistics and visualizations play. Reflecting on recent debates in the humanities, the author suggests that there are two ways of using data, both of which have a place in theater research. Data-driven methods are closer to the pursuit of verifiable results common in the sciences; and data-assisted methods are closer to the interpretive traditions of the humanities. The book surveys four major areas within theater scholarship: texts (not only playscripts but also theater reviews and program booklets); relationships (both the links between fictional characters and the collaborative networks of artists and producers); motion (the movement of performers and objects on stage); and locations (the coordinates of performance events, venues, and touring circuits). *Theater as Data* examines important contributions to theater studies from similar computational research, including in classical French drama, collaboration networks in Australian theater, contemporary Portuguese choreography, and global productions of Ibsen. This overview is complemented by short descriptions of the author's own work in the computational analysis of theater practices in Singapore and Indonesia. The author ends by considering the future of computational theater research, underlining the importance of open data and digital sustainability practices, and encouraging readers to consider the benefits of learning to code. A web companion offers illustrative data, programming tutorials, and videos.

#### *Experimental Dance and the Somatics of Language* Palacký University Olomouc

This volume consists of 19 chapters that reflect the titular theme - Voiced and Voiceless in Asia - from a variety of angles, making use of diverse scholarly approaches and disciplines, while focusing specifically on China, India, Japan, and Taiwan. The chapters are broadly divided into two parts: (1) Politics and Society, and (2) Arts and Literature, although the texts included in the second part also deal with social themes. In addition to historical topics, such as Japanese colonialism or Chinese agricultural reforms in the 1950s, the volume also addresses current issues, including restrictive Chinese policies in Xinjiang, Japanese activist movements against gender-based violence and discrimination, or the problems of migrant laborers in India and performing arts in Japan during the COVID-19 pandemic. Likewise, it provides insight into satirical woodblock prints from the Boshin War period or works of literature produced in Japanese leprosariums in the first half of the 20th century, as well as into selected topics in contemporary Chinese, Japanese, and Sino-Tibetan literature. Collectively, the chapters comprised in this volume narrate the multifaceted relationship between 'voice' and 'power,' thus highlighting the fact that the question of 'voice' is closely intertwined with a variety of social, political, and cultural issues.

#### *Butoh America* Bloomsbury Publishing

This book discusses the evolution of Commedia dell'Arte in the Asia-Pacific where through the process of reinvention and recreation it has emerged as a variety of hybrids and praxes, all in some ways faithful to the recreated European genre. The contributors in this collection chart their own training in the field and document their strategies for engaging with this form of theatre. In doing so, this book examines the current thoughts, ideas, and perceptions of Commedia - a long-standing theatre genre, originating in a European-based collision between neo-classical drama and oral tradition. The contributing artists, directors, teachers, scholars and theatre-makers give insight into working styles, performance ideas, craft techniques and ways to engage an audience for whom Commedia is not part of their day-to-day culture. The volume presents case studies by current practitioners, some who have trained under known Commedia 'masters' (e.g. Lecoq, Boso, Mazzone-Clementi and Fava) and have returned to their country of origin where they have developed their performance and teaching praxis, and others (e.g. travelling from Europe to Japan, Thailand, Singapore and China) who have discovered access points to share or teach Commedia in places where it was previously not known. This book will be of great interest to students and scholars in Performing arts, Italian studies, and History as well as practitioners in Commedia dell'Arte.

#### *Hijikata Tatsumi and Ohno Kazuo* Routledge

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.