

# **Performing**

**David Sisco, Laura Josepher**

**Performing Power** Arnout van der Meer, 2021-02-15 *Performing Power* illuminates how colonial dominance in Indonesia was legitimized, maintained, negotiated, and contested through the everyday staging and public performance of power between the colonizer and colonized. Arnout Van der Meer's *Performing Power* explores what seemingly ordinary interactions reveal about the construction of national, racial, social, religious, and gender identities as well as the experience of modernity in colonial Indonesia. Through acts of everyday resistance, such as speaking a different language, withholding deference, and changing one's appearance and consumer behavior, a new generation of Indonesians contested the hegemonic colonial appropriation of local culture and the racial and gender inequalities that it sustained. Over time these relationships of domination and subordination became inverted, and by the twentieth century the Javanese used the tropes of Dutch colonial behavior to subvert the administrative hierarchy of the state. Thanks to generous funding from the Sustainable History Monograph Pilot and the Mellon Foundation the ebook editions of this book are available as Open Access (OA) volumes from Cornell Open ([cornellpress.cornell.edu/cornell-open](http://cornellpress.cornell.edu/cornell-open)) and other Open Access repositories.

Gender in Performance Laurence Senelick, 1992

Performing Arts Management (Second Edition) Tobie S. Stein, Jessica Rae Bathurst, Renee Lasher, 2022-11-15 Do you know what it takes to manage a performing arts organization today? In this revised second edition of the comprehensive guide, more than 100 managers of top nonprofit and commercial venues share their winning strategies. From theater to classical music, from opera to dance, every type of organization is included, with

information on how each one is structured, key managerial figures, its best-practices for financial management, how it handles labor relations, and more. Kennedy Center, the Brooklyn Academy of Music, Lincoln Center, the Mark Morris Dance Company, the New Victory Theater, the Roundabout Theater, the Guthrie Theater, Steppenwolf Theater Company, and many other top groups are represented. Learn to manage a performing arts group successfully in today's rapidly changing cultural environment with Performing Arts Management.

**Performing Rites** Simon Frith, 1996 Who's better? Billie Holiday or P. J. Harvey? Blur or Oasis? Dylan or Keats? And how many friendships have ridden on the answer? Such questions aren't merely the stuff of fanzines and idle talk; they inform our most passionate arguments, distill our most deeply held values, make meaning of our ever-changing culture. In *Performing Rites*, one of the most influential writers on popular music asks what we talk about when we talk about music. What's good, what's bad? What's high, what's low? Why do such distinctions matter? Instead of dismissing emotional response and personal taste as inaccessible to the academic critic, Simon Frith takes these forms of engagement as his subject--and discloses their place at the very center of the aesthetics that structure our culture and color our lives. Taking up hundreds of songs and writers, Frith insists on acts of evaluation of popular music as music. Ranging through and beyond the twentieth century, *Performing Rites* puts the Pet Shop Boys and Puccini, rhythm and lyric, voice and technology, into a dialogue about the undeniable impact of popular aesthetics on our lives. How we nod our heads or tap our feet, grin or grimace or flip the dial; how we determine what's sublime and what's for real--these are part of the way we construct our social

identities, and an essential response to the performance of all music. Frith argues that listening itself is a performance, both social gesture and bodily response. From how they are made to how they are received, popular songs appear here as not only meriting aesthetic judgments but also demanding them, and shaping our understanding of what all music means.

*Performing in Contemporary Musicals* David Sisco, Laura Josepher, 2022-03-13

*Performing in Contemporary Musicals* brings into sharp focus the skills performers must possess when tackling shows that are newly written, in development, or somewhere in between. The authors bust myths about contemporary musical theatre and analyze the development timelines of musicals from around the world. They also explore how performers can become invaluable to a creative team by developing the skills needed to move a new musical forward including: contemporary acting and singing techniques, dramaturgy, quickly picking up new material, and collaboration. Each chapter features insightful industry interviews, recommended activities, an extensive reading list, and an online companion for further study. This textbook is the only comprehensive resource that provides an overview of the development process of a new musical while guiding musical theatre performers to be fruitful collaborators in a new works scenario.

**Performing Image** Isobel Harbison, 2019-04-09 An examination of how artists have combined performance and moving image for decades, anticipating our changing relation to images in the internet era. In *Performing Image*, Isobel Harbison examines how artists have combined performance and moving image in their work since the 1960s, and how this work anticipates our changing relations to images since the advent of smart phones and

the spread of online prosumerism. Over this period, artists have used a variety of DIY modes of self-imaging and circulation—from home video to social media—suggesting how and why Western subjects might seek alternative platforms for self-expression and self-representation. In the course of her argument, Harbison offers close analyses of works by such artists as Robert Rauschenberg, Yvonne Rainer, Mark Leckey, Wu Tsang, and Martine Syms. Harbison argues that while we produce images, images also produce us—those that we take and share, those that we see and assimilate through mass media and social media, those that we encounter in museums and galleries. Although all the artists she examines express their relation to images uniquely, they also offer a vantage point on today's productive-consumptive image circuits in which billions of us are caught. This unregulated, all-encompassing image performativity, Harbison writes, puts us to work, for free, in the service of global corporate expansion. Harbison offers a three-part interpretive framework for understanding this new proximity to images as it is negotiated by these artworks, a detailed outline of a set of connected practices—and a declaration of the value of art in an economy of attention and a crisis of representation.

Performing Proximity Leslie Hill, Helen Paris, 2014-06-24 How does proximity between audiences and performers change the nature of live performance? How does it feel? How long can it last? How close is too close? Exploring the rise of close encounter, immersive productions that shine a light on performer-audience relationships, this book considers the impact of space and proximity in live performance. Drawing on their experience as internationally acclaimed performance artists, Leslie Hill and Helen Paris richly document their creative processes, performances and audience's responses in a series of illuminating

case studies. Relating their practice to wider issues in contemporary performance and detailing workshop exercises that aid performance making, this unique fusion of artistic and academic reflection is crucial reading for students, scholars and practitioners alike.

**Performing #MeToo** Judith Rudakoff, 2023-04-21 This collection of essays applies a multinational lens to performances that explore the #MeToo movement. In October 2017, a wave of sexual assault allegations against Hollywood producer Harvey Weinstein prompted an outpouring of similar stories on Twitter and beyond, all bound by the same hashtag: #MeToo. The phrase, initially coined by activist Tarana Burke in 2006, reverberated across the internet and invigorated a movement. The essays in this volume engage with many of the performative interpretations of and responses to the #MeToo movement and invite reflection, discussion, and action. Written by an international group of scholars and artists, the essays bring a global perspective to discussions on topics at the intersection of the #MeToo movement and the performing arts, including celebrity feminism, the practice of protest as a coping mechanism, misogynistic speech, the politics of performance, rehearsing and performing intimacy, and more. Contributors highlight works they have performed, witnessed, or studied, offering analysis and nuance while creating an archive of a powerful cultural moment.

**Performing Pedagogy** Charles R. Garoian, 1999-09-30 Performing Pedagogy examines the theory and practice of performance art as an art of politics. It discusses the different ways in which performance artists use memory and cultural history to critique dominant cultural assumptions, to construct identity, and to attain political agency. In doing so, Garoian argues, performance artists like Rachel Rosenthal, Guillermo Gómez-Peña, Robbie

McCauley, Suzanne Lacy, and the performance art collective Goat Island engage in the practice of critical citizenship and radical forms of democracy that have significant implications for teaching in the schools. Finally, Garoian contextualizes performance art pedagogy within his own cultural work to illustrate how his own memory and cultural history have informed his production of performance art works and his classroom teaching practices.

*Performing Music Research* Aaron (Professor of Performance Science Williamon, Professor of Performance Science Royal College of Music), Professor of Performance Science Aaron Williamon, Associate Director of Research Jane Ginsborg, Jane (Associate Director of Research Ginsborg, Associate Director of Research Royal Northern College of Music), Reader in Performance Science Rosie Perkins, Rosie (Reader in Performance Science Perkins, Reader in Performance Science Royal College of Music), George (Research Associate in Performance Science Waddell, Research Associate in Performance Science Royal College of Music), Research Associate in Performance Science George Waddell, 2021-01-21 *Performing Music Research* is a comprehensive guide to planning, conducting, analyzing, and communicating research in music performance. The book examines the approaches and strategies that underpin research in music education, psychology, and performance science.

Performing Opera Michael Ewans, 2016-02-25 *In Performing Opera: A Practical Guide for Singers and Directors* Michael Ewans provides a detailed and practical workbook to performing many of the most commonly produced operas. Drawing on examples from twenty-four operas ranging in period from Gluck and Mozart to Britten and Tippett, it

illustrates exactly how opera functions as dramatic form. Grounded in close analyses of performances of thirty scenes and five whole operas by first-rate singers and celebrated directors, *Performing Opera* provides readers with an appreciation of the unique challenges and skills required by performers and directors. It will assist them in their own performance and equip them with detailed knowledge of works most commonly featured in the repertoire. In the first part of the book the analysis progresses from scenes in which the singers are silent, via arias and monologues, duets and confrontations, up to ensembles. Wider issues are subsequently addressed: encounters with offstage events, encounters with the numinous, characterization, and the sense of inevitability in tragic opera.

**Performing Arts in Prisons** Michael Balfour, Brydie-Leigh Bartleet, Linda Davey, John Rynne, Huib Schippers, 2019 *Performing Arts in Prisons* explores prison arts in Australia, the United States, the United Kingdom and Chile, and creates a new framework for understanding its practices.

*Animal Acts* Una Chaudhuri, Holly Hughes, 2014-01-28 We all have an animal story—the pet we loved, the wild animal that captured our childhood imagination, the deer the neighbor hit while driving. While scientific breakthroughs in animal cognition, the effects of global climate change and dwindling animal habitats, and the exploding interdisciplinary field of animal studies have complicated things, such stories remain a part of how we tell the story of being human. *Animal Acts* collects eleven exciting, provocative, and moving stories by solo performers, accompanied by commentary that places the works in a broader context. Work by leading theater artists Holly Hughes, Rachel Rosenthal, Deke Weaver, Carmelita Tropicana, and others joins commentary by major scholars including Donna

Haraway, Jane Desmond, Jill Dolan, and Nigel Rothfels. Una Chaudhuri's introduction provides a vital foundation for understanding and appreciating the intersection of animal studies and performance. The anthology foregrounds questions of race, gender, sexuality, class, nation, and other issues central to the human project within the discourse of the "post human," and will appeal to readers interested in solo performance, animal studies, gender studies, performance studies, and environmental studies.

**The Performing Subject in the Space of Technology** M. Causey, E. Meehan, N. O'Dwyer, 2015-07-19 This book reflects on the aftermath of shifts encountered in the maturing of digital culture in areas of critical theory and artistic practices, focusing on the awareness that contemporary subjectivity is one that dwells within both the virtual and the real.

### **Performing Arts Resources ,1996**

Dancing for Young Audiences Ella H. Magruder, 2013-01-21 This book has systematic directions for those who are creating a dance company for young audiences: how to handle bookings, write effective grants, handle crowds of children, keep their interest high and deal with the unexpected--backstage, or onstage or costume! Important also: how to maintain the support and the appreciation of presenters, teachers and principals. Profiles of ten successful dance companies who perform for children are provided. The book's touring and production information can be applied to almost any performing group that uses the medium of dance to deliver its message--from professional dance companies to university, high school and studio dance performers.

*Performing Without a Stage* Robert Wechsler, 1998 *Performing Without a Stage* is a

lively and comprehensive introduction to the art of literary translation for readers of foreign fiction and poetry who wonder what it takes to translate, how the art of literary translation has changed over the centuries, what problems translators face in bringing foreign works into English and how they go about solving these problems. This book will also be of interest to translators, writers, editors, critics, and literature students, dealing as it does, often controversially, with such matters as the translator's fidelity to the author, the publishing and reviewing of translations, the nearly nonexistent public image of the stageless translator, and the value for writers and scholars of studying and practicing translation.

**Auditioning and Acting for the Camera** John Warren Shepard, 2004 Should you find yourself up for a commercial, industrial, creating CD Roms, Soap Opera, film, or episodic TV, Shepard has a chapter on each one.

**Devising Performance** Jane Milling, Deirdre Heddon, 2015-10-11 What is the history of devised theatre? Why have theatre-makers, since the 1950s, chosen to devise performances? What different sorts of devising practices are there? What are the myths attached to devising, and what are the realities? First published in 2005, *Devising Performance* remains the only book to offer the reader a history of devising practice. Charting the development of collaboratively created performances from the 1950s to the early 21st century, it presents a range of case studies drawn from Britain, America and Australia. Companies discussed include The Living Theatre, Open Theatre, Australian Performing Group, People Show, Teatro Campesino, Théâtre de Complicité, Legs on the Wall, Forced Entertainment, Goat Island and Graeae. Providing a history of devising

practice, Deirdre Heddon and Jane Milling encourage us to look more carefully at the different modes of devising and to consider the implications of our use of these practices in the 21st century.

The Complete Singer-songwriter Jeffrey Pepper Rodgers, 2003 Written as an artistic, business, and technical guide for singer-songwriters, this book is full of advice and encouragement for aspiring troubadours looking to polish their craft. The book offers tidbits on performing, recording, booking, and working with managers, agents, lawyers, and record executives. The guide is rounded out by excerpts from interviews with seasoned artists such as Joni Mitchell, Paul Simon, Jewel, and Ani DiFranco. At times the book's advice only skims the surface such as its coverage of choosing, maintaining, and insuring gear, but the tips on songwriting and performing should be taken to heart by writers and performers at every level. Rogers is an author and freelance writer who has written for Mojo and Acoustic Guitar magazines. Of all the paths available to today's musicians, the life of the singer-songwriter remains one of the most alluring and popular. From songwriting and solo performing to recording and promotion, singer-songwriters wear many hats, and with all the challenges they face come extravagant creative rewards. The Complete Singer-Songwriter is the ultimate guide for the modern singer-songwriter, full of real-world advice and encouragement for both aspiring and accomplished troubadours. Jeffrey Pepper Rodgers draws on his own experiences as a performing songwriter and interviews with artists such as Joni Mitchell, Ani DiFranco, and Paul Simon to offer an invaluable companion for the journey from idea to song to stage and studio.

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