

1. Record Nr.	UNINA9910255251903321
Autore	Alston Adam
Titolo	Beyond Immersive Theatre : Aesthetics, Politics and Productive Participation // by Adam Alston
Pubbl/distr/stampa	London : , : Palgrave Macmillan UK : , : Imprint : Palgrave Macmillan, , 2016
ISBN	1-137-48044-0
Edizione	[1st ed. 2016.]
Descrizione fisica	1 online resource (XIII, 241 p. 7 illus.)
Disciplina	790
Soggetti	Performing arts Performing Arts
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Introduction -- 1.Theatre in a Box: Affect and Narcissism in Ray Lee's Cold Storage -- 2.Theatre in the Dark: Spectatorship and Risk in Lundahl & Seidl's Pitch-black Theatre -- 3.Theatre through the Fireplace: Punchdrunk and the Neoliberal Ethos -- 4.Frustrating Theatre: Shunt in the Experience Economy -- 5.Theatre in the Marketplace: Immaterial Production in Theatre Delicatessen's Theatre Souks -- Conclusion.
Sommario/riassunto	Immersive theatre currently enjoys ubiquity, popularity and recognition in theatre journalism and scholarship. However, the politics of immersive theatre aesthetics still lacks a substantial critique. Does immersive theatre model a particular kind of politics, or a particular kind of audience? What's involved in the production and consumption of immersive theatre aesthetics? Is a productive audience always an empowered audience? And do the terms of an audience's empowerment stand up to political scrutiny? Beyond Immersive Theatre contextualises these questions by tracing the evolution of neoliberal politics and the experience economy over the past four decades. Through detailed critical analyses of work by Ray Lee, Lundahl & Seidl, Punchdrunk, shunt, Theatre Delicatessen and Half Cut, Adam Alston argues that there is a tacit politics to immersive theatre aesthetics – a tacit politics that is illuminated by neoliberalism, and that is ripe to be

challenged by the evolution and diversification of immersive theatre.

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