

1. Record Nr.	UNINA9910454126203321
Autore	Adelman Janet
Titolo	Blood relations [[electronic resource]] : Christian and Jew in the Merchant of Venice // Janet Adelman
Pubbl/distr/stampa	Chicago, : University of Chicago Press, 2008
ISBN	1-281-95901-4 9786611959012 0-226-00683-2
Descrizione fisica	1 online resource (240 p.)
Disciplina	822.3/3
Soggetti	Religion and literature - England - History - 16th century Religion and literature - England - History - 17th century Shylock (Fictitious character) Christians in literature Jews in literature Antisemitism in literature Religion in literature Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 197-212) and index.
Nota di contenuto	Introduction : strangers within Christianity -- Leaving the Jew's house : father, son, and elder brother -- Her father's blood : conversion, race, and nation -- Incising Antonio : the Jew within.
Sommario/riassunto	In <i>Blood Relations</i> , Janet Adelman confronts her resistance to <i>The Merchant of Venice</i> as both a critic and a Jew. With her distinctive psychological acumen, she argues that Shakespeare's play frames the uneasy relationship between Christian and Jew specifically in familial terms in order to recapitulate the vexed familial relationship between Christianity and Judaism. Adelman locates the promise-or-threat-of Jewish conversion as a particular site of tension in the play. Drawing on a variety of cultural materials, she demonstrates that, despite the triumph of its Christians, <i>The Merchant of Venice</i> reflects Christian anxiety and guilt about its simultaneous dependence on and disavowal

of Judaism. In this startling psycho-theological analysis, both the insistence that Shylock's daughter Jessica remain racially bound to her father after her conversion and the depiction of Shylock as a bloody-minded monster are understood as antidotes to Christian uneasiness about a Judaism it can neither own nor disown. In taking seriously the religious discourse of *The Merchant of Venice*, Adelman offers in *Blood Relations* an indispensable book on the play and on the fascinating question of Jews and Judaism in Renaissance England and beyond.

2. Record Nr.	UNINA9910826494303321
Titolo	Documenting performance : the context and processes of digital curation and archiving / / edited by Toni Sant
Pubbl/distr/stampa	London, England : , : Bloomsbury Methuen Drama, , 2017 ©2017
ISBN	1-4725-8819-3
Descrizione fisica	1 online resource (393 pages) : illustrations, tables
Classificazione	PER011000
Disciplina	026/.792
Soggetti	Performing arts archives Archives - Philosophy Archives - Management Performing arts - Archival resources Digital preservation
Lingua di pubblicazione	Inglese
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Nota di contenuto	Machine generated contents note: -- 1. Documenting Performance: An Introduction -- Toni Sant (University of Hull, United Kingdom) Part I: Documenting Performance in a Digital Curation Context -- 2. Performing Arts and Their Memories -- Daniela Salazar (New University of Lisbon, Portugal) -- 3. Description Models for Documenting Performance -- Alberto Pendon (Miguel de Cervantes Municipal Theatre, Spain) and -- Gema Bueno (Charles III University of Madrid, Spain) -- 4. Intellectual Property Matters for Documenting Performance

-- Jeanine Rizzo (Fenech & Fenech Advocates, Malta) -- 5. Expanding Documentation, or making the most of the cracks in the wall -- Annet Dekker (Piet Zwart Institute, the Netherlands), -- Gabriella Giannachi (University of Exeter, United Kingdom), and -- Vivian van Saaze (Maastricht University, the Netherlands) Part II: Ways of Documenting -- 6. Remembering Performance Through the Practice of Oral History -- Panayiota Demitriou (University of Bristol, United Kingdom) -- 7. Translating Performance: desire, intention and interpretation in photographic documents -- Helen Newall (Edge Hill University, United Kingdom), -- Amy Skinner (University of Hull, United Kingdom), and -- Allan Taylor (University of East London, United Kingdom) -- 8. Documenting Audience Experience: Social Media as Lively Stratification -- Joanna Bucknall (The University of Portsmouth, United Kingdom) and -- Kirsty Sedgman (United Kingdom) -- 9. Web Archiving and Participation: the future history of performance? -- Vanessa Bartlett (University of New South Wales, Australia) -- 10. Documenting Digital Performance Artworks -- Adam Nash (RMIT University, Australia) and -- Laurene Vaughan (RMIT University, Australia) Part III: Documenting and Archiving -- 11. Paradocumentation and NT Live's 'CumberHamlet' -- Daisy Abbott (Glasgow School of Art, United Kingdom) and -- Claire Read (University of Roehampton, United Kingdom) -- 12. Archiving Shakespeare and Thinking Virtually in a Distracted Globe -- Alvin Eng Hui Lim (National University of Singapore, Singapore) -- 13. From Copper-Plate Inscriptions to Interactive Websites: Documenting Javanese Wayang Theatre -- Miguel Escobar (National University of Singapore, Singapore) -- 14. Documenting Music Performance in the Western Australian New Music Archive -- Cat Hope (Western Australian Academy of Performing Arts, Australia), -- Adam Trainer (Western Australian Academy of Performing Arts, Australia), and Lelia Green (Western Australian Academy of Performing Arts, Australia) -- 15. Participation and Presence: Propositional Frameworks for Engaging Users in the Design of the Circus Oz Living Archive -- Laurene Vaughan (RMIT University, Australia) Part IV: Documenting Bodies in Motion 16. What do we document? Dense video and the epistemology of practice -- Ben Spatz (University of Huddersfield, United Kingdom) -- 17. The Pleasures of Writing about the Pleasures of the Practice: Documenting Psychophysical Performer Training -- Alissa Clarke (De Montfort University, United Kingdom) -- 18. Dance Archival Futures: Embodied Knowledge and the Digital Archive of Dance -- Laura Griffiths (Leeds Beckett University, United Kingdom) -- 19. Documenting Dance: Tools, Frameworks and Digital Transformation -- Sarah Whatley (Coventry University, United Kingdom) List of Contributors -- Notes -- Index.

Sommario/riassunto

"Performance in the digital age has undergone a radical shift in which a once ephemeral art form can now be relived, replayed and repeated. Until now, much scholarship has been devoted to the nature of live performance in the digital age; Documenting Performance is the first book to provide a collection of key writings about the process of documenting performance, focused not on questions of liveness or the artistic qualities of documents, but rather on the professional approaches to recovering, preserving and disseminating knowledge of live performance. Through its four-part structure, the volume introduces readers to important writings by international practitioners and scholars on: * the contemporary context for documenting performance * processes of documenting performance * documenting bodies in motion * documenting to create In each, chapters examine the ways performance is documented and the issues arising out of the process of documenting performance. While theorists have argued that performance becomes something else whenever it is documented, the

writings reveal how the documents themselves cannot be regarded simply as incomplete remains from live events. The methods for preserving and managing them over time, ensuring easy access of such materials in systematic archives and collections, requires professional attention in its own right. Through the process of documenting performance, artists acquire a different perspective on their own work, audiences can recall specific images and sounds for works they have witnessed in person, and others who did not see the original work can trace the memories of particular events, or use them to gain an understanding of something that would otherwise remain unknown to them and their peers"--
