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Nota di contenuto	Chapter 1: Reenacting Shakespeare in the Shakespeare Aftermath -- Chapter 2: The Intermedial Turn & Turn to Embodiment -- Chapter 3: Ghosts of History: Edward Bond's Lear & Bingo, Heiner Müller's Hamletmachine -- Chapter 4: States of Exception: Remembering Shakespeare Differently in Anatomie Titus, Forget Hamlet & Haider -- Chapter 5: Peter Greenaway's Montage of Attractions: Prospero's Books and the Paratextual Imagination -- Chapter 6: Channeling the Ghosts: the Wooster Group's Remediation of the 1964 Electronovision Hamlet -- Chapter 7: High Tech Shakespeare in a Mediatized Globe: Ivo van Hove's Roman Tragedies & the Problem of Spectatorship -- Chapter 8: Disassembly, Meaning-Making & Montage in Annie Dorsen's A Piece of Work and Péter Lichter and Bori Máté's The Rub -- Chapter 9: CODA: Mixed Reality: the Virtual Future & Return to Embodiment.
Sommario/riassunto	In the Shakespeare aftermath—where all things Shakespearean are available for reassembly and reenactment—experimental transactions with Shakespeare become consequential events in their own right, informed by technologies of performance and display that defy

conventional staging and filmic practices. Reenactment signifies here both an undoing and a redoing, above all a doing differently of what otherwise continues to be enacted as the same. Rooted in the modernist avant-garde, this revisionary approach to models of the past is advanced by theater artists and filmmakers whose number includes Romeo Castellucci, Annie Dorsen, Peter Greenaway, Thomas Ostermeier, Ivo van Hove, and New York's Wooster Group, among others. Although the intermedial turn taken by such artists heralds a virtual future, this book demonstrates that embodiment—in more diverse forms than ever before—continues to exert expressive force in Shakespearean reproduction's turning world.
