

1. Record Nr.	UNINA9910787187003321
Autore	Georgi Claudia <1979->
Titolo	Liveness on stage : intermedial challenges in contemporary British theatre and performance // Claudia Georgi
Pubbl/distr/stampa	Berlin, [Germany] ; ; Boston, [Massachusetts] : , : De Gruyter, , 2014 ©2014
ISBN	3-11-039504-5 3-11-034653-2
Descrizione fisica	1 online resource (282 p.)
Collana	CDE Studies, , 2194-9069 ; ; Volume 25
Classificazione	HN 1274
Disciplina	792.0941/09051
Soggetti	Theater - Great Britain - History - 21st century Theater - Technological innovations - Great Britain Experimental theater - Great Britain
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 and indexes.
Nota di contenuto	Front matter -- Contents -- Acknowledgements -- Introduction -- 1 (Inter-)Mediality -- 2 Drama, Theatre and (Inter-)Mediality -- 3 Mediation, Mediatisation and Liveness -- 4 Liveness on Stage -- Conclusion -- Works Cited -- Index of Performances -- General Index
Sommario/riassunto	Theatre is traditionally considered a live medium but its 'liveness' can no longer simply be taken for granted in view of the increasing mediatisation of the stage. Drawing on theories of intermediality, Liveness on Stage explores how performances that incorporate film or video self-reflexively stage and challenge their own liveness by contrasting or approximating live and mediatised action. To illustrate this, the monograph investigates key aspects such as 'ephemerality', 'co-presence', 'unpredictability', 'interaction' and 'realistic representation' and highlights their significance for re-evaluating received notions of liveness. The analysis is based on productions by Gob Squad, Forkbeard Fantasy, Station House Opera, Proto-type Theater, Tim Etchells and Mary Oliver. In their playful approaches these practitioners predominantly present such media combination as a means of cross-fertilisation rather than as an antagonism between liveness and mediatisation. Combining an original theoretical approach

with an in-depth analysis of the selected productions, this study will appeal to scholars and practitioners of theatre and performance as well as to those researching intermedial phenomena.

2. Record Nr.	UNINA9910483203503321
Autore	Maxwell Lynn M
Titolo	Wax Impressions, Figures, and Forms in Early Modern Literature : Wax Works // by Lynn M. Maxwell
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2019
ISBN	9783030169329 3030169324
Edizione	[1st ed. 2019.]
Descrizione fisica	1 online resource (231 pages)
Collana	Early Modern Cultural Studies 1500-1700, , 2634-5900
Disciplina	820.8004 820.9003
Soggetti	European literature - Renaissance, 1450-1600 Literature - History and criticism Drama Early Modern and Renaissance Literature Literary History
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Introduction: Wax Concepts -- 2. Wax Seals: Gendered Relations in Shakespeare -- 3. Wax Minds: Writing Subjectivity and Agency in Hamlet and The Atheist's Tragedy -- 4. Wax Patterning: Cavendish and the Physics of Wax -- 5. Wax Arts: Projects of Transformation in Webster's The Duchess of Malfi and Donne's Sappho to Philaenis -- 6. Wax Hybrids: Re-thinking Subjects and Objects in Ovid, Paré, Descartes, and Spenser -- 7. Epilogue: A Figure of Wax.
Sommario/riassunto	This book explores the role of wax as an important conceptual material used to work out the nature and limits of the early modern human. By surveying the use of wax in early modern cultural spaces such as the stage and the artist's studio and in literary and philosophical texts,

including those by William Shakespeare, John Donne, René Descartes, Margaret Cavendish, and Edmund Spenser, this book shows that wax is a flexible material employed to define, explore, and problematize a wide variety of early modern relations including the relationship of man and God, man and woman, mind and the world, and man and machine.
