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Autore	Hofling Volker
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Autore	Halferty J. Paul
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Nota di contenuto	1 Introduction -- Part I 1970s-1990s -- 2 Pina Bausch's Kontakthof: Choreographies of Gender and Costume -- 3 Queer Becomings: The Ridiculous Theatrical Company's Camille and Split Britches/Bloolips' Belle Reprieve -- 4 Théâtre du Soleil and Ariane Mnouchkine: Living and Performing Gender Politics -- 5 Nora, Lucia, and Lear: Gender and Performance at Mabou Mines -- 6 Freaks and Not Freaks: Theatre and the Making of Crip Identity -- 7 Fires in the Mirror: Representations of Race, Gender and Class in Anna Deavere Smith's Search for American Character -- Part II Interruption: Artists Speak About Their Work -- 8 Black Women Performers: 'I Don't Want to Do Anything Else' -- 9 Trans-

body-text: Exploring Performance Disruptions, a Discussion with Lazlo Pearlman -- 10 Embodied and En-sited Performance: Reflections on Gender in Cooking Miss Julie/Miss Julie Cooks and March of Women -- 11 A Manifesto of Living Self-portraiture (Identity, Transformation, and Performance) -- Part III 2000s-2020s -- 12 Love and Information by Caryl Churchill, or Sexuality and Gender in Non-binary Times -- 13 Gender and the Aesthetics of Occupation: Making Room for Women's Labour at the Theatre -- 14 Performing Reproduction in an Age of Overproduction: Environmental Installations by Ai Hasegawa -- 15 Loose Wrists: Camp and Intersectional Politics in the Works of Cazwell, Todrick Hall, and Big Freedia -- 16 Riotous Assembly: Performing Gender and Social Justice in *thisispoppbabys RIOT* -- 17 From Gimmick Casting to Standard Practice: Re-gendering Shakespeare in Performance -- 18 'Women's Business': Leah Purcell's *The Drover's Wife* and the Reclamation of Black Australian History -- 19 Gender-Assemblages: The Scenographics of Sin Wai Kin.

Sommario/riassunto

Analysing Gender in Performance brings together the fields of Gender Studies and Performance Analysis to explore how contemporary performance represents and interrogates gender. This edited collection includes a wide range of scholarly essays, as well as artists' voices and their accounts of their works and practices. The Introduction outlines the book's key approaches to concepts in English language gender discourses and gender's intersectionalities, and sets out the approaches to performance analysis and methods of research employed by the various contributors. The book focuses on performances from the Global North, staged over the past fifty years. Case studies are diverse, ranging from site-specific, dance theatre, speculative drag, installation, and music video performances to Mabou Mines, Churchill, Shakespeare and Ibsen. Contributors explore how gender intersects with sexuality, social class, race, ethnicity, indigeneity, culture and history. Read individually or in tension with one another, the essays confront the contemporary complexities of analysing gender in performance. J. Paul Halferty is Assistant Professor in Drama Studies at University College Dublin, Ireland. His research on queer theatre and performance in Canada and Ireland has been published in various journals and anthologies. Cathy Leeney is Research Active Assistant Professor in Drama Studies at University College Dublin, Ireland. Teaching, research and publications are in Gender in Performance, Women in Irish Theatre, and Staging Practices.
