

1. Record Nr.	UNINA9910788302303321
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Titolo	The ghosts of the avant-garde(s) : exorcising experimental theater and performance / / James M. Harding
Pubbl/distr/stampa	Ann Arbor : , : The University of Michigan Press, , [2013]
ISBN	0-472-02908-8
Descrizione fisica	1 online resource (247 p.)
Classificazione	PER011020ART015100
Disciplina	792.02/23
Soggetti	Experimental theater - History and criticism Experimental drama - History and criticism
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 index.
Nota di contenuto	""Contents""; ""Introduction""; ""Chapter 1 - Avant-Garde Rhetoric: Show Trials and Collapsing Discourse at the Birth of Surrealism ""; ""Chapter 2 - From Anti-Culture to Counter-Culture: The Emergence of the American Hybrid Vanguardism ""; ""Chapter 3 - Critique of the Artist as (Re)producer: Warhol, The Living Theatre, and 'Frankenstein' ""; ""Chapter 4 - Brechtian Aesthetics and the Death of the Director in Peter Brook's 'The Mahabharata'""; ""Chapter 5 - From Cutting Edge to Rough Edges: On the Transnational Foundations of Avant-Garde Performance "" ""Chapter 6 - Performing the Vanquished Vanguards: Nostalgia, Globalization, and the Possibility of Contemporary Avant-Gardes """"Chapter 7 - Victims of History and the Ghosts of the Avant-Gardes: A Plausibly Deniable Conclusion ""; ""Notes""; ""Index""
Sommario/riassunto	" Pronouncements such as "the avant-garde is dead," argues James M. Harding, have suggested a unified history or theory of the avant-garde. His book examines the diversity and plurality of avant-garde gestures and expressions to suggest "avant-garde pluralities" and how an appreciation of these pluralities enables a more dynamic and increasingly global understanding of vanguardism in the performing arts. In pursuing this goal, the book not only surveys a wide variety of canonical and noncanonical examples of avant-garde performance, but also develops a range of theoretical paradigms that defend the haunting cultural and political significance of avant-garde expressions

beyond what critics have presumed to be the death of the avant-garde. The Ghosts of the Avant-Garde(s) offers a strikingly new perspective not only on key controversies and debates within avant-garde studies but also on contemporary forms of avant-garde expression within a global political economy"--
