

1. Record Nr.	UNINA9910810731403321
Autore	Cohen-Cruz Jan <1950->
Titolo	Local acts : community-based performance in the United States // Jan Cohen-Cruz
Pubbl/distr/stampa	New Brunswick, N.J., : Rutgers University Press, c2005
ISBN	1-280-36087-9 9786610360871 0-8135-3758-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (227 p.)
Collana	Rutgers series on the public life of the arts
Disciplina	792.02/22/0973
Soggetti	Community theater - United States Theater and society - United States
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. 195-203) and index.
Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Acknowledgments -- Introduction -- 1 Early Antecedents -- 2 Motion of the Ocean -- 3 Establishing the Field -- 4 Between Ritual and Art -- 5 Criticism -- 6 Storytelling -- 7 Performance Structures -- Closing: Boundary Jumping -- Notes -- Bibliography -- Index
Sommario/riassunto	An eclectic mix of art, theatre, dance, politics, experimentation, and ritual, community-based performance has become an increasingly popular art movement in the United States. Forged by the collaborative efforts of professional artists and local residents, this unique field brings performance together with a range of political, cultural, and social projects, such as community-organizing, cultural self-representation, and education. Local Acts presents a long-overdue survey of community-based performance from its early roots, through its flourishing during the politically-turbulent 1960's, to present-day popular culture. Drawing on nine case studies, including groups such as the African American June bug Productions, the Appalachian Roadside Theater, and the Puerto Rican Teatro Pregones, Jan Cohen-Cruz provides detailed descriptions of performances and processes, first-person stories, and analysis. She shows how the ritual side of these endeavors reinforces a sense of community identification while

the aesthetic side enables local residents to transgress cultural norms, to question group habits, and to incorporate a level of craft that makes the work accessible to individuals beyond any one community. The book concludes by exploring how community-based performance transcends even national boundaries, connecting the local United States with international theater and cultural movements.

---