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| 1. Record Nr. | UNINA9910823934303321 |
| Titolo | Inhabiting the meta visual : contemporary performance themes // edited by Helene Gee Markstein and Arthur Maria Steijn |
| Pubbl/distr/stampa | Oxford, United Kingdom : , : Inter-Disciplinary Press, , [2016] Â©2016 |
| ISBN | 1-84888-532-6 |
| Descrizione fisica | 1 online resource |
| Disciplina | 792.0223 |
| Soggetti | Experimental theater - History Performing arts - Social aspects |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references. |
| Nota di contenuto | Preliminary Material / Helene Gee Markstein and Arthur Maria Steijn -- In Pursuit of the Social in Site-Specific Performance / Artemis Sierra -- The Dramaturgy of Wine, the Terroir of Performance: Multi-Sensory Performance-Making in Through the Grapevine / Roanna Mitchell and Krysta Dennis -- The Theatricality of the Human Body in Performance Art / Pnina Porter -- Facing Things / Andrew Cope -- Psychical Distance as a Basis for Perception and Creative Participation / Tereza Sluková -- Theatrical Performance in Light of Jean Paul Sartre's Theory of the Imagination / Mahdi Ansari -- Is that a Watermelon on Your Head or a Basket of Fruits? Orthodox Masculinity in Sports and the Paradoxical Erotic Experience of the Roughriders Male Fans' Drag Expressions / Jorge Sandoval -- Live from New York: Movement Performance and the Representation of American Heteronormativity / Colleen Culley -- American Showgirl: Ziegfeld to J Lo / Virginia L. Vogel -- Reduction as a Means to Enhance Choreographic Potential in Musical Performance / Falk Hübner -- Songs for an Injured Environment: Creating Visual Metaphors From a Theatre of Nature / Lisa Parkins -- Symbolic Use of Dress: Related Ritual in English and Spanish Oral Traditions / Ana Belén Martínez García -- Utzon's Use of Light to Influence the Audience's Perception of the Sydney Opera House / Simon Dwyer -- iPad Svoboda: The Physical Theatre of Projected Light / Andy Hurst and Judita Vivas -- Experimental Music Theatre and Its |

Investigation: Dieter Schnebel's Körper-Sprache / Christa Brüstle -- Set the Machine into Motion: On Hotel Pro Forma's Performance Laughter in the Dark / Maria Carneiro -- A Live-Time Relation: Motion Graphics Meets Classical Music / Arthur Maria Steijn.

Sommario/riassunto

Theatre and the many varied expressions of performance practice in live and mediated performance forms, are by their nature interdisciplinary. The goal of this volume is to develop discussion with a focus on the visual aspects of performance brought up by artists and researchers in various performance disciplines and practices. The volume facilitates inter-personal communication and the exchange of global perspectives, to engage a community in meaningful dialogue. Scenography describes the discipline of performing arts, which include all elements of theatrical presentation. As a definition here it is useful for this volume, because it outlines the understanding of scenographic practice as a combination of numerous theatre-practices that collaborate and include: architecture, lighting, costume, make-up, sound, settings and stage properties, movement, as well as audience participation.
