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Autore	Aesopus
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Autore	McIvor Charlotte
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Nota di contenuto

1. Introduction -- 2. Economic Expansion and Moral Conservatism (1957-1966) -- 3. Rapid Change, Revision and the 'Troubles' (1966-1980) -- 4. Crisis, Uncertainty and Scandal (1980-1994) -- 5. The Celtic Tiger, Inward-Migration and the Peace Process (1994-2008) -- 6. Recession, Commemoration and Covid-19 (2008-2023) -- 7. Nation -- 8. Language -- 9. Body -- 10. Space -- 11. Interculturalism -- 12. Conclusion.

Sommario/riassunto

"McIvor and Walsh take a bold stance in mapping whose voices are represented in 'official' histories and why. This is an indispensable book for anyone interested not only in modern Irish theatre but also in the methodologies and manners for constructing a nation's theatre history." - Maria Delgado, Professor and Vice Principal (Research and Knowledge Exchange), The Royal Central School of Speech and Drama, University of London, UK "This is an original and extremely well-informed history of theatre practice on the island of Ireland from the late 1950s to the present day. McIvor and Walsh seek to decentralise the playwright to highlight the important contributions of artistic directors, scenographers, actors, activists and administrators. This book promises to become a landmark of Irish theatre studies for some time to come." - Ondej Pilný, Professor, Charles University, Prague This open access book is a new survey of theatre practices in Ireland from 1957 to the present. Part I: Histories, situates the theatrical activity of twentieth and twenty-first century Ireland within its social and political contexts, identifies key practitioners, landmark productions, institutions, festivals, and seminal revivals. Part II: Theories, offers five key theoretical frameworks - nation, language, body, space and interculturalism - to examine contemporary Irish theatre practices. Contemporary Irish Theatre and Performance ultimately offers a more extensive story of contemporary Irish theatre documenting the diversity of practices and contributors that have populated the contemporary Irish theatre landscape since 1957. Ian R. Walsh is a Lecturer in Drama and Theatre Studies at University of Galway, Ireland. Previous books and edited collections include Experimental Irish Theatre: After W.B Yeats (Palgrave Macmillan, 2012), The Theatre of Enda Walsh (2016), and Cultural Convergence: The Dublin Gate Theatre, 1928-1960 (Palgrave Macmillan, 2021). Charlotte McIvor is a Senior Lecturer in Drama and Theatre Studies at University of Galway, Ireland. Most recent books and edited collections include Migration and Performance in Contemporary Ireland: Towards A New Interculturalism (Palgrave Macmillan, 2016), The Methuen Companion to Interculturalism and Performance (2021), and Interculturalism and Performance Now: New Directions? (Palgrave Macmillan, 2019).