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2.	Record Nr.	UNINA9910637709203321
	Autore	Bleeker Maaïke
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	1. Introduction -- 2. Thinking Through Practice -- 3. A Dramaturgical Mode of Looking -- 4. Doing Dramaturgy -- 5. The Ghent Altarpiece - Milo Rau -- 6. Chekhov's First Play – Dead Center -- 7. Dear Winnie - Jr.cE.sA.r -- 8. Complexity of Belonging – Anouk van Dijk and Falk Richter -- 9. Lazarus – Ivo van Hove -- 10. Le Corps du Ballet – EG/PC -- 11. Estado Vegetal – Manuela Infante -- 12. Conversations (at the end of the world) – Kris Verdonck -- 13. Phobarama – Dries Verhoeven -- 14. All Inclusive – Julian Hetzel -- 15. WAR (Ein Kriegstanz) – Amanda Pina -- 16. Kamp – Hotel Modern -- 17. SPEAK! – Sanja Mitrovic -- 18. I am LGB – The LGB Society of Mind -- 19. Epilogue.
Sommario/riassunto	<p>This book explores how doing dramaturgy is informed by today's highly diverse field of theatre, dance and performance. It does so in dialogue with fourteen performances and their makers, tracing the thinking-through-practice that underlies these creations. The first part of the book looks at how dramaturgs participate in practices of thinking-making and introduces a dramaturgical mode of looking at performances and the processes in which they are created. The second part of the book discusses the performances and creative processes of Manuela Infante, Julian Hetzel, Ivo van Hove, Anouk van Dijk, Falk Richter, Milo Rau, Kris Verdonck, Death Centre, Hotel Modern, Jr.cE.sA.r , Emio Greco and Pieter C. Scholten, Dries Verhoeven, the LGB Society of Mind, Sanja Mitrovi, and Amanda Piña. Showing how ways of making and ways of doing dramaturgy mutually inform each other, this book is an essential resource for students and others aspiring to develop their own dramaturgical practice. Maaïke Bleeker is Professor of Theatre, Dance and Performance Studies at Utrecht University, Netherlands. As a dramaturg, she worked with theatre directors and choreographers on a wide variety of projects. Moving back and forth between theory and practice, she investigates thinking as material and embodied practice, and making theatre as an expression of such thinking. .</p>