

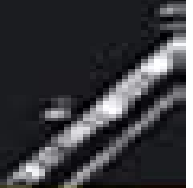


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POSTDRAMATIC THEATRE

Hans-Thies Lehmann

Translated by Karen Jürs-Munby

Postdramatic Theatre Hans Thies Lehmann

**Michael Shane Boyle, Matt
Cornish, Brandon Woolf**



Postdramatic Theatre Hans Thies Lehmann

Postdramatic Theatre Hans-Thies Lehmann, 2006-09-27 Newly adapted for the Anglophone reader this is an excellent translation of Hans Thies Lehmann's groundbreaking study of the new theatre forms that have developed since the late 1960s which has become a key reference point in international discussions of contemporary theatre. In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history as an inventive response to the emergence of new technologies and as an historical shift from a text-based culture to a new media age of image and sound. Engaging with theoreticians of drama from Aristotle and Brecht to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany, and Societas Raffaello Sanzio. Illustrated by a wealth of practical examples and with an introduction by Karen Jürs-Munby providing useful theoretical and artistic contexts for the book, *Postdramatic Theatre* is an historical survey expertly combined with a unique theoretical approach which guides the reader through this new theatre landscape.

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Tragedy and Dramatic Theatre Hans-Thies Lehmann, 2016-05-05 This comprehensive authoritative account of tragedy is the culmination of Hans Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy through its inextricable relationship with drama to its impact upon post-dramatic forms, this is the definitive work in its field. Lehmann plots a course through the history of dramatic thought, taking in Aristotle, Plato, Seneca, Nietzsche, Heidegger, Lacan, Shakespeare, Schiller, Holderlin, Wagner, Maeterlinck, Yeats, Brecht, Kantor, Heiner Müller, and Sarah Kane.

Postdramatic Theatre and the Political Karen Jürs-Munby, Jerome Carroll, Steve Giles, 2013-12-19 Is postdramatic theatre political and if so how? How does it relate to Brecht's ideas of political theatre for example? How can we

account for the relationship between aesthetics and politics in new forms of theatre playwriting and performance The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty first century the status of the audience and modes of spectatorship in postdramatic theatre the political claims of postdramatic theatre postdramatic theatre s ongoing relationship with the dramatic tradition its dialectical qualities or its eschewing of the dialectic questions of representation and the real in theatre the role of bodies perception appearance and theatricality in postdramatic theatre as well as subjectivity and agency in postdramatic theatre dance and performance Offering analyses of a wide range of international performance examples scholars in this volume engage with Hans Thies Lehmann s theoretical positions both affirmatively and critically relating them to other approaches by thinkers ranging from early theorists such as Brecht Adorno and Benjamin to contemporary thinkers such as Fischer Lichte Ranci re and others

Postdramatic Theatre and Form Michael Shane Boyle, Matt Cornish, Brandon Woolf, 2019-03-21 Postdramatic theatre is an essential category of performance that challenges classical elements of drama including the centrality of plot and character Tracking key developments in contemporary European and North American performance this collection redirects ongoing debates about postdramatic theatre turning attention to the overlooked issue on which they hinge form Contributors draw on literary studies film studies and critical theory to reimagine the formal aspects of theatre such as space media and text The volume expands how scholars think of theatrical form insisting that formalist analysis can be useful for studying the ways theatre is produced and consumed and how theatre makers engage with other forms like dance and visual art Chapters focus on a range of interdisciplinary artists including Tadeusz Kantor Ann Liv Young and Ryan Trecartin and Lizzie Fitch as well as theatre s enmeshment within institutional formations like funding agencies festivals real estate and healthcare A timely investigation of the aesthetic structures and material conditions of contemporary performance this collection refines what we mean and what we don t when we speak of postdramatic theatre

Dramaturgy of Form Kasia Lech, 2021-03-01

Dramaturgy of Form examines verse in twenty first century theatre practice across different languages cultures and media Through interdisciplinary engagement Kasia Lech offers a new method for verse analysis in the performance context The book traces the dramaturgical operation of verse in new writings musicals devised performances multilingual dramas Hip Hop theatre films digital projects and gig theatre as well as translations and adaptations of classics and new theatre forms created by Irish Spanish Nigerian Polish American Canadian Australian British Russian and multinational artists Their verse dramaturgies explore timely issues such as global identities agency and precarity global and local politics and generational and class stories The development of dramaturgy is discussed with the focus turning to the new stylized approach to theatre whose arrival Hans Thies Lehmann foretold in his *Postdramatic Theatre* documenting a turning point for contemporary Western theatre Serving theatre makers scholars and students working with classical and contemporary verse and poetry in performance contexts practitioners and academics of aural and oral dramaturgies voice and verse speaking coaches and

actors seeking the creative opportunities that verse offers Dramaturgy of Form reveals verse as a tool for innovation and transformation that is at the forefront of contemporary practices and experiences **Postdramatic Dramaturgies** Kai Tuchmann,2022-03-31 This book compiles lectures by the world's leading practitioners of postdramatic theatre from East Asia and the German speaking world which were given at Asia's only dramaturgy degree program at The Central Academy of Drama in Beijing 2018-19 It includes first time English language scripts of the discussed plays The material is complemented by contextualizing essays by the program founder Li Yanan and its co-developer Kai Tuchmann Hans Thies Lehmann contributes the foreword to this volume This rare compilation enables the reader to gain a unique insider's impression of postdramatic theatre's artistic thinking and working methods and informs about its manifold manifestations With contributions from Hans Werner Kroesinger Lee Kyung Sung Li Yanan Boris Nikitin Kai Tuchmann Wang Mengfan Wen Hui Zhao Chuan and Zhuang Jiayun Dramaturgy of Sound in the Avant-garde and Postdramatic Theatre Mladen Ovadija,2013-07-01 Sound is born and dies with action In this surprising resourceful study Mladen Ovadija makes a case for the centrality of sound as an integral element of contemporary theatre He argues that sound in theatre inevitably betrays the dramatic text and that sound is performance Until recently theatrical sound has largely been regarded as supplemental to the dramatic plot Now however sound is the subject of renewed interest in theatrical discourse Dramaturgy of sound Ovadija argues reads and writes a theatrical idiom based on two inseparable intertwined strands the gestural corporeal power of the performer's voice and the structural value of stage sound His extensive research in experimental performance and his examination of the pioneering work by Futurists Dadaists and Expressionists enable Ovadija to create a powerful study of autonomous sound as an essential element in the creation of synesthetic theatre Dramaturgy of Sound in the Avant garde and Postdramatic Theatre presents a cogent argument about a continuous tradition in experimental theatre running from early modernist to contemporary works **Performing Unification** Matt Cornish,2019-07-08 Since the moment after the fall of the Berlin Wall important German theater artists have created plays and productions about unification Some have challenged how German history is written while others opposed the very act of storytelling Performing Unification examines how directors playwrights and theater groups including Heiner Müller Frank Castorf and Rimini Protokoll have represented and misrepresented the past confronting their nation's history and collective identity Matt Cornish surveys German language history plays from the Baroque period through the documentary theater movement of the 1960s to show how German identity has always been contested then turns to performances of unification after 1989 Cornish argues that theater in its structures and its live gestures on pages stages and streets helps us to understand the past and its effect on us our relationships with others in our communities and our futures Engaging with theater theory from Aristotle through Bertolt Brecht and Hans Thies Lehmann's postdramatic theater and with theories of history from Hegel to Walter Benjamin and Hayden White Performing Unification demonstrates that historiography and dramaturgy are intertwined **Postdramatic**

Theatre and India Ashis Sengupta, 2022-01-27 This book revisits Hans Thies Lehmann's theory of the postdramatic and participates in the ongoing debate on the theatre paradigm by placing contemporary Indian performance within it. None of the Indian theatre makers under study built their works directly on the Euro American model of postdramatic theatre but many have used its vocabulary and apparatus in innovative transnational ways. Their principal aim was to invigorate the language of Indian urban theatre which had turned stale under the stronghold of realism inherited from colonial stage practice or prescriptive under the decolonizing drive of the theatre of roots movement after independence. Emerging out of a set of different historical and cultural contexts their productions have eventually expanded and diversified the postdramatic framework by crosspollinating it with regional performance forms. Theatre in India today includes devised performance, storytelling across forms, theatre solos, cross media performance, theatre installations, scenographic theatre, theatre as event, reality theatre and so on. The book balances theory, context and praxis, developing a new area of scholarship in Indian theatre. Interspersed throughout are Indian theatre makers' clarifications of their own practices vis-à-vis those in Europe and the US.

The Post-traumatic Theatre of Grotowski and Kantor Magda Romanska, 2014-10-01 Despite its international influence, Polish theatre remains a mystery to many Westerners. This volume attempts to fill in current gaps in English language scholarship by offering a historical and critical analysis of two of the most influential works of Polish theatre: Jerzy Grotowski's *Akropolis* and Tadeusz Kantor's *Dead Class*. By examining each director's representation of Auschwitz, this study provides a new understanding of how translating national trauma through the prism of performance can alter and deflect the meaning and reception of theatrical works both inside and outside of their cultural and historical contexts. Staging

Postcommunism Vessela S. Warner, Diana Manole, 2020-01-01 Theatre in Eastern and Central Europe was never the same after the fall of the Berlin Wall in 1989. In the transition to a postcommunist world, alternative theatre found ways to grapple with political chaos, corruption, and aggressive implementation of a market economy. Three decades later, this volume is the first comprehensive examination of alternative theatre in ten former communist countries. The essays focus on companies and artists that radically changed the language and organization of theatre in the countries formerly known as the Eastern European bloc. This collection investigates the ways in which postcommunist alternative theatre negotiated and embodied change, not only locally but globally as well. Contributors: Dennis Barnett, Dennis C. Beck, Violeta Decheva, Luule Epner, John Freedman, Barry Freeman, Margarita Kompelmakher, Jaak Rahesoo, Angelina Rosca, Ban-uta Rubess, Christopher Silsby, Andrea Tompa, S. E. Wilmer. *Postdramatisches Theater* Hans-Thies Lehmann, 1999. **Tragedy and Dramatic Theatre**

Hans-Thies Lehmann, 2016-05-05 This comprehensive, authoritative account of tragedy is the culmination of Hans Thies Lehmann's groundbreaking contributions to theatre and performance scholarship. It is a major milestone in our understanding of this core foundation of the dramatic arts. From the philosophical roots and theories of tragedy through its inextricable relationship with drama to its impact upon post-dramatic forms, this is the definitive work in its field. Lehmann

plots a course through the history of dramatic thought taking in Aristotle Plato Seneca Nietzsche Heidegger Lacan Shakespeare Schiller Holderlin Wagner Maeterlinck Yeats Brecht Kantor Heiner Müller and Sarah Kane Theatermachine Magda Romanska, Kathleen Cioffi, 2020-04-15 Theatermachine Tadeusz Kantor in Context is an in depth multidisciplinary compendium of essays that examine Kantor's work through the prism of postmemory and trauma theory and in relation to Polish literature Jewish culture and Yiddish theater as well as the Japanese German French Polish and American avant garde Hans Thies Lehmann's theory of postdramatic theater and contemporary developments in critical theory particularly Bill Brown's thing theory Bruno Latour's actor network theory and posthumanism provide a previously unavailable vocabulary for discussion of Kantor's theater **Postdramatic Tragedies** Emma K. Cole, 2020 Ancient tragedy has played a well documented role in contemporary theatre since the mid twentieth century In addition to the often commented upon watershed productions however is a significant but overlooked history involving classical tragedy in experimental and avant garde theatre Postdramatic Tragedies focuses upon such experimental reinventions and analyses receptions of Greek and Roman tragedy that come under the banner of postdramatic theatre a style of performance in which the traditional components of drama such as character and narrative are subordinate to the immediate affective power of more abstract elements such as image and sound The chapters are arranged into three parts each of which explores classical reception within a specific strand of postdramatic theatre text based theatre devised theatre and theatre that transcends the usual boundaries of time and space such as durational and immersive theatre Each offers a semiotic and phenomenological analysis of a particular case study covering both widely known and less studied productions from 1995 to 2015 Together they reveal that postdramatic theatre is related to the classics at its conceptual core and that the study of postdramatic tragedies reveals a great deal about both the evolution of theatre in recent decades and the status of ancient drama in modernity

Postdramatic Dramaturgies Kai Tuchmann, 2022-03 This book compiles lectures by the world's leading practitioners of postdramatic theater from East Asia and the German speaking world which were given at Asia's only dramaturgy degree program at The Central Academy of Drama in Beijing 2018-19 It includes English language scripts of the discussed plays

Microdramas John H. Muse, 2017-10-13 Explores what brevity can teach us about the powers and limits of theater

Theory of the Modern Drama Peter Szondi, 1987 This book is a brilliant analysis of the emergence and development of modern drama from the Renaissance to the present day This concise but wide ranging book discusses the work of Ibsen Chekhov Strindberg Sartre Brecht and Wilder among others **Aesthetics of Absence** Heiner Goebbels, 2015-02-20

Aesthetics of Absence presents a significant challenge to the many embedded assumptions and hierarchical structures that have become naturalised in western theatre production This is the first English translation of a new collection of writings and lectures by Heiner Goebbels the renowned German theatre director composer and teacher These writings map Goebbels engagement with Aesthetics of Absence through his own experience at the forefront of innovative music theatre and

performance making In this volume Goebbels reflects on works created over a period of more than 20 years staged throughout the world introduces some of his key artistic influences including Robert Wilson and Jean Luc Godard discusses the work of his students and ex students the collective Rimini Protokoll and sets out the case for a radical rethinking of theatre and performance education He gives us a rare insight into the rehearsal process of critically acclaimed works such as Eraritjaritjaka and Stifters Dinge explaining in meticulous detail the way he weaves an eclectic range of references from fine art theatre literature politics anthropology contemporary and classical music jazz and folk into his multi textured music theatre compositions As an artist who is prepared to share his research and demystify the processes through which his own works come into being as a teacher with a coherent pedagogical strategy for educating the next generation of theatre makers in this volume Goebbels brings together practice research and scholarship

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