



PERFORMANCE
PHILOSOPHY



ENCOUNTERS IN PERFORMANCE PHILOSOPHY

EDITED BY
Laura Cull AND
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Encounters In Performance Philosophy

**Anna Street, Julien Alliot, Magnolia
Pauker**



Encounters In Performance Philosophy:

Encounters in Performance Philosophy Laura Cull Ó Maoilearca, A. Lagaay, 2014-10-16 Encounters in Performance Philosophy is a collection of 14 essays by international researchers which demonstrates the vitality of the field of Performance Philosophy The essays address a wide range of concerns common to performance and philosophy including the body language performativity mimesis and tragedy *The Routledge Companion to Performance Philosophy* Laura Cull Ó Maoilearca, Alice Lagaay, 2020-07-08 The Routledge Companion to Performance Philosophy is a volume of especially commissioned critical essays conversations collaborative creative and performative writing mapping the key contexts debates methods discourses and practices in this developing field Firstly the collection offers new insights on the fundamental question of how thinking happens where when how and by whom philosophy is performed Secondly it provides a plurality of new accounts of performance and performativity as the production of ideas bodies and knowledges in the arts and beyond Comprising texts written by international artists philosophers and scholars from multiple disciplines the essays engage with questions of how performance thinks and how thought is performed in a wide range of philosophies and performances from the ancient to the contemporary Concepts and practices from diverse geographical regions and cultural traditions are analysed to draw conclusions about how performance operates across art philosophy and everyday life The collection both contributes to and critiques the philosophy of music dance theatre and performance exploring the idea of a philosophy from the arts It is crucial reading material for those interested in the hierarchy of the relationship between philosophy and the arts advancing debates on philosophical method and the relation between Performance and Philosophy more broadly Chapter 19 of this book is freely available as a downloadable Open Access PDF at <http://www.taylorfrancis.com> under a Creative Commons Attribution Non Commercial No Derivatives CC BY NC ND 4.0 license *Inter Views in Performance Philosophy* Anna Street, Julien Alliot, Magnolia Pauker, 2017-09-20 This book offers a glimpse of new perspectives on how philosophy performs in the gaps between thinking and acting Bringing together perspectives from world renowned contemporary philosophers and theorists including Judith Butler Alphonso Lingis Catherine Malabou Jon McKenzie Martin Puchner and Avital Ronell this book engages with the emerging field of performance philosophy exploring the fruitful encounters being opened across disciplines by this constantly evolving approach Intersecting dramatic techniques with theoretical reflections scholars from diverse geographical and institutional locations come together to trace the transfers between French theory and contemporary Anglo American philosophical and performance practices in order to challenge conventional approaches to knowledge Through the crossings of different voices and views the reader will be led to explore the in between territories where performance meets traditionally philosophical tools and mediums such as writing discipline plasticity politics or care *Performance and Temporalisation* Jodie McNeilly, Maeva Veerapen, 2015-02-22 Performance and Temporalisation features a collection of scholars and artists writing about the coming forth of time as human experience Whether drawing designing

watching performance being baptised playing cricket dancing eating walking or looking at caves each explores the making of time through their art scholarship and everyday lives **Adorno and Performance** W. Daddario, K. Gritzner, 2014-10-16

Adorno and Performance offers the first comprehensive examination of the vital role of performance within the philosophy of Theodor W Adorno Capacious in its ramifications for contemporary life the term performance here unlocks Adorno's dialectical thought process which aimed at overcoming the stultifying uniformity of instrumental reason The Bloomsbury Companion to Dance Studies Sherril Dodds, 2019-03-21

The Bloomsbury Companion to Dance Studies brings together leading international dance scholars in this single collection to provide a vivid picture of the state of contemporary dance research The book commences with an introduction that privileges dancing as both a site of knowledge formation and a methodological approach followed by a provocative overview of the methods and problems that dance studies currently faces as an established disciplinary field The volume contains eleven core chapters that each map out a specific area of inquiry Dance Pedagogy Practice As Research Dance and Politics Dance and Identity Dance Science Screen Dance Dance Ethnography Popular Dance Dance History Dance and Philosophy and Digital Dance Although these sub disciplinary domains do not fully capture the dynamic ways in which dance scholars work across multiple positions and perspectives they reflect the major interests and innovations around which dance studies has organized its teaching and research Therefore each author speaks to the labels methods issues and histories of each given category while also exemplifying this scholarship in action The dances under investigation range from experimental conceptual concert dance through to underground street dance practices and the geographic reach encompasses dance making from Europe North and South America the Caribbean and Asia The book ends with a chapter that looks ahead to new directions in dance scholarship in addition to an annotated bibliography and list of key concepts The volume is an essential guide for students and scholars interested in the creative and critical approaches that dance studies can offer Artistic Research Paulo de Assis, Lucia D'Errico, 2019-11-13

Artistic Research Charting a Field in Expansion provides a multidisciplinary overview of different discourses and practices exploring cutting edge questions from the burgeoning field of artistic research Intended as a primer on artistic research it presents diverse perspectives strategies methodologies and concrete examples of research projects situated at the crossroads of art and academia exposing international work of significant projects from Europe Asia Australia South and North America The book includes chapters on diverse fields of thought and practice addressing a common thread of questions and problematics The comprehensive editors introduction offers a much needed extensive overview of practice based artistic research in general This book is ideal for graduate students across philosophy cultural studies art music performance studies and more

Choreographing Problems Bojana Cvejic, 2016-04-29 This book illuminates the relationship between philosophy and experimental choreographic practice today in the works of leading European choreographers A discussion of key issues in contemporary performance from the viewpoint of Deleuze Spinoza and Bergson is accompanied by intricate analyses of seven

groundbreaking dance performances *Performing Ensemble* Carmen Pellegrinelli, 2025-01-07 The book presents a novel analysis supporting the idea that a theatre ensemble is not just an entity but an emergent process Through the lens of a theatre company's performative creative organizational and activist practices the ensemble is conceptualized in its collective becoming This socio historical and new materialist analysis of a European theatre company ATIR over thirty years highlights how a group's performative capacity to make ensemble stimulates its organizational and social processes With a commitment to participation listening and horizontality the ensemble is shown to challenge the structures of capitalism and fosters a vision of hope for societies

Beckett, Deleuze and Performance Daniel Koczy, 2018-08-28 This book draws on the theatrical thinking of Samuel Beckett and the philosophy of Gilles Deleuze to propose a method for research undertaken at the borders of performance and philosophy Exploring how Beckett fabricates encounters with the impossible and the unthinkable in performance it asks how philosophy can approach what cannot be thought while honouring and preserving its alterity Employing its method it creates a series of encounters between aspects of Beckett's theatrical practice and a range of concepts drawn from Deleuze's philosophy Through the force of these encounters a new range of concepts is invented These provide novel ways of thinking affect and the body in performance the possibility of theatrical automation and the importance of failure and invention in our attempts to respond to performance encounters Further this book includes new approaches to Beckett's later theatrical work and provides an overview of Deleuze's conception of philosophical practice as an ongoing struggle to think with immanence

Actors and the Art of Performance Susanne Granzer, 2016-05-12 *Actors and the Art of Performance Under Exposure* combines the author's two main biographical paths her professional commitment to the fields of both theatre and philosophy The art of acting on stage is analysed here not only from the theoretical perspective of a spectator but also from the perspective of the actor The author draws on her experience as both a theatre actor and a university professor whose teachings in the art of acting rely heavily on her own experience and also on her philosophical knowledge The book is unique not only in terms of its content but also in terms of its style Written in a multiplicity of voices the text oscillates between philosophical reasoning and narrative forms of writing including micro narratives fables parables and inter alia by Carroll Hoffmann and Kleist Hence the book claims that a trans disciplinary dialogue between the art of acting and the art of philosophical thinking calls for an aesthetical research that questions and begins to seek alternatives to traditionally established and ingrained formats of philosophy

Žižek and Performance B. Chow, A. Mangold, 2014-10-17 The first edited volume to examine philosopher Slavoj Žižek's influence on and his relevance for theatre and performance studies Featuring a brand new essay from Žižek himself this is an indispensable contribution to the emerging field of Performance Philosophy

Performance as Research Annette Arlander, Bruce Barton, Melanie Dreyer-Lude, Ben Spatz, 2017-12-06 *Performance as Research* PAR is characterised by an extraordinary elasticity and interdisciplinary drive *Performance as Research Knowledge Methods Impact* celebrates this energy bringing together chapters from a wide range of

disciplines and eight different countries This volume focuses explicitly on three critical often contentious themes that run through much discussion of PaR as a discipline Knowledge the areas and manners in which performance can generate knowledge Methods methods and methodologies for approaching performance as research Impact a broad understanding of the impact of this form of research These themes are framed by four essays from the book's editors contextualising their interrelated conversations teasing out common threads and exploring the new questions that the contributions pose to the field of performance As both an intervention into and extension of current debates this is a vital collection for any reader concerned with the value and legitimacy of performance as research

Collaboration in Performance Practice Noyale Colin, Stefanie Sachsenmaier, 2016-04-29 Collaboration between artists has been practised for centuries yet over recent decades the act of collaborating has taken different meanings This publication examines cultural philosophical and political issues tied to specific instances of collaborative practice in the performing arts Leading scholars and practitioners review historical developments of collaborative practice and reveal what it means to work together in creative contexts at the beginning of the twenty first century Key questions addressed include how artists are developing new ways of working together in response to contemporary economic trends the significance of collaborating across culture and what opportunities are apparent when co working between genres and disciplines Noyale Colin and Stefanie Sachsenmaier present these perspectives in three thematic sections which interrogate the premises of collective intentions the working strategies of current practitioners as well as the role of failure and compromise in collaborative modes of creative work This volume is an invaluable resource for scholars practitioners and those interested in contemporary artistic methods of working

Performance Phenomenology Stuart Grant, Jodie McNeilly-Renaudie, Matthew Wagner, 2019-01-16 This collection of essays addresses emergent trends in the meeting of the disciplines of phenomenology and performance It brings together major scholars in the field dealing with phenomenological approaches to dance theatre performance embodiment audience and everyday performance of self It argues that despite the wide variety of philosophical ontological epistemological historical and methodological differences across the field of phenomenology certain tendencies and impulses are required for an investigation to stand as truly phenomenological These include description of experience a move towards fundamental conditions or underlying essences and an examination of taken for granted presuppositions The book is aimed at scholars and practitioners of performance looking to deepen their understanding of phenomenological concepts and methods and philosophers concerned with issues of embodiment performativity and enaction

Theatres of Immanence Laura Cull Ó Maoilearca, 2012-10-10 *Theatres of Immanence* Deleuze and the Ethics of Performance is the first monograph to provide an in depth study of the implications of Deleuze's philosophy for theatre and performance Drawing from Goat Island Butoh Artaud and Kaprow as well from Deleuze Bergson and Laruelle the book conceives performance as a way of thinking immanence

Why Do Actors Train? Brad Krumholz, 2023-01-26 How are we to understand the actor's work as a fully

embodied process Embodied cognition is a branch of contemporary philosophy which attempts to frame human understanding as fully embodied interaction with the environment Engaging with ideas of contemporary significance from neuroscience psychology linguistics and philosophy Why Do Actors Train challenges the outmoded dualistic notions of body and mind that permeate common conceptions of how actors work Theories of embodiment are drawn up to shed important light on the ways and reasons actors do what they do Through detailed step by step analyses of specific actor training exercises the author examines the tools that actors use to bring life and meaning to the stage This book provides theatre practitioners and scholars alike with a new lens to re examine the craft of acting offering a framework to understand the art form as one that is fundamentally grounded in embodied experience

Church Music Through the Lens of Performance Marcell Silva Steuernagel, 2021-03-14 This book is an investigation into church music through the lens of performance theory both as a discipline and as a theoretical framework Scholars who address religious music making in general and Christian church music in particular use performance in a variety of ways creating confusion around the term A systematized performance vocabulary for the study of church music can support interdisciplinary investigations of Christian congregational music making in today's complex interconnected world From the perspective of performance theory all those involved in church musicking are performing be it from platform or pew The book employs a hybrid methodology that combines ethnographic research and theory from ritual studies ethnomusicology theology and church music scholarship to establish performance studies as a possible next step in church music studies It demonstrates the feasibility of studying church music as performance by analyzing ethnographic case studies using a developmental framework based on the concepts of ritual embodiment and play change This book offers a fresh perspective on Christian congregational music making It will therefore be a key reference work for scholars working in Congregational Music Studies Ethnomusicology Ritual Studies and Performance Studies as well as practitioners interested in examining their own church music practices

Performing Animality Jennifer Parker-Starbuck, 2015-04-08 Performing Animality provides theoretical and creative interventions into the presence of the animal and ideas of animality in performance Animals have always played a part in human performance practices Maintaining a crucial role in many communities cultural traditions animal human encounters have been key in the development of performance Similarly performance including both living animals and or representations of animals provides the context for encounters in which issues of power human subjectivity and otherness are explored Crucially however the inclusion of animals in performance also offers an opportunity to investigate ethical and moral assumptions about human and non human animals This book offers a historical and theoretical exploration of animal presence in performance by looking at the concept of animality and how it has developed in theatre and performance practices from the eighteenth century to today Furthermore it points to shifts in political cultural and ethical animal human relations emerging within the context of animality and performance

Rhythmicity and Deleuze Steve

Tromans,2023-04-24 In this detailed and comprehensive study of concepts from Gilles Deleuze s philosophy of time Tromans undertakes a series of practice as research projects that reformulate Deleuze s work via what Tromans calls a musical philosophical practice Tromans interweaves his own solo piano improvisation and composition with analyses of his and others works in improvisation and experimental musics leading to the creation of new interdisciplinary concept or conceptual practice that he calls Rhythmicity a way to rethink the temporal in respect of how we model its movements and relationships Through the models of temporal interaction devised via each project Deleuze s concepts are transformed via their incorporation into the musical philosophical mix In addition music improvisation and composition are shown to be utilisable for more than the making of music alone with the thesis providing fresh insight for the fields of practice as research in music Deleuze studies experimental music and Performance Philosophy in respect of its uniqueness of process and output

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