



**SEE
HOW
IT
RUNS**

Nimrod
and
the
New
Wave

**JULIAN
MEYRICK**

See How It Runs Nimrod And The New Wave

AN Whitehead



See How It Runs Nimrod And The New Wave:

Sharpest Lowell Tarling, 2021-03-17 Lowell Tarling recorded Martin Sharp's life and his effect on his friends over twenty years. Now two volumes in one in advance of the film of these books *GHOST TRAIN Sharp The Road to Abraxas Part One* 1942-1979 *Sharper Bringing It All Back Home Part Two* 1980-2013. Like the Ancient Mariner it's also a ghastly tale. I could understand the events at Luna Park a bit. I was trying to understand them and then suddenly there was this poetic language working to say this is a crucifixion Golgotha death by fire. And then it starts to fit into Apocalyptic vision. It was Abraxas if you like the dark face and the light face. To look upon Abraxas is blindness. To know it is sickness. To worship it is death. To fear it is wisdom. To assist it not is redemption. I don't know what it means. I've never been able to work it out. You get a Pop Art Parallel. It was the Year of the Child the place of Golgotha the Place of the Skull and the Ghost Train. You then get these events that are caused by plotting not caring for kids carelessness living a human life the way of the world. Martin Sharp 4 March 1984

Australian Theatre after the New Wave Julian Meyrick, 2017-09-25 In *Australian Theatre after the New Wave* Julian Meyrick charts the history of three ground-breaking Australian theatre companies: the Paris Theatre 1978 the Hunter Valley Theatre 1976-94 and Anthill Theatre 1980-94. In the years following the controversial dismissal of Gough Whitlam's Labor government in 1975 these alternative theatres struggled to survive in an increasingly adverse economic environment. Drawing on interviews and archival sources including Australia Council files and correspondence the book examines the funding structures in which the companies operated and the impact of the cultural policies of the period. It analyses the changing relationship between the artist and the State the rise of a managerial ethos of accountability and the growing dominance of government in the fate of the nation's theatre. In doing so it shows the historical roots of many of the problems facing Australian theatre today. This is an exceptionally timely book. In giving a history of Australian independent theatre it not only charts the amazing rise and strange disappearance of an energetic radical and dynamically democratic artistic movement but also tries to explain that rise and fall and how we should relate to it now. Prof Justin O'Connor Monash University. This study makes a significant contribution to scholarship on Australian theatre and more broadly to the global discussion about the vexed relationship between artists' creativity government funding for the arts and cultural policy. Dr Gillian Arrighi The University of Newcastle Australia

Sharp: 1942-1979 Lowell Tarling, 2018-10-01 Martin Sharp was an integral part of international Pop Art in the 1960s magnified through his covers for *OZ* magazine in Sydney and London his covers for Cream and posters of Dylan Hendrix and Donovan. His efforts at making The Yellow House and Luna Park cultural precincts were aided by his screen prints and exhibitions to flaunt the work of others especially the singer Tiny Tim. In this first of two volumes Lowell Tarling offers us a way into the enigmatic and reclusive artist through interviews with Sharp and all of his trusted friends including artists Tim Lewis Peter Kingston Garry Shead photographers Greg Weight Jonny Lewis and William Yang film maker Phillippe Mora actor Lex Marinos musicians Mic Conway Jeannie Lewis Tiny Tim Richard Neville

and Jim Anderson from London Oz Lowell Tarling was a close friend of Martin Sharp and other Yellow House artists for over forty years and has been recording interviews and discussions with Martin and the rest of us all that time This is an extraordinary archive of primary source material of those heady and life changing times Roger Foley Fogg Ellis D Fogg Martin Sharp through this wonderful collage of interviews reminds us all that ETERNITY is just around corner Jonny Lewis

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 *Radical Visions 1968-2008* Denise Varney, 2011 Preliminary Material List of Figures Series Editor s Preface Acknowledgements Introduction The International Generation of 1968 Theatre and Culture The Australian Performing Group and Its Legacy 1968 2008 Williamson in the Howard Years John Romeril The Asian Australian Journey A Parallel Forty Year Female Narrative with Alma De Groen Richard Murphet and the Wounded Subject Jenny Kemp On the Edge Stephen Sewell and the State of the Nation Conclusion Bibliography Index *Performance and the Politics of Space* Erika Fischer-Lichte, Benjamin Wihstutz, 2013 From its very beginnings theatre has been both an art and a public space shared by actors and spectators As a result its entity and history is intimately tied to politics a politics of inclusion and exclusion of distributions and placements of spatial appropriation and utopian concepts This collection examines what is at stake when a theatrical space is created and when a performance takes place it asks under what circumstances the topology of theatre becomes political The book approaches this issue from various angles taking theatre as a cultural paradigm for political dimensions of space in its respective historical context Visiting the political dimensions of theatrical space in both theatre history and contemporary performance the volume responds to the so called spatial turn in cultural and historical studies and questions a politics of aesthetics that is discussed in continental philosophy The book visits different levels and linkages between aesthetic theory and geography art and sociology architecture and political theory and geometry and history shedding new light on theatre politics and space thereby

transforming this historically intertwined triad into a transdisciplinary theme **Stanislavsky in the World** Jonathan Pitches, Stefan Aquilina, 2017-05-18 Stanislavsky in the World is an ambitious and ground breaking work charting a fascinating story of the global dissemination and transformation of Stanislavsky's practices Case studies written by local experts historians and practitioners are brought together to introduce the reader to new routes of Stanislavskian transmission across the continents of Europe Asia Africa Australasia and South Latin America Such a diverse set of stories moves radically beyond linear understandings of transmission to embrace questions of transformation translation hybridisation appropriation and resistance This important work not only makes a significant contribution to Stanislavsky studies but also to recent research on theatre and interculturalism theatre and globalisation theatre and post colonialism and to the wider critical turn in performer training historiographies This is a unique examination of Stanislavsky's work presenting a richly diverse range of examples and an international perspective on Stanislavsky's impact that has never been attempted before *The Routledge Companion to Australian Literature* Jessica Gildersleeve, 2020-12-22 In recent years Australian literature has experienced a revival of interest both domestically and internationally The increasing prominence of work by writers like Christos Tsiolkas heightened through television and film adaptation as well as the award of major international prizes to writers like Richard Flanagan and the development of new high profile prizes like the Stella Prize have all reinvigorated interest in Australian literature both at home and abroad This Companion emerges as a part of that reinvigoration considering anew the history and development of Australian literature and its key themes as well as tracing the transition of the field through those critical debates It considers works of Australian literature on their own terms as well as positioning them in their critical and historical context and their ethical and interactive position in the public and private spheres With an emphasis on literature's responsibilities this book claims Australian literary studies as a field uniquely positioned to expose the ways in which literature engages with produces and is produced by its context provoking a critical re evaluation of the concept of the relationship between national literatures cultures and histories and the social function of literary texts New Theatre Quarterly 75: Volume 19, Part 3 Simon Trussler, Clive Barker, 2003-12-15 Provides an international forum where theatrical scholarship and practice can meet A Handbook to the Reception of Greek Drama Betine van Zyl Smit, 2016-02-29 A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation transmission performance production and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film *The International Reception of Samuel Beckett* Mark Nixon, Matthew Feldman, 2011-10-27 Over the last decade Samuel Beckett's

popularity has rocketed around the world and he is increasingly recognised as one of the most important and influential writers of the twentieth century but there has been very little scholarly work on Beckett's reception outside Europe. This comprehensive volume brings together essays from leading critics on Beckett's international critical reception. Due to Beckett's linguistic and artistic abilities he was intimately involved in the translation and production of his writings in German, French, English and Spanish and consequently countries using these languages have sophisticated critical traditions. However, many other countries have adopted Beckett as their own from places where he lived for lengthy periods of his life: England, France, Ireland and Germany to those finding directly applicable political messages in his work such as ex-Soviet states including the Czech Republic and Romania, and those countries whose national literary traditions bear heavily upon his work: e.g. Norway and Italy. This fascinating volume reveals Beckett's evolving critical reception from contemporary reviews to the present.

Playing Australia, 2021-10-18. *Playing Australia* explores the insights and challenges that Australian theatre can offer the international theatre community. Collectively, the essays in this book ask what Australian drama is, has been and might be both to Australians and non-Australians when it is performed in national and international arenas. *Playing Australia* ranges widely in its discussions and includes analysis of Australian practitioners playing away from home, playing with Australian stereotypes and the relationship between play, culture, politics and national identity. Topics addressed in this diverse collection include whiteness, otherness and negotiations of Aboriginal and Asian identities; Australian school and college drama; the discourse of Australian professional theatre; magazines; Aboriginal Shakespeare; Australian drama and Australian cricket; the marketing of Australianness in Germany; the international successes of *Tap Dogs* and *Cloudstreet*. New histories of Australian theatre are offered and practitioners whose careers are reconsidered in detail include high wire walker Ella Zuila, playwright May Holt, suffrage worker and playwright Inez Bensusan, classicist Gilbert Murray and commercial playwright Haddon Chambers. With contributions from authors as diverse as Guardian theatre critic Michael Billington and leading post-colonial critic Helen Gilbert and interview discussion with Cate Blanchett and *Tap Dogs* producer Wayne Harrison, *Playing Australia* seeks to pay tribute to the complexities of Australian theatre experiences, to reassess Australian theatre as a significant force in the international arena and to challenge traditional thinking on what Australian theatre can be. **Butoh**

and Suzuki Performance in Australia. Jonathan W. Marshall, 2025-01-20. In *Butoh and Suzuki Performance in Australia*, Bent Legs on Strange Grounds, 1982-2023, Marshall considers how the originally Japanese forms of butoh dance and Suzuki's theatre reconfigure historical lineages to find ancient yet transcultural ancestors within Australia and beyond. Marshall argues that artists working in Australia with butoh and Suzuki techniques develop conflicted yet compelling diasporic, multicultural, spiritually and corporeally compelling interpretations of theatrical practice. Marshall puts at the centre of butoh historiography the work of Tess de Quincey, Yumi Umiuare, Tony Yap, Lynne Bradley, Simon Woods, Frances Barbe and Australian Suzuki practitioners Jacqui Carroll and John Nobbs. Jonathan W. Marshall's *Bent Legs on Strange Grounds* is an

important contribution to the body of literature on butoh as well as to studies of dance in Australia that will be valuable to practitioners and scholars alike Detailed discussions of Australian butoh artists open up consideration of how global and local histories migrations and landscapes not only were key to butoh s formation in Japan but also to its continued development around the world Attention to butoh s emplacement in Australia Marshall convincingly argues reveals insights about national identity race power and more that are relevant well beyond the Australian performance context Rosemary Candelario Texas Woman s University co editor Routledge Companion to Butoh Performance 2018 Marshall s Bent Legs on Strange Grounds explores the remarkable transformative era of Australia s reconsideration of its place in the region A definitive study of Australian experiments in butoh and the theatrical vision of Suzuki Tadashi the book shows how new corporeal and spatial dramaturgies of the Japanese avant garde fundamentally changed Australian performance Expansively researched and annotated this impressive study connects Australian performance after the New Wave with globalization postmodern dance Indigeneity and subcultures and it details the work of leading Australian Asian artists Bent Legs on Strange Grounds speaks about the development of embodied knowledge and the consequential refiguration of Australia s sense of being in the world It is also a study of butoh and Suzuki s legacy in global terms wherein Australian experimental performance also becomes something larger than itself Peter Eckersall The Graduate Center CUNY author of Performativity and Event in 1960s Japan 2013 Thomas Keneally's Career and the Literary Machine Paul Sharrad, 2019-08-30 Booker Prize winner and Living National Treasure Thomas Keneally still divides critical opinion he is both a morally challenging stylist and a commercial hack a wise commentator on society and a garrulous leprechaun Such judgements are located in the cultural politics of Australia but also linked to ideas about what a literary career should look like Thomas Keneally s Career and the Literary Machine charts Keneally s production and reception across his three major markets noting clashes between national interests and international reach continuity of themes and variety of topics settings and genres the writer s interests and the publishers push to create a brand celebrity fame and literary reputation and the tussle around fiction history allegory and the middlebrow Keneally is seen as playing a long game across several events rather than honing one specialist skill a strategy that has sustained for more than 50 years his ambition to earn a living from writing **Drama Reloaded** Peter Elliott, Ned Manning, Margaret Saltau, Elizabeth Surbey, 2011-04 Using an eclectic mix of classic and contemporary drama texts from Australia and around the world Drama Reloaded draws students into the world of drama with a particular focus on plays and the theatrical production process **Brecht & Co** Ulrike Garde, 2007 German speaking playwrights have exercised a considerable if subtle influence on Australian theatre history Presenting a range of paradigmatic case studies this book offers a detailed account of Australian productions of German language drama between 1945 and 1996 The reception of Bertolt Brecht is used as a touchstone for analysing stagings of plays by writers such as Max Frisch Rolf Hochhuth Peter Handke and Franz Xaver Kroetz In addition more recent developments in the reception of German drama on the Australian stage are

discussed *Creating Frames* Maryrose Casey, 2004 *Creating Frames* traces the journey behind a substantial national body of work and its importance in ensuring that Indigenous Voices are heard *Creating Frames* provides the first significant social and cultural history of Indigenous theatre across Australia As well as using archival sources and national and independent theatre company records much of this history is drawn from interviews with individuals who have shaped contemporary Indigenous theatre in Australia including Bob Maza Jack Charles Gary Foley Justine Saunders Wesley Enoch Ningali and John Harding

Theatre Australia (Un)limited Geoffrey Milne, 2021-12-28 Theatre Australia Un limited tells a truly national story of the structures of post war Australian theatre its artists companies financial and policy underpinnings It gives an inclusive analysis of three waves of Australian theatrical activity after 1953 and the types of organisations which grew up to support and maintain them Subsidy repertoire patterns finances and administration theatre buildings companies festivals and notable productions of the commercial mainstream and alternative Australian theatre are examined state by state and changes to governmental policy analysed Theatrical forms comprise not only spoken word drama but also music theatre comedy theatre restaurant circus puppetry community theatre in several forms and new mixed media genres physical theatre circus visual theatre and contemporary performance Theatre Australia Un limited is the first comprehensive overview of the fortunes of Australian theatre as a national enterprise providing the industrial analysis of the three waves essential for the understanding of the New Wave and of contemporary drama

Sharper 1980-2013 Lowell Tarling, 2018-10-01 Martin Sharp was an integral part of international Pop Art in the 1960s magnified through his covers for OZ magazine in Sydney and London his covers for Cream and posters of Dylan Hendrix and Donovan His efforts at making The Yellow House and Luna Park cultural precincts were aided by his screen prints and exhibitions to flaunt the work of others especially the singer Tiny Tim In this second of two volumes Lowell Tarling offers us a way into the enigmatic and reclusive artist through his extensive interviews with Sharp and all of his trusted friends touching on the many dramas of life at Sharp s home studio Wirian his productions and search for meaning with regard to the Luna Park Fire his spiritual search and death in 2013 I think what Lowell has done here is admirable removing himself from the narrative This book will be of interest to a wider audience who don t even know who Martin is I predict this book will become a genuine hit Peter Kingston

Nick Enright Anne Pender, Susan Lever, 2008 Nick Enright 1950 2003 was one of Australia s most significant and successful playwrights As a writer director actor and teacher he influenced theatre in Australia for thirty years Enright wrote more than fifty plays for the stage film television and radio translated and adapted more and taught acting to students in varied settings both in Australia and the United States His writing repertoire included comedy social realism farce fantasy and the musical In addition to his prodigious contribution to all of these genres he was a passionate advocate for the actor and the theatre in contemporary society In this volume Anne Pender and Susan Lever present a set of essays and recollections about Nick Enright s work for students teachers and scholars The book offers a comprehensive study of Enright s writing for theatre film

and television Scholars acting teachers and theatre directors have contributed to this work each illuminating an aspect of Enright s remarkable career The discussions cover interpretations of Enright s scripts and productions detailed analysis of his directing style substantial background and analysis of his writing for musicals as well as accounts of his specific approach to acting and to adaptation across genres The essays and recollections included in this book will inspire theatre practitioners as well as scholars Most importantly this book will inform and enlighten students and teachers both at high school and university about an exceptional career in the theatre

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