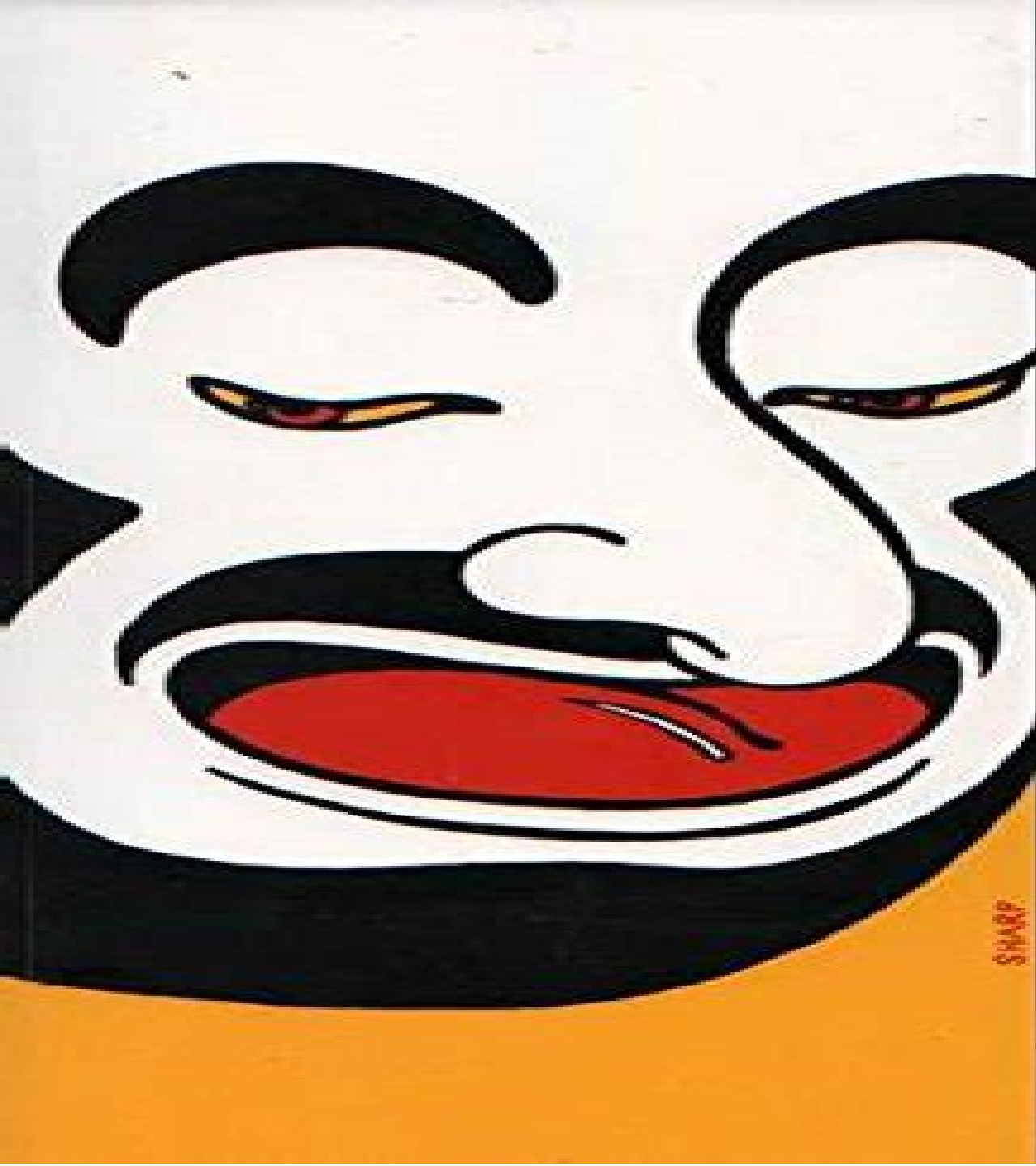




**SEE
HOW
IT
RUNS**

Nimrod
and
the
New
Wave

**JULIAN
MEYRICK**

See How It Runs Nimrod And The New Wave

Jonathan Pitches, Stefan Aquilina



See How It Runs Nimrod And The New Wave:

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 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 **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

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

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

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 *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

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

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

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