

PERFORMING FEMINISMS FEMINIST CRITICAL THEORY AND THEATRE



EDITED BY
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Performing Feminisms Feminist Critical Theory And Theatre

Lisa M. Anderson



Performing Feminisms Feminist Critical Theory And Theatre:

Performing Feminisms Sue-Ellen Case,1990-02 A valuable provoking important addition to any theatre scholar or practitioner s library especially since feminist theory is a relative newcomer to the world of theatre Critical Theory and Performance Janelle G. Reinelt,Joseph R. Roach,1992 The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies Black Feminism in Contemporary Drama Lisa M. Anderson,2008 An enlightening study of feminism in the work of seven black playwrights **An Introduction to Feminism and Theatre** Elaine Aston,2003-09-02 At last an accessible and intelligent introduction to the energising and challenging relationship between feminism and theatre In this clear and enlightening book Aston discusses wide ranging theoretical topics and provides case studies including Feminism and theatre history M Othering the self French feminist theory and theatre Black women shaping feminist theatre Performing gender a materialist practice Colonial landscapes Feminist thought is changing the way theatre is taught and practised An Introduction to Feminism and Theatre is compulsory reading for anyone who requires a precise insightful and up to date guide to this dynamic field of study **The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance** Tiina Rosenberg,Sandra D'Urso,Anna Renée Winget,2021-09-21 The purpose of this Handbook is to provide students with an overview of key developments in queer and trans feminist theories and their significance to the field of contemporary performance studies It presents new insights highlighting the ways in which rigid or punishing notions of gender sexuality and race continue to flourish in systems of knowledge faith and power which are relevant to a new generation of queer and trans feminist performers today The guiding question for the Handbook is How do queer and trans feminist theories enhance our understanding of developments in feminist performance today and will this discussion give rise to new ways of theorizing contemporary performance As such the volume will survey a new generation of performers and theorists as well as senior scholars who engage and redefine the limits of performance The chapters will demonstrate how intersectional queer and trans feminist theoretical tools support new analyses of performance with a global focus The primary audience will be students of theatre performance studies as well as queer gender studies The volume s contents suggest close links between the formation of queer feminist identities alongside recent key political developments with transnational resonances Furthermore the emergence of new queer and trans feminist epistemologies prompts a reorientation regarding performance and identities in a 21st century context **Pathology and the Postmodern** Dwight Fee,2000-02-11 This is a wonderful volume powerfully written timely insightful and filled with major pieces the passion intellectual rigor and sense of history found here promises to shape this field in the decades to come This volume sets the agenda for the future Norman K Denzin University of Illinois Pathology and the Postmodern explores the relationship between mental distress and social constructionism using new work from eminent scholars in the fields of sociology psychology and philosophy The authors address how specific cultural economic and historical forces converge in

contemporary psychiatry and psychology how new syndromes subjectivities and identities are being constructed and

Cyborg Theatre J. Parker-Starbuck, 2011-04-28 This book articulates the first theoretical context for a cyborg theatre metaphorically integrating on stage bodies with the technologized digitized or mediatized to re imagine subjectivity for a post human age It covers a variety of examples to propose new theoretical tools for understanding performance in our changing world

Gendering War Talk Miriam Cooke, Angela Woollacott, 2014-07-14 In a century torn by violent civil uprisings civilian bombings and genocides war has been an immediate experience for both soldiers and civilians for both women and men But has this reality changed our long held images of the roles women and men play in war or the emotions we attach to violence or what we think war can accomplish This provocative collection addresses such questions in exploring male and female experiences of war from World War I to Vietnam to wars in Latin America and the Middle East and how this experience has been articulated in literature film and drama history psychology and philosophy Together these essays reveal a myth of war that has been upheld throughout history and that depends on the exclusion of the feminine in order to survive The discussions reconsider various existing gender images Do women really tend to be either pacifists or Patriotic Mothers Are men essentially aggressive or are they threatened by their lack of aggression Essays explore how cultural conceptions of gender as well as discursive and iconographic representation reshape the experience and meaning of war The volume shows war as a terrain in which gender is negotiated As to whether war produces change for women some contributors contend that the fluidity of war allows for linguistic and social renegotiations others find no lasting positive changes In an interpretive essay Klaus Theweleit suggests that the only good war is the lost war that is embraced as a lost war Originally published in 1993 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

Henry James, Gertrude Stein, and the Biographical Act Charles Caramello, 2000-11-09 Focusing on biographical portraiture Charles Caramello argues that Henry James and Gertrude Stein performed biographical acts in two senses of the phrase they wrote biography but as a cover for autobiography Constructing literary genealogies while creating original literary forms they used their biographical portraits of precursors and contemporaries to portray themselves as exemplary modern artists Caramello advances this argument through close readings of four works that explore themes of artistry and influence and that experiment with forms of biographical portraiture James s early biography of Nathaniel Hawthorne and his much later group biography William Wetmore Story and His Friends and Stein s celebrated Autobiography of Alice B Toklas and her largely forgotten Four in America which comprises biographies of Ulysses S Grant Wilbur Wright Henry James and George Washington The first comparative study of

these two great expatriate writers Henry James Gertrude Stein and the Biographical Act addresses questions of art influence and literary culture by analyzing important biographical portraits that themselves address the same questions Originally published 1996 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value

Theatre Histories Phillip B. Zarrilli, Bruce McConachie, Gary Jay Williams, Carol Fisher Sorgenfrei, 2013-03-07 This new edition of the innovative and widely acclaimed Theatre Histories An Introduction offers overviews of theatre and drama in many world cultures and periods together with case studies demonstrating the methods and interpretive approaches used by today's theatre historians Completely revised and renewed in color enhancements and new material include a full color text design with added timelines to each opening section a wealth of new color illustrations to help convey the vitality of performances described new case studies on African Asian and Western subjects a new chapter on modernism and updated and expanded chapters and part introductions fuller definitions of terms and concepts throughout in a new glossary a redesigned support website offering links to new audio visual resources expanded bibliographies approaches to teaching theatre and performance history discussion questions relating to case studies and an online glossary

Profit and Pleasure Rosemary Hennessy, 2002-06 Drawing on an international range of examples from Che Guevarra to The Crying Game Profit and Pleasure leads the discussion of sexuality to a consideration of material reality and the substance of men and women's everyday lives

Desi Divas Christine L. Garlough, 2013-02-19 Desi Divas Political Activism in South Asian American Cultural Performances is the product of five years of field research with progressive activists associated with the School for Indian Languages and Cultures SILC South Asian Americans Leading Together SAALT the feminist dance collective Post Natyam and the grassroots feminist political organization South Asian Sisters Christine L Garlough explores how traditional cultural forms may be critically appropriated by marginalized groups and used as rhetorical tools to promote deliberation and debate spur understanding and connection broaden political engagement and advance particular social identities Within this framework she examines how these performance activists advocate a political commitment to both justice and care to both deliberative discussion and deeper understanding To consider how this might happen in diasporic performance contexts Garlough weaves together two lines of thinking One grows from feminist theory and draws upon a core literature concerning the ethics of care The other comes from rhetoric philosophy and political science literature on recognition and acknowledgment This dual approach is used to reflect upon South Asian American women's performances that address pressing social problems related to gender inequality immigration rights ethnic stereotyping hate crimes and religious violence Case study chapters address the relatively unknown history of South Asian American rhetorical performances from the early 1800s to the present Avant garde feminist performances by the Post Natyam dance collective appropriate women's

folk practices and Hindu goddess figures make rhetorical claims about hate crimes against South Asian Americans after 9/11. In *Yoni ki Bat*, a South Asian American version of *The Vagina Monologues*, a progressive performer transforms aspects of the Mahabharata narrative to address issues of sexual violence such as incest and rape. Throughout the volume, Garlough argues that these performers rely on calls for acknowledgment that intertwine calls for justice and care. That is, they embed their testimony in traditional cultural forms to invite interest, reflection, and connection.

The Explicit Body in Performance

Rebecca Schneider, 2013-06-17. *The Explicit Body in Performance* interrogates the avant-garde precedents and theoretical terrain that combined to produce feminist performance art. Among the many artists discussed are Carolle Schneemann, Annie Sprinkle, Karen Finley, Robbie McCauley, Ana Mendieta, Ann Magnuson, Sandra Bernhard, Spiderwoman, and Rebecca Schneider. The book tackles topics ranging across the post-porn modernist movement, New Right censorship, commodity fetishism, perspectival vision, and primitivism. Employing diverse critical theories from Benjamin to Lacan to postcolonial and queer theory, Schneider analyses artistic and pop cultural depictions of the explicit body in late commodity capitalism. *The Explicit Body in Performance* is complemented by extensive photographic illustrations and artistic productions of postmodern feminist practitioners. The book is a fascinating exploration of how these artists have wrestled with the representational structures of desire.

Playing with Gender, Maggie Gunsberg, 2017-12-02. This work takes gender as its point of entry into the comedies of Carlo Goldoni (1707-93). The dramatization of femininity and masculinity is explored in conjunction with that of other social categories: class, the family, and age. The plays reinforce the patriarchal association of femininity with the body, with spectacle, and with theatricality, while the dramatic backdrop of Venice and carnival provides a context for the staging of issues relating to identity, disguise, and fashion. In the plays, pretence and theatricality vie with bourgeois Enlightenment values of morality, honesty, and respectability to produce dramatic tension with distinct gender implications.

Fornes, Diane Lynn Moroff, 1996.

The first book-length study of avant-garde American dramatist Maria Irene Fornes. **Negotiating Performance**, Diana Taylor, Juan Villegas Morales, 1994. In *Negotiating Performance*, major scholars and practitioners of the theatrical arts consider the diversity of Latin American and U.S. Latino performance: indigenous theater, performance art, living installations, carnival, public demonstrations, and gender acts such as transvestism. By redefining performance to include such events as Mayan and AIDS theater, the Mothers of the Plaza de Mayo, and Argentinean drag culture, this energetic volume discusses the dynamics of Latino identity politics and the sometimes discordant intersection of gender, sexuality, and nationalisms. The Latin America examined here stretches from Patagonia to New York City, bridging the political and geographical divides between U.S. Latinos and Latin Americans. Moving from Nuyorican casitas in the South Bronx to subversive street performances in Buenos Aires, to border art from San Diego to Tijuana, this volume negotiates the borders that bring Americans together and keep them apart while at the same time debating the use of the contested term Latino/a. In the emerging dialogue, contributors envision an inclusive America, a Latin America that does not pit nationality against ethnicity in other

words a shared space and a home to all Latin o Americans Negotiating Performance opens up the field of Latin o American theater and performance criticism by looking at performance work by Mayans women gays lesbians and other marginalized groups In so doing this volume will interest a wide audience of students and scholars in feminist and gender studies theater and performance studies and Latin American and Latino cultural studies Contributors Judith Bettelheim Sue Ellen Case Juan Flores Jean Franco Donald H Frischmann Guillermo G mez Pe a Jorge Huerta Tiffany Ana L pez Jacqueline Laz Mar a Teresa Marrero Cherr e Moraga Kirsten F Nigro Patrick O Connor Jorge Salessi Alberto Sandoval Cynthia Steele Diana Taylor Juan Villegas Marguerite Waller *Women and Comedy* Peter Dickinson, Anne Higgins, Paul Matthew St. Pierre, Diana Solomon, Sean Zwagerman, 2014-03-27 *Women and Comedy History Theory Practice* presents the most current international scholarship on the complexity and subversive potential of women s comedic speech literature and performance Earlier comedy theorists such as Freud and Bergson did not envision women as either the agents or audiences of comedy only as its targets Only more recently have scholarly studies of comedy begun to recognize and historicize women s contributions to and political uses of comedy The essays collected here demonstrate the breadth of current scholarship on gender and comedy spanning centuries of literature and a diversity of methodologies Through a reconsideration of literary theatrical and mass media texts from the Classical period to the present *Women and Comedy History Theory Practice* responds to the historical marginalization and or trivialization of both women and comedy The essays collected in this volume assert the importance of recognizing the role of women and comedy in order to understand these texts their historical contexts and their possibilities and limits as models for social engagement In the spirit of comedy itself these analyses allow for opportunities to challenge and reevaluate the theoretical approaches themselves **Theory/Theatre: An Introduction** Mark Fortier, 2002-01-31 *Theory Theatre An Introduction* provides a unique and engaging introduction to literary theory as it relates to theatre and performance Mark Fortier lucidly examines current theoretical approaches from semiotics poststructuralism to cultural materialism postcolonial studies and feminist theory Drawing upon examples from Shakespeare and Aphra Behn to Chekhov Artaud Cixous and Churchill the author examines the specific realities of theatre in order to come to a richer understanding of the relations between performance and cultural theory *Theory Theatre An Introduction* is the only study of its kind and will be invaluable reading for new students and scholars of performance studies **Contemporary Women Playwrights** Penny Farfan, Lesley Ferris, 2014-01-23 *Breaking new ground in this century* this wide ranging collection of essays is the first of its kind to address the work of contemporary international women playwrights The book considers the work of established playwrights such as Caryl Churchill Marie Clements Lara Foot Newton Maria Irene Fornes Sarah Kane Lisa Kron Young Jean Lee Lynn Nottage Suzan Lori Parks Djanet Sears Caridad Svich and Judith Thompson but it also foregrounds important plays by many emerging writers Divided into three sections Histories Conflicts and Genres the book explores such topics as the feminist history play solo performance transcultural dramaturgies the identity play the gendered terrain of war and eco

drama and encompasses work from the United States Canada Latin America Oceania South Africa Egypt and the United Kingdom With contributions from leading international scholars and an introductory overview of the concerns and challenges facing women playwrights in this new century Contemporary Women Playwrights explores the diversity and power of women's playwriting since 1990 highlighting key voices and examining crucial critical and theoretical developments within the field

Like a Film Timothy Murray, 2005-08-02 In this stimulating collection of theoretical writings on film photography and art Timothy Murray examines relations between artistic practice sexual and racial politics theory and cultural studies Like a Film investigates how the cinematic apparatus has invaded the theory of culture suggesting that the many destabilising traumas of our culture remain accessible to us because they are structured so much like film The book analyses the impact of cinematic perceptions and productions on a wide array of cultural practices from the Renaissance works of Shakespeare and Caravaggio to modern sexual and political fantasy and the theoretical work of Lyotard Torok Barthes Ropars Willeumier Žižek Silverman and Laplanche Like A Film responds to current multicultural debates over the value of theory and the aim of artistic practice

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Table of Contents Performing Feminisms Feminist Critical Theory And Theatre

1. Understanding the eBook Performing Feminisms Feminist Critical Theory And Theatre
 - The Rise of Digital Reading Performing Feminisms Feminist Critical Theory And Theatre
 - Advantages of eBooks Over Traditional Books
2. Identifying Performing Feminisms Feminist Critical Theory And Theatre
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Performing Feminisms Feminist Critical Theory And Theatre

- User-Friendly Interface
- 4. Exploring eBook Recommendations from Performing Feminisms Feminist Critical Theory And Theatre
 - Personalized Recommendations
 - Performing Feminisms Feminist Critical Theory And Theatre User Reviews and Ratings
 - Performing Feminisms Feminist Critical Theory And Theatre and Bestseller Lists
- 5. Accessing Performing Feminisms Feminist Critical Theory And Theatre Free and Paid eBooks
 - Performing Feminisms Feminist Critical Theory And Theatre Public Domain eBooks
 - Performing Feminisms Feminist Critical Theory And Theatre eBook Subscription Services
 - Performing Feminisms Feminist Critical Theory And Theatre Budget-Friendly Options
- 6. Navigating Performing Feminisms Feminist Critical Theory And Theatre eBook Formats
 - ePub, PDF, MOBI, and More
 - Performing Feminisms Feminist Critical Theory And Theatre Compatibility with Devices
 - Performing Feminisms Feminist Critical Theory And Theatre Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Performing Feminisms Feminist Critical Theory And Theatre
 - Highlighting and Note-Taking Performing Feminisms Feminist Critical Theory And Theatre
 - Interactive Elements Performing Feminisms Feminist Critical Theory And Theatre
- 8. Staying Engaged with Performing Feminisms Feminist Critical Theory And Theatre
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Performing Feminisms Feminist Critical Theory And Theatre
- 9. Balancing eBooks and Physical Books Performing Feminisms Feminist Critical Theory And Theatre
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Performing Feminisms Feminist Critical Theory And Theatre
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Performing Feminisms Feminist Critical Theory And Theatre
 - Setting Reading Goals Performing Feminisms Feminist Critical Theory And Theatre

- Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Performing Feminisms Feminist Critical Theory And Theatre
 - Fact-Checking eBook Content of Performing Feminisms Feminist Critical Theory And Theatre
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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