

Performance A Critical Introduction

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A Critical Introduction

Performance: a critical introduction was the first textbook to provide an overview of the modern concept of performance and its development in various related fields. This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place since the book's original publication in 1996.

Performance: A Critical Introduction: Amazon.co.uk ...

Psychology Press, 1996 - Art - 20e siècle - 247 pages. 1 Review.

Performance: A Critical Introduction is the first survey to provide an

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overview of the modern concept of performance and how it has developed in various fields. In a highly accessible style Marvin Carlson introduces the reader to the contested interpretations of performance art as a theatrical activity and to the ways that performance has been understood by ethnographers, anthropologists, linguists and cultural theorists.

Performance: A Critical Introduction - Marvin Carlson ...

Performance: A Critical Introduction. Performance. : Marvin A. Carlson. Routledge, 2004 - Performing Arts - 276 pages. 2 Reviews. This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place since the book's original publication in 1996.

Performance: A Critical Introduction - Marvin A. Carlson ...

Performance: A Critical Introduction by Carlson, Marvin at AbeBooks.co.uk - ISBN 10: 0415299276 - ISBN 13: 9780415299275 - Routledge - 2003 - Softcover

9780415299275: Performance: A Critical Introduction ...

Performance, a critical introduction by Carlson, Marvin A., 1935-Publication date 1996 Topics Arts, Modern -- 20th century --

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United States, Arts, Modern -- 20th century, Performance art -- United States, Performance art, Performance Publisher London ; New York : Routledge Collection

Performance, a critical introduction : Carlson, Marvin A ...

Combining the voices of academics, artists, cultural critics and teachers, *Performance Perspectives* answers these questions and provides a critical introduction to Performance Studies. Presenting an accessible way into key terminology and context, it offers a new model for analyzing contemporary performance based on six frames or perspectives: • Body • Space • Time • Technology • Interactivity • Organization.

Performance Perspectives: A Critical Introduction: Amazon ...

Since its original publication in 1996, Marvin Carlson's *Performance: A Critical Introduction* has remained the definitive guide to understanding performance as a theatrical activity. It is an unparalleled exploration of the myriad ways in which performance has been interpreted, its importance to disciplines from anthropology to linguistics, and how it underpins essential concepts of human society.

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Performance A Critical Introduction

As a fine art student just beginning to use performance in my work, this book provides a good background to theatrical performance and critical performance theory, using great examples from artists working mainly the 70s - 90s. Not so much focus on the here and now, contemporary scene, but a good solid background text.

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Performance: A Critical Introduction (3rd ed.)

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Performance: A Critical Introduction - Carlson, Marvin ...

Editions for Performance: A Critical Introduction: 0415299276 (Paperback published in 2003), 0415137039 (Paperback published in 1996), (Paperback publish...

An overview on the modern concept of performance

This comprehensively revised, illustrated edition discusses recent performance work and takes into consideration changes that have taken place since the book's original publication in 1996. Marvin Carlson guides the reader through the contested definition of performance as a theatrical activity and the myriad ways in which performance has been interpreted by ethnographers, anthropologists, linguists, and cultural

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theorists. Topics covered include: *the evolution of performance art since the 1960s *the relationship between performance, postmodernism, the politics of identity, and current cultural studies *the recent theoretical developments in the study of performance in the fields of anthropology, psychoanalysis, linguistics, and technology. With a fully updated bibliography and additional glossary of terms, students of performance studies, visual and performing arts or theatre history will welcome this new version of a classic text.

What is 'performance'? What are the boundaries of Performance Studies? How do we talk about contemporary performance practices today in simple but probing terms? What kinds of practices represent the field and how can we interpret them? Combining the voices of academics, artists, cultural critics and teachers, *Performance Perspectives* answers these questions and provides a critical introduction to Performance Studies. Presenting an accessible way into key terminology and context, it offers a new model for analyzing contemporary performance based on six frames or perspectives: • Body • Space • Time • Technology • Interactivity • Organization. Drawing on examples from a wide range of practices across site specific performance, virtual reality, dance, applied theatre and everyday performance, *Performance Perspectives* addresses the binary of theory and practice and

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highlights the many meeting points between studio and seminar room. Each chapter takes the innovative form of a three-way conversation, bringing together theoretical introductions with artist interviews and practitioner statements. The book is supported by activities for discussion and practical devising work, as well as clear guidance for further reading and an extensive reference list across media. Performance Perspectives is essential reading for anyone studying, interpreting or making performance.

The first comprehensive survey of the major critical currents and approaches in the lively field of performance studies

Physical Theatres: A Critical Reader is an invaluable resource for students of physically orientated theatre and performance. This book aims to trace the roots and development of physicality in theatre by combining practical experience of the field with a strong historical and theoretical underpinning. In exploring the histories, cross-overs and intersections of physical theatres, this critical Reader provides: six new, specially commissioned essays, covering each of the book's main themes, from technical traditions to contemporary practises; discussion of issues such as the foregrounding of the body, training and performance processes, and the origins of theatre in both play and

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human cognition a focus on the relationship and tensions between the verbal and the physical in theatre contributions from Augusto Boal, Stephen Berkoff, Étienne Decroux, Bertolt Brecht, David George, J-J. Rousseau, Ana Sanchez Colberg, Michael Chekhov, Jeff Nuttall, Jacques Lecoq, Yoshi Oida, Mike Pearson, and Aristotle.

The new third edition of *A Critical Introduction to Sport Psychology* is the only textbook in the field that provides a detailed overview of key theories, concepts and findings within the discipline of sport psychology, as well as a critical perspective that examines and challenges these core foundations. Fully revised and updated, the new edition covers key research findings affecting both participation and performance in sport, including topics such as motivation, anxiety, emotional coping, concentration, mental imagery, expertise and team cohesion. In addition, the book includes a range of helpful features that bring the science to life, including critical thinking exercises, suggestions for student projects and new "In the spotlight" boxes that highlight key advances in theory or practice. A comprehensive glossary is also included, whilst a final chapter examines some new horizons in sport psychology, including embodied cognition and socio-cultural perspectives. Sport is played with the body but often won in the mind; that is the theory. *A Critical Introduction to Sport Psychology* is the

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definitive textbook for anyone wishing to engage critically with this fascinating idea.

Revised and restructured, this second edition of *Modern Art* traces the historical and contemporary contexts for understanding modern art movements, and the theories that influenced and attempted to explain them. Its radical approach foregoes the chronological approach to art movements in favour of looking at the ways in which art has been understood. The editors investigate the main developments in art interpretation and draw examples from a wide range of genres including painting, sculpture, photography, installation and performance art. This second edition has been fully updated to include many more examples of recent art practice, as well as an expanded glossary and comprehensive marginal notes providing definitions of key terms. Extensively illustrated with a wide range of visual examples, *Modern Art* is the essential textbook for students of art history.

Since the turn of the century, Performance Studies has emerged as an increasingly vibrant discipline. Its concerns - embodiment, ethical research and social change - are held in common with many other fields, however a unique combination of methods and applications is used in exploration of the discipline. Bridging live art practices -

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theatre, performance art and dance – with technological media, and social sciences with humanities, it is truly hybrid and experimental in its techniques. This Companion brings together specially commissioned essays from leading scholars who reflect on their own experiences in Performance Studies and the possibilities this offers to representations of identity, self-and-other, and communities. Theories which have been absorbed into the field are applied to compelling topics in current academic, artistic and community settings. The collection is designed to reflect the diversity of outlooks and provide a guide for students as well as scholars seeking a perspective on research trends.

This is the first study to be entirely devoted to African literary drama in French, a major component of African theater. Beginning with a detailed analysis of its relationship to a variety of precolonial, but sometimes still contemporary, traditions of performance that constitute part of its roots, the author examines this drama in both its literary and theatrical dimensions. He discusses its development, themes and techniques up to and including contemporary theater. The book is divided into two sections: Part One offers a theoretical and historical background; Part Two analyzes key individual plays central to the repertoire, including two from the Caribbean. All quotations

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are translated into English.

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interpreting or making performance.

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