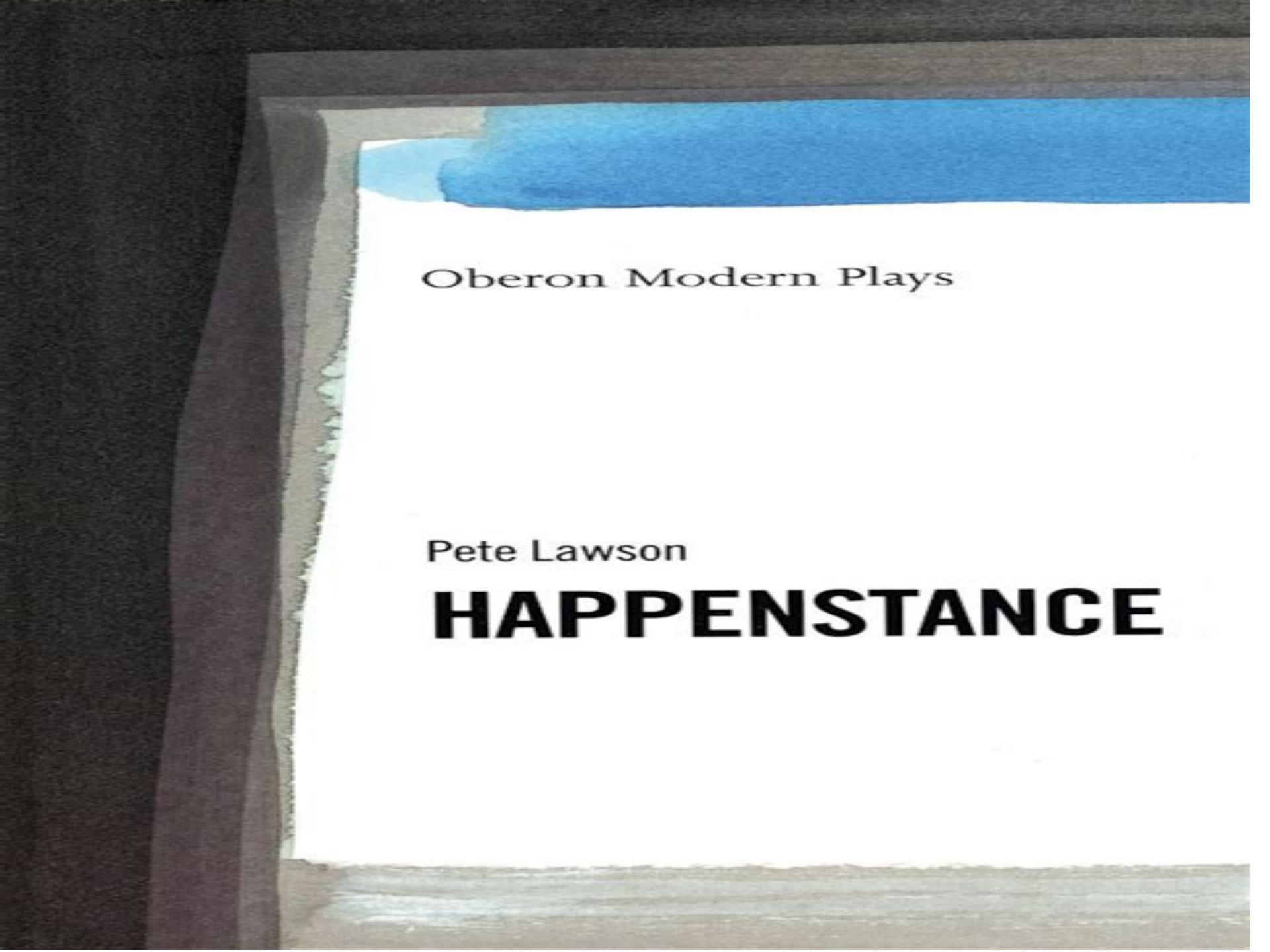




Oberon Modern Plays

Pete Lawson

HAPPENSTANCE

Adler Gibb Oberon Modern Plays

Paul Gardiner



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Adler & Gibb Tim Crouch, 2014-12-16 You'd like that would you your most private pinkest tenderest small bird small bird small fragile stolen from you slammed down onto the slab the block poked at and paraded The children swing their legs on the chairs The student delivers the presentation The older woman stands with the gun The young couple arrives at the house The house is returning to nature A movie is being made The truth is being plundered But the house is still lived in and the spirit to resist is strong Janet Adler and Margaret Gibb were conceptual artists working in New York at the end of the last century They were described by art critic Dave Hickey as the most ferociously uncompromising voice of their generation With Adler's death in 2004 however the compromise began Adler Gibb tells the story of a raid on a house a life a reality and a legacy The play takes Tim Crouch's fascination with form and marries it to a thrilling story of misappropriation Also includes what happens to the hope at the end of the evening by Tim Crouch and Andy Smith a facsimile of the text as used in performance

The Theatricalists Theron Schmidt, 2024-09-15 Examines how the politics of the theater can illuminate the theatricality of politics Theatricality is often dismissed as a distraction from real politics as when cynical political gestures are derided as pure theater or only theater But the artists and theater companies discussed in this book including Back to Back Theatre Tim Crouch Rabih Mroue Nature Theater of Oklahoma and Christoph Schlingensiefel take a different approach Theron Schmidt argues that they represent a theatricalist turn that explores and tests the conditions of the theater itself Across diverse contexts of political engagement ranging from disability rights to representations of violence these theatrical conditions are interconnected with political struggles such as those over who is seen and heard how labor is valued and what counts as political in the first place In a so-called post-political era The Theatricalists argues that an examination of theater's internal politics can expand our understanding of the theatricality of politics more broadly The Grotesque in

Contemporary Anglophone Drama Ondřej Pilný, 2016-06-28 Grotesque features have been among the chief characteristics of drama in English since the 1990s This new book examines the varieties of the grotesque in the work of some of the most original playwrights of the last three decades including Enda Walsh Philip Ridley Tim Crouch and Suzan-Lori Parks focusing in particular on ethical and political issues that arise from the use of the grotesque **An Oak Tree** Catherine

Love, 2017-07-14 You will see no false nothing false tonight the Hypnotist Tim Crouch's second play collapses a tale of loss and grief into an exploration of theatrical representation in a piece of theatre that is at once formally innovative and profoundly moving Written for two actors An Oak Tree depicts the fraught meeting of a grieving father and the stage hypnotist who was behind the wheel of the car that killed his daughter with the father played by a different actor at each performance walking on stage with no prior knowledge of the play Catherine Love explores An Oak Tree's connections with conceptual art the unique process of its creation its interrogation of stage representation its relationship with audiences and its place as part of Crouch's ongoing body of work An Oak Tree Tim Crouch, 2024-10-31 An Oak Tree is a bold absurdist

comic play for two actors one of them different at each performance about loss suggestion and the power of the mind This Student Edition is published with a commentary and notes by Seda Ilter which explore Tim Crouch's notion of audience and their role in theatre possibilities of transformation and the role of visual art in theatre the implosion of the real and fictional and the liminal dramaturgy of Crouch's plays as well as how this experimental play works in performance The edition also includes an interview with Tim Crouch which sheds further light on his philosophy and process **Adler & Gibb** Tim Crouch, 2014 The children swing their legs on the chairs The student delivers the presentation The older woman stands with the gun The young couple arrives at the house The house is returning to nature A movie is being made The truth is being plundered But the house is still lived in and the spirit to resist is strong Janet Adler and Margaret Gibb were conceptual artists working in New York at the end of the last century They were described by art critic Dave Hickey as the most ferociously uncompromising voice of their generation With Adler's death in 2004 however the compromise began Adler Gibb tells the story of a raid on a house a life a reality and a legacy The play takes Tim Crouch's fascination with form and marries it to a thrilling story of misappropriation **Theatrical Performance and the Forensic Turn** James Frieze, 2019-04-09 Contemporary theatre like so much of contemporary life is obsessed with the ways in which information is detected packaged and circulated Running through forms as diverse as neo naturalistic playwriting intimately immersive theatre verbatim drama intermedial performance and musical theatre a common thread can be observed theatre makers have moved away from assertions of what is true and focussed on questions about how truth is framed Commentators in various disciplines including education fine art journalism medicine cultural studies and law have identified a forensic turn in culture The crucial role played by theatrical and performative techniques in fuelling this forensic turn has frequently been mentioned but never examined in detail Political and poetic **Theatrical Performance and the Forensic Turn** is the first account of the relationship between theatrical and forensic aesthetics Exploring a rich variety of works that interrogate and resist the forensic turn this is a must read not only for scholars of theatre and performance but also of culture across the arts sciences and social sciences **The Twenty-First Century Performance Reader** Teresa Brayshaw, Anna Fenemore, Noel Witts, 2019-07-23 The Twenty First Century Performance Reader combines extracts from over 70 international practitioners companies collectives and makers from the fields of Dance Theatre Music Live and Performance Art and Activism to form an essential sourcebook for students researchers and practitioners This is the follow on text from The Twentieth Century Performance Reader which has been the key introductory text to all kinds of performance for over 20 years since it was first published in 1996 Contributions from new and emerging practitioners are placed alongside those of long established individual artists and companies representing the work of this century's leading practitioners through the voices of over 140 individuals The contributors in this volume reflect the diverse and eclectic culture of practices that now make up the expanded field of performance and their stories reflections and working processes collectively offer a snapshot of contemporary artistic

concerns Many of the pieces have been specially commissioned for this edition and comprise a range of written forms scholarly academic creative interviews diary entries autobiographical polemical and visual Ideal for university students and instructors this volume s structure and global span invites readers to compare and cross reference significant approaches outside of the constraints and simplifications of genre encouraging cross disciplinary understandings For those who engage with new live and innovative approaches to performance and the interplay of radical ideas The Twenty First Century Performance Reader is invaluable

Teaching Playwriting Paul Gardiner,2019-05-30 Despite strong evidence that playwriting is both an engaging and rewarding activity for young people it is still under utilised in the classroom Teaching Playwriting is an essential resource for teachers wanting to gain the skills and confidence necessary to introduce playwriting to their students Based on rich research and clearly explained theoretical concepts the author explores the lessons from creativity theory that will provide the teacher with the skills and knowledge necessary to empower students writing and creativity Exploring key concepts in playwriting such as idea dialogue character action and structure the book will enable teachers to respond to the unique learning needs of their students and help them tell their stories and reach their potential as young playwrights

The Forest and the Field Chris Goode,2015-12-09 The Forest and the Field is a polemical thinking through of the whole concept of theatre as a space and a politically motivated exploration of how and where that theatrical space meets the real world that surrounds and suffuses it The book begins by demolishing the notion of the empty space and drawing careful and suggestive distinctions between space and place It moves on to consider how the body of the actor or of the spectator is read within the theatrical encounter and how meaning is created in the turbulent movement of signs between performer and audience Finally it interrogates the wider relationship between theatre and its outside culminating in an attempt to answer the familiar question of whether theatre can change the world and if it can how it might

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