

Perform Or Else

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in perform or else jon mckenzie brilliantly explores the relationship between cultural organisational and technological performance

performance has become one of the key terms for the new century but what do we mean by performance in today s world it can refer to experimental art productivity in the workplace and the functionality of technological systems do these disparate fields bear any relation to each other in perform or else jon mckenzie asserts that there is a relationship cultural organisational and technological performance in this theoretical tour de force mckenzie demonstrates that all three paradigms operate together to create powerful and contradictory pressures to perform or else this is an urgent and important intervention in contemporary critical thinking it will profoundly shape our understanding of twenty first century structures of power and knowledge

this book addresses how institutional and diplomatic rituals shaped the european union s sanction of hamas after the latter s success in the 2006 palestinian legislative elections through a lens of performance and performativity it explains how socialisation and the duress of performative rituals shapes agency and prevents the possibility of being creative with policy initiatives when confronted with difficult decisions interviews with senior hamas representatives eu bureaucrats members of the european external action service and electoral observers from palestine and europe in addition to ethnographic research in gaza and in brussels recreate the details of the failed diplomacy between hamas and the eu the book explores the social and visual cultures and discourses that shape the recognition of contemporary subjects and it presents hamas s response to being treated as a terrorist movement it advances queer and postcolonial understandings of european palestinian political encounter by interrogating the bureaucratic and professional pressures that shape the political agency of eu civil servants and the recognition of palestinian politics this is a performative and interdisciplinary text it juxtaposes empirical investigation with critical theory performance art and everyday experiences it will appeal to students of international

relations interdisciplinary studies middle east area studies foreign policy and diplomacy analysis and gender studies

transatlantic broadway traces the infrastructural networks and technological advances that supported the globalization of popular entertainment in the pre world war i period with a specific focus on the production and performance of broadway as physical space dream factory and glorious machine

misperformance essays in shifting perspectives is a collection of essays that address a spectrum of cultural organizational technological ecological political and daily performances by focusing on the causes and consequences of a misfire misconception misrecognition misnaming misfitting etc aspects and impacts of misperformance that are susceptible to provoking disturbances distortions alternations abortions if not disasters within diverse spheres of private and social life including aesthetic and political practices are investigated in the light of their potentially both regressive even tragic outcome and resistant even transgressive efficacy as also the absence or abandonment of any reason in or for performance

a study into the relationships between performance theatre and environmental ecology

publisher description

richard schechner is a pioneer of performance studies a scholar theatre director editor and playwright he is university professor of performance studies at the tisch school of the arts at new york university and editor of tdr the journal of performance studies he is the author of public domain 1969 environmental theater 1973 the end of humanism 1982 performance theory 2003 routledge between theater and anthropology 1985 the future of ritual 1993 routledge and over under and around essays on performance and culture 2004 his books have been translated into french spanish korean chinese japanese serbo croat german italian hungarian bulgarian and polish he is the general editor of the worlds of performance series published by routledge and the co editor of the enactments series published by seagull books sara brady is assistant professor at bronx community college of the city university of new york cuny she is author of performance politics and the war on terror 2012

performing consumers is an exploration of the way in which brands insinuate themselves into the lives of ordinary people who encounter them at branded superstores looking at our performative desire to try on otherness maurya wickstrom employs five american brandscapes to serve as case studies ralph lauren niketown american girl place disney store and the lion king and the forum shops at caesar s palace in las vegas in this post product era each builds for the performer consumer an intensely pleasurable somatic experience of merging into the brand and reappearing as the brand or the brand s fictional meanings to understand this embodiment as the way that capital is producing subjectivity as an aspect of itself wickstrom casts a wide net drawing on the history of capital s relationship with theatre political developments in the united states recent work in political science philosophy and performance studies an adventurous study of theatrical indeterminacy and material culture performing consumers brilliantly takes corporate culture to task

this is a book for audiences it is a book about audiences it is a book for anyone who watches is watched and all the spaces in between introducing the idea of performance as a shared transformative experience this engaging book will help you make sense of the performer audience interaction in a landscape where boundaries are collapsing drawing on themes of performance exchange and the body it offers an accessible entry into the philosophy of spectatorship

we often know performance when we see it but how should we investigate it and how should we interpret what we find out this book demonstrates why and how mixed methods research is necessary for investigating and explaining performance and advancing new critical agendas in cultural study the wide range of aesthetic forms cultural meanings and social functions found in theatre and performance globally invites a corresponding variety of research approaches the essays in this volume model reflective consideration of the means processes and choices for

conducting performance research that is historical ethnographic aesthetic or computational an international set of contributors address what is meant by planning or designing a research project doing research locating and collecting primary sources or resources and the ensuing work of interpreting and communicating insights providing illuminating and necessary guidance this volume is an essential resource for scholars and students of theatre performance and dance

exploring thirty years of work by the centre for performance research cpr a performance cosmology explores the future challenges of performance and theatre through a diverse and fascinating series of interviews testimonies and perspectives from leading international theatre practitioners and academics contributors include philip auslander rustom bharucha tim etchells jane goodall guillermo gomez pena jon mckenzie claire macdonald susan melrose alphonso lingis richard schechner rebecca schneider edward scheer and freddie rokem a performance cosmology is structured as a travelogue through a matrix of strategic imaginary interdisciplinary field stations this innovative framework enables readings which disrupt linearity and afford different forms of thematic engagement the resulting volume opens entirely new vistas on the old new and as yet unimagined worlds of performance

at the airport we line up remove our shoes empty our pockets and hold still for three seconds in the body scanner deemed safe we put ourselves back together and are free to buy the beverage we were prohibited from taking through security in the transparent traveler rachel hall explains how the familiar routines of airport security choreograph passenger behavior to create submissive and docile travelers the cultural performance of contemporary security practices mobilizes what hall calls the aesthetics of transparency to appear transparent a passenger must perform innocence and display a willingness to open their body to routine inspection and analysis those who cannot whether because of race immigration and citizenship status disability age or religion are deemed opaque presumed to be a threat and subject to search and detention analyzing everything from airport architecture photography and computer generated imagery to full body scanners and tsa behavior detection techniques hall theorizes the transparent traveler as the embodiment of a cultural ideal of submission to surveillance

the ideal follow on to and development from his previous dictionary of the theatre 1999 provides access to a wide range of theoretical terms which feature at he the perfect match of big name and comprehensive student reference

at a time of unprecedented levels of change in the production of building materials and their deployment in construction better theoretical and historical tools are needed to understand these new developments and how they are altering the practices and concepts of architecture building materials offers a radical rethink of how materials as they are constituted in architectural practice are themselves constructed and in turn uncovers a vast and neglected resource of architectural writing about materials as they are mobilized in architecture the book is unique in conceiving architectural specification as a starting point for architectural theory arguing that how materials are prescribed through a range of practices from the literal processes of procurement and manufacture to epistemological contractual social and economic frameworks radically alters their potential in architecture drawing on the work of french philosopher gilbert simondon as well as close readings of everyday specifications from the 18th to 21st centuries the book reveals that materials do not pre exist their shaping or use in the world but come into being through the processes that constitute them the book addresses three distinct methods of specification each through the lens of a different material naming through timber process based through concrete and performance specification through glass in turn revealing how the process of architectural specification or preliminary operations as simondon puts it allows for the development of specific relationships between material and function

across seven sections including neoliberal economies the state and regulation and neoliberalism in crisis this resource brings together a global team of experts to explore the cutting edge of contemporary scholarship in the field

this volume is a study of the connected ideas of queer and gender performance or performativity over the past several decades providing an ambitious history and crucial examination of these

concepts while questioning their very bases addressing cultural forms from 1960s 70s sociology performance art and drag queen balls to more recent queer voguing performances by pasifika and māori people from new zealand and pop culture television shows such as rupaul s drag race the book traces how and why queer and performativity seem to belong together in so many discussions around identity popular modes of gender display and performance art drawing on art history and performance studies but also on feminist queer and sexuality studies and postcolonial indigenous and critical race theoretical frameworks it seeks to denaturalize these assumptions by questioning the us centrism and white dominance of discourses around queer performance or performativity the book s narrative is deliberately recursive itself articulated in order performatively to demonstrate the specific valence and social context of each concept as it emerged but also the overlap and interrelation among the terms as they have come to co constitute one another in popular culture and in performance and visual arts theory history and practice written from a hybrid art historical and performance studies point of view this will be essential reading for all those interested in art performance and gender as well as in queer and feminist theory

the routledge companion to theatre and politics is a volume of critical essays provocations and interventions on the most important questions faced by today s writers critics audiences and theatre and performance makers featuring texts written by scholars and artists who are diversely situated geographically culturally politically and institutionally its multiple perspectives broadly address the question how can we be political now to respond to this question peter eckersall and helena grehan have created eight galvanising themes as frameworks or rubrics to rethink the critical creative and activist perspectives on questions of politics and theatre each theme is linked to a set of guiding keywords post post consensus post brexit post fukushima post neoliberalism post humanism post global financial crisis post acting the real assembly assemblage disappearance permission community citizen protest refugee gap who is in and out what can be seen heard funded allowed institution visibility darkness inclusion rules machine biodata surveillance economy mediatiation message performance and conviction didacticism propaganda end suffering stasis collapse entropy re reset rescale reanimate reimagine replay how to bring complexity back into the public arena how art can help to do this these themes were developed in conversation with key thinkers and artists in the field and the resulting texts engage with artistic works across a range of modes including traditional theatre contemporary performance public protest events activism and community and participatory theatre suitable for academics performance makers and students the routledge companion to theatre and politics explores questions of how to be political in the early 21st century by exploring how theatre and performance might provoke unsettle reinforce or productively destabilise the status quo

the problems of viewing performance challenges long held assumptions by considering the ways in which knowledge is received by more than a single audience member and breaks new ground by counterintuitively claiming that viewing performance is not a shared experience given that viewers come to each performance with differing amounts and types of knowledge they each make different assumptions as to how the performance will unfold often modified by other viewers and often after the performance event knowledge of performance is made more accurate by superimposing the experiences and justified beliefs of multiple viewers these differences in the viewing experience make knowledge surrounding a performance intersubjective ultimately this book explains the how and the why audience members have different viewing experiences the problems of viewing performance is important reading for theatre and performance students scholars and practitioners as it unpacks the dynamics of spectatorship and explores how audiences work

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