

Kaleider 481

Kaite O'Reilly

Klippies Jessica Siân, 2015-06-11 I slip into Thandi's bed in the night. I crack her ribs and climb deep inside her chest So I never have to leave. Johannesburg. 2014. Summer. Yolandi is listening to rap-rave music and helping her brother bust parts from her teacher's car. Thandi is swotting for her exams and keeping well away from any distractions. In the stifling heat, two teenagers collide. Downing Klipdrift brandy, they create an alliance away from everything else. But scars take time to heal and, as the thunder threatens to strike, the real world crashes in. Set in the eighteenth year of South Africa's democracy a tender coming-of-age story for a nation and its youth. Following a rehearsed reading at HighTide Festival in 2013, Klippies by South African playwright Jessica Siân received its world premiere at Southwark Playhouse, London, on 13 May 2015.

Seven Gardens for Catherine James Turner, 1968

Butthole Surfers: What Does Regret Mean? Aaron Tanner, 2022-03-04 Butthole Surfers: What Does Regret Mean? is a fully authorized visual history of the band with never-before-seen photos, artwork, and other memorabilia and from the viewpoint of their contemporaries. It features an introduction by Mickey Melchiondo (Ween) and exclusive interviews from Rob Zombie, Kim Thayil (Soundgarden), Thurston Moore and Lee Ranaldo (Sonic Youth), Eric Avery (Jane's Addiction), Steven Drozd (The Flaming Lips), Al Jourgensen (Ministry), Nick Oliveri (Queens of the Stone Age), Stephen Malkmus and Bob Nastanovich (Pavement), Neko Case, Dale Crover (Melvins), Eric Wilson (Sublime), Henry Rollins, Daniel Johnston, Cris Kirkwood and Derrick Bostrom (Meat Puppets), Steven McDonald (Redd Kross), Berserker Blothar

and Balsac The Jaws of Death (GWAR), David Yow (Jesus Lizard), and many more!

Das Mecklenburgische Volksrätsel Johannes Gillhoff, 2022-10-27 This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

AWI-1- United States. Department of Agriculture,

Environmental Theater Richard Schechner, 1994 There is an actual, living relationship between the spaces of the body and the spaces the body moves through; human living tissue does not abruptly stop at the skin, exercises with space are built on the assumption that human beings and space are both alive. Here are the exercises which began as radical departures from standard actor training etiquette and which stand now as classic means through which the performer discovers his or her true power of transformation. Available for the first time in fifteen years, the new expanded edition of Environmental Theater offers a new generation of theater artists the gospel according to Richard Schechner, the guru whose principles and influence have survived a quarter-century of reaction and debate.

Design as Politics Tony Fry, 2010-11-01 Design as Politics confronts the inadequacy of contemporary politics to deal with unsustainability. Current 'solutions' to unsustainability are analysed as utterly

insufficient for dealing with the problems but, further than this, the book questions the very ability of democracy to deliver a sustainable future. *Design as Politics* argues that finding solutions to this problem, of which climate change is only one part, demands original and radical thinking. Rather than reverting to failed political ideologies, the book proposes a post-democratic politics. In this, Design occupies a major role, not as it is but as it could be if transformed into a powerful agent of change, a force to create and extend freedom. The book does no less than position Design as a vital form of political action.

Audience as Performer Caroline Heim, 2015-07-30 'Actors always talk about what the audience does. I don't understand, we are just sitting here.' *Audience as Performer* proposes that in the theatre, there are two troupes of performers: the actors and the audience. Although academics have scrutinised how audiences respond, make meaning and co-create while watching a performance, little research has considered the behaviour of the theatre audience as a performance in and of itself. This insightful book describes how an audience performs through its myriad gestural, vocal and paralingual actions, and considers the following questions: If the audience are performers, who are their audiences? How have audiences' roles changed throughout history? How do talkbacks and technology influence the audience's role as critics? What influence does the audience have on the creation of community in theatre? How can the audience function as both consumer and co-creator? Drawing from over 140 interviews with audience members, actors and ushers in the UK, USA and Australia, Heim reveals the lived experience of audience members at the theatrical event. It is a fresh reading of mainstream audiences' activities, bringing their voices to the fore and exploring their emerging new roles in the theatre of the Twenty-First Century.

I Wish I Was Lonely/The Oh Fuck Moment Hannah Walker,Chris Thorpe,2013-08-07 Two performance texts by Hannah Jane Walker and Chris Thorpe The Oh Fuck Moment Fucking up is the truest, funniest, most terrifying moment you can experience. Poet Hannah Jane Walker and theatre-maker Chris Thorpe examine the poetic guts of mistakes in a bundle of words and strip lighting. The Oh Fuck Moment is an award-winning conversation around a desk for brave souls to hold their hands up and admit they fucked up, or for people to laugh at us because we did. ‘A brilliant celebration of our mistakes and evolutionary reflexes’ Guardian I Wish I Was Lonely I Wish I Was Lonely is an interactive show about contactability asking whether the invisible waves we’re tethered to might be drowning who we are. It’s a show in which the audience commit to leaving their phones on. A show investigating what it means to participate in communication – or not. There are poems, there are stories and there is conversation. I Wish I Was Lonely sees Hannah Jane Walker and Chris Thorpe ask how much of ourselves we’ve given up to the new gods in our pockets. Hannah Jane Walker is a poet and Chris Thorpe is a theatre-maker.Together they make award-winning work that is part performance, part poetry gig and part interactive experience. Their work is based around an honest encounter between themselves, an audience and the difficult but often uplifting moments we all face in the process of living. Their shows feel like a generous, open conversation, with poetry and storytelling at their heart and space for audiences to contribute in a meaningful way.

Beyond Immersive Theatre Adam Alston,2016-05-18 Immersive theatre currently enjoys ubiquity, popularity and recognition in theatre journalism and scholarship. However, the politics of immersive

theatre aesthetics still lacks a substantial critique. Does immersive theatre model a particular kind of politics, or a particular kind of audience? What's involved in the production and consumption of immersive theatre aesthetics? Is a productive audience always an empowered audience? And do the terms of an audience's empowerment stand up to political scrutiny? *Beyond Immersive Theatre* contextualises these questions by tracing the evolution of neoliberal politics and the experience economy over the past four decades. Through detailed critical analyses of work by Ray Lee, Lundahl & Seidl, Punchdrunk, shunt, Theatre Delicatessen and Half Cut, Adam Alston argues that there is a tacit politics to immersive theatre aesthetics – a tacit politics that is illuminated by neoliberalism, and that is ripe to be challenged by the evolution and diversification of immersive theatre.

Immersive Theatres Josephine Machon, 2017-09-16 This comprehensive text is the first survey to explore the theory, history and practice of immersive theatre. Charting the rise of the immersive theatre phenomenon, Josephine Machon shares her wealth of expertise in the field of contemporary performance, inviting the reader to immerse themselves within this abundantly illustrated text. The first section of the book introduces concepts of immersion, situating them within a historical context and establishing a clear critical vocabulary for discussion. The second section then presents contributions from a wealth of immersive artists. Assuming no prior knowledge with its critical commentary, this is a rich resource for lecturers and students at all levels and internationally, including undergraduates and post-graduates, as well as practitioners and researchers of contemporary performance. This would also be an ideal text for general enthusiasts and readers with an interest in immersive theatre.

How We Behave Grant Watson, Vivian Zihler, 2014

Internet Research Annual Mia Consalvo, Matthew Allen, 2005 This collection brings together the most interesting and outstanding papers from the Internet Research Conference held in Toronto in 2003. Taken individually, each paper makes an important contribution to the emerging field of Internet research, but the collection as a whole presents key perspectives on the most significant directions in the field. In particular, the papers discuss how we must now consider the relationship of Internet-based activities to those «offline», rather than concentrating exclusively on the virtual. Papers advance important ideas and present research findings in relation to information theory, the Internet at home, theorizing time and the Internet, online activism, the digital divide, and more. This annual, the second in the series, demonstrates the vibrant and diverse nature of Internet scholarship fostered by the Association of Internet Researchers.

Performance and Participation Anna Harpin, Helen Nicholson, 2017-09-16 This edited collection gathers together leading voices in theatre and performance studies to debate the politics of participation and find points of connection across a range of performative forms – including community theatre, live art, applied theatre, one-to-one performance and marathon running. Arranged in three sections, 'Recognising Participation', 'Labours of Participation', and 'Authoring Participation', the book raises productive questions about how and why audiences are encouraged to participate in creating the artistic work. This intersection, the authors suggest, blurs the boundaries between producer and consumer, promising modes of engagement that are at once political, social and aesthetic. Applying theoretical ideas to concrete discussions of practice, this is an ideal resource for undergraduate and postgraduate students of applied theatre, political

and socially-engaged theatre, participatory theatre making and performance studies.

This Is How We Die Christopher Brett-Bailey, 2014-10-24 a motor-mouthed collage of spoken word and storytelling. tales of paranoia, young love and ultra-violence... from the desk of christopher brett bailey comes a spiralling odyssey of pitch-black humour and nightmarish prose. **THIS IS HOW WE DIE** is a prime slice of surrealist trash, an Americana death trip and a dizzying exorcism for a world convinced it is dying... 'Is this actually how we die? Driven at disorientingly high speed through the blazing landscape of our own riot-torn hearts, while the radio blares adverts for impossible products conceived in the agonizing heat of capitalism's terminal inferno? Christopher Brett Bailey auctions off everything we have and everything we think we know to the lowest bidder, leaving us stripped and spent and blissed out and beaten by language, that treacherous stuff we had thought was our friend. No, there ain't no sanity clause: but I'd trust Bailey with my life, and if this is how we die, you know, it's really not such a bad way to go.' Chris Goode

Displacing the Anxieties of Our World Ildikó Limpár, 2017-01-06 Monster studies, dystopian literature and film studies have become central to research on the now-proliferating works that give voice to culture-specific anxieties. This new development in scholarship reinforces the notion that the genres of fantasy and science fiction call for interpretations that see their spaces of imagination as reflections of reality, not as spaces invented merely to escape the real world. In this vein, *Displacing the Anxieties of Our World* discusses fictive spaces of literature, film, and video gaming. The eleven essays that follow the Introduction are grouped into four parts: I. "Imagined Journeys through History, Gaming and Travel"; II. "Political

Anxieties and Fear of Dominance”; III. “The Space of Fantastic Science and Scholarship”; and IV. “Spaces Natural and Spaces Artificial”. The studies produce a dialogue among disciplinary fields that bridges the imagined space between sixteenth-century utopia and twenty-first century dystopia with analyses penetrating fictitious spaces beyond utopian and dystopian spheres. This volume argues, consequently, that the space of imagination that conjures up versions of the world's frustrations also offers a virtual battleground – and the possibility of triumph coming from a valuable gain of cognizance, once we perceive the correspondence between spaces of the fantastic and those of the mundane.

Reframing Immersive Theatre James Frieze, 2017-03-30 This diverse collection of essays and testimonies challenges critical orthodoxies about the twenty-first century boom in immersive theatre and performance. A culturally and institutionally eclectic range of producers and critics comprehensively reconsider the term ‘immersive’ and the practices it has been used to describe. Applying ecological, phenomenological and political ideas to both renowned and lesser-known performances, contributing scholars and artists offers fresh ideas on the ethics and practicalities of participatory performance. These ideas interrogate claims that have frequently been made by producers and by critics that participatory performance extends engagement. These claims are interrogated across nine dimensions of engagement: bodily, technological, spatial, temporal, spiritual, performative, pedagogical, textual, social. Enquiry is focussed along the following seams of analysis: the participant as co-designer; the challenges facing the facilitator of immersive/participatory performance; the challenges facing the critic of immersive/participatory performance; how and why immersion troubles boundaries between the material

and the magical.

Woman of Flowers Kaite O'Reilly, 2017-07-05 Rose cannot remember what came before the house at the edge of the forest. Gwynne says he magicked her out of the flowers, but she's not so sure. She has played the part of the perfect farmer's wife for Lewis, who is kept firmly in place by his uncle Gwynne, and accepted her lonely existence. Then a stranger is seen in the forest. What lengths will she go to, to escape the life chosen for her? A contemporary tale of desire, beauty, betrayal and revenge. Award-winning Kaite O'Reilly has written for National Theatre Wales and the London 2012 Cultural Olympiad. Her work has been produced across the UK and internationally. Her awards include the Peggy Ramsay Award, and the Ted Hughes prize for New Works in Poetry.

The Dialogical Alternative Astri Heen Wold, 1992 The Dialogical Alternative is an interdisciplinary collection of articles presenting and discussing a dialogical approach to language and mind. This approach is characterized by an emphasis on social interaction and dialogue, with examples taken from such fields as political speech, doctor/patient conversation, and interaction with children. The volume also suggests how such a framework may be widely applicable in a variety of thematic areas. The book represents an important alternative to mainstream monologically based models within linguistics, psycholinguistics, cognitive psychology, and cognitive science. It will be read with interest by a broad range of scholars and students from the humanities and social sciences concerned with the study of communication, language, and the mind.

The Spectators Jennifer duBois, 2019-04-02 A shocking crime triggers a media firestorm for a

controversial talk show host in this provocative novel—a story of redemption, a nostalgic portrait of New York City, and a searing indictment of our culture of spectacle. One of the *The New York Times*’s “10 Books to Watch for in April” • “Jennifer duBois is a brilliant writer.”—Karen Russell, author of *Vampires in the Lemon Grove*

The talk show host Matthew Miller has made his fame by shining a spotlight on the most unlikely and bizarre secrets of society, exposing them on live television in front of millions of gawking viewers. However, the man behind *The Mattie M Show* remains a mystery—both to his enormous audience and to those who work alongside him every day. But when the high school students responsible for a mass shooting are found to be devoted fans, Mattie is thrust into the glare of public scrutiny, seen as the wry, detached herald of a culture going downhill and going way too far. Soon, the secrets of Mattie’s past as a brilliant young politician in a crime-ridden New York City begin to push their way to the surface. In her most daring and multidimensional novel yet, Jennifer duBois vividly portrays the heyday of gay liberation in the seventies and the grip of the AIDS crisis in the eighties, alongside a backstage view of nineties television in an age of moral panic. DuBois explores an enigmatic man’s downfall through the perspectives of two spectators—Cel, Mattie’s skeptical publicist, and Semi, the disillusioned lover from his past. With wit, heart, and crackling intelligence, *The Spectators* examines the human capacity for reinvention—and forces us to ask ourselves what we choose to look at, and why. Praise for *The Spectators*

With *The Spectators*, duBois is staking out larger literary territory. The new novel is full of small pleasures that accumulate as proof that this writer knows her stuff. . . . DuBois’s mastery of . . . details earns our trust as she expands *The Spectators* into a billowing meditation on the responsibility of public figures to

contribute something worthwhile to the culture. Although her book takes place decades ago, duBois’s message has a contemporary urgency as well.”—The New York Times “Heart-rending and visceral . . . DuBois’s language is dexterous, and her pacing impressive. . . . The Spectators is a treatise on the media’s power and a finely wrought example of intimate pain.”—USA Today

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