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The Dictionary of Theatre Anthropology is a totally unique, lavishly illustrated sourcebook on Western and non-Western theatre. Most research in the west is concerned with naturalism and psychological realism in acting, this book focuses on the craft of the actor. It examines action in any heightened context – from combat to religion and ritual. The result of ten years ' research by Eugenio Barba and the International School of Theatre Anthropology in Denmark, the Dictionary aims to ...

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The anthropology of art has focused on material objects. Less attention has been given to physical performance (music, dance, theatre) despite pioneering work by anthropologists such as Victor Turner in recent decades. Anthropological approaches to performance are different from performance studies and the field of performance.

[Anthropology of the Performing Arts](#)

A Dictionary of Theatre Anthropology subtly juxtaposes visual demonstrations of the performer's craft, from a wealth of Oriental and Occidental sources, to uncover knowledge of action in the heightened context of performance - from combat to religion and ritual.

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Containing over 650 photographs and diagrams, this lavishly illustrated and entirely original sourcebook on Western and non-Western theatre is an inspiring tribute to the secret art of the performer. Revised and updated with fifty new photographs of the performers' craft, bibliography and index, and three new chapters on: Eurasian Theatre Exercises Organicity.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

The Five Continents of Theatre undertakes the exploration of the material culture of the actor, which involves the actors ' pragmatic relations and technical functionality, their behaviour, the norms and conventions that interact with those of the audience and the society in which actors and spectators equally take part.

First published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

The Odin Teatret Archives presents collections from the archives of one of the foremost reference points in global theatre. Letters, notes, work diaries, articles, and a wealth of photographs all chart the daily activity that underpins the life of Odin Teatret, telling the adventurous, complex stories which have produced the pioneering work that defines Odin's laboratory approach to theatre. Odin Teatret have been at the forefront of theatrical innovation for over fifty years, devising new strategies for actor training, knowledge sharing, performance making, theatrical alliances, and ways of creating and encountering audiences. Their extraordinary work has pushed boundaries between Western and Eastern theatre; between process and performance; and between different theatre networks across the world. In this unique volume, Mirella Schino brings together a never before seen collection of source materials which reveal the social, political, and artistic questions facing not just one groundbreaking company, but everyone who tries to make a life in the theatre.

An encyclopedic dictionary of technical and theoretical terms, the book covers all aspects of a semiotic approach to the theatre, with cross-referenced alphabetical entries ranging from absurd to word scenery.

Masks or Faces? : A Study in the Psychology of Acting by William Archer, first published in 1888, is a rare manuscript, the original residing in one of the great libraries of the world. This book is a reproduction of that original, which has been scanned and cleaned by state-of-the-art publishing tools for better readability and enhanced appreciation. Restoration Editors' mission is to bring long out of print manuscripts back to life. Some smudges, annotations or unclear text may still exist, due to permanent damage to the original work. We believe the literary significance of the text justifies offering this reproduction, allowing a new generation to appreciate it.

The Routledge Dictionary of Contemporary Theatre and Performance provides the first authoritative alphabetical guide to the theatre and performance of the last 30 years. Conceived and written by one of the foremost scholars and critics of theatre in the world, it literally takes us from Activism to Zapping, analysing everything along the way from Body Art and the Flashmob to Multimedia and the Postdramatic. What we think of as 'performance' and 'drama' has undergone a transformation in recent decades. Similarly how these terms are defined, used and critiqued has also changed, thanks to interventions from a panoply of theorists from Derrida to Ranciere. Patrice Pavis's Dictionary provides an indispensable roadmap for this complex and fascinating terrain; a volume no theatre bookshelf can afford to be without.

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Anya Peterson Royce turns the anthropological gaze on the performing arts, attempting to find broad commonalities in performance, art, and artists across space, time, and culture. She asks general questions as to the nature of artistic interpretation, the differences between virtuosity and artistry, and how artists interplay with audience, aesthetics, and style. To support her case, she examines artists as diverse as Fokine and the Ballets Russes, Tewa Indian dancers, 17th century commedia dell'arte, Japanese kabuki and butoh, Zapotec shamans, and the mime of Marcel Marceau, adding her own observations as a professional dancer in the classical ballet tradition. Royce also points to the recent move toward collaboration across artistic genres as evidence of the universality of aesthetics. Her analysis leads to a better understanding of artistic interpretation, artist-audience relationships, and the artistic imagination as cross-cultural phenomena. Over 29 black and white photographs and drawings illustrate the wide range of Royce's cross-cultural approach. Her well-crafted volume will be of great interest to anthropologists, arts researchers, and students of cultural studies and performing arts.

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