

Gender in Performance



THE PRESENTATION
OF DIFFERENCE
IN THE PERFORMING ARTS

Edited by LAURENCE SENELICK

Gender In Performance The Presentation Of Difference In The Performing Arts

David Krasner



Gender In Performance The Presentation Of Difference In The Performing Arts:

Gender in Performance Laurence Senelick,1992 *Gender and Dance in Modern Iran* Ida Meftahi,2017-07-14 *Gender and Dance in Modern Iran* Biopolitics on Stage investigates the ways dancing bodies have been providing evidence for competing representations of modernity urbanism and religiosity across the twentieth century Focusing on the transformation of the staged dancing body its space of performance and spectatorial cultural ideology this book traces the dancing body in multiple milieus of performance including the Pahlavi era s national artistic scene and the popular caf and cabaret stages as well as the commercial cinematic screen and the post revolutionary Islamized theatrical stage It links the socio political discourses on performance with the staged public dancer in order to interrogate the formation of dominant categories of modern high and artistic and the subsequent othering of cultural realms that were discursively peripheralized from the national stage Through the study of archival and ethnographic research as well as a diverse literature pertaining to music theater cinema and popular culture it combines a close reading of primary sources such as official documents press materials and program notes with visual analysis of filmic materials and imageries as well as interviews with practitioners It offers an original and informed exploration into the ways performing bodies and their public have been associated with binary notions of vice and virtue morality and immorality commitment and degeneration chastity and eroticism and veiled ness and nakedness Engaging with a range of methodological and historiographical methods including postcolonial performance and feminist studies this book is a valuable resource for students and scholars of Middle East history and Iranian studies as well as gender studies and dance and performance studies **Games and Play in the Theater of Spanish American Women** Catherine Larson,2004 In the seventeen dramatic texts examined in this study women writers from Spanish America have self consciously incorporated games into their plays structures to highlight from a woman s perspective the idea that life as well as the theatre is a game Some dramas are so overtly about games that the word appears significantly in their titles Others reflect game playing in less direct ways or connect metatheatrical examinations of role playing to the ludic In every drama examined however a game of some sort plays a key role in the construction of the playtest By looking at the nature and number of the games played in these women authored dramas from the past fifty years we can see the ways in which play is used to effect social control and the connections between play and aggression gender history and politics In these representative dramas the theatre serves as a vehicle for encouraging audiences to think about if not act upon the issues that have shaped Spanish America Games rules winners and losers join together as the playwrights explore events and times of fundamental importance in the countries historical and political evolutions *Critical Gestures* Ann Daly,2002-10-30 Part II Making history includes reviews and essays on Isadora Duncan **Fearless Femininity by Women in American Theatre, 1910s to 2010s** Lynne Greeley,2015-08-06 In this unprecedented fascinating book which covers women in theatre from the 1910s to the 2010s author Lynne Greeley notes that for the purposes of this study feminism is

defined as the political impulse toward economic and social empowerment for females or the female identified a position perceived by many feminists as oppositional to ideas of femininity that they see as personally and politically constraining and that femininity comprises social behaviors and practices that mean as many different things as there are women some of which are empowering and others of which are not This book illuminates how throughout the twentieth century and into the twenty first playwrights and artists in American theatre both embodied and disrupted the feminine of their times Through approaches as wide ranging as performing their own recipes energizing silences raging against war and rape and inviting the public to inscribe their naked bodies theatre artists have used performance as a site to insert themselves between the physicality of their female presence and the liminality of their disrupting the role of the feminine Capturing that place of liminality a neither here nor there place that is often unsafe where the established order is overturned by acts as banal as raising a plant women have written and performed and disrupted their way through one hundred years of theatre history even within the constraints of a variably rigid and usually unsympathetic social order Creating a feminist femininity they have reinscribed their place in the culture and provided models for their audiences to do the same This comprehensive tome part of the Cambria Contemporary Global Performing Arts headed by John Clum Duke University is an essential addition for theater studies and women s studies

Samuel Beckett Jennifer M. Jeffers, Kimball King, 2014-05 First published in 1998 Routledge is an imprint of Taylor Francis an informa company

Women and Gender in Central and Eastern Europe, Russia, and Eurasia Mary Zirin, Irina Livezeanu, Christine D. Worobec, June Pachuta Farris, 2015-03-26 This is the first comprehensive multidisciplinary and multilingual bibliography on Women and Gender in East Central Europe and the Balkans Vol 1 and The Lands of the Former Soviet Union Vol 2 over the past millennium The coverage encompasses the relevant territories of the Russian Hapsburg and Ottoman empires Germany and Greece and the Jewish and Roma diasporas Topics range from legal status and marital customs to economic participation and gender roles plus unparalleled documentation of women writers and artists and autobiographical works of all kinds The volumes include approximately 30 000 bibliographic entries on works published through the end of 2000 as well as web sites and unpublished dissertations Many of the individual entries are annotated with brief descriptions of major works and the tables of contents for collections and anthologies The entries are cross referenced and each volume includes indexes

The Methuen Drama Handbook of Gender and Theatre Sean Metzger, Roberta Mock, 2023-12-28 Shortlisted for the 2024 TaPRA Edited Collection Prize This is a guide to contemporary debates and theatre practices at a time when gender paradigms are both in flux and at the centre of explosive political battlegrounds The confluence of gender and theatre has long created intense debate about representation identification social conditioning desire embodiment and lived experience As this handbook demonstrates from the conventions of early modern English Chinese Japanese and Hispanic theatres to the subversion of racialized binaries of masculinity and femininity in recent North American African Asian Caribbean and European productions the matter of

gender has consistently taken centre stage This handbook examines how critical discourses on gender intersect with key debates in the field of theatre studies as a lens to illuminate the practices of gender and theatre as well as the societies they inform and represent across space and time Of interest to scholars in the interrelated areas of feminist gender and sexuality studies theatre and performance studies cultural studies and globalization and diasporic studies this book demonstrates how researchers are currently addressing theatre about gender issues and gendered theatre practices While synthesizing and summarizing foundational and evolving debates from a contemporary perspective this collection offers interpretations and analyses that do not simply look back at existing scholarship but open up new possibilities and understandings Featuring essential research tools including a survey of keywords and an annotated play list this is an indispensable scholarly handbook for anyone working in theatre and performance

Ruskin and Gender Dinah Birch, Francis O'Gorman, 2002-05-20 For many years Ruskin has seemed at best a conservative thinker on gender roles At worst his lecture On Queens Gardens from Sesame and Lilies was read as a locus classicus of Victorian patriarchal oppression These essays challenge such assumptions presenting a wide ranging revaluation of Ruskin's place in relation to gender and offering new perspectives on continuing debates on issues of gender in the Victorian period and in our own

Takarazuka Jennifer Robertson, 1998-07-21 The all female Takarazuka Revue is world famous today for its rococo musical productions including gender bending love stories This text explores how the Revue illuminates discourses of sexual politics nationalism imperialism and popular culture in 20th century Japan

Sightlines Helen Gilbert, 2025-10-01 Sightlines Race Gender and Nation in Contemporary Australian Theatre asserts the centrality of theater to the ongoing negotiations of the Australian context By exploring ways in which ideas about race gender and nation are expressed in concrete theatrical contexts the performative qualities of theatrical representation are revealed as compelling important sites of critique Helen Gilbert discusses an exciting variety of plays drawing examples from marginalized groups as well as from the theatrical mainstream While fully engaged with the discourses of contemporary critical thought Sightlines remains focused on the material stuff of the theater grounding its discussion in the visual elements of costume movement and scenography And although focused specifically on performance the author's insistent interest in historical and political contexts also speaks to the broader concerns of cultural studies The book's recurrent concern with representations of Aboriginality particularly in the works of nonindigenous playwrights draws attention to racial politics as a perennial motif in postcolonial nations Its illumination of the relationships between patriarchy and imperialism is supported by an extensive discussion of plays by and about women This nomadic approach marks Sightlines as a groundbreaking study of recent Australian theater a provocative application of postcolonial theory to the embodied qualities of theatrical representation An impressive and ground breaking study that provides a coherent postcolonial approach to Australian drama Bill Ashcroft University of New South Wales Elegantly written and always beautifully lucid in its argument this is a very original work particularly in its marriage of performance theory and

postcolonial analysis Deidre Coleman University of Sydney Helen Gilbert is Lecturer in Drama and Theatre Studies University of Queensland and co author with Joanne Tompkins of Post Colonial Drama Theory Practice Politics **Theatre in Theory 1900-2000** David Krasner,2007-11-28 Theatre in Theory is the most complete anthology documenting 20th century dramatic and performance theory to date offering a rich variety of perspectives from the century s most prominent playwrights directors scholars and philosophers Includes major theoretical and critical manifestos hypotheses and theories from the field Wide ranging and broadly constructed this text has both interdisciplinary and global appeal Includes a thematic index section introductions and supporting commentary Helps students teachers and practitioners to think critically about the nature of theatre **The Changing Room** Laurence Senelick,2002-09-11 The answers to these questions and much much more are to be found in The Changing Room which traces the origins and variations of theatrical cross dressing through the ages and across cultures It examines tribal rituals and shamanic practices in the Balkans and Chinese Tibet the gender bending elements of Greek and early Christian religion the homosexual appeal of the boy actor on the traditional stage of China Japan and England the origins of the dame comedian the principal boy the glamour drag artiste and the male impersonator artists such as David Bowie Boy George Charles Ludlam Dame Edna Everage Lily Savage Candy Darling Julian Clary and the New York Dolls Lavishly illustrated with unusual and rare pictures this is the first ever cross cultural study of theatrical transvestism It is a must for anyone interested in cross dressing theatre and gender *Playing with Gender* Maggie Gunsberg,2017-12-02 This work takes gender as its point of entry into the comedies of Carlo Goldoni 1707 93 The dramatization of femininity and masculinity is explored in conjunction with that of other social categories class the family and age The plays reinforce the patriarchal association of femininity with the body with spectacle and with theatricality while the dramatic backdrop of Venice and carnival provides a context for the staging of issues relating to identity disguise and fashion In the plays pretence and theatricality vie with bourgeois Enlightenment values of morality honesty and respectability to produce dramatic tension with distinct gender implications **Indian Modern Dance, Feminism and Transnationalism** Prarthana Purkayastha,2014-10-29 This book examines modern dance as a form of embodied resistance to political and cultural nationalism in India through the works of five selected modern dance makers Rabindranath Tagore Uday Shankar Shanti Bardhan Manjusri Chaki Sircar and Ranjabati Sircar **The Clothes that Wear Us** Jessica Munns,Penny Richards,1999 Throughout the collection there is an emphasis on the ways in which clothing could function to appropriate explore subvert and assert alternative identities and possibilities **BOOK JACKET** *Drag Histories, Herstories and Hairstories* Mark Edward,Stephen Farrier,2021-01-14 Drawing on rich interdisciplinary research that has laced the emerging subject of drag studies as an academic discipline this book examines how drag performance is a political socio cultural practice with a widespread lineage throughout the history of performance This volume maps the multi threaded contexts of contemporary practices while rooting them in their fabulous historical past and memory The book examines drag histories

and what drag does with history how it enacts or tells stories about remembering and the past Featuring work about the USA UK and Ireland Japan Australia Brazil and Barbados this book allows the reader to engage with a range of archival research including camp and history ethnicity and drag queering ballet through drag the connections between drag king and queen history queering pantomime performance drag and military veterans Puerto Rican drag performers and historical film

Writing Performances C. Downing, 2016-04-30 After Dorothy L Sayers became famous for her fictional sleuth Lord Peter Wimsey she began investigating the mysteries of Anglo Catholic Christianity writing plays for both stage and radio However because her modernist contemporaries disdained both best sellers and religious fiction Sayers has been largely overlooked by the academy Writing Performances is the first work to position Sayers diverse writings within the critical climate of high modernism Employing exuberant illustrations from Sayers detective fiction to make theoretical issues accessible the book employs insights from performance theory to argue that Sayers though a popularizer presciently anticipated the postmodern ironizing of Enlightenment rationality and scientific objectivity Like a King Christina Gutierrez-Dennehy, 2020-11-18 Like a King Casting Shakespeare s Histories for Citizens and Subjects is a dual examination of Shakespeare s history plays in their early modern production contexts and of the ways the histories can speak directly to twenty first century American political and social concerns Author and production director Christina Gutierrez Dennehy examines how strategic doubled and re gendered casting can animate the underlying questions of Richard II Henry V and King John in vital and immediate ways for American audiences Examining evidence from both the archive and the rehearsal room Gutierrez Dennehy explores the texts as repositories for dialogues about power gender identity nationhood and leadership With the American political system as its backdrop Like a King argues that productions of Shakespeare s histories can interrogate and explore the relationships between citizens subjects and their leaders **Transvestism and the**

Onnagata Traditions in Shakespeare and Kabuki , 2021-10-25 There is much that is remarkable about this volume Its roots date back to an international conference on Shakespeare and kabuki with the theme Traditions of Cross dressing and Cross gender Casting held near Kobe Japan in August 1995 In January of that year Kobe had suffered a major earthquake resulting in significant loss of life and great damage to the infrastructure At last it is now possible to publish most of the papers that were presented at the Kobe conference together with some additional contributions which have been edited and where necessary revised for publication and though so long delayed the essays continue to represent key areas of research by some of the world s most distinguished scholars in their fields The topics addressed include feminism transvestism cross dressing cross gender casting Elizabethan boy actors and kabuki onnagata Importantly the volume also contains a full transcription of the Open Forum session which concluded the conference providing the reader with a quality debate on the main issues Also included is a plate section featuring images from the 1991 London staging of an 1886 kabuki version of Hamlet directed by Koji Orita today Artistic Director of Japan s National Theatre along with Orita s original presentation on

the staging of his kabuki Hamlet with an introductory commentary by Scott Johnson

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