

Encounters In Performance Philosophy

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The Routledge Companion to Performance
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Performance Research Methods
Actors and the Art of Performance
Hegel's
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Journal of the Transactions of the Victoria Institute, Or Philosophical
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Anna Street
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Friedrich Hegel
Thomas Penington Kirkman
Peter A. French
Literary and Philosophical
Society (Liverpool)
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Charles Porterfield
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Porterfield Krauth David Hume Arthur James Wells*

this book offers a glimpse of new perspectives on how philosophy performs in the
gaps between thinking and acting bringing together perspectives from world
renowned contemporary philosophers and theorists including judith butler alphonso
lingis catherine malabou jon mckenzie martin puchner and avital ronell this book
engages with the emerging field of performance philosophy exploring the fruitful
encounters being opened across disciplines by this constantly evolving approach
intersecting dramatic techniques with theoretical reflections scholars from diverse
geographical and institutional locations come together to trace the transfers between
french theory and contemporary anglo american philosophical and performance
practices in order to challenge conventional approaches to knowledge through the
crossings of different voices and views the reader will be led to explore the in
between territories where performance meets traditionally philosophical tools and
mediums such as writing discipline plasticity politics or care

encounters in performance philosophy is a collection of 14 essays by international
researchers which demonstrates the vitality of the field of performance philosophy the
essays address a wide range of concerns common to performance and philosophy
including the body language performativity mimesis and tragedy

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the routledge companion to performance philosophy is a volume of especially commissioned critical essays conversations collaborative creative and performative writing mapping the key contexts debates methods discourses and practices in this developing field firstly the collection offers new insights on the fundamental question of how thinking happens where when how and by whom philosophy is performed secondly it provides a plurality of new accounts of performance and performativity as the production of ideas bodies and knowledges in the arts and beyond comprising texts written by international artists philosophers and scholars from multiple disciplines the essays engage with questions of how performance thinks and how thought is performed in a wide range of philosophies and performances from the ancient to the contemporary concepts and practices from diverse geographical regions and cultural traditions are analysed to draw conclusions about how performance operates across art philosophy and everyday life the collection both contributes to and critiques the philosophy of music dance theatre and performance exploring the idea of a philosophy from the arts it is crucial reading material for those interested in the hierarchy of the relationship between philosophy and the arts advancing debates on philosophical method and the relation between performance and philosophy more broadly chapter 19 of this book is freely available as a downloadable open access pdf at taylorfrancis.com under a creative commons attribution non commercial no derivatives cc by nc nd 4.0 license

performance research methods is the first comprehensive guide to contemporary methodologies in performance studies offering a clear and structured overview of the tools currently shaping research in theatre dance and performance while many volumes focus on individual methods this book uniquely surveys a range of approaches presenting their historical background analytical potential practical application and interdisciplinary relevance designed with clarity and usability in mind each chapter follows a consistent structure introduction contextual framing practical application case study demonstration interdisciplinary expansion and suggestions for

further reading this format enables readers to compare methods with ease and understand how each can be adapted to real world research developed by scholars actively teaching these methods in graduate and undergraduate programs this hands on volume addresses a key gap in the field the lack of explicit accessible discussions of performance research methods responding to the societal technological and ecological contexts of contemporary performance the book makes visible the knowledge practices that often remain confined to the classroom accessible to students researchers and arts professionals alike this volume provides an essential resource for anyone looking to engage critically and creatively with performance in the twenty first century

actors and the art of performance under exposure combines the author s two main biographical paths her professional commitment to the fields of both theatre and philosophy the art of acting on stage is analysed here not only from the theoretical perspective of a spectator but also from the perspective of the actor the author draws on her experience as both a theatre actor and a university professor whose teachings in the art of acting rely heavily on her own experience and also on her philosophical knowledge the book is unique not only in terms of its content but also in terms of its style written in a multiplicity of voices the text oscillates between philosophical reasoning and narrative forms of writing including micro narratives fables parables and inter alia by carroll hoffmann and kleist hence the book claims that a trans disciplinary dialogue between the art of acting and the art of philosophical thinking calls for an aesthetical research that questions and begins to seek alternatives to traditionally established and ingrained formats of philosophy

an increasing number of philosophers are engaged in contemporary discussions in the philosophy of the arts this work includes a broad sampling of original essays in philosophy and literature philosophy and particular art forms such as music and traditional questions in philosophical aesthetics

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