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MAREN JAXON

Burns Mantle Best Plays and the Year Book of the Drama in America Reaktion Books

This book focuses on experimental theatre company, GALE GATES, credited as "the true innovator" of the contemporary immersive movement. The Immersive Theatre of GALE GATES is a case-study of this little-known but visionary company, with a focus on its development and dramaturgy. Through rare archival and primary research, as well as historical context, the text chronicles company narrative and celebrates the artistic impulse. The book employs descriptive-narrative and dramaturgical analysis and is composed of historical research, rare archives, and primary source interviews. Chapters focus on the trajectory of the avant-garde leading up to the climate in which the company formed, company formative years, and major works and a discussion on the interdisciplinary and theoretical frameworks critical to its understanding. This study will be of great interest to students and scholars in theatre and performance studies and essential reading for theatre artist and historian alike, with a focus on the experimental theatre landscape.

[Reza Abdoh](#) Taylor & Francis

'... love creates something that was not there before.' – Hedwig John Cameron Mitchell and Stephen Trask's Hedwig and the Angry Inch opened on Valentine's Day, 1998, in New York City, and ever since, it and its genderqueer heroine have captivated audiences around the world. As the first musical to feature a genderqueer protagonist as its lead, the show has had an extraordinary life on film, Broadway and in the music field. A glam rock musical with a complex relationship to issues related to art, eroticism and matters of identity formation, Hedwig and the Angry Inch is a darkly exuberant fairy tale about a child that discovers she is one of a kind, but also potentially among her own kind, if she dares travel past borders that confine and try to stabilise her being and identity. Caridad Svich examines this exhilarating work through the lenses of visual and vocal rock 'n' roll performance, the history of the American musical, and its positioning within LGBTIQ+ theatre.

Richard Foreman Southern Illinois University Press

Writers, photographers and artists reveal everyday life in contemporary Iran.

[A Woman Who--](#) Mark Batty Publisher

This is the first collection of critical essays to appear about the Wooster Group. Since the 1970s this groundbreaking, New York-based performance company has led the way in crystallizing the conditions of contemporary stage practice at the intersection of several cultural and artistic traditions. As demonstrated by the assembled critics, each of them an authority in the field, these traditions extend into the past as well as into the future, through the Wooster Group's impact on the latest generation of performance artists. The company's consequent institutionalization is posited and challenged in the essays constituting Part I of the collection. Part II tackles the work-in-progress, mapping its idiomatic stage vocabulary and providing case studies, ranging from Frank Dell's *The Temptation of St. Antony* to *To You, The Birdie!* (Phedre). Part III presents productions by kindred artists such as *Elevator Repair Service*, the *Builders Association*, *Cannon Company*, and *Richard Maxwell*. Lavishly illustrated with photographs, this collection should prove invaluable to anyone with an interest in the current theatrical scene and its place in the wider institutional, artistic, and historical contexts.

[Dafatir](#) Taylor & Francis

Contemporary Art in the Middle East is the first in an exciting new series--ARTWORLD--that seeks to showcase the most engaging, cutting-edge contemporary art being made around the world today. Contemporary Art in the Middle East gives those with a genuine interest in art and culture a vital source with which to see the amazing work coming out of a region where reports of political conflict often eclipse those of cultural innovation. With essays by esteemed writers, academics and

practitioners, Contemporary Art in the Middle East profiles the work of the most cutting edge artists coming out of the Middle East today, including that by Khosrow Hassan Zadeh, Shrin Neshat, Mona Hatoum, Farhad Moshiri, Shadi Ghadirian, Ghazel, Mitra Tarizian, Reza Aramesh and Yehudit Sasportas. With artist pages presenting specially-commissioned works from some of the most important artists currently working out of the region, Contemporary Art in the Middle East is the first survey of its kind, shattering old stereotypes and providing a forum for art that is insightful, humorous, interesting and inspiring. 300 colour & b/w illustrations

The Publishers Weekly Springer

THE STORY: How much would you pay for a white painting? Would it matter who the painter was? Would it be art? One of Marc's best friends, Serge, has just bought a very expensive painting. It's about five feet by four, all white with white diagonal

Forthcoming Books SIU Press

"Time, this is what is central to video, it is not seeing as its etymological roots imply. Video's intrinsic principle is feedback." -- Gary Hill (From "Inter-view") For more than twenty years Gary Hill has been at the cutting edge of video, often setting the terms for its development and pointing it in new, exciting directions. Since the mid-eighties, Hill has established himself as one of the major voices in the medium. His work has been the focus of major exhibitions and retrospectives at museums in Europe and the United States, including the Guggenheim Museum in Soho, the Whitney Biennial, and the Lyon Museum in France. He has received numerous awards, including the coveted MacArthur Award (1998). Hill's work focuses on the poetic and philosophical implications of temporal perception. *Tall Ships*, for example, is a large-scale video installation that presents haunting images of isolated human figures in a darkened corridor, seen from a distance, then close up. Hill's representation of time in videos is partly informed by his adolescent experiences as a surfer in Southern California: his *Learning Curve* series invites the viewer to sit at the end of a long table and watch a black-and-white projection of a wave folding and unfolding upon itself. Other themes in Hill's work include meditations on the self-referentiality of the medium and explorations of the connections and conflicts between language and image. This new volume in PAJ's Art + Performance series is the first critical edition devoted to Hill's work. Edited by Robert C. Morgan, it anthologizes a number of critical essays tracing Hill's reception from the mid-seventies to today, a series of informative interviews, as well as a selection of Hill's writings -- revealing him as an original and articulate thinker. The book also offers a detailed chronology of Hill's career, a bibliography and videography, and twenty-five photos from his installations. Morgan's introduction traces Hill's emergence as an artist out of the sixties' counter-culture and explores how his work creates dialogues with philosophers as diverse as Heidegger, Blanchot, Derrida, and Marshall McLuhan.

Off Sites Black Dog Publishing

Middle Eastern American Theatre explores the burgeoning Middle Eastern American theatre movement with a focus on Arab American, Jewish American, Armenian American, Iranian American, and Turkish American theatres, playwrights, directors, and actors. By exploring the rich religious and cultural heritage of this diverse group - which includes Arabs, Armenians, Iranians, Jews, and Turks - and religions that include the Baha'i faith, Christianity, Chaldean, Druze, Ishik Alevism, Judaism, Islam, Mandaeism, Samaritan, Shabakism, Yazidi, and Zoroastrianism - the rich and paradoxical nature of the term 'Middle Eastern' is interrogated through the dramas written and performed by those in the Diaspora. Featuring a clear introduction and examination of the context and the various push and pull factors that have contributed to the mass migrations to North America - including the so-called "Great Migration" of 1890-1915, the Armenian Genocide, the European Holocaust, the two world wars, the Israeli/Palestinian conflict, and other social and political conflicts. With chapters devoted to Arab American, Israeli American, Iranian American and Turkish American theatre, Middle Eastern American Theatre traces the history and examines the work of key artists and directors

including Heather Raffo, Yussef El Guindi, Jamil Khoury, Mona Mansour, Danny Bryck, Ken Kaissar, Ari Roth, Torange Yeghiazarian, Reza Abdoh, Sedef Ecer, Torange Yeghiazarian, of Golden Thread Productions, and Jamil Khoury, of Silk Road Rising. The volume provides readers with a deeper and more nuanced understanding of millions of Middle Eastern Americans, and how they have contributed to American theatre today.

Middle Eastern American Theatre Bloomsbury Publishing

Contextualizing the techniques and methods of the incredibly rich and vital genre of site-specific performance, author Bertie Ferdman traces the evolution of that term. Originally used for experimental staging practices and then later also for engaged situational events, site-specific is no longer sufficient for the genre's many contemporary variations. Using the term off-site, Ferdman illustrates five distinct ways artists have challenged the disciplinary framework of site-specific theatre: blurring the traditional boundaries between the fictional and the real; changing how the audience and actor interact with each other and whether they are physically together or apart; fabricating sites from physically bound, conceptually constructed, or virtual spaces; staging live situations in real/nonreal and often mediated encounters; and challenging our preconceived notions of time and space. Tracing the genealogy of site-based work through the twentieth and twenty-first centuries, Ferdman outlines the theoretical groundwork for her study in the introduction. Individual chapters focus on distinct types of off-sites—the interdisciplinary discourse of disciplinary sites; the spaces of audience engagement with spectator sites; the dislocation of time for temporal sites; and the historiographical spaces of mapping for urban sites. Ferdman examines site-based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site-driven theatre. Key productions discussed include *Private Moment* by David Levine, *Geyser Land* by Mary Ellen Strom and Ann Carlson, Jim Findlay's *Dream of the Red Chamber*, and Lola Arias' *Mi Vida Después*.

Plays for the End of the Century JHU Press

My Art, My People The first Assyrian art book published by a native Assyrian artist; *My Art, My People* is a collection of paintings spanning the last 25 years. My journey began while living under oppression in Iraq. The long five years I served in the army during the Iraq-Iran war, the departure from my homeland to the west, and the struggle we endured building a new life in the United States. My work is a reflection of my people, the sanctions against Iraq, the invasion of my homeland, and the daily attacks against the Christian minorities. They faced the bombing of our churches, a century-long diaspora, and most recently the invasion of the radical Islamic groups like Isis leading to the desecration of Nineveh and Khabour. It's hard to believe all these events happened over such a short period of time. This has not been a nightmare, rather a hard reality of oppression and terror for over a hundred years. We are from a land where the majority considers us infidels, which has justified the countless times our lands and homes have been stripped away. I narrate the genocide against my people using colors and a canvas. But I also illustrate our homeland Mesopotamia, our culture, and our love for peace and freedom.

Mitchell and Trask's Hedwig and the Angry Inch PAJ Publications

Alison Oddey's interviews with prominent performing women span generations, cultures, perspectives, practice and the best part of the twentieth-century, telling various stories collectively. Stand-ups, 'classic' actresses, film and television personalities, experimental and 'alternative' practitioners discuss why they want to perform, what motivates them, and how their personal history has contributed to their desire to perform. Oddey's critical introductory and concluding chapters analyze both historical and cultural contexts and explore themes arising from the interviews. These include sense of identity, acting as playing (recapturing and revisiting childhood), displacement of roots, performing, motherhood and 'being', performing comedy, differences between theatre, film and television performance, attitudes towards and relationships with audiences, and working with directors. The prominent subtext of motherhood reveals a consciousness of split subjectives with and beyond performance. This new edition of the book includes three new interviews with actresses, and is useful primary resource material for undergraduate students on performance studies courses.

The Immersive Theatre of GALE GATES Penguin UK

Her work has been the subject of more than a dozen retrospectives, most recently at the Film Society of Lincoln Center, and has earned her numerous honors, including fellowships from the Guggenheim and MacArthur foundations."--BOOK JACKET. "The latest volume in PAJ's Art + Performance series, *A Woman Who ...* is a wide-ranging collection of Rainer's interviews, essays, talks, and other writings."--BOOK JACKET.

Fifty Key Figures in Queer US Theatre Performing Arts Journal Books

My Art, My People. The first Assyrian art book published by a native Assyrian artist; *My Art, My People* is a collection of paintings spanning the last 25 years. My journey began while living under oppression in Iraq. The long five years I served in the army during Iraq-Iran war, the departure from my home land to the west, and the struggle we endured building a new live in the United States. My work is a reflection of my people, the sanctions against Iraq, the invasion of my homeland, and the daily attacks against the Christian minorities. They faced bombing of our churches, a century long diaspora, and most recently the invasion of the radical Islamic groups like Isis leading to the desecration of Ninveh and Khabour. It's hard to believe all these events happened over such a short period of time. This has not been a nightmare, rather a hard reality of oppression and terror for over

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"Art" Dramatists Play Service, Inc.

Provides an international forum where theatrical scholarship and practice can meet to question dramatic assumptions.

Reza Azimian Routledge

His work for the New York Shakespeare Festival, the Guthrie Theatre, the Paris Opera, and the Brooklyn Academy of Music has brought his unique vision to mainstream audiences with innovative productions of the classics and the works of other playwrights."--BOOK JACKET. "This new volume in PAJ's Art + Performance series is the first critical edition devoted to Foreman's work."--BOOK JACKET.

Urban Iran JHU Press

In the first comprehensive look at Iranian art and visual culture since the 1979 revolution, Talinn Grigor investigates the official art sponsored by the Islamic Republic, the culture of avant-garde art created in the studio and its display in galleries and museums, and the art of the Iranian diaspora within Western art scenes. Divided into three parts—street, studio, and exile—the book argues that these different areas of artistic production cannot be understood independently, revealing how this art offers a mirror of the sociopolitical turmoil that has marked Iran's recent history. Exploring the world of galleries, museums, curators, and art critics, Grigor moves between subversive and daring art produced in private to propaganda art, martyrdom paraphernalia, and museum interiors. She examines the cross-pollination of kitsch and avant-garde, the art market, state censorship, the public-private domain, the political implications of art, and artistic identity in exile. Providing an astute analysis of the workings of artistic production in relation to the institutions of power in the Islamic Republic, this beautifully illustrated book is essential reading for anyone interested in Iranian history and contemporary art.

Reza Bangiz Macmillan Reference USA

Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: School library journal, ISSN 0000-0035, (called Junior libraries, 1954-May 1961). Also issued separately.

The Wooster Group and Its Traditions Peter Lang Publishing

Whether creating Broadway musicals, experimental dramas, or outrageous comedies, the performers, directors, playwrights, designers, and producers profiled in this collection have contributed to the representation of LGBTQ lives and culture in a variety of theatrical venues, both within the queer community and across the US theatrical landscape. Moving from the era of the Stonewall Riots to today, notable scholars in the field bring a wide variety of queer theatre artists into conversation with each other, exploring connections and differences in race, gender, physical ability, national origin, class, generation, aesthetic modes, and political goals, creating a diverse and inclusive study of 50 years of queer theatre. For readers seeking an introduction to or a deeper understanding of LGBTQ theatre, this volume offers thought-provoking analyses of theatre-makers both celebrated and lesser-known, mainstream and subversive, canonical and new.

Reza Abdoh Cambridge University Press

Honorable Mention, ATHE's 2018 Outstanding Book Award Contextualizing the techniques and methods of the incredibly rich and vital genre of site-specific performance, author Bertie Ferdman traces the evolution of that term. Originally used for experimental staging practices and then later also for engaged situational events, site-specific is no longer sufficient for the genre's many contemporary variations. Using the term off-site, Ferdman illustrates five distinct ways artists have challenged the disciplinary framework of site-specific theatre: blurring the traditional boundaries between the fictional and the real; changing how the audience and actor interact with each other and whether they are physically together or apart; fabricating sites from physically bound, conceptually constructed, or virtual spaces; staging live situations in real/nonreal and often mediated encounters; and challenging our preconceived notions of time and space. Tracing the genealogy of site-based work through the twentieth and twenty-first centuries, Ferdman outlines the theoretical groundwork for her study in the introduction. Individual chapters focus on distinct types of off-sites—the interdisciplinary discourse of disciplinary sites; the spaces of audience engagement with spectator sites; the dislocation of time for temporal sites; and the historiographical spaces of mapping for urban sites. Ferdman examines site-based work being done in the Americas by contemporary companies and artists experimenting with new forms and practices for site-driven theatre. Key productions discussed include *Private Moment* by David Levine, *Geyser Land* by Mary Ellen Strom and Ann Carlson, Jim Findlay's *Dream of the Red Chamber*, and Lola Arias' *Mi Vida Después*.

American Book Publishing Record

A superb art book of one of the most arresting art movements in the world today Pakistan's contemporary art scene is arguably the most exciting in South Asia. Wellknown curator, artist and teacher Salima Hashmi gives us a superb overview in this lavishly designed book, which includes interviews with artists such as Rashid Rana and pieces by writers like Kamila Shamsie and Mohsin Hamid.