

this "living document" is, by nature, an incomplete list of the specific multidisciplinary disciplines/genres that people and other animals can play with in their exploration of THEATRE and the performing arts in general.

if you'd like contribute to this list, PLEASE reach out (email, DM, et cetera...)

❖ WHAT IS THEATRE??? ❖

+ A collaborative form of performing art that uses live performers, typically actors or actresses, to present the experience of a real or imagined event before a live audience in a specific place, often a stage...

+ a generic term for the performing arts and a collaborative form of "fine art" involving live performers to present the experience of a real or imagined event (such as a story) through acting, singing, and/or dancing before a live audience in a specific place. The performers may communicate this experience to the audience through combinations of speech, gesture, mime, puppets, music, dance, sound and spectacle. Elements of design and stagecraft are used to enhance the physicality, presence and immediacy of the experience.

❖ WHAT IS A PLAY!? ❖

+ A form of literature written by a playwright usually consisting of dialogue or singing between characters, intended for theatrical performance rather than just reading.

❖ EXPRESSIONISM ❖

+ anti-realistic in seeing appearance as distorted and the truth lying within man. The outward appearance on stage can be distorted and unrealistic to portray an eternal truth.

+ expressionist plays often dramatize the spiritual awakening and sufferings of their protagonists and are referred to as ***Stationendramen*** (station dramas)

+ testifies to the failure of social values with a predilection for ecstasy and despair and hence a tendency towards the inflated and the grotesque; a mystical, even religious element with frequent apocalyptic overtones; an urgent sense of the here and now

+ often dramatise the struggle against bourgeois values and established authority

NOTABLE PRACTITIONERS:

- Georg Kaiser
- Ernst Toller
- Reinhard Sorge
- Walter Hasenclever
- Hans Henny Jahnn
- Arnolt Bronnen
- Frank Wedekind
- Oskar Kokoschka
- Sophie Treadwell
- Lajos Egri
- Elmer Rice

❖ MELODRAMA ❖

+ sentimental drama with musical underscoring, often with an unlikely plot that concerns the suffering of the good at the hands of evil-doers but ends happily with good triumphant. Featuring stock characters such as the noble hero, the long-suffering damsel in distress, and the cold-blooded villain.

NOTABLE PRACTITIONERS:

- J.E. Eberlin
- Jean-Jacques Rousseau
- Anton Schweitzer
- Georg Benda

- Franz Schubert
- Thomas Holcroft
- Matthew Gregory Lewis
- Isaac Pocock
- Samuel Arnold
- William Dimond
- Edward Fitzball
- Dion Boucicault
- Tod Slaughter

❖ MODERNISM ❖

+ a broad concept that sees art, including theatre, as detached from life in a pure way and able to reflect on life critically - see *THEATRE OF THE ABSURD* and *PERFORMANCE ART*

❖ NATURALISM ❖

+ portraying life on stage with close attention to detail, based on observation of real life.

+ it refers to theatre that attempts to create an illusion of reality through a range of dramatic and theatrical strategies.

+ the three primary principles of naturalism

1. the play should be realistic and the result of a careful study of human behaviour and psychology the characters should be flesh and blood; their motivations and actions should be grounded in their heredity and environment the presentation of a naturalistic play, in terms of the setting and performances, should be realistic and not flamboyant or theatrical.
2. the conflicts in the play should be issues of meaningful, life-altering significance -- not small or petty.

3. the play should be simple -- not cluttered with complicated sub-plots or lengthy expositions

+ emphasizes everyday speech forms, plausibility in the writing, (no ghosts, spirits or gods intervening in the human action), a choice of subjects that are contemporary and reasonable (no exotic, otherworldly or fantastic locales, nor historical or mythic time-periods); an extension of the social range of characters portrayed (not only the aristocrats of classical drama, to include bourgeois and working-class protagonists) and social conflicts; and a style of acting that attempts to recreate the impression of reality

NOTABLE PRACTITIONERS:

- Georg Büchner
- Aleksey Pisemsky
- Leo Tolstoy
- Gerhart Hauptmann

❖ THEATRE OF THE RIDICULOUS ❖

+ "We have passed beyond the absurd: our position is absolutely ridiculous"

+ a break from realism & naturalism

+ broad acting style w/ surrealistic stage settings and props, and made a conscious effort to be shocking or disturbing

+ elements of queer and camp

+ casting "non-professional actors"

+ often parodies/adaptations of popular culture, used as vehicles for social commentary and/or humour.

+ improv played a significant role in the often chaotic productions, w/ the script used as a starting point

+ height of expression, depth of sincerity

NOTABLE PRACTITIONERS:

- Ronald Tavel
- John Vaccaro
- Charles Ludlam

❖ THEATRE OF THE ABSURD ❖

+ presents a perspective that all human attempts at significance are illogical. Ultimate truth is chaos with little certainty. There is no necessity that need drive us.

+ metaphysical representations

+ focused largely on the idea of existentialism

+ denies rationality

+ embraces inevitability of falling into the human condition

+ not a "discussion" or "demonstration"

+ physical contradiction to language

+ the structure was in a round shape and the finishing point was the same as the starting point.

+ logical construction and argument give way to irrational and illogical speech and to its ultimate conclusion, silence.

- + broad comedy -- often similar to vaudeville mixed w/ horrific or tragic images
- + characters caught in hopeless situations forced to do repetitive or meaningless actions; dialogue full of cliches, wordplay, and nonsense
- + plots that are cyclical or absurdly expansive
- + either a parody o dismissal of realism and the concept of a "well-made play"
- + shock the audience out of complacency
- + absurd is that which is devoid of purpose...cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless

NOTABLE PRACTITIONERS:

- Samuel Beckett
- Arthur Adamov
- Eugène Ionesco
- Jean Genet
- Harold Pinter
- Tom Stoppard
- Friedrich Dürrenmatt
- Fernando Arrabal
- Edward Albee
- Boris Vian
- Jean Tardieu
- Alfred Jarry

❖ THEATRE OF CRUELTY ❖

- + artists assault the senses of the audience
- + radical independence, uncontrollable personality, perpetually in revolt

+ a primitive ceremonial experience intended to liberate the human subconscious and reveal people to themselves

+ communion between actor and audience in a magic exorcism; gestures, sounds, unusual scenery, and lighting combine to form a language superior to words that can be used to subvert thought and logic and to shock the spectator into seeing the baseness of their world

+ the idea was that the "mise-en-scene (visual theme)" was telling a story that could be understood as a codified stage language, w/ minimal emphasis on spoken language...a violent, physical determination to shatter a false reality

+ put the audience in the middle of the spectacle so they would be engulfed and physically affected by it

+ the audience in the center w/ the actors performing all around them

- overwhelming sounds
- bright lights
- addressed to all the senses, before the mind

NOTABLE PRACTITIONERS:

- Antonin Artaud
- Romeo Castellucci

❖ EXPERIMENTAL THEATRE ❖

+ avant-garde theatre opposes bourgeois theatre

+ introduce different uses of language and the body to change the mode of perception and to create a new, more active relation with the audience.

+ audience participation "can" range from asking for volunteers to screaming in an audience member's face

+ experimental theatre encourages directors to make society, or our audience at least, change their attitudes, values and beliefs on an issue and to do something about it.

NOTABLE PRACTITIONERS:

- Antonin Artaud (Theatre of Cruelty)
- Eugenio Barba
- Julian Beck
- Carmelo Bene
- Herbert Blau (The Impossible Theater)
- Augusto Boal (Theatre of the Oppressed)
- Giannina Braschi
- Peter Brook
- Joseph Chaikin
- Robert Cohen (Transversal Theater Company)
- Jacques Copeau
- Dario Fo
- Richard Foreman
- Joel Gersmann
- Andre Gregory
- Roy Hart
- Jerzy Grotowski (Poor Theatre)
- Peter Handke
- CJ Hopkinds
- Sophie Hunter
- Young Jean Lee
- Tadeusz Kantor
- Elizabeth LeCompte (The Wooster Group)
- Judith Malina
- Caden Manson (Real Time Film)
- Richard Maxwell
- Vsevolod Meyerhold (Biomechanics)
- Ariane Mnouchkine
- J.L. Moreno
- Heiner Muller
- Annie-B Parson

- Gordon Porterfield
- Sreejith Ramanan
- Carl Hancock Rux
- Richard Schechner
- Ellen Stewart
- Giorgio Strehler
- Tadashi Suzuki
- Robert Wilson
- Vahram Zaryan

❖ FORUM THEATRE ❖

+ active spectators

- "spect-actor" – power to step/change performance

+ forum theatre begins with a short performance, either rehearsed or improvised, which contains demonstrations of social or political problems. At the conclusion, the play will begin again with the audience being able to replace or add to the characters on stage to present their interventions, alternate solutions to the problems faced.

+ the presentations include one person who acts as the "joker", a facilitator for the forum theatre session. They are to hold an impartial view of the interventions, ask the audience to evaluate what happened at the end of an intervention, facilitate the interventions such that each spect-actor is able to complete their intervention before another is free to enact their intervention, and to be watching out for interventions which are implausible and ask the audience to decide whether the intervention is a "magic" solution.

+ "theatre is not revolutionary in itself but is rehearsal of revolution"

NOTABLE PRACTITIONERS:

- Augusto Boal

- Adrian Jackson (Cardboard Citizens Company)
- ActNow Theatre
- David Diamond
- Paulo Freire

❖ IMAGE THEATRE ❖

+ performative technique in which one person, acting as a sculptor, moulds one or more people acting as statues, using only touch and resisting the use of words or mirror-image modeling. The images presented in this form of theatre are a series of still images or tableaux that are dynamised (brought to life) via a variety of ways. They could have repetitive sounds or mechanical-like movements designed into them for example, or they could be dynamised by transitioning from one image to the other in a before-during-after style format. The images can be directly clear to the viewer or abstract. The sculptor can also be a statue, and thus mould themselves, or the statues themselves can be invited to sculpt their own ideas and perspectives into the image.

NOTABLE PRACTITIONERS:

- Augusto Boal

❖ INVISIBLE THEATRE ❖

+ a form of theatrical performance that is enacted in a place where people wouldn't normally expect to see one, for example in the street or in a shopping centre. Performers disguise the fact that it is a performance from those who observe and who may choose to participate in it, thus leading spectators to view it as a real, unstaged event.

NOTABLE PRACTITIONERS:

- Augusto Boal

❖ DEVISED THEATRE (COLLECTIVE CREATION) ❖

+ a method of theatre-making in which the script or (if it is predominantly physical work) performance score originates from collaborative, often improvisatory work by a performing ensemble. This ensemble is typically comprised of actors that may include other categories of theatre practitioners, such as: visual artists, composers, and choreographers

NOTABLE PRACTITIONERS:

- Viewpoints
- Suzuki
- Jerzy Grotowski (Theatre of 13 Rows)
- Gardzienice Center for Theatre Practices
- Jacques Lecoq
- Vsevolod Meyerhold
- Evgeny Vakhtangov
- Jacques Copeau
- Michel Saint-Denis
- Erwin Piscator
- Bertolt Brecht (Berliner Ensemble)
- Judith Malina (The Living Theatre)
- Joan Littlewood (Theatre Workshop)
- Peter Brook
- Ariane Mnouchkine (Theatre du Soleil)
- Robert Lepage
- R.G. Davis (San Francisco Mime Troupe)
- Joseph Chaikin (Open Theater)
- Luis Valdez (Teatro Campesino)
- Ruth Maleczech
- Joanne Akalaitis
- Lee Breuer
- Mabou Mines
- Richard Schechner (Performance Group)
- Elizabeth LeCompte (Wooster Group)
- Odin Teatret
- Suzanne Bing
- Pig Iron

- Elevator Repair Service
- Tectonic Theatre Project

❖ STREET THEATRE ❖

+ a form of theatrical performance and presentation in outdoor public spaces without a specific paying audience

+ these spaces can be anywhere including shopping centres, car parks, recreational reserves, college or university campus and street corners. Street play is considered to be the rawest form of acting.

+ the actors who perform street theatre range from buskers to organised theatre companies or groups that want to experiment with performance spaces, or to promote their mainstream work.

+ the logistics of doing street theatre necessitate simple costumes and props, and often there is little or no amplification of sound, with actors depending on their natural vocal and physical ability. For this reason, physical theatre (dance, mime, slapstick) is very popular in outdoor settings. **Performances need to be highly visible, loud and simple to follow in order to attract a crowd.**

+ arguably the oldest form of theatre in existence: most mainstream entertainment mediums can be traced back to origins in street performing, including religious passion plays and many other forms.

+ street theatre allows people who might not have ever been to, or been able to afford to go to, traditional theatre. The audience is made up of anyone and everyone who wants to watch and for most performances is free entertainment.

NOTABLE PRACTITIONERS:

- Robin Williams
- David Bowie
- Jewel
- Harry Anderson
- Caesar Pink (The Imperial Orgy)

- Sue Gill (Welfare State International)
- Bread and Puppet Theatre
- Ashesh Malla
- Lumiere and Son
- John Bull Puncture Repair Kit
- Exploded Eye
- Natural Theatre Company

❖ ONE-MENSCH THEATRE ❖

+ german expression for a traveling theater within the owner is writer, director, stage designer, performer and sometimes even his own stage manager in one person.

NOTABLE PRACTITIONERS:

- Natias Neutert
- Dario Fo
- Robert Kreis
- Johnny Melville
- Franca Rame

❖ SITE-SPECIFIC THEATRE ❖

+ any type of theatrical production designed to be performed at a unique, specially adapted location other than a standard theatre

+ this specific site either may be originally built without any intention of serving theatrical purposes (for example, in a hotel, courtyard, or converted building), or may simply be considered an unconventional theatre space (for example, a junkyard), can also be considered as site-specific, in as it doesn't have the functionality (i.e. seats, stages) that a traditional theatre would have.

+ site-specific theatre is commonly more interactive than conventional theatre and, with the expectation of audience members predominantly to walk or move about (rather than sit), may be called promenade theatre. Site-specific theatre frequently takes place in structures originally built for non-theatrical reasons that have since been renovated or converted for new, performance-based functions.

+ Definitions of site-specific theatre are complicated by its use in both theatre studies and visual art, where it is also referred to as site-specific performance

- VARIATIONS

- **environmental theatre:** a pre-existing production is placed in an environment similar to the one in which the play is set
- **found space:** in which a pre-existing production is placed in an environment similar to the one in which the play is set (for example, performing *Hamlet* in a Danish Castle).
- **promenade theatre:** audience members generally stand and walk about rather than sit, watching the action happening among them and even following the performers around the performance space

NOTABLE PRACTITIONERS:

- Neil Tobin
- Ramlila

❖ FRINGE THEATRE ❖

+ theatre that is experimental in style or subject matter

+ usually not jury-based selection; all performers welcome to apply regardless of their professional or amateur status.

+ no restrictions are made as to the nature, style or theme of the performance, though some festivals have children's areas with appropriate content limitations

+ festivals may have too many applicants for the number of available spaces; in this case, applicants are chosen based on an unrelated criterion, such as order of application or a random draw

+ technical theatre elements kept simple

+ obscure, edgy, unusual material

+ one-hour, single act productions

NOTABLE PRACTITIONERS:

- James Haynes (Traverse Theatre)
- La MaMa Experimental Theatre Club
- Józef Szajina (Studio Theatre in Warsaw)
- Charles Marowitz
- David Hare
- Howard Brenton
- David Edgar
- Julian Beck

❖ AMATEUR THEATRE ❖

+ distinct from community and professional theatre simply in that artists are not paid (typically) and performers are usually not comprised of union members. Technically speakin, an "amateur" is anyone who does not accept, or is not offered, money for their services.

+ amateur theatre groups may stage plays, revues, musicals, light opera, pantomime or variety shows, and do so for the social activity as well as the artistic side.

+ productions may take place in venues ranging from the open air, community centres or schools to independent or major professional theatres and can be simple light entertainment or demanding drama.

NOTABLE PRACTITIONERS:

- Michael Green
- American Association of Community Theatre (AACT)

❖ SUMMER STOCK THEATRE ❖

+ is a theatre that presents stage productions only in the summer

+ typically takes advantage of seasonal weather, having productions outdoors or under tents (Circus Tent Theatre)

❖ BLACK LIGHT THEATRE ❖

+ a theatrical performance style characterized by use of black box theatre augmented by black light illusion

+ the distinctive characteristics of "black light theatre" are the use of black curtains, a darkened stage, and "black lighting" (UV light), paired with fluorescent costumes in order to create intricate visual illusions.

The technique, paired with the expressive artistry of dance, mime and acrobatics of the performers is able to create remarkable spectacles

+ key principle of black light theatre is the inability of the human eye to distinguish black objects from a black background. This technique results in effective invisibility for any objects not illuminated by the black light. The second optical principle behind b.l.t. is the effect of UV light on fluorescent objects. Black lights actually emit as much light as "normal lights", but at a frequency that humans cannot detect. While other objects either absorb or reflect UV light at the same frequency, fluorescent objects absorb and reflect (re-emit) UV light at a longer wavelength that human eyes can detect. The combined effect is that designers can make some objects appear as bright as if the room were fully lighted, while tracing other objects as dark as if the room were completely dark.

NOTABLE PRACTITIONERS:

- Konstantin Stanislavski
- George Melies
- George Lafaye
- Jiří Srnec
- Theodor Hoidekr
- Rainer Pawelke
- Eva Asterov
- Alexander Čihař

❖ ROUGH THEATRE ❖

+ Theatre that meets you where you're at... salt, sweat, noise, smell: the theatre that's not in a theatre, the theatre on carts, wagons, on trestles, audiences standing, drinking, sitting round tables.

+ the rough theatre is not Truth, but truth. The stories it tells can be direct, foul-mouthed and profane. While it is still subject to the kind of silly exaggerations of Deadly Theatre, there is no malice or attempt to summon memes for some lofty purpose. There may still be abstractions in the performance, but they are the kind that exist in all languages. The aim is authenticity - authentic performances which are delivered in a language, at a place, and at a time that serves the audience, and not the speaker.

narrative notions from different practitioners...

- Stanislavsky - "I will tell you a story about me"
- Brecht - "I will tell you a story about them"
- Vietnamese - "You and I will tell each other a story about all of us"

❖ IMMEDIATE THEATRE ❖

+ dynamic theatre responsive to time, responsive to venue, and most importantly, responsive to the audience.

❖ POSTMODERN THEATRE ❖

+ Postmodern theatre emerged as a reaction against modernist theatre. Most postmodern productions are centered on highlighting the fallibility of definite truth, instead encouraging the audience to reach their own individual understanding. Essentially, thus, **postmodern theatre raises questions rather than attempting to supply answers.**

+ A postmodern theatrical production might make use of some or all of the following techniques:

1. the accepted norms of seeing and representing the world are challenged and disregarded, while experimental theatrical perceptions and representations are created.
2. A pastiche of different textualities and media forms are used, including the simultaneous use of multiple art or media forms, and there is the "theft" of a heterogeneous group of artistic forms. (a pastiche is a work of visual art, literature, theatre, or music that imitates the style or character of the work of one or more artists. Unlike parody, pastiche celebrates, rather than mocks, the work it imitates)
3. The narrative needs not be complete but can be broken, paradoxical and imagistic. There is a movement away from linearity to multiplicity (to inter-related webs of stories), where acts and scenes give way to a series of peripatetic dramatic moments.
4. Characters are fragmented, forming a collection of contrasting and parallel shards stemming from a central idea, theme or traditional character.
5. Each new performance of a theatrical piece is a new Gestalt, a unique spectacle, with no intent on methodically repeating a play

(Gestalt is an organized whole that is perceived as more than the sum of its parts)

6. The audience is integral to the shared meaning-making of the performance process and its members are included in the dialogue of the play (in psychology, meaning-making is the process of how people construe, understand, or make sense of life events, relationships, and the self).
7. There is a rejection of the notions of "High" and "Low" art. The production exists only in the viewer's mind as what the viewer interprets – nothing more and nothing less.
8. The rehearsal process in a theatrical production is driven more by shared meaning-making and improvisation, rather than the scripted text.
9. The play steps back from reality to create its own self-conscious atmosphere. This is sometimes referred to as metatheatre.

+ While these techniques are often found in postmodern productions they are never part of a centralised movement or style. Rather, they are tools for authentic introspection, questioning and representation of human experience.

❖ METATHEATRE ❖

+ Metatheatre, and the closely related term metadrama, describes the aspects of a play that draw attention to its nature as drama or theatre, or to the circumstances of its performance.

defining markers include:

1. the direct address of the audience (especially in soliloquies, asides, prologues, and epilogues)
2. expression of an awareness of the presence of the audience (whether they are addressed directly or not)
3. an acknowledgement of the fact that the people performing are actors (and not actually the characters they are playing)
4. an element whose meaning depends on the difference between the represented time and place of the drama (the fictional world) and

the time and place of its theatrical presentation (the reality of the theatre event)

5. plays-within-plays (or masques, spectacles, or other forms of performance within the drama)
6. references to acting, theatre, dramatic writing, spectatorship, and the frequently employed metaphor according to which "all the world's a stage" (theatrum mundi)
7. scenes involving eavesdropping or other situations in which one or several characters observe another or others, such that the former relate to the behaviour of the latter as if it were a staged performance for their benefit.

+ the words "metatheatre" and "metadrama" combine theatre or drama with **the Greek prefix "meta-", which implies "a level beyond"** the subject that it qualifies.

+ mise-en-scène ("placing on stage") is the stage design and arrangement of actors in scenes for a theatre or film production, both in visual arts through storyboarding, visual theme, and cinematography, and in narrative storytelling through direction. The term is also commonly used to refer to single scenes that are representative of a film. Mise-en-scène has been called film criticism's "grand undefined term".

NOTABLE PRACTITIONERS:

- Anton Chekhov
- August Strindberg
- Henrik Ibsen
- Thornton Wilder
- Dimitris Lyacos

❖ BUTOH ❖

+ a form of Japanese dance theatre that encompasses a diverse range of activities, techniques and motivations for dance, performance, or movement.

+ Butoh rationales, conventions:

1. the art form is known to "resist fixity" and be difficult to define; notably, founder Hijikata Tatsumi viewed the formalisation of butoh with "distress".
2. common features of the art form include playful and grotesque imagery, taboo topics, extreme or absurd environments, and it is traditionally performed in white body makeup with slow hyper-controlled motion.
3. a key impetus of the art form was a reaction against the Japanese dance scene...
4. to turn away from the Western styles of dance, ballet and modern
5. a new aesthetic that embraced the squat, earthbound physique and the natural movements of the common folk
6. built on a vocabulary of crude physical gestures and uncouth habits...a direct assault on the refinement
7. subvert conventional notions of dance...delving into grotesquerie, darkness, and decay...at the same time exploring the transmutation of the human body into other forms, such as those of animals.
8. full body paint (white or black or gold), near or complete nudity, shaved heads, grotesque costumes, clawed hands, rolled-up eyes and mouths opened in silent screams.

NOTABLE PRACTITIONERS:

- Gyohei Zaitso
- Tatsumi Hijikata
- Kazuo Ohno
- Sankai Juku
- Koichi Tamano
- Min Tanaka
- Sayoko Onishi
- Akaji Maro
- Ushio Amagatsu
- Ko Murobushi
- Tadashi Endo
- Edoheart

- GooSay Then
- Atsushi Takenouchi
- Nakajima Natsu
- Eiko & Koma
- Maureen Fleming
- Simona Orinska

❖ **PERFORMANCE ART** ❖

+ an artwork or art exhibition created through actions executed by the artist or other participants. **It may be live, through documentation, spontaneously or written,** presented to a public in a Fine Arts context, traditionally **interdisciplinary.**

+ Performance art, also known as artistic action, has been developed through the years as a genre of its own in which art is presented live.

+ it involves four basic elements: **time, space, body, and presence** of the artist, and the relation between the creator and the public. The actions, generally developed in art galleries and museums, can take place in the street, any kind of setting or space and during any time period. Its goal is to generate a reaction, sometimes with support of improvisation and a sense of aesthetics. The themes are commonly linked to life experiences of the artist themselves, or the need of denunciation or social criticism and with a spirit of transformation.

+ the ideal had been an ephemeral and authentic experience for performer and audience in an event that could not be repeated, captured or purchased... performance art is a term usually reserved to refer to a conceptual art which conveys a content-based meaning in a more drama-related sense, rather than being simple performance for its own sake for entertainment purposes. It largely refers to a performance presented to an audience, but which does not seek to present a conventional theatrical play or a formal linear narrative, or which alternately does not seek to depict a set of fictitious characters in formal scripted interactions. It therefore can include action or spoken word

as a communication between the artist and audience, or even ignore expectations of an audience, rather than following a script written beforehand.

+ some types of performance art nevertheless can be close to performing arts. Such performance may use a script or create a fictitious dramatic setting, but still constitute performance art in that it does not seek to follow the usual dramatic norm of creating a fictitious setting with a linear script which follows conventional real-world dynamics; rather, it would intentionally seek to satirize or to transcend the usual real-world dynamics which are used in conventional theatrical plays.

+ performance artists often challenge the audience to think in new and unconventional ways, break conventions of traditional arts, and break down conventional ideas about "what art is".

+ from Roselee Goldberg, "performance has been a way of appealing directly to a large public, as well as shocking audiences into reassessing their own notions of art and its relation to culture"

NOTABLE PRACTITIONERS:

- Carolee Schneemann
- Marina Abramovic
- Ana Mendieta
- Chris Burden
- Hermann Nitsch
- Joseph Beuys
- Nam June Paik
- Yves Klein
- Vito Acconci
- Tania Bruguera
- Abel Azcona
- Regina Jose Galindo
- Tehching Hsieh
- Marta Minujin
- Petr Pavlensky

- Electronic Disturbance Theater
- Coco Fusco
- LaBeouf, Ronkko & Turner
- Allan Kaprow
- Andy Kaufman
- Yoko Ono

❖ **PROCESS ART** ❖

+ artistic movement where the end product of art and craft, the object d'art (word of art/found object), is not the principal focus; the process of its making is one of the most relevant aspects if not the most important one: the gathering, sorting, collating, associating, patterning, and moreover the initiation of actions and proceedings.

+ process artists saw art as pure human expression. process art defends the idea that the process of creating the word of art can be an art piece itself. *process* and *time* over an objectual finished product

NOTABLE PRACTITIONERS:

- Abel Azcona
- Lynda Benglis
- Joseph Beuys
- Chris Drury
- Eva Hesse
- Gary Kuehn
- Barry Le Va
- Bruce Nauman
- Robert Morris
- Richard Serra
- Keith Sonnier
- Aida Tomescu
- Richard Van Buren

❖ PSYCHODRAMA ❖

+ in psychodrama, participants explore internal conflicts by acting out their emotions and interpersonal interactions on stage. A psychodrama session (typically 90 minutes to 2 hours) focuses principally on a single participant, known as the **protagonist**. Protagonists examine their relationships by interacting with the other actors and the leader, known as **the director**. This is done using specific techniques, including **mirroring, doubling, soliloquy, and role reversal**.

+ Techniques:

- **Mirroring:** The protagonist is first asked to act out an experience. After this, the protagonist steps out of the scene and watches as another actor steps into their role and portrays them in the scene.
- **Doubling:** The job of the "double" is to make conscious any thoughts or feelings that another person is unable to express whether it is because of shyness, guilt, inhibition, politeness, fear, anger, etc. In many cases the person is unaware of these thoughts or at least is unable to form the words to express how they are feeling. Therefore, the "Double" attempts to make conscious and give form to the unconscious and/or under expressed material. The person being doubled has the full right to disown any of the "Double's" statements and to correct them as necessary. In this way, doubling itself can never be wrong.
- **Role playing:** The protagonist portrays a person or object that is problematic to them.
- **Soliloquy:** The protagonist speaks their thoughts aloud in order to build self-knowledge
- **Role reversal:** The protagonist is asked to portray another person while a second actor portrays the protagonist in the particular scene. This not only prompts the protagonist to think as the other person, but also has some of the benefits of mirroring, as the protagonist sees themselves as portrayed by the second actor.

+ the session is often broken up into three phases: the warm-up, the action, and the post-discussion

+ **The Warm-Up:** actors are encouraged to enter into a state of mind where they can be present in and aware of the current moment and are free to be creative. This is done through the use of different ice-breaker games and activities.

The Action: when the actual scenes take place

The Post-Discussion: the different actors are able to comment on the action, coming from their empathy and experiences with the protagonist of the scene

+ "spontaneity-creativity is a core tenet of psychodrama

+ it is believed that the best way for an individual to respond creatively to a situation is through spontaneity, that is, through a readiness to improvise and respond in the moment.

VARIATION:

- **DRAMA THERAPY**

- Drama Therapy lets the protagonist explore fictional stories (i.e. fairytales, myths, fabricated scenes)

- **SOCIODRAMA**

- a dramatic play in which several individuals act out assigned roles for the purpose of studying and remedying problems in group or collective relationships.
- Sociodrama may be applied to collective trauma and current events, social problems and disintegration, prejudice, interpersonal tension and justice and rehabilitation.

NOTABLE PRACTITIONERS:

- Jacob L. Moreno
- Carl Hollander

❖ DOCUMENTARY THEATRE ❖

- + theatre that uses pre-existing documentary material (i.e. newspapers, government reports, interviews, journals, and correspondences) as source material for stories about real events and people, frequently without altering the text in performance.
- + the genre has also be referred to as **verbatim theatre** (where the exact transcription of recorded interviews is acted out), investigative theatre, theatre of fact, theatre of witness, autobiographical theatre, and ethnodrama.
- + versions have presented both documentary and historical dramas in order to expose the truths of the common man, frequently combining fiction and reality to achieve truth.
- + some iterations focus on individuals within the context of historical events that permeated the documentary theatre of the 1960s and 1970s paved the way for artist and individual-centric documentary theatre
- + contemporary documentary theatre is defined by its privileging of subjectivity over universality and questioning of the definition of truth in an age where digital and physical realities collide
- + many contemporary practitioners reject the term "documentary theatre" in favor of more equivocal labels like "investigative theatre" that allow for more leeway in the artistic interpretation of reality and moves away from the original concept of the artist as moral arbiter of the truth
- + Just as Piscator utilized the new media of film and projection to enhance his productions, so contemporary documentary theatre continues to rely on new media to explore the increasingly fuzzy line between reality and representation of reality.
- + Documentary theatre continues to rely on a democratic process of interview gathering and multiple artistic perspectives to create new narratives.

NOTABLE PRACTITIONERS:

- Phrynichus
- Blue Blouses

- Erwin Piscator
- Unity Theatre
- Hallie Flanagan Davis
- Living Newspapers
- Bertolt Brecht
- Peter Weiss
- Nola Chilton
- Martin Duberman
- Joseph Chaikin
- Luis Valdez
- Peter Cheeseman
- Anna Deavere Smith
- Tectonic Theatre Project
- Jessica Blank
- Erik Jensen

*information taken from [wikipedia.org](https://en.wikipedia.org) - verified with bibliography