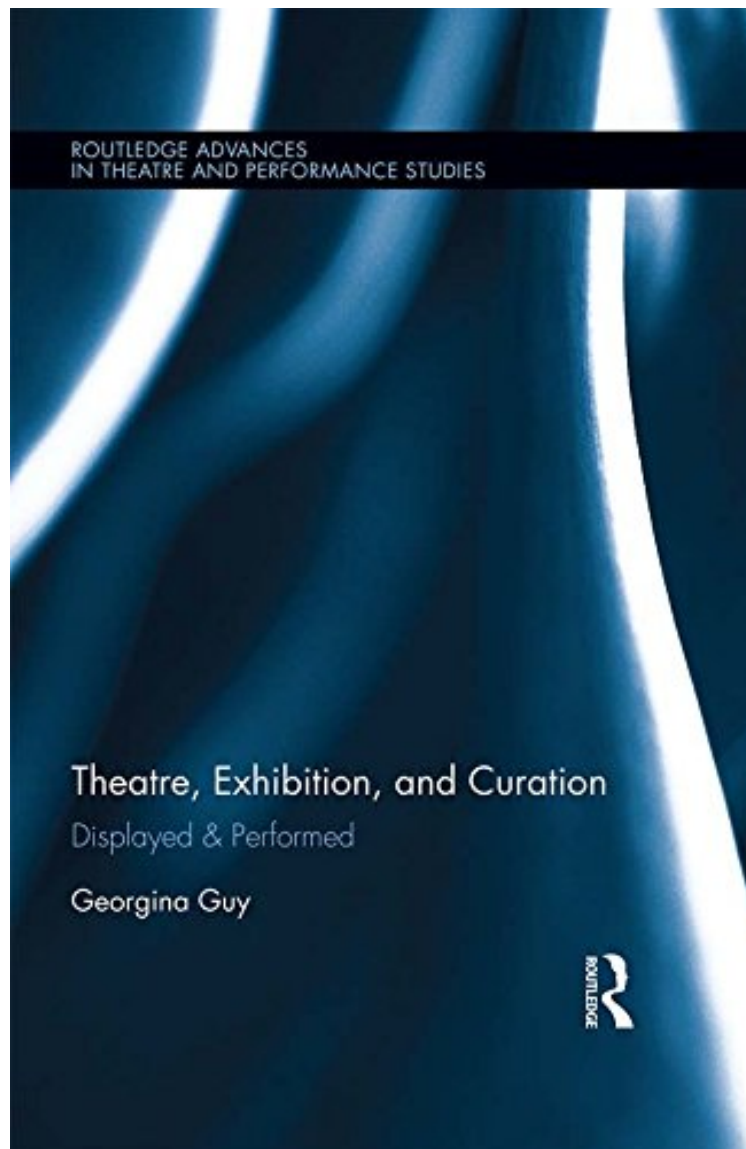


(Free download) Theatre, Exhibition, and Curation: Displayed Performed (Routledge Advances in Theatre Performance Studies)

## Theatre, Exhibition, and Curation: Displayed Performed (Routledge Advances in Theatre Performance Studies)

*Georgina Guy*

*\*Download PDF / ePub / DOC / audiobook / ebooks*



DOWNLOAD



READ ONLINE

#2185051 in eBooks 2016-04-20 2016-04-20 File Name: B01ENIVEC2 | File size: 52.Mb

**Georgina Guy : Theatre, Exhibition, and Curation: Displayed Performed (Routledge Advances in Theatre Performance Studies)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Theatre, Exhibition, and Curation: Displayed Performed (Routledge Advances in Theatre Performance Studies):

Examining the artistic, intellectual, and social life of performance, this book interrogates Theatre and Performance Studies through the lens of display and modern visual art. Moving beyond the exhibition of immaterial art and its documents, as well as re-enactment in gallery contexts, Guy's book articulates an emerging field of arts practice distinct from but related to increasing curatorial provision for 'live' performance. Drawing on a recent proliferation of object-centric events of display that interconnect with theatre, the book approaches artworks in terms of their curation together and re-theorizes the exhibition as a dynamic context in which established traditions of display and performance interact. By examining the current traffic of ideas and aesthetics moving between theatricality and curatorial practice, the study reveals how the reception of a specific form is often mediated via the ontological expectations of another. It asks how contemporary visual arts and exhibition practices display performance and what it means to generalize the 'theatrical' as the optic or directive of a curatorial concept. Proposing a symbiotic relation between theatricality and display, Guy presents cases from international arts institutions which are both displayed and performed, including the Tate Modern and the Guggenheim, and assesses their significance to the enduring relation between theatre and the visual arts. The book progresses from the conventional alignment of theatricality and ephemerality within performance research and teases out a new temporality for performance with which contemporary exhibitions implicitly experiment, thereby identifying supplementary modes of performance which other discourses exclude. This important study joins the fields of Theatre and Performance Studies with exciting new directions in curation, aesthetics, sociology of the arts, visual arts, the creative industries, the digital humanities, cultural heritage, and reception and audience theories.

About the Author Georgina Guy is Lecturer in Theatre and Performance in the Department of Drama and Theatre at Royal Holloway, University of London, UK.