



# **Post-Cinematic Theatre and Performance**

## **(Palgrave Studies in Performance and Technology)**

Piotr Woycicki

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A cinema without cameras, without actors, without screen frames and without narratives almost seems like an antithetical impossibility of what is usually expected from a cinematic spectacle. This book defines a new emergent and exciting field of post-cinematic theatre and performance, a subgroup of intermedial artistic practices which respond to cinematic culture through creative deconstructive strategies, challenging our assumptions and expectations about theatre and film.

Through an in-depth post-structuralist analysis based on the works of Deleuze, Lyotard, Lévinas and Rancière and film theory, *Post-Cinematic Theatre and Performance* investigates the work of new emergent international theatre companies and practitioners as well as seminal productions. The text looks at the work of Robert Lepage, Station House Opera, Katie Mitchell, The Wooster Group, Imitating the Dog and Duncan Speakman, amongst others, offering insights into the complex relationship between their cinematic and theatrical aesthetics. The book also explores the 'politics of perception' and aesthetics of response inherent in the deconstructive nature of these works.



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