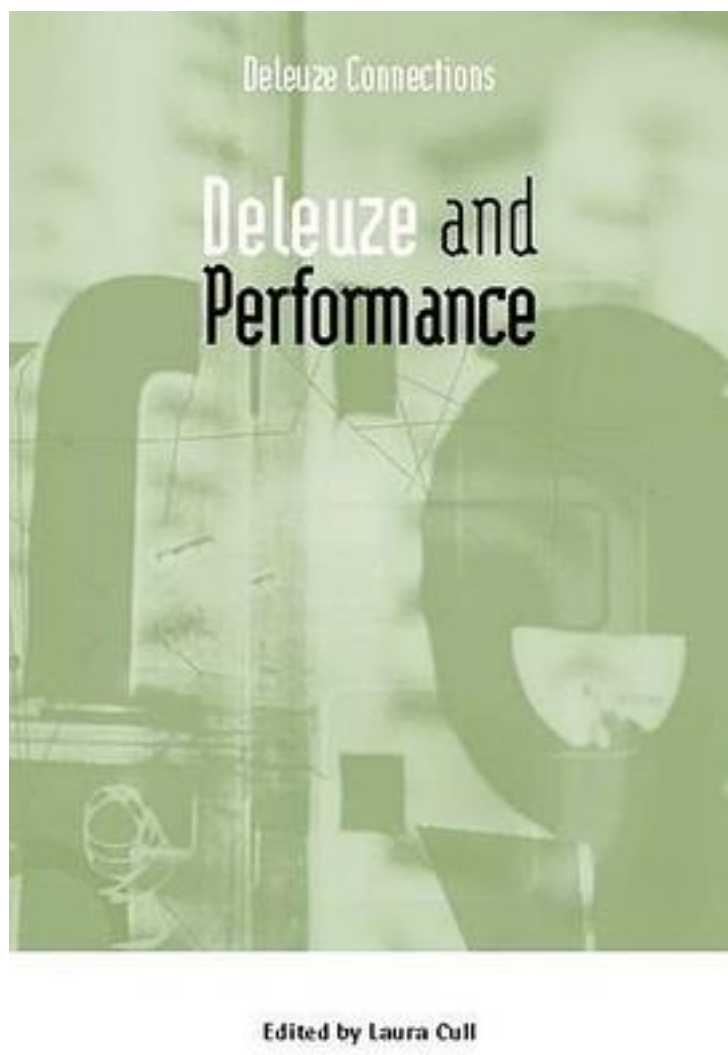


Deleuze and Performance



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Was performance important to Deleuze? Is Deleuze important to performance; to its practical, as well as theoretical, research? What are the implications of Deleuze's philosophy of difference, process and becoming, for Performance Studies, a field in which many continue to privilege the notion of performance as representation, as anchored by its imitation of an identity: 'the world', 'the play', 'the self'? Deleuze and Performance is a collection of new essays dedicated to Deleuze's writing on theatre and to the productivity of his philosophy for (re)thinking performance. This book provides rigorous analyses of Deleuze's writings on theatre practitioners such as Artaud, Beckett and Carmelo Bene, as well as offering innovative readings of historical and contemporary performance including performance art, dance, new media performance, theatre and opera, which use Deleuze's concepts in exciting new ways. Can philosophy follow Deleuze in overcoming the antitheatrical tradition embedded in its history, perhaps even reconsidering what it means to think in the light of the embodied insights of performance's practitioners? Experts from the fields of Performance Studies and Deleuze Studies come together in this volume and strive to examine these and other issues in a manner that will be challenging, yet accessible to students and established scholars alike.

作者介绍:

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标签

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Deleuze

评论

集；水平不均

书评

在《什么是哲学》中，德勒兹和瓜塔里定义了人类的创造性思维过程。这些思维过程之所以是“创造性”的，是因为，它们是大脑面对世界、宇宙，或者说存在本身的混乱混沌时，作出的反应。这些思维过程分为三种，哲学的、科学的，和艺术的。如本书中《克莱斯特、贝克特和德勒兹...