
Abstract

Making contemporary theatre reveals how some of the most significant international contemporary theatre is actually made. The book opens with an introductory chapter which contextualises recent trends in approaches to theatre-making. In the ensuing eleven chapters, eleven different writer-observers describe, contextualise and analyse the theatre-making practices of eleven different companies and directors, including Japan's Gekidan Kaitaisha and the Quebecois director Robert Lepage. Each chapter is enriched with extensive illustrations as well as boxed-off 'asides', giving the reader different perspectives on the work. Chapters usually focus on a single production, such as Complicite's 2003-04 The Elephant Vanishes, allowing detailed investigations of complex practices to emerge. The book concludes with a brief manifesto for making contemporary theatre by the editors, plus a bibliography suggesting further reading. Making contemporary theatre is a rich resource for the theatre-making student and the theatre-goer alike, full of diverse examples of how the most exciting theatre is actually made.

Table of Contents

LIST OF FIGURES
CONTRIBUTORS
PREFACE: Andy Lavender
ACKNOWLEDGEMENTS

Introduction
Witnessing postdramatic theatre-making
Jen Harvie

Digital dataflow and the synthesis of everything
Andy Lavender

Mapping the multiple
Lou Cope

‘The elephant and keeper have vanished completely... They will never be coming back’
Catherine Alexander

Reversing the ruins: the power of theatrical miscomprehension
Sara Jane Bailes

The anti-theatrical director
Alex Mermikides

Approaching mistrust
Lourdes Orozco

Theatre of the body and cultural deconstruction
Adam Broinowski

Performance transformations and cycles
Aleksandar Saša Dundjerovic

Exploring acting
Sarah Gorman

Unmaking Blowback – a visceral process for a political theatre
Peter Ekersall

Rules for a theatre of contemporary contemplation
Zoë Svendsen

POSTSCRIPT: Andy Lavender and Jen Harvie
SELECT BIBLIOGRAPHY
Index