

# Contemporary Japanese Womens Theatre And Visual Arts Performing Girls Aesthetics Contemporary Performance Interactions

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## PERKINS SYLVIA

*A History of Japanese Theatre* Columbia University Press

The first book of its kind: a collection of the most important genres of Japanese performance--noh, kyogen, kabuki, and puppet theater--in one comprehensive, authoritative volume. Rakugo Macmillan + ORM

Fran Lloyd focuses on the resurgence in the imaging of sex and consumerism in contemporary Japanese art and the connections they establish with the wider historical, social and political conditions within Japanese culture.

**Onnagata** Routledge

A useful, provocative introduction to the influential director's philosophical and practical approaches to the stage.

**Theatre Translation Theory and Performance in Contemporary Japan** BRILL

An anthology of three exciting Japanese adaptations of Shakespeare that engage with issues such as changing family values, racial diversity, the 2011 Great East Japan Earthquake and terrorism, together with a contextualizing introduction. The anthology makes contemporary Japanese adaptations of Shakespeare by three independent theatre companies available to a wider English language audience. The three texts are concerned with the social issues Japan faces today and Japan's perception of its cultural history. This unique collection is thus both a valuable resource for the fields of Shakespeare and adaptation studies as well as for a better understanding of contemporary Japanese theatre.

*Danjuro's Girls* Psychology Press

X, 298 leaves, bound 29 cm.

*Metamorphoses in Contemporary Japanese Theatre, Life-size and More-than-life-size* Bloomsbury Publishing

The all-female Takarazuka Revue is world-famous today for its rococo musical productions, including gender-bending love stories, torridly romantic liaisons in foreign settings, and fanatically devoted fans. But that is only a small part of its complicated and complicit performance history. In this sophisticated and historically grounded analysis, anthropologist Jennifer Robertson draws from over a decade of fieldwork and archival research to explore how the Revue illuminates discourses of sexual politics, nationalism, imperialism, and popular culture in twentieth-century Japan. The Revue was founded in 1913 as a novel counterpart to the all-male Kabuki theater. Tracing the contradictory meanings of Takarazuka productions over time, with special attention to the World War II period, Robertson illuminates the intricate web of relationships among managers, directors, actors, fans, and social critics, whose clashes and compromises textured the theater and the wider society in colorful and complex ways. Using Takarazuka as a key to understanding the "logic" of everyday life in Japan and placing the Revue squarely in its own social, historical, and cultural context, she challenges both the stereotypes of "the Japanese" and the Eurocentric notions of gender performance and sexuality.

*Women's Gidayū and the Japanese Theatre Tradition* Palgrave Macmillan

Long accustomed to writing in the tradition of the flamboyant kabuki, Japanese dramatists had a more difficult struggle in modernizing their art than did writers of fiction and poetry. The work of Kishida Kunio, however, established and matured modern Japanese drama, modeled on the western psychological drama of Ibsen and Chekhov. J. Thomas Rimer traces the initial modernization efforts undertaken by the first generation of Japanese playwrights of the shingeki, or "New Theatre." His study then concentrates on the work of Kishida Kunio, the most important figure in the Japanese theatre of the 1930s and 1940s. Kishida, who studied with the well-known French director Jacques Copeau in 1921, returned to Japan with the goal of establishing a modern drama of psychological dimensions for the Japanese theatre. His work demonstrated his talent as a playwright and laid the foundation for later modern Japanese playwrights. Originally published in 1974. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable

paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

*Takarazuka* Vintage

This volume explores the notion of "affective media" within and across different arts in Japan, with a primary focus on music, whether as standalone product or connected to other genres such as theatre and photography. The volume explores the Japanese reception of this "affective media", its transformation and subsequent cultural flow. Moving from a discussion of early encounters with the West through Jesuits and others, the contributors primarily consider the role of music in the nineteenth, twentieth, and twenty-first centuries. With ten original chapters, the volume covers a wealth of themes, from education, koto music, guitar making, avant-garde recorder works, musicals and rock photography, to interviews with contemporary performers in jazz, modern rock and J-pop. Innovative and fascinating, the book provides rich new insights and material to all those interested in Japanese musical culture.

*Transgenerational Remembrance* Springer

Japan boasts one of the world's oldest, most vibrant and most influential performance traditions. This accessible and complete history provides a comprehensive overview of Japanese theatre and its continuing global influence. Written by eminent international scholars, it spans the full range of dance-theatre genres over the past fifteen hundred years, including noh theatre, bunraku puppet theatre, kabuki theatre, shingeki modern theatre, rakugo storytelling, vanguard butoh dance and media experimentation. The first part addresses traditional genres, their historical trajectories and performance conventions. Part II covers the spectrum of new genres since Meiji (1868-), and Parts III to VI provide discussions of playwriting, architecture, Shakespeare, and interculturalism, situating Japanese elements within their global theatrical context. Beautifully illustrated with photographs and prints, this history features interviews with key modern directors, an overview of historical scholarship in English and Japanese, and a timeline. A further reading list covers a range of multimedia resources to encourage further explorations.

*Performing Arts Now in Japan* Columbia University Press

Rakugo introduces the storytelling genre of Edo-style rakugo as performed around the turn of the twenty-first century, focusing on the performers' image, training, and techniques and the art's contexts and audiences. Brau argues that, while storytellers' goal of making a hit with audiences sustains the art's vitality, rakugo has come to represent something more than simply popular entertainment: it is also regarded as the cultural heritage to which some Japanese may turn in a nostalgic search for identity.

**Five Modern No Plays** Princeton University Press

This book traces the history of 'girls' aesthetics,' where adult Japanese women create art works about 'girls' that resist motherhood, from the modern to the contemporary period and their manifestation in Japanese women's theatrical and dance performance and visual arts including manga, film, and installation arts.

*Japanese Theatre* Routledge

Danjuro 's Girls is a fascinating history of Japan's female kabuki troupes, offering a penetrating investigation into three generations of kabuki actresses associated with the renowned Ichikawa Danjuro acting dynasty. Contextually grounding early female precedents in kabuki, the book focuses on the Ichikawa Girls' Kabuki Troupe, a unique and trailblazing company founded after Japan's defeat in World War II. The troupe became a national sensation in the 1950s, briefly becoming part of the otherwise impenetrable all-male kabuki establishment. Drawing on numerous interviews, as well as written and visual primary sources, Danjuro 's Girls challenges readers to re-examine conventional notions about gender, performance, and traditional Japanese theatre.

*Women's Intercultural Performance* Northwestern University Press

This is the first in-depth examination of contemporary intercultural performance by women around the world. Contemporary feminist performance is explored in the contexts of current intercultural practices, theories and debates. Holledge and Tompkins provide ways of thinking about and analysing contemporary performance and representations of the performing, female, culturally-marked body. The book includes discussions of: \* ritual performance by women from Central

Australia and Korea \* the cultural exchange of A Doll's House and Antigone \* plays from Algeria, South Africa and Ghana \* the work of the Takarazuka revue company \* the market forces that govern the distribution of women and women's performance. This is an essential read for anyone studying or interested in women's performance.

*The Art of Stillness* Columbia University Press

This is the first book in English on women's gidayu and introduces the performers, their music and the politics of their survival within the male-dominated world of Japanese theatre tradition. It explores the intricate web of interrelationships of personality, organization of performance in women's gidayu in contemporary Japan. Kimi Coaldrake's book is a pioneering study of a traditional and dynamic area of Japanese cultural life that has previously been little understood in the West. It will be of particular interest to those studying Japanese theatre and its music as well as those seeking insights into the contribution of women to Japanese theatre history. The CD which accompanies the book provides immediate access to rare historical recordings of the Living National Treasure Takemoto Tosahiro (1897-1992) and other famous women performers, bringing to life the popular tales of gidayu discussed in the text.

*Consuming Bodies* Lexington Books

In *Transgenerational Remembrance*, Jessica Nakamura investigates the role of artistic production in the commemoration and memorialization of the Asia-Pacific War (1931-1945) in Japan since 1989. During this time, survivors of Japanese aggression and imperialism, previously silent about their experiences, have sparked contentious public debates about the form and content of war memories. The book opens with an analysis of the performance of space at Yasukuni Shinto Shrine, which continues to promote an anachronistic veneration of the war. After identifying the centrality of performance in long-standing dominant narratives, *Transgenerational Remembrance* offers close readings of artistic performances that tackle subject matter largely obscured before 1989: the kamikaze pilot, Japanese imperialism, comfort women, the Battle of Okinawa, and Japanese American internment. These case studies range from Hirata Oriza's play series about Japanese colonial settlers in Korea and Shimada Yoshiko's durational performance about comfort women to Kondo Aisuke's videos and gallery installations about Japanese American internment. Working from theoretical frameworks of haunting and ethics, Nakamura develops an analytical lens based on the Noh theater ghost. Noh emphasizes the agency of the ghost and the dialogue between the dead and the living. Integrating her Noh-inflected analysis into ethical and transnational feminist queries, Nakamura shows that performances move remembrance beyond current evidentiary and historiographical debates.

**Modernization of Asian Theatres** Univ of California Press

In the opening decades of the twentieth century in Japan, practically every major author wrote plays that were published and performed. The plays were seen not simply as the emergence of a new literary form but as a manifestation of modernity itself, transforming the stage into a site for the exploration of new ideas and ways of being. *A Beggar's Art* is the first book in English to examine the full range of early twentieth-century Japanese drama. Accompanying his study, M. Cody Poulton provides his translations of representative one-act plays. Poulton looks at the emergence of drama as a modern literary and artistic form and chronicles the creation of modern Japanese drama as a reaction to both traditional (particularly kabuki) dramaturgy and European drama. Translations and productions of the latter became the model for the so-called New Theater (shingeki), where the question of how to be both modern and Japanese at the same time was hotly contested. Following introductory essays on the development of Japanese drama from the 1880s to the early 1930s, are translations of nine seminal one-act plays by nine dramatists, including two women, Okada Yachiyo and Hasegawa Shigure. The subject matter of these plays is that of modern drama everywhere: discord between men and women, between parents and children, and the resulting disintegration of marriages and families. Both the bourgeoisie and the proletariat make their appearances; modern pretensions are lampooned and modern predicaments lamented in equal measure. Realism (as evidenced in the plays of Kikuchi Kan and Tanaka Chikao) prevails as the mode of modernity, but other styles are presented: the symbolism of Izumi Kyoka, Suzuki Senzaburo's brittle melodrama,

Kubota Mantaro's minimalistic lyricism, Akita Ujaku's politically incisive expressionism, and even a proto-absurdist work by Japan's master of prewar drama, Kishida Kunio. With its combination of new translations and informative and theoretically engaging essays, *A Beggar's Art* will prove invaluable for students and researchers in world theater and Japanese studies, particularly those with an interest in modern Japanese literature and culture.

**The Columbia Anthology of Modern Japanese Drama** Springer  
Modern Japanese Theatre and Performance is a collection of sixteen essays on Japanese theatre, including historical overviews of twentieth century theatre, analyses of specific productions and individuals, and consideration of the intercultural nature of modern Japanese theatre. Also included is a new translation of a 'Superkyogen' play.

**A History of the Takarazuka Revue Since 1914** University of Washington Press

This anthology is the first to survey the full range of modern Japanese drama and make available Japan's best and most representative twentieth- and early-twenty-first-century works in one volume. Divided into six chronological sections: 'The Age of Taisho Drama'; 'The Tsukiji Little Theater and Its Aftermath'; 'Wartime and Postwar Drama'; 'The 1960s and Underground Theater'; 'The 1980s and Beyond'; and 'Popular Theater,' the collection opens with a comprehensive introduction to Meiji period drama and provides an informal yet complete history of twentieth-century Japanese theater for students,

scholars, instructors, and dramatists. The collection features a mix of original and previously published translations of works, among them plays by such writers as Masamune Hakucho (*The Couple Next Door*), Enchi Fumiko (*Restless Night in Late Spring*), Abe Kobo (*The Man Who Turned into a Stick*), Morimoto Kaoru (*A Woman's Life*), Kara Juro (*Two Women*), Terayama Shuji (*Poison Boy*), Noda Hideki (*Poems for Sale*), and Mishima Yukio (*The Sardine Seller's Net of Love*). Leading translators include Donald Keene, J. Thomas Rimer, Mitsuyra Mori, M. Cody Poulton, John Gillespie, Mari Boyd, and Brian Powell. Each section features an introduction to the developments and character of the period, notes on the plays' productions, and photographs of their stage performances. The volume complements any course on modern Japanese literature and any study of modern drama in China, Korea, or other Asian or contemporary Western nation.

**Four Contemporary Japanese Women's Theatre Groups** Reaktion Books

Weaving together careful readings of plays and reviews, memoirs and interviews, biographies, and critical essays, *Acting Like a Woman in Modern Japan* traces the emergence of the first generation of modern actresses in Japan, a nation in which male actors had long dominated the public stage. What emerges is a colorful and complex picture of modern Japanese gender, theater, and nationhood. Using the lives and careers of two dominant actresses from the Meiji and Taisho eras, Ayako Kano reveals the fantasies, fears, and impact that women on stage created in

Japan as it entered the 20th century.

**Modern Japanese Theatre and Performance** Columbia University Press

This volume focuses on the theatre history of Asian countries, and discusses the specific context of theatre modernization in Asia. While Asian theatre is one of the primary interests within theatre scholarship in the world today, knowledge of Asian theatre history is very limited and often surprisingly incorrect. Therefore, this volume addresses a major gap in contemporary theatre studies. The volume discusses the conflict between tradition and modernity in theatre, suggesting that the problems of modernity are closely related to the idea of tradition. Although Asian countries preserved the traditional form and values of their respective theatres, they had to also confront the newly introduced values or mechanisms of European modernity. Several papers in this volume therefore provide critical surveys of the history of theatre modernization in Asian countries or regions—Japan, Korea, Taiwan, Hong Kong, India Malaysia, Singapore, and Uyghur. Other papers focus on specific case studies of the history of modernization, discussing contemporary Taiwanese performances, translations of modern French comedy into Chinese, the modernization of Chinese Xiqu, modern Okinawan plays, Malaysian traditional performances, Korean national theatre, and Japanese plays during World War II. Renowned academics and theatre critics have contributed to this volume, making it a valuable resource for researchers and students of theatre studies, literature, and cultural studies.