

Krishna In Performing Arts

Careers in Performing Arts Performing Arts The Psychology of the Performing Arts Human Factors in Performing Arts Opportunities in Performing Arts Careers The Performing Arts The Artist's Compass Be SpectACTIVE! Challenging Participation in Performing Arts Gender in Performance Perspectives in Performing Arts Medicine Practice II Performing Arts and Therapeutic Implications 21 Voices Exposing Yourself to the Performing Arts Deśa kāla Emerging Trends in Performing Arts and Indic Studies The Visual and Performing Arts Charm and Speed Creativity and the Performing Artist The School of Performing Arts The Informed Performer's Directory of Instruction for the Performing Arts Digital Performance Addison Mullins QED Ltd Glenn Daniel Wilson Prabir Mukhopadhyay Bonnie Bjorguine Bekken Rachel Moore L. Bonet Laurence Senelick Sang-Hie Lee Tanvi Bajaj Naomi Rhodes Susan Anne Russell Dr. Vidya Shimladka Steve Arbury Vernon Alfred Howard Paula Thomson University of Southern California. School of Performing Arts Karen J. Smith Steve Dixon

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performing arts refer to a body of art involving the use of bodies voices or inanimate objects for the conveyance of artistic expression theater dance music and object manipulation are some expressions of performing arts many professionals are involved in performing arts like comedians actors dancers magicians musicians singers etc performances can be based in theaters opera houses open air stages or even on the streets performers often use diverse costumes lighting makeup and sound effects to enhance their performance this book unfolds the modern trends in performing arts some of the diverse topics covered in this book also address the varied careers in performing arts for all those who are interested in a career in this domain it can prove to be an essential guide

a guide to the appreciation and practice of the varied forms of live performance and entertainment includes theatre opera ballet mime and magic among others

describes careers available within the performing arts field discusses teaching and performing as well as dance and music therapy

an inspiring real world guide for artists in the classic bestselling tradition of what color is your parachute that shows how to build a successful stable career in the performing arts from the president and ceo of the music center in los angeles who has carved her own success through her creative talent and business skill while performing artists have many educational opportunities to perfect their craft they are often on their own when it comes to learning the business skills necessary to launch their careers at the end of the day show business is well a business in the artist s compass rachel moore who rose from a dancer in the american ballet theater s corps de ballet to become the ceo of that organization and is today the head of the music center in la shares how to make life as a performer more successful secure and sustainable by approaching a career in the arts like an entrepreneur misty copeland calls moore a great example of a woman who used the skills that we gain as dancers to become a leader and it s those hard won lessons she imparts to a new generation of artists in this book encouraging every performer to develop marketable skills alongside their creative talent with testimonials from artists like lang lang sigourney weaver and renee fleming plus inspiring anecdotes from moore s own journey in the arts the artist s compass teaches aspiring performers how to take charge of their own careers and how to create their own brand and marketing platform to achieve personal and professional success in an engaging realistic but also passionate publishers weekly voice moore combines her artistic and corporate experience to address the finer points of building a career in a challenging industry the artist s compass is the essential success guide for aspiring artists driving home the point that honing professional skills beyond the stage is not forsaking one s art but for the sake of one s art

performing arts medicine is a multidisciplinary specialization combining the fields of performing arts and healthcare the book focuses on performing arts medicine as an occupational health that impacts wellness in public health and imparts the arts in healing it shares knowledge from experienced practitioners novel research findings region specific dance experiences and uses of body mind movements for healing the first part opens with a chapter on vivid illustrations of the risky stage setups and long hours of bodily abusive practice and ends with a chapter that explores the new conceptual frame of neurophenomenology as a philosophy and methodology in musician training and rehabilitation the second and third parts address multi disciplinary collaborative voice care plans joint hypermobility performance anxiety resilience performance related traumatic stress disorder communal healing through drumming as medicine and dance as healing agent for societal and medical problems

presenting an alternative perspective this book proposes that performing arts forge an emotional

bond between the performer and the audience making the act of performance a therapeutic and restorative experience and not merely recreational studying the life experiences of six artists and their unique engagement with three art forms music drama and dance the book highlights the physical emotional mental and spiritual effects of performing arts both on the performers and the audience more importantly it takes the current understanding of the therapeutic role of arts beyond a deficit model of health that focuses on their use in curing illnesses disabilities and imbalances towards a more positive growth centric model that relates them to promoting holistic mental health well being and happiness it thus bridges the gap between the theoretical understanding of creative arts therapy and the practical experience of performing arts in non therapeutic settings further it assumes increasing relevance with respect to fast changing lifestyles to which stress and ill health are often attributed the book will appeal to artists educators and researchers of performing arts applied psychology counselling and therapy and cultural studies as well as interested general readers

the academic activity in relation to the performing arts is exploding at quite a fast rate there are a number of old and new universities and research centers offering a wide range of academic courses in the performing arts however traditionally the teaching learning process in the performing arts field has been outside the ambit of the academic structure the move of a traditional process to the academic circle has brought to the forefront some of the challenges of the move these include both the teaching learning process and the examination method

what is virtuosity is it an innate gift or can it be taught how does it manifest in music dance or drama and by what criteria what does it take to become a virtuoso a what are the odds of success and ultimately at what price examining the concept of virtuosity in multiple perspectives this book helps to answer those questions and many more v a howard traces virtuosity from its historical roots to philosophical and psychological learning theory to the rigours of professional training and shows how high level performers are made marketed and sold by those who broker talent as a commodity critics and theorists will find this book comprehensive and illuminating and for that vast group of budding aspirants and their mentors who desire to make it to figure out where they are going how far and why the insights contained herein are key to survival no dance or drama studio regional theatre music school or conservatory can afford to ignore this hard look at the realities of classical performance art and training for those whose vocation is performance this is required reading

creativity and the performing artist behind the mask synthesizes and integrates research in the field of creativity and the performing arts within the performing arts there are multiple specific domains of expertise with domain specific demands this book examines the psychological nature of creativity in the performing arts the book is organized into five sections section i discusses different forms of performing arts the domains and talents of performers and the experience of creativity within performing artists section ii explores the neurobiology of physiology of creativity and flow section iii covers the developmental trajectory of performing artists including early

attachment parenting play theories personality motivation and training section iv examines emotional regulation and psychopathology in performing artists section v closes with issues of burnout injury and rehabilitation in performing artists

the historical roots key practitioners and artistic theoretical and technological trends in the incorporation of new media into the performing arts the past decade has seen an extraordinarily intense period of experimentation with computer technology within the performing arts digital media has been increasingly incorporated into live theater and dance and new forms of interactive performance have emerged in participatory installations on cd rom and on the in digital performance steve dixon traces the evolution of these practices presents detailed accounts of key practitioners and performances and analyzes the theoretical artistic and technological contexts of this form of new media art dixon finds precursors to today s digital performances in past forms of theatrical technology that range from the deus ex machina of classical greek drama to wagner s gesamtkunstwerk concept of the total artwork and draws parallels between contemporary work and the theories and practices of constructivism dada surrealism expressionism futurism and multimedia pioneers of the twentieth century for a theoretical perspective on digital performance dixon draws on the work of philip auslander walter benjamin roland barthes jean baudrillard and others to document and analyze contemporary digital performance practice dixon considers changes in the representation of the body space and time he considers virtual bodies avatars and digital doubles as well as performances by artists including stelarc robert lepage merce cunningham laurie anderson blast theory and eduardo kac he investigates new media s novel approaches to creating theatrical spectacle including virtual reality and robot performance work telematic performances in which remote locations are linked in real time webcams and online drama communities and considers the extratemporal illusion created by some technological theater works finally he defines categories of interactivity from navigational to participatory and collaborative dixon challenges dominant theoretical approaches to digital performance including what he calls postmodernism s denial of the new and offers a series of boldly original arguments in their place

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