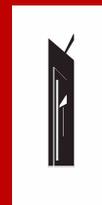


Avant-Gardes in Performance

Series Editors: Sarah Bay-Cheng and Martin Harries



Despite the many acts of denial and resistance embodied in the phrase “death of the avant-garde,” interest in experimental, innovative, and politically radical performance continues to animate theatre and performance studies. For all their attacks upon tradition and critical institutions, the historical and subsequent avant-gardes remain critical touchstones for continued research in the disciplines of theatre, performance studies, film and cinema studies, media study, art history, visual studies, dance, music, and nearly every area of the performing arts.

“Avant-Gardes in Performance,” a new book series, will feature exciting new scholarship on radical and avant-garde performance. The editors seek book manuscripts on performance practices and art works that fall within histories of avant-garde and experimental theatre, film, and intermedial production. Open to a range of historical, theoretical, and cultural analyses, the series welcomes scholarship that spans the last two centuries and that focuses on any part of the globe.

By engaging with the charged “avant-garde,” we aim to consider performance practices and events that are formally avant-garde, as defined by experimentation and breaks with traditional structures, practices, and content; historically avant-garde, defined within the global aesthetic movements of the early twentieth century, including modernism and its many global aftermaths; and politically radical, defined by identification with extreme political movements on the right and left alike.

The editors are especially interested in contributions at the forefront of critical analysis: scholarship that not only illuminates radical performance practices, but also transforms existing critical approaches to those performances. The series will bring together close attention to a wide range of innovative performances with critical analyses that challenge conventional academic practices. We welcome proposals from emerging as well as established scholars.

Sarah Bay-Cheng is an associate professor and Director of Graduate Studies in Theatre at the University at Buffalo, where her research interests include avant-garde theatre and film, modernist literature and performance, performance poetics, and intersections of technology and theatre. Bay-Cheng is a founding member of the Intermedia Performance Studio, and a member of the international research group Intermediality in Theatre & Performance, with whom she edited *Mapping Intermediality in Performance* (2010).

Martin Harries is a professor of English at NYU. His areas of research include modern theater and mass culture; film; theory; and spectatorship. He received the ACLS/Frederick Burkhardt Fellowship for Recently Tenured Scholars and was a Fellow in Residence at the Radcliffe Institute for Advanced Study in 2008-09. Publications include *Forgetting Lot's Wife: On Destructive Spectatorship* (2007) and *Scare Quotes from Shakespeare: Marx, Keynes, and the Language of Reenchantment* (2000).

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