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## Plastic theatre

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In theatre and film, the cyclorama (abbreviated cyc in the United States) is a large curtain or wall, often concavously, located at the back of the apse. It often surrounds or partially surrounds the stage to form a background. It was popularised in 19th-century German theatre. It can be made of unscrune canvas (larger versions) or muslin (smaller versions), filled with scrim (popularized on Broadway in the 20th century) or six-piece translucent plastic (often referred to as Opera Plastic). Traditionally it is suspended at 0% fullness (flat). If possible, it is stretched on the sides and weighted at the bottom to create a flat and flat surface. As seams tend to break off the smooth surface of the cyclorama, it is usually built of extra-wide material. In the photo, cycloramas or cycs also refer to the curvature of the backdrop, which are white to create the illusion of no background, or green for chroma keying. Infinity cyclorama (found mainly on TV and in film stills studios) is a cyc that curves smoothly at the bottom to meet studio floors, so with careful lighting and a horn-less joint, the illusion that the studio floor continues to infinity can be achieved. Cycloramas are often used to create the illusion of the sky on stage. By changing the device, intensity, color and patterns, the lighting designer can achieve many different appearances. The cyclorama can be front illuminated or, if built of translucent and seamless material, backlit directly or indirectly with the addition of a white bounce drop. To achieve the illusion of extra depth, often desirable, if the re-creation of the sky, the cyclorama can be paired with sharkstooth scrim background. Dark or black scrim, by absorbing extraterrestrial light that is commonly reflected from the floor of the stage can further achieve deeper colors on the cyclorama. Cycloramas are also often illuminated during dance concerts to match the mood of the song. Occasionally, cyc can be painted decorative or figurative scenes to fit a particular show; these are generally referred to as backdrops. See also Cyclorama Building, Boston Stage Lighting Striplight Theater Curtains and Stage Curtains Reference Resources by Phyllis Hartnoll, ed. (1972). A Brief Oxford Companion to the Theater. p. 126. ISBN 0192811029. Obtained from Art forms in which the body is used to express artistic expression This article needs additional citations to verify. Help improve this article by adding citations to reliable sources. Non-source material can be challenged and removed. Find Resources: Performing Arts - News · newspapers · books · scholar · JSTOR (May 2018) (Learn how and when to remove this message template)
Dance is a type of art design practiced around the world. Performing Arts Acrobatics Ballet Circus Skills Clown Dance General Gymnastics Magic Mime Music Opera Professional Match Puppet Speech Theater Ventriiloquism vie Performing Arts refers to forms of art in which artists use their voices, bodies or inanimate objects to convey artistic expression. It differs from fine art, which is when artists use paint, canvas or various materials to create physical or static art objects. Performing arts include a variety of disciplines that are performed in front of a live audience, inducing theatre, music and dance. Theatre, music, dance and manipulation of objects and other kinds of performances are present in all human cultures. The history of music and dance dates back to prehistoric times, while circus skills date back at least to ancient Egypt. Many performing arts are performed professionally. The performance can be purpose-built buildings, such as theatres and opera houses, on open stages at festivals, on stage in tents such as circuses and on the street. Live performances in front of an audience are a form of entertainment. The development of audio and video recording has enabled the private consumption of performing arts. Performing arts often try to express their emotions and feelings. [1] Artists Performing Artists in Kyoto, Japan Performer and Artists redirect here. For more use, see Artist (distinguished page). Artists who participate in performing arts in front of an audience are called artists. Examples are actors, comedians, dancers, magicians, circus performers, musicians and singers. Performing arts are also supported by workers in related fields such as songwriting, choreography and stagecraft. An artist who excels in acting, singing and dancing is commonly referred to as the triple threat. [2] Well-known examples of historical triple threat artists are Gene Kelly, Fred Astaire, Judy Garland and Sammy Davis Jr.[2] Artists often adapt their appearance, such as costumes and stage makeup, stage lighting and sound. Types of Performing Arts can include dance, music, opera, theatre and musical theatre, magic, illusion, mime, spoken word, puppets, circus art, performance art. This is called performance art. Most performance art also involves some form of plastic art, perhaps in the creation of props. Dance was often referred to as plastic art during the modern dance era. [3] Theatre main article: Theatre theatre is performing arts, which deals with acting in front of an audience, using a combination of speech, gestures, music, dance, sound and spectacle. One or more of these elements is considered performing arts. In addition to the standard style of narrative dialogue games, theater has such forms as games, musicals, opera, ballet, illusion, mime, classical Indian dance, kabuki, mummies' games, improvisational theater, comedy, pantomime, and non-conventional or contemporary forms such as postmodern theater, postdramatic theater, or performance art. Dance Main article: Dance Ballerina en pointe. In the context of performing arts, dance generally refers to human movement, typically rhythmic and to music, which is used as a form of audience entertainment in a performance environment. Definitions of what constitutes dance depend on social, cultural, aesthetic, artistic and moral constraints and range from functional movement (such as folk dance) to codified virtuoso techniques such as ballet. [4] There is one more modern form of dance that emerged in the 19th century. This form of dance was structured to create a harmonious personality that included functions such as physical and spiritual freedom. Isadora Duncan was the first dancer to argue about the woman of the future and developed a new vector of choreography using Nietzsche's idea of the highest mind in the free mind. [5] Dance is a powerful impulse, but the art of dance is that impulse directed by skilled artists into something that becomes intensely expressive and that can please audiences who don't feel the desire to dance themselves. These two concepts of the art of dance-dancing as a powerful impulse and dance as skillfully choreographed art practiced by a largely professional couple–are the two most important connecting thoughts running through any reflection on the subject. In dance, the connection between these two concepts is stronger than in some other art, and neither can exist without the other. [4] Choreography is the art of doing dances, and the person who practiced this art is called a choreographer. Music Main Article: Music Music is an art form that combines pitch, rhythm, and dynamic to create sound. It can be done using a variety of instruments and styles and is divided into genres such as folk, jazz, hip hop, pop, and rock, etc. As an art form, music can occur in live or recorded formats and can be planned or improvised. Sophocles, as shown in Nordisk familjebok. As music is a protean art, it easily coordinates with words for songs as physical movements take in dance. In addition, it has the ability to shape human behavior because it affects our emotions. [6] History of Western Performing Arts Main Article: Western Art HistorySee also: The Antithesis Begins in the 6th Century, to which tragic poets like Sophocles are invited. These poets wrote plays that in some cases incorporated dance (see Euripides). The hellenistic period began with the widespread use of comedy. In the 19th century AD, however, Western performing arts largely ended as dark times began. In the 19th century and 14th century, the 19th century Renaissance main article: Renaissance In the 15th century The term eventually became ballet. The first ballet as such is considered to be the Balthasar de Beaujoyeux's Ballet Comique de la Reine (1581). Commedia dell'arte set on a wagon, Jan Miel, 1640 By the mid-16th century Commedia Dell'arte became popular in Europe, introducing the use of improvisation. This period also introduced Elizabethan masque, featuring music, dance and elaborate costumes, as well as professional theatre companies in England. William Shakespeare's plays at the end of the 16th century In 1597, the first opera, Dafne was performed and during the 17th century it was performed. Modern era Introduction of proscenium arch in Italy in the 17th century Meanwhile, in England, puritans banned acting, thus stopping the performing arts, which lasted until 1660. Then women began to appear in both French and English games. The French introduced formal dance instruction in the late 17th century. It is also during this time that the first games were made in the American colony. In the 19th century, the introduction of the popular opera buffa brought opera to Mass as an affordable form of performance. Mozart's marriage to Figaro and Don Giovanni is a monument to the opera of the late 18th century. At the turn of the 19th century, Beethoven and the romantic movement introduced a new era that led first to the spectacle of great opera and then to the musical dramas of Giuseppe Verdi and Gesamtkunstwerk (the overall work of art) of Richard Wagner operas, which led directly to 19th century music was a period of growth of performing arts for all social classes, technical progress such as introducing gaslight to theaters, burlesque, minstrel dancing, and variety theaters. In ballet, women are making great stri progress in previously male-dominated art. Isadora Duncan, one of the free dance developers. Modern dance began in the late 19th century. Konstantin Stanislavski's System of Revolution in Acting in the early 20th century. During this period, both Impressionism and modern realism were introduced on stage. The arrival of Sergei Diaghilev Russes Ballet (1909-1929) revolutionized ballet and performing arts in general throughout the Western world, most importantly through Diaghilev's emphasis on collaboration, which brought choreographers, dancers, set designers/artists, composers and musicians together to revive and revolutionize ballet. It's very complicated. With the invention of the film at the end of the 19th century, it was the first time that the film had been made. Rhythm and blues, the cultural phenomenon of black America, came to the fore in the early 20th century, influencing a number of later popular musical styles internationally. In the 1930s Jean Rosenthal introduced what would become modern stage lighting, changing the nature of the stage as a Broadway musical became a phenomenon in the United States. Postwar performing arts after World War II were highlighted by the revival of ballet and opera in the Western world. Modern street theatre performances in La Chaux-de-Fonds Postmodernism in the performing arts dominated the 1960s largely. [citation needed] Eastern Performing Arts in the Middle East The oldest recorded theatrical event dates back to 2000 BC with a passion played by ancient Egypt. This story of the god Osiris was carried out annually at festivals throughout civilization, marking the familiar beginning of the long relationship between theatre and religion. The most popular forms of theatre in the medieval Islamic world were puppet theatre (which included hand puppets, shadow plays and puppet productions) and vivid passion plays known as ta'ziya, where actors re-enact episodes from Muslim history. In particular, Shiite Islamic games have spun around the shaheed (martyrdom) sons of Ali Hasan ibn Ali and Husayn ibn Ali. Live secular plays were known as akhraja, recorded in the medieval literature of Adab, although they were less common than puppets and puppet theatre. [7] Iran There are other forms of dramatic events in Iran, such as Naghali (storytelling), Ru-Howzi, Siyah-Bazi, Parde-Khani, Mareke Giri. India Bharatanatyam Indian classical dance originated in Tamil Nadu Gotikua folk is one of the well-known performances of all the boys of the group dressed in Indian women's clothing Saree Main Articles: Theatre in India and Sanskrit drama Folk Theatre and dramas can be traced to the religious ritual of vedic peoples in the 2nd This folk theatre of a hazy past was mixed with dance, food, ritual and depiction of events from everyday life. The last element made it the origin of classical theater of later times. Many historians, especially D. D. Kosambi, Debiprasad Chattopadhyaya, Adya Rangacharaya, etc. have referred to the prevalence of the ritual among the Indo-Aryan tribes, in which some members of the tribe acted as if they were wild animals and some others were hunters. Those who acted as mammals such as goats, buffaloes, reindeer, monkeys, etc. were persecuted by those who play the role of hunters. Bharata Muni (born 5-2 000 BC) was an ancient Indian writer, best known for her writing of Natya Shastra of Bharat, a theoretical treatise on Indian performing arts, including theatre, dance, acting and music, which was likened to Aristotle's poetics. Bharata is often known as the father of Indian performing arts. His Natya Shastra seems to be the first attempt to develop technology or, rather, art, drama in a systematic way. Natya Shastra tells us not only what is to be portrayed in the drama, but how the depiction needs to be done. The drama, as Bharata Muni says, is an imitation of men and their doom (loka-vritti). Both men and their portrayals must be respected on stage, so the drama in Sanskrit is also known by the term roopaka, which means portrayal. Ramayana and Mahabharata can be considered the first recognized games that originated in India. These epics provided inspiration for India's oldest playwrights and they do it today. Indian playwrights like Bhāsa in the 2nd and 2nd edgy ness of the 1960s were the first to be seen. Kālidāsa in 1. The three famous romantic games written by Kālidāsa are Mālavikāgnimitram (Mālavikā and Agnimitra), Vikramorvaśiyam (relating to Vikrama and Urvashi), and Abhijñānaśākuntala (Recognition of Shakuntala). The last was inspired by a story in the Mahabharata and is the most famous. It was the first to be translated into English and German. Compared to Bhāsa, who drew heavily from epics, Kālidāsa can be considered an original playwright. Another great Indian playwright was Bhavabhūti (7th century). He is said to have written the following three plays: Malatī-Madhava, Mahāvīracharita and Uttar Ramacharita. Between these three, the last two covers between them, the whole epic Ramayana. The mighty Indian Emperor Harsha (606-648) is credited with writing three plays: the comedy Ratnavali, and buddhist drama Nagananda. Many other playwrights followed in the Middle Ages. There have been many art forms in the southern part of India, Kerala is such a state with various such art forms as Koodiyattam, Nangyarkoothu, Kathakali, Chakyar koothu, Thirayattam and there have been many major artists such as Painkulam Raman Chakyar and others. China Hand shadow drama, China Main Article: Chinese Theatre There are references to theatrical entertainment in China as early as 1500 BC during the Shang Dynasty; often included music, clowning and acrobatic displays. The Tang Dynasty is sometimes known as Age 1000 Entertainment. During this era, Emperor Xuanzong formed an acting school known as The Children of the Pear Garden to produce a form of drama that was primarily musical. During the Han Dynasty, shadow puppets first emerged as an acclaimed form of theater in China. There were two distinct forms of shadow puppets, the Cantonese South and Pekingese North. The two styles were differentiated by the method of making puppets and placing rods on puppets, as opposed to the type of game performed by puppets. Both styles generally performed plays depicting great adventures and fantasies, rarely was it a very stylized form of theater used for political propaganda. Cantonese shadow puppets were the bigger of the two. They were built using thick leather, which created more pronounced shadows. Symbolic color was also very widespread; black face represented sincerity, red bravery. The rods used to control cantonese puppets were attached perpendicular to the heads of the puppets. So viewers didn't see them when the shadows came up. The Beijing puppet was more subtle and smaller. They were created from thin translucent skin usually taken from the donkey's abdomen. They were painted with vibrant colors, so they cast a very colorful shadow. The thin rods that controlled their movements were attached to the leather collar on the puppet's neck. The rods ran parallel to the puppet's bodies then turned at a ninety degree angle to connect to the neck. While these rods were visible when the shadow was cast, they laid out the shadow of the puppet, so they did not interfere with the appearance of the character. Rods attached to the neck facilitate the use of multiple heads with one body. When the heads were not used, they were stored in a muslin hood or fabric-plated box. Heads were always removed at night. It was consistent with the old superstition that if left intact, the puppets would revive at night. Some puppeteers have gone so far as to store heads in one hood and body in another in order to further reduce the possibility of reviving the puppet. The shadow puppet is said to have reached its highest point of artistic development in the 11th century, becomes an instrument of government. In the Song Dynasty, there were many popular games involving acrobatics and music. They evolved in the Yuan Dynasty into a more sophisticated form with a four- or five-act structure. Yuan drama has spread throughout China and diversified into many regional forms; the most famous of which is Beijing Opera, which is still popular today. Thailand Other information: Ramakien Hanuman on his car, a scene from Ramakien in Wat Phra Kaew, Bangkok in Thailand, it has been a tradition since the Middle Ages on stage played on the basis of plots drawn from Indian epics. In particular, the theatrical version of ramakien's national Thai epic, a version of Indian Ramayana, remains popular in Thailand today. Cambodia Cambodia inscriptions from the 6th and 6th ede state In the ancient capital of Angkor Wat, the stories of Indian epics Ramayana and Mahabharata were carved on the walls of temples and palaces. Similar reliefs are found in Borobudur, Indonesia. Japan Kabuki play Power in Kagoshima Main Articles: Noh, Bunraku, Kabuki, and Butoh During the 14th Century The director of one of these companies, Kan'ami (1333-1384), had a son, Zeami Motokiyo (1363-1443), who was considered one of the best child actors in Japan. When Kan'ami's company performed for Ashikaga Yoshimitsu (1358-1408), Shogun of Japan, he implored Zeami to have a judicial education for his art. After Zeami replaced his father, he continued to perform and adapt his style to what is now Noh. A mixture of pantomimimus and verbal acrobatics, this style has fascinated the Japanese for hundreds of years. Japan was united after a long period of civil war and political turmoil, thanks in particular to Ieyasu Shogun Tokugawa (1600-1668). However, alarmed by rising Christian growth, he cut off contact from Japan to Europe and China and banned Christianity. When peace came, the flourishing cultural influence and growing business class demanded its own entertainment. The first form of theatre to flourish was Ningyō jōruri (commonly referred to as Bunraku). The founder and main contributor of Ningyō jōruri, Chikamatsu Monzaemon (1653–1725), transformed his form of theatre into a true art form. Ningyō jōruri is a highly styled form of theatre using puppets, today about 1/3rd the size of a human. Men who control puppets train their entire lives to become master puppeteers, when then they can run the puppet's head and right hand and decide to show their faces during the performance. Other puppeteers, controlling the less important limbs of the puppet, cover themselves and their faces in a black suit, implying them The dialogue is handled by one person who uses different tones of voice and narrative ways to simulate different characters. Chikamatsu has written thousands of games during his lifetime,

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most of which are used to this day. Kabuki began shortly after Bunraku, a legend has it of an actress named Okuni, who lived around the end of the 16th century. Most of the kabuki material comes from Nō and Bunraku, and its erratic dance-type moves are also a Bunrak effect. However, Kabuki is less formal and distant than Nō, but very popular among the Japanese public. Actors are trained in many different things, including dancing, singing, pantomim, and even acrobatics. Kabuki first featured young girls, then young boys, and in the late 16th century, they were the first to perform. The men who portrayed the women on stage were specially trained to evoke the essence of the woman in their gentle movements and gestures. History of African performing arts This part is empty. You can help by adding to it. (December 2019) History of performing arts in America This section is empty. You can help by adding to it. (December 2019) The history of performing arts in Oceania This part is empty. You can help by adding to it. (December 2019) See also Art Portal Performing Arts Performance art Performing arts education Performing arts presenters United States copyright in performing arts Pamela D, Franklin Cultural Center for Performing Arts References ^ Oliver, Sophie Anne (February 2010). Trauma, Bodies and Performance Art: Towards the embodied ethics of seeing. Continuum. 24: 119–129. doi:10.1080/10304310903362775. ^ a b Romano, Tricia (30 March 2011). Natalie Portman, Black Swan, and the death of 'Triple Threat'. The Daily Beast. April 2015. ^ Mackrell, Judith R. (May 19, 2017). Dance. Encyclopedia Britannica, Inc^ and b Mackrell, Judith. Dance. Encyclopedia Britannica. March 11, 2015. ^ Nana, Loria (June 30, 2015). The philosophical context of the contemporary choreographic space. Musicology & Cultural Science. 11 (1): 64–67. ^ Epperson, Gordan (April 11, 2016). Music. Encyclopedia Britannica, Inc^ Moreh, Shmuel (1986). Live Theatre in Medieval Islam, in David Ayalon, Moshe Sharon (ed.), Studies of Islamic History and Civilization, Brill Publishers, p. 565-601, ISBN 978-965-264-014-7 External library links resources on performing arts resources in your Library of Bibliography of Performing Arts in eastern European collected libraries on performing arts obtained from

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