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Elizabeth Tomlin

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Acts and apparitions examines how new performance practices from the 1990s to the present day have been driven by questions of the real and the ensuing political implications of the concept's rapidly disintegrating authority.

This book departs significantly from existing scholarship on contemporary performance in its rejection of the dramatic/postdramatic binary and its interrogation of previous applications of Derridean poststructuralism to theatrical representation and notions of the real.

It offers new perspectives on the political analysis of contemporary theatre and performance across a wide range of models from Forced Entertainment and the Wooster Group, to Roland Schimmelpfennig and Howard Barker; from verbatim theatre to audio tours and the interactive performances of Ontroerend Goed.

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