

Nandita Dinesh

Memos from a Theatre Lab

Immersive Theatre & Time

SERIES IN PERFORMING ARTS

About the author

Nandita Dinesh holds a PhD in Drama from the University of Cape Town in South Africa and an MA in Performance Studies from the Tisch School of the Arts at New York University. Focused on the role that theatre can play during and after violent conflict, Dinesh has conducted community-based theatre projects in India, Mexico, Costa Rica, Guatemala, Rwanda, Uganda, Kenya, and Zimbabwe. She currently teaches Theatre and Literature & Performance, in addition to overseeing the juvenile justice programming, at the United World College in Montezuma, New Mexico. Dinesh's books include: *Theatre & War: Notes from the Field*, *Memos from a Theatre Lab: Exploring What Immersive Theatre "Does"*, *Scripting Detention: A Project in Theater and Autoethnography with Incarcerated Teens*, *Memos from a Theatre Lab: Spaces, Relationships, & Immersive Theatre*. In 2017 she was awarded the Elliott Hayes Award for Outstanding Achievement in Dramaturgy by Literary Managers and Dramaturgs of the Americas.



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Summary

Drawing from Dinesh's findings in *Memos from a Theatre Lab: Exploring What Immersive Theatre "Does"* and *Memos from a Theatre Lab: Spaces, Relationships, & Immersive Theatre*, this practice-based-research project, the third in a series of Immersive Theatre experiments in Dinesh's theatre laboratory, considers the impact of duration when using immersive theatrical aesthetics toward educational and/or socio-political objectives.

Dinesh frames the third experiment in her New Mexican theatre laboratory by placing its data and analyses in conversation with *Information for/from Outsiders: Chronicles from Kashmir*: a twenty-four hour long immersive, theatrical experience that Dinesh has been developing with Kashmiri theatre artists since 2013. In doing so, Dinesh seeks to create 'conceptual bridges': between practice and theory; between her experiments in New Mexico and the work that she does in Kashmir; between the generation of frameworks to develop Dinesh's own repertoire as a practitioner-researcher, and the creation of shareable strategies that might be used by other Immersive Theatre scholars, artists, and students.

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November 2018 | Hardback 236x160mm | 200 Pages | ISBN: 978-1-62273-435-1

SUBJECTS Art, Performing Arts

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