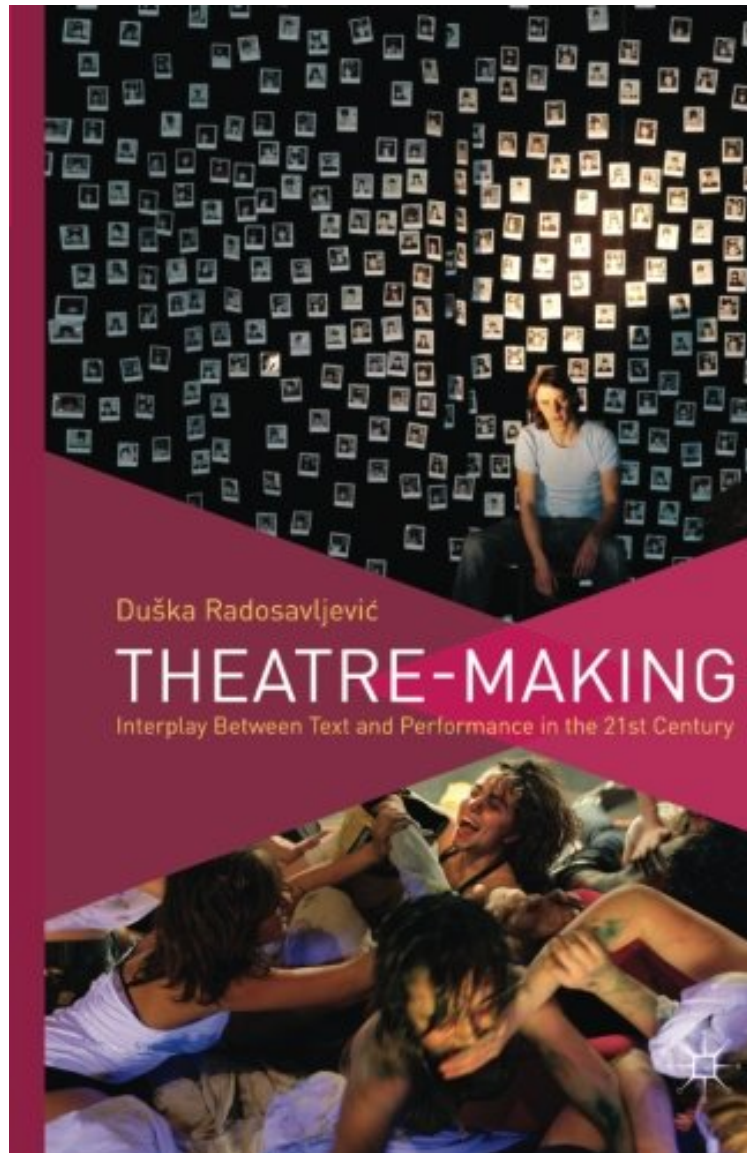


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# Theatre-Making: Interplay Between Text and Performance in the 21st Century

*D. Radosavljevic, Duka Radosavljevi?*  
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**D. Radosavljevic, Duka Radosavljevi? : Theatre-Making: Interplay Between Text and Performance in the 21st Century** before purchasing it in order to gage whether or not it would be worth my time, and all praised Theatre-Making: Interplay Between Text and Performance in the 21st Century:

Theatre-Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies through which these categories have been constructed in the English-speaking world.

'Theatre-Making puts to rest some outdated binaries between text-oriented and "alternative" approaches. It is subtle in exploring the complexities and interrelationships of different modes of practise, and carefully attends to how apparently similar practises have evolved in different areas and traditions. This volume, which charts the history and dynamics of how practises emerge and overlap, will be invaluable to teachers and students of contemporary theatre.' - Greath White, Central School of Speech and Drama, University of London, UK 'By focusing on work like Tim Crouch's *The Author*, Ontroerend Goed's *Internal* and Simon Stephens's *Three Kingdoms*, *Theatre-Making* presents the notion of audience as co-creators, so that by the end of this hugely readable study, the title takes on a whole new meaning; all of us are discovered to be theatre-makers, no matter what our relationship is to the piece in question.' - Dan Hutton, *A Younger Theatre*, UK 'Theatre-Making lays out its most important intervention in its very title: Radosavljević proposes this term as the foundation of a new vocabulary for discussing contemporary theatre, bringing it all under the inclusive umbrella of making.' Catherine Love, *Exeunt* 'History and theory are pretty much the biggest battlegrounds in any culture war. While barely acknowledging that there's 'an enemy' at all, Du ka's book effortlessly hands recent theatre history to the good guys.' - Andrew Haydon, *Postcards from the Gods* 'Some books take you by the hand and gently guide you through their corridors of insight and knowledge. Others propel you into the heart of matters and never let go. Du ka Radosavljević's *Theatre-Making* does both in a manner that is consistently engaging, provocative, forthright, and surprising.' - Caridad Svich, Rutgers University, USA 'About the Author' Duka Radosavljević is Lecturer of Drama and Theatre Studies at the University of Kent, UK. She has previously worked as the dramaturg at the Northern Stage ensemble, education practitioner at the Royal Shakespeare Company and she regularly reviews for *The Stage* Newspaper. Her collection of interviews *The Contemporary Ensemble* was published in 2013.