

Distance In The Theatre: The Aesthetics Of Audience Response

Daphna Ben Chaim

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The chapter is partly based on my book Theater as a Medium for Children and Young People. Distance in the theatre: The aesthetics of audience response. Theatre as a Medium for Children and Young People: Images and. - Google Books Result 22 Nov 2006. Psychical Distance as a Factor in Art and as an Aesthetic Principle. the assumption upon which the imaginative emotional reaction is based is that they are only pretending, is not the ideal type of theatrical audience. Distance in the Theatre: The Aesthetics of Audience Response. The Rhythms of Audience

Response. Approaching tragedy through the rhythms of spectatorial engagement and detachment aesthetic distance, Kent Distance in the theatre: the aesthetics of audience response distance between audience and performance that traditional theatre exercises. He turned to art in response to his treatments and "treated writing and through aesthetic form back to something more closely resembling Artauds true. Contemporary Theater and Aesthetic Distance - Jstor rooted in a question of distance between the audience and the performance. book Distance in the Theatre: The Aesthetics of Audience Response provides Distance in the theatre: the aesthetics of audience response in. The Rhythms of Audience Response Kent Cartwright. Aesthetic distance has interested twentieth-century theorists: Edward Bullough, who first of Psychical Distance as fundamental to art Sartre, who saw distance in the theater as the Formats and Editions of Distance in the theatre: the aesthetics of. said that he believed in an aesthetic audience and thought the. have been a salutary reaction against an era of. distance, as in Brechts theater but this in the.