



In Comes I: Performance, Memory and Landscape

Trosolwg

Awduron

[Mike Pearson](#) (Awdur)

[Astudiaethau Theatr, Ffilm a Theledu](#)

Math

Llyfr

Iaith wreiddiol

Saesneg

Cyhoeddwr

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Crynodeb

'In Comes I' is about performance and land, biography and locality, memory and place. The book reflects on performances past and present, taking the form of a series of excursions in the agricultural landscape of eastern England, and drawing from archaeology, geomorphology, folklore, local and family history. Mike Pearson, a leading theatre artist and solo-performer, returns to the landscape of his childhood - off the beaten track in Lincolnshire - and uses it as a mnemonic to reflect widely upon performance theory and practice. Rather than focusing on author, period and genre as is conventional in the study of drama, the book takes region as its optic, acknowledging the affective ties between people and place. Offering new approaches to the study of performance, he integrates intensely personal narrative with analytical reflection, juxtaposing anecdote with theoretical insight, dramatic text with interdisciplinary perception. The performances, ranging from folk drama to contemporary site-specific work, are seen in their relationship to their cultural and physical environment.

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In Comes I explores performance and land, biography and locality, memory and place. The book reflects on performances past and present, taking the form of a series of excursions into the agricultural landscape of eastern England, and drawing from archaeology, geomorphology, folklore, and local and family history. Mike Pearson, a leading theatre artist and solo-performer, re In Comes I explores performance and land, biography and locality, memory and place. The book reflects on performances past and present, taking the form of a series of excursions into the agricultural landscape of eastern En They come with battery packs, which let you use the computer when there are no electrical outlets available. A tablet PC looks like a book, with an LCD screen on which you can write using a special digital pen. You can fold and rotate the screen 180 degrees. The idea is to use a small number of very fast memory chips as a buffer or cache between main memory and the processor. Whenever the processor needs to read data it looks in this cache area first. If it finds the data in the cache then this counts as a 'cache hit' and the processor need not go through the more laborious process of reading data from the main memory. Oral History Public History Cultural Geography Memory Place Oral Testimony. These keywords were added by machine and not by the authors. This process is experimental and the keywords may be updated as the learning algorithm improves. P. Thompson, 'Believe It or Not: Rethinking the Historical Interpretation of Memory', J. Jeffrey and G. Edwall (eds) Memory and History: Essays on Recalling and Interpreting Experience (Lanham: University Press of America, 1994), p. 11.Google Scholar. 22. A. Portelli, 'The Peculiarities of Oral History', History Workshop Journal, 12 (1981) 96-107.CrossRefGoogle Scholar. "In Comes I": Performance, Memory and Landscape, Mike Pearson (Exeter: University of Exeter Press, 2006). Ian Maxwell. 'I can take any empty space' Peter Brook wrote famously in 1968 'and call it a bare stage.' A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged. This any empty space, of course, for the purposes of titling Brook's observations on making theatre, took the definite article, and has become something of generational catch-phrase—theatre as the empty space: a site of pure potential, a blank canv `In Comes I' explores performance and land, biography and locality, memory and place. The book reflects on performances past and present, taking the form of a series of excursions into the agricultural landscape of eastern England, and drawing from archaeology, geomorphology, folklore, and local and family history. Product Identifiers. Publisher. Mike Pearson is Professor of Performance Studies at University of Wales, Aberystwyth. He is a leading theatre artist, having worked both as director and performer in various theatre companies in Wales; he continues to create performances as a solo artist with German saxophonist Peter Brotzmann, and with artist/designer Mike Brookes. He is co-author of Theatre/Archaeology (Routledge 2001).