



Eric Kildow

DECENTRALIZED POETICS

NATIONAL IDENTITY, THEATRE, AND
DRAMATURGY IN AMERICA



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AMERICA is one of an extremely few Western industrial democracies to not have an institution designated as a National Theatre. Indeed, there are many nations of far less affluence that boast such world-class institutions. How could it be that the "last best hope of man" should lack such a commonplace organization? Ultimately, dramaturgy is the unifying drive behind any cohesive theatre for America. Though decentralized, these "Regionals" are capable of producing world-class work on par with any of the "nationals. Engaging this structural difference, and learning how exactly to correctly exploit it, will pay dividends for future artists and the manufacturers of cultural policy. Despite decentralization, this book posits that it's still talk about a coherent "national theatre" through the work of the modern dramaturg. This reserve explores this question and argues that the truest form of American national theatre can be found in the decentralized Regional theatre program." Further, it examines the cultural function decentralization has played in American history, particularly in light of the debates over Federalism and the works of Alexis de Tocqueville.



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