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Interculturalism and Iconophilia in the New Theatre Andrzej Wirth

Intercultural exchanges have occurred and been documented in both Western 
and non-Western theatre since the beginning of this century. It is not, 
however, the focus of this paper to provide an historical record of the 
process, rather, my aim is to question what the term might mean in a
contemporary performative context, particularly with reference to the Japan Asia Foundation Asia Centre's LEAR project.


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Palgrave to cut across boundaries and borderlines is to live aloud the
malaise of categories and labels. It is to resist simplistic attempts at
classifying, to resist the comfort of belonging to a cultural or aesthetic
genre, and of producing classifiable works. -Trinh T. Minh-ha, When

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