

Download Ebook Das Politische Theater Erwin Piscator 1893 1966 Pdf Free Copy

Strijdonelen Das politische Theater Erwin Piscator's Political Theatre "Erwin Piscator - Das politische Theater" - Theater zwischen Kunst und Politik Erwin Piscator The Theatre of Erwin Piscator Das Politische Theater. Neubearbeitet Von Felix Gasbarra, Etc. [With Plates, Including a Portrait.]. Erwin Piscator: Political Theatre, 1920-1966 Space and Time in Epic Theater Das Politische Theater. (Dieses Buch Entstand Unter Mitarbeit Von [Felix] Gasbarra.) [With Plates, Including Portraits.]. The Performance of Power Das "politische Theater" Erwin Piscators Crowds and Democracy The Stage Designs of Traugott Müller in Relation to the Political Theatre of Erwin Piscator and the Weimar Republic The Revolution in German Theatre 1900-1933 (Routledge Revivals) From Bayreuth to Burkina Faso Politische Theater Strijdonelen A Culture Of Light The Piscator Notebook New Music Theatre in Europe The Theatre of Erwin Piscator Oil and Modern World Dramas "Der Stellvertreter" und seine Umsetzung in Theater und Film: Das Politische in Rolf Hochhuths Drama, Erwin Piscators Bühneninszenierung und Constantin Costa-Gavras' Film Visions and Blueprints Performance and Politics in Popular Drama Staged Staging the Third Reich Postdramatic Dramaturgies Reconsidering National Plays in Europe The Plays of Ernst Toller Practising the Real on the Contemporary Stage Jüdische Geschichte als allgemeine Geschichte Brecht and Political Theatre Dance and the Body in Western Theatre The Piscatorbühne Century Berlin Cabaret Anarchism in the Dramas of Ernst Toller Dialogues between Media Bibliographic Guide to Theatre Arts

This study shows how politics and art intermingled in the life and works of one of the most renowned playwrights of German Expressionism, a man who was in many senses paradigmatic of the non-communist Left in the Weimar Republic. Toller sought to preserve the sanctity of the individual against collectivist assaults from the Right and from the Left, but at the same time to meet the needs of a complex society. Ossar demonstrates that the playwright arrived at solutions that were anarchist in nature, deriving from a long European tradition. This is the first in-depth book-length study of Toller and his plays published in English. Comparative Literature is changing fast with methodologies, topics, and research interests emerging and reemerging. The fifth volume of ICLA 2016 proceedings, *Dialogues between Media*, focuses on the current interest in inter-arts studies, as well as papers on comics studies, further testimony to the fact that comics have truly arrived in mainstream academic discourse. "Adaptation" is a key term for the studies presented in this volume; various articles discuss the adaptation of literary source texts in different target media - cinematic versions, comics adaptations, TV series, theatre, and opera. Essays on the interplay of media beyond adaptation further show many of the strands that are woven into dialogues between media, and thus the expanding range of comparative literature. First published in 1981, this book represents the first work in English to give a comprehensive account of the revolutionary developments in German theatre from the decline of Naturalism through the Expressionist upheaval to the political theatre of Piscator and Brecht. Early productions of Kaiser's *From Morning till Midnight* and Toller's *Transfiguration* are presented as examples of Expressionism. A thorough analysis of Piscator's *Hoppla, Such is Life!* and Brecht's *Man show the similarities and differences in political theatre*. In addition, elements of stage-craft are examined — illustrated with tabulated information, an extensive chronology, and photographs and designs of productions. Piscator founded the Workshop after emigrating to New York, having collaborated with Brecht to create "epic theatre" in Germany. The Piscator Notebook documents the author Malina's intensive and idiosyncratic training at Piscator's school. Bachelorarbeit aus dem Jahr 2007 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,3, Universität Erfurt, Veranstaltung: Ästhetik der Gesamtkunst - von Wagner bis zu den Avantgarden des 20. Jahrhunderts, 20 Quellen im Literaturverzeichnis, Sprache: Deutsch, Abstract: Ziel dieser Hausarbeit ist es, Piscators Bühnensysteme und seinen unverwechselbaren Inszenierungsstil unter Berücksichtigung der Entwicklung des politischen Theaters in einer zusammenfassenden Darstellung abzuhandeln. Da dieses umfangreiche Thema einer Eingrenzung bedurfte, steht Erwin Piscators Schaffensperiode von 1920 bis 1931 im Vordergrund. Um die Entwicklung dieser Theaterform in Hinblick auf Piscator herleiten zu können, ist es nötig, auch die Anfänge des politischen Theaters in Russland zu untersuchen. Concerning theatre as well as political affairs Erwin Piscator is one of the greatest "theatre man" of the 20th century. In addition to Max Reinhardt he carries weight as one of the revivers of the German stage. His political theatre dominantly influenced the development of the theatre of the twentieth. He tried to mechanize stage, stage setting and stage versions with unconventional means and productions. Because of the theatre-strange use of films, projects, montages', running assembly lines, metal constructions and banners Piscator was a very controversial and often criticized artist. Especially his usage of the film is considered as demolition of the human stage art. In this paper, which deals with Piscator's political theatre between 1920 and 1930 and his style of production, I first worked out a historical brief outline of the political theatre in general. The purpose is to make understandable Piscator's different stages of development concerning his theatre concept. In the second part of my paper I analyze his vision of the "total theatre" and the basic lines of sociological script edition. His stage system and his style of production I reflect on the third part closer. I prove these revolutionary revivals on the basis of the political revue "Trotz alledem!". An analysis of reality and 'the real' as presented in contemporary artistic creation, *Practising the Real on the Contemporary Stage* examines the responses given by performing arts to the importance placed on reality beyond representation. This book proposes four historic itineraries defined by the ways in which the issue of the real is addressed: the representation of the visible reality and its paradoxes, the place of the real on the lived body, the limits placed on representation by experiences of pain and death, and those practices that denounce the real. *Practising the Real on the Contemporary Stage* will be warmly welcomed by scholars of aesthetics and contemporary artistic practice. This volume frames the concept of a national play. By analysing a number of European case studies, it addresses the following question: Which play could be regarded as a country's national play, and how does it represent its national identity? The chapters provide an in-depth look at plays in eight different countries: Germany (*Die Räuber*, Friedrich Schiller), Switzerland (*Wilhelm Tell*, Friedrich Schiller), Hungary (*Bánk Bán*, József Katona), Sweden (*Gustav Vasa*, August Strindberg), Norway (*Peer Gynt*, Henrik Ibsen), the Netherlands (*The Good Hope*, Herman Heijermans), France (*Tartuffe*, Molière), and Ireland. This collection is especially relevant at a time of socio-political flux, when national identity and the future of the nation state is being reconsidered. Gibt es eine spezifisch jüdische Geschichte und wenn: was kennzeichnet sie? Autoren aus Amerika, Deutschland, England und Israel setzen in diesem - Dan Diner zum 60. Geburtstag gewidmeten - Band Themen der jüdischen und der allgemeinen Geschichte zu- und miteinander in Bezug. Neben Beiträgen mit Themen der arabischen Welt und der Durchdringung von jüdischer und islamischer Welt stehen Texte zu theoretischen Fragen der Geschichts- und Kulturwissenschaft sowie konkrete Fallstudien. Alle Aufsätze greifen neuere theoretische und methodische Debatten oder übergeordnete Fragen auf - sei es im Hinblick auf kulturgeschichtliche Fragen, sei es in der Erforschung von Antisemitismus und Holocaust, sei es in Bezug auf die Nachwirkung des Nationalsozialismus noch in den Aufbewahrungs- und Tradierungsformen einer kritischen Wissenschaft. This study of the Piscatorbühne season of 1927-8 uncovers a vital, previously neglected current of radical experiment in modern theater, a ghost in the machine of contemporary performance practices. A handful of theater seasons changed the course of 20th and 21st century theatre. But only the Piscatorbühne of 1927-8 went bankrupt in less than a year. This exploration tells the story of that collapse, how it predicted the wider collapse of the late Weimar Republic, and how it relates to our own era of political polarization and economic instability. As a wider examination of Piscator's contributions to dramaturgical and aesthetic form, 'The Piscatorbühne Century' makes a powerful and timely case for the renewed significance of the broader epic theater tradition. Drawing on a rich archive of interwar materials, Drew Lichtenberg reconstructs this germinal nexus of theory and praxis for the modern theatre. This book will be of great interest to students and scholars in theatre, performance, art, and literature. This 1977 text was the first full study of Erwin Piscator, the German theatrical producer who was prominent in the 1920s and worked after 1945 with the writers Hochhuth, Kipphardt and Weiss. Professor Innes sketches the background of Dadaism and Expressionism from which Piscator came, and points out the differences between Piscator and the other experimenters of his time. He also gives a vivid description of Piscator's technical innovations, the modern means of communication such as film, the illumination of the stage from below and 'the treadmill', a flat moving band along which the characters walked. These turned drama into a multi-media event. Professor Innes uses Piscator's career as a focus to describe theatrical developments in the twentieth century and to discuss the role of the author, the director, and the actor in drama, the purpose of the theatre, and the involvement of the audience. Since the beginning of the nineteenth-century, many forms of theatre have been called 'popular', but in the twentieth-century the term 'popular drama' has taken on definite political overtones, often indicating a repudiation of 'commercial theatre'. Does this mean that political theatre is or tries to be more attractive to more people than commercial theatre? Does it conversely mean that commercial theatre has no political effects? The articles in this book were submitted as papers for a conference on the theme of 'popular' theatre, film and television. Contributions came from people with very different types of experience: from an ex-animal trainer to a lecturer in film studies; from playwrights, directors and actors to professional critics and academics. Each author focused on a particular problem of defining drama in performance, drawing together the conditions of performance, the types of audience and the political effects of the plays or films in question. The result was a series of fruitful connections and juxtapositions that shows the remarkable continuity of the problems raised in attempts to create a popular political drama. Recently in the field of theatre studies there has been an increasing amount of debate and dissonance regarding the borders of its territory, its methodologies, subject matter, and scholarly perspectives. The nature of this debate could be termed "political" and, in fact, concerns "the performance of power"—the struggle over power relations embedded in texts, methodologies, and the academy itself. This striking new collection of nineteen divergent essays represents this performance of power and the way in which the recent convergence of new critical theories with historical studies has politicized the study of the theatre. Neither play text, performance, nor scholarship and teaching can safely reside any longer in the "free," politically neutral, self-signifying realm of the aesthetic. Politicizing theatrical discourse means that both the hermeneutics and the histories of theatre reveal the role of ideology and power dynamics. New strategies and concepts—and a vital new phase of awareness—appear in these illuminating essays. A variety of historical periods, from the Renaissance through the Victorian and up to the most contemporary work of the Wooster group, illustrate the ways in which contemporary strategies do not require contemporary texts and performances but can combine with historical methods and subjects to produce new theatrical discourse. A groundbreaking exploration of German expressionist cinema and technology. Between 1955 and 1975 music theatre became a central preoccupation for European composers digesting the consequences of the revolutionary experiments in musical language that followed the end of the Second World War. The 'new music theatre' wrought multiple, significant transformations, serving as a crucible for the experimental rethinking of theatrical traditions, artistic genres, the conventions of performance, and the composer's relation to society. This volume brings together leading specialists from across Europe to offer a new appraisal of the genre. It is structured according to six themes that investigate: the relation of new music theatre to earlier and contemporaneous theories of drama; the use of new technologies; the relation of new music theatre to progressive politics; the role of new venues and environments; the advancement of new conceptions of the performer; and the challenges that new music theatre lays down for music analysis. Contributing authors address canonical works by composers such as Berio, Birtwistle, Henze, Kagel, Ligeti, Nono, and Zimmermann, but also expand the field to figures and artistic developments not regularly represented in existing music histories. Particular attention is given to new music theatre as a site of intense exchange – between practitioners of different art forms, across national borders, and with diverse mediating institutions. While the body appears in almost all cultural discourses, it is nowhere as visible as in dance. This book captures the resurgence of the dancing body in the second half of the twentieth century by introducing students to the key phenomenological, kinaesthetic and psychological concepts relevant to both theatre and dance studies. This book is the fullest and most detailed study yet published in English of Ernst Toller's plays and their most significant productions. In particular the productions directed by Karl-Heinz Martin, Jürgen Fehling and Erwin Piscator are closely analyzed and the author demonstrates how, brilliant though they were, they obscured or even distorted Toller's intentions. The plays are seen as eminently stage-worthy while worth lies in Toller's use of language, both in prose and inverse. The neglected puppet-play *The Scorned Lovers' Revenge* is analyzed from a new perspective in the light, both of its language and its sexual theme, so important in Toller's writings as a whole. The reader is led to appreciate why Toller was regarded as the most outstanding German dramatist of his generation until, after his death in 1939 his reputation was overlaid by that of Brecht. This book should do much to restore Toller to his proper place in theatre history. The development of epic theater before, during, and after Brecht's time, and analysis of epic productions, showing the form's continued relevance. Bertolt Brecht and the director Erwin Piscator developed epic theater in the 1920s because they found Western realism limited to the single perspective of an individual, and thus unable to confront the new realities: technological warfare, revolution, the metropolis, and the mass media, among others. The epic stage juxtaposed the old media of actors and scenery with new media, including film, photography, and electronic sound. Bryant-Bertail provides analyses of theatrical productions in the epic tradition from before, during, and after Brecht's lifetime: Hasek's *The Good Soldier Schwejk* directed by Piscator; *Mother Courage* written and directed by Brecht; Lenz's *The Tutor* directed by Brecht; Ibsen's *Peer Gynt* in productions directed by Peter Stein and Rustom Bharucha; Büchner's *Leon and Lena* (& Lenz) directed by JoAnne Akalaitis; and *Les Atrides* (*The House of Atreus*) from Aeschylus and Euripides, directed by Ariane Mnouchkine. Bryant-Bertail shows that epic theater's relevance for politically engaged artists lies in its discovery that history, fate, and human nature are spatio-temporal constructs that may be reconstructed on stage. Sarah Bryant-Bertail is associate professor in the School of Drama at the University of Washington. This book compiles lectures by the world's leading practitioners of postdramatic theatre from East Asia and the German-speaking world, which were given at Asia's only dramaturgy

degree program at The Central Academy of Drama in Beijing 2018/19. It includes first-time English-language scripts of the discussed plays. The material is complemented by contextualizing essays by the program founder Li Yinan and its co-developer Kai Tuchmann. Hans-Thies Lehmann contributes the foreword to this volume. This rare compilation enables the reader to gain a unique insider's impression of postdramatic theatre's artistic thinking and working methods and informs about its manifold manifestations. With contributions from Hans-Werner Kroesinger, Lee Kyung-Sung, Li Yinan, Boris Nikitin, Kai Tuchmann, Wang Mengfan, Wen Hui, Zhao Chuan and Zhuang Jiayun. Dieses Buch behandelt Rolf Hochhuths Drama „Der Stellvertreter“ und dessen Realisierungen in Theater und Film. Da „Der Stellvertreter“ als politisch engagiertes Stück gilt, legt diese Untersuchung ihren Fokus auf Aspekte des Politischen. Als Umsetzungen in Theater und Film werden die „Stellvertreter“-Realisierungen von Erwin Piscator und Constantin Costa-Gavras untersucht, weil beide Arbeiten von jeher politisch motiviert sind und sie jeweils die ersten ihres Fachs waren, die den „Stellvertreter“ umsetzten: Piscator auf der Theaterbühne (Uraufführung 1963), Costa-Gavras im Film (Premiere 2002). Diese Untersuchung beleuchtet die Frage, inwiefern Hochhuths Drama und besagte Umsetzungen als ‚politisch‘ bezeichnet werden können bzw. inwieweit Hochhuth, Piscator und Costa-Gavras die Versprechen ihrer ‚politischen Programme‘ in ihren Werken auch einlösen. Dazu liefert diese Studie jeweils eine Einführung zur Werkgeschichte und zu den Intentionen, die Hochhuth, Piscator und Costa-Gavras mit ihren Arbeiten verfolgen und bietet schließlich eine Dramen-, eine Aufführungs- sowie eine Filmanalyse des „Stellvertreters“. This is the first book in English to cover the theatrical career of Erwin Piscator. As one of the leading authorities on 20th century German theatre, the author is well-equipped to write about this important director. Most of the text is devoted to the Weimar period and is illustrated with rare pictures and documents. Between 1918 and 1933, the masses became a decisive preoccupation of European culture, fueling modernist movements in art, literature, architecture, theater, and cinema, as well as the rise of communism, fascism, and experiments in radical democracy. Spanning aesthetics, cultural studies, intellectual history, and political theory, this volume unpacks the significance of the shadow agent known as “the mass” during a critical period in European history. It follows its evolution into the preferred conceptual tool for social scientists, the ideal slogan for politicians, and the chosen image for artists and writers trying to capture a society in flux and a people in upheaval. This volume is the second installment in Stefan Jonsson’s epic study of the crowd and the mass in modern Europe, building on his work in *A Brief History of the Masses*, which focused on monumental artworks produced in 1789, 1889, and 1989. The first to focus on the (re-)presentations of oil in dramatic literature, theatre, and performance, *Oil and Modern World Dramas* is a pioneering volume in the emerging field of Oil Literatures and Cultures, and the more established field of World Literatures. Through close analysis, Fakhrkonandeh demonstrates how these dramatic works depict oil, both in its perceived nature and character, as an overdetermined matter/sign/object: a symbol (of freedom, autonomy, speed, wealth, modernity, enlightenment), a commodity, a social-cultural agent, a social relation, and a hyper-object. This book is also distinguished by its innovative and critically manifold conceptual framework, positing the petro-literatures and petro-cultures an inextricable part of a global network. *Oil and Modern World Dramas* not only demonstrates how the chosen works of petro-drama manifest these concepts in their social-political vision, aesthetics and historical-ontological dynamics, but also reveals how they deploy such assemblage-based approaches both as a cartographical means and aesthetic method for exposing the systemic (Capitalocenic) nature of petro-capitalist exploitation, and as means of proposing ways of resistance and producing alternative modes of subjectivity, community, relationality, and economy. This production history of *The Mother* provides substantial new insights into Bertolt Brecht's theatre and drama, his impact on political theatre, and the relationship between text, performance, and politico-cultural context. As the only play which Brecht staged in the Weimar Republic, during his exile, and in the GDR, *The Mother* offers a unique opportunity to compare his theatrical practice in contrasting settings and at different points in his career. Through detailed analysis of original archival evidence, Bradley shows how Brecht became far more sensitive to his spectators' political views and cultural expectations, even making major tactical concessions in his 1951 production at the Berliner Ensemble. These compromises indicate that his 'mature' staging should not be regarded as definitive, for it was tailored to a unique and delicate situation. *The Mother* has appealed strongly to politically committed theatre practitioners both in and beyond Germany. By exploiting the text's generic hybridity and the interplay between Brecht's 'epic' and 'dramatic' elements, directors have interpreted it in radically different ways. So although Brecht's 1951 production stagnated into an affirmative GDR heritage piece, post-Brechtian directors have used *The Mother* to promote their own political and theatrical concerns, from anti-authoritarian theatre to reflections on the legacies of state Socialism. Their ideological and theatrical subversion have helped Brecht's text to outlive the political system that it came to uphold. *Opera Village Africa*, a participatory art experiment by the late German multimedia artist Christoph Schlingensiefel, serves as a testing ground for a critical interrogation of Richard Wagner’s notion of the Gesamtkunstwerk. Sarah Hegenbart traces the path from Wagner’s introduction of the Gesamtkunstwerk in Bayreuth to Schlingensiefel’s attempt to charge the idea of the total artwork with new meaning by transposing it to the West African country Burkina Faso. Schlingensiefel developed *Opera Village* in collaboration with the world-renowned architect Francis Kéré. This final project of Schlingensiefel is inspired by and illuminates the diverse themes that informed his artistic practice, including coming to terms with the German past, anti-Semitism, critical race theory, and questions of postcolonial (self-)criticism. From Bayreuth to Burkina Faso introduces the notion of the postcolonial Gesamtkunstwerk to disrupt the Eurocentric perspective on art history, exploring how the socio-political force of a postcolonial Gesamtkunstwerk could affect processes of transcultural identity construction. It reveals how Schlingensiefel translocated the Wagnerian concept to Burkina Faso to address German colonial history and engage with it from the perspective of multidirectional memory cultures. A widely celebrated intellectual historian of twentieth-century Europe, Anson Rabinbach is one of the most important scholars of National Socialism working over the last forty years. This volume collects, for the first time, his pathbreaking work on Nazi culture, antifascism, and the after-effects of Nazism on postwar German and European culture. Historically detailed and theoretically sophisticated, his essays span the aesthetics of production, messianic and popular claims, the ethos that Nazism demanded of its adherents, the brilliant and sometimes successful efforts of antifascist intellectuals to counter Hitler’s rise, the most significant concepts to emerge out of the 1930s and 1940s for understanding European authoritarianism, the major controversies around Nazism that took place after the regime’s demise, the philosophical claims of postwar philosophers, sociologists and psychoanalysts—from Theodor Adorno to Hannah Arendt and from Alexander Kluge to Klaus Theweleit—and the role of Auschwitz in European history. Theater requires artifice, justice demands truth. Are these demands as irreconcilable as the pejorative term “show trials” suggests? After the Second World War, canonical directors and playwrights sought to claim a new public role for theater by restaging the era’s great trials as shows. The Nuremberg trials, the Eichmann trial, and the Auschwitz trials were all performed multiple times, first in courts and then in theaters. Does justice require both courtrooms and stages? In *Staged*, Minou Arjomand draws on a rich archive of postwar German and American rehearsals and performances to reveal how theater can become a place for forms of storytelling and judgment that are inadmissible in a court of law but indispensable for public life. She unveils the affinities between dramatists like Bertolt Brecht, Erwin Piscator, and Peter Weiss and philosophers such as Hannah Arendt and Walter Benjamin, showing how they responded to the rise of fascism with a new politics of performance. Linking performance with theories of aesthetics, history, and politics, Arjomand argues that it is not subject matter that makes theater political but rather the act of judging a performance in the company of others. *Staged* weaves together theater history and political philosophy into a powerful and timely case for the importance of theaters as public institutions.

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