

Патрис Пави

Словарь театра



Slovar Teatra

Jesse Gardiner



Slovar Teatra:

Text in Contemporary Theatre Guna Zeltiņa with Sanita Reinsone, 2014-08-11 This collection of articles is devoted to the relationship between text and performance in contemporary theatre In this volume nineteen theatre and drama researchers from the Baltic countries Sweden Finland Ireland Hungary Russia and China discuss the results of their research into these issues in academic articles and essays The book mainly focuses on the experience of the Baltics in the creation of theatrical texts but it also provides a wider insight into the changing processes of world drama and theatre Three sections of the volume provide numerous examples of the functionality of traditional texts in today's theatre as well as introducing the reader to new names in contemporary drama and the different models of practice in theatre companies This book with its rich collection of material and detailed analysis of different methods and experiences of contemporary theatre is recommended for both theatre and drama theoreticians and practitioners *Theatre Criticism* Duška Radosavljevic, 2016-09-08 The world of theatre criticism is rapidly changing in its form function and modes of operation in the twenty first century The dominance of the internet has led to a growing trend of selfappointed theatre critics and bloggers who are changing the focus and purpose of the discussion around live performance Even though the blogosphere has garnered suspicion and hostility from some mainstream newspaper critics it has also provided significant intellectual and ideological challenges to the increasingly conservative profile of the professional critic This book features 16 commissioned contributions from scholars arts journalists and bloggers as well as a small selection of innovative critical practice Authors from Australia Canada Croatia Germany Greece Italy Latvia Russia the UK and the US share their perspectives on relevant historical theoretical and political contexts influencing the development of the discipline as well as specific aspects of the contemporary practices and genres of theatre criticism The book features an introductory essay by its editor Duška Radosavljevic Soviet Theatre during the Thaw Jesse Gardiner, 2022-11-03 The era known as the Thaw 1953-64 was a crucial period in the history of the Soviet Union It was a time when the legacies of Stalinism began to unravel and when brief moments of liberalisation saw dramatic changes to society By exploring theatre productions plays and cultural debates during the Thaw this book sheds light on a society in flux in which the cultural norms values and hierarchies of the previous era were being rethought Jesse Gardiner demonstrates that the revival of avant garde theatre during the Thaw was part of a broader re engagement with cultural forms that had been banned under Stalin Plays and productions that had fallen victim to the censor were revived or reinvented and their authors and directors rehabilitated alongside waves of others who had been repressed during the Stalinist purges At the same time new theatre companies and practitioners emerged who reinterpreted the stylized techniques of the avant garde for a post war generation This book argues that the revival of avant garde theatre was vital in allowing the Soviet public to reimagine its relationship to state power the West and its own past It permitted the rethinking of attitudes and prejudices and led to calls for greater cultural diversity across society Playwrights directors and

actors began to work in innovative ways seeking out the theatre of the future by re engaging with the proscribed forms of the past

Bibliographic Guide to Slavic Gale Group,2000-06-09

F. A. Koni und das russische Vaudeville Monika Katz,2017-12-13 In den Jahren 1830 bis 1855 beherrschten kurze St ücke voller Witz und Spielfreude die Petersburger Theater Das Vaudeville bot dem neuen urbanen Publikum Freizeitspa und Unterhaltung Dieses goutierte das B öhmen geschehen und freute sich an dem teilweise bissigen Witz mit dem tagesaktuelle Themen aufgegriffen wurden Platt unglau bw rdig trivial und f r Russland ungeeignet so lautete hingegen der Vorwurf der Kritik F A Koni 1809 1879 war einer der erfolgreichsten Autoren des neuen Genres gleichzeitig aber auch ein unerbittlicher Kritiker Als aufstrebender Theaterenthusiast gelang ihm mit Hilfe des Vaudevilles der Einstieg ins Theatermilieu Seine idealistischen Wertvorstellungen konnte er hingegen nicht verwirklichen Monika Katz Studie folgt einem kulturwissenschaftlichen Ansatz mit dem sie die Bedeutung des Vaudevilles f r die Geschichte des russischen Theaters und f r die Verankerung des Theaters in der urbanen Gesellschaft als Ort der ffentlichen Meinungsbildung deutlich machen kann

Serfdom, Society, and the Arts in Imperial Russia Richard Stites,2008-10-01 Serf era and provincial Russia heralded the spectacular turn in cultural history that began in the 1860s Examining the role of arts and artists in society s value system Richard Stites explores this shift in a groundbreaking history of visual and performing arts in the last decades of serfdom Provincial town and manor house engaged the culture of Moscow and St Petersburg while thousands of serfs and ex serfs created or performed Mikhail Glinka raised Russian music to new levels and Anton Rubinstein struggled to found a conservatory Long before the itinerants painters explored town and country in genre scenes of everyday life Serf actors on loan from their masters brought naturalistic acting from provincial theaters to the imperial stages Stites s richly detailed book offers new perspectives on the origins of Russia s nineteenth century artistic prowess

Russia's Theatrical Past Claudia R. Jensen,Ingrid Maier,Stepan Shamin,Daniel C. Waugh,2021-06-01 In the 17th century only Moscow s elite had access to the magical vibrant world of the theater In Russia s Theatrical Past Claudia Jensen Ingrid Maier Stepan Shamin and Daniel C Waugh mine Russian and Western archival sources to document the history of these productions as they developed at the court of the Russian tsar Using such sources as European newspapers diplomats reports foreign travel accounts witness accounts and payment records they also uncover unique aspects of local culture and politics of the time Focusing on Northern European theatrical traditions the authors explore the concept of intertheater which describes transmissions between performing traditions and reveal how the Muscovite court s interest in theater and other musical entertainment was strongly influenced by diplomatic contacts Russia s Theatrical Past made possible by an international research collaborative offers fresh insight into how and why Russians went to such great efforts to rapidly develop court theater in the 17th century

The Hand at Work Susanne Strätling,2021-12-14 Art New Vision This formula shaped the avant garde With moving images abruptly expanding the boundaries of the visible world new printing techniques triggering a pictorial turn in graphic art and literature becoming

almost inseparable from visual media we still regard the avant garde as heyday for modernism's obsession with the eye But what are the blind spots of this optocentrism Focusing on the gestures of giving touching showing and handcrafting this study examines key scenes of tactile interaction between subject and artifact Hand movements manual maneuvers and manipulations challenge optics and expose the crises of a visually dominated perspective on the arts The readings of this book call for a revision of an optically obscured aesthetics and poetics to include haptic experience as an often overlooked but pivotal part of the making as well as the perception of literature and the arts

Bewitching Russian Opera Inna Naroditskaya, 2018-11-01 In *Bewitching Russian Opera: The Tsarina from State to Stage* author Inna Naroditskaya investigates the musical lives of four female monarchs who ruled Russia for most of the eighteenth century Catherine I Anna Elizabeth and Catherine the Great Engaging with ethnomusicological historical and philological approaches her study traces the tsarinas' deeply invested interest in musical drama as each built theaters established drama schools commissioned operas and ballets and themselves wrote and produced musical plays Naroditskaya examines the creative output of the tsarinas across the contexts in which they worked and lived revealing significant connections between their personal creative aspirations and contemporary musical theatrical practices and the political and state affairs conducted during their reigns Through contemporary performance theory she demonstrates how the opportunity for role playing and costume changing in performative spaces allowed individuals to cross otherwise rigid boundaries of class and gender A close look at a series of operas and musical theater productions from Catherine the Great's fairy tale operas to Tchaikovsky's *Pique Dame* illuminates the transition of these royal women from powerful political and cultural figures during their own reigns to a marginalized and unreal Other under the patriarchal dominance of the subsequent period These tsarinas successfully fostered the concept of a modern nation and collective national identity only to then have their power and influence undone in Russian cultural consciousness through the fairy tale operas of the 19th century that positioned tsarinas as magical and dangerous figures rightfully displaced and conquered by triumphant heroes on the stage and by the new patriarchal rulers in the state Ultimately this book demonstrates that the theater served as an experimental space for these imperial women in which they rehearsed probed and formulated gender and class roles and performed on the musical stage political ambitions and international conquests which they would later enact on the world stage itself

Performing Justice Elizabeth A. Wood, 2018-05-31 After seizing power in 1917 the Bolshevik regime faced the daunting task of educating and bringing culture to the vast and often illiterate mass of Soviet soldiers workers and peasants As part of this campaign civilian educators and political instructors in the military developed didactic theatrical fictions performed in workers and soldiers clubs in the years from 1919 to 1933 The subjects addressed included politics religion agronomy health sexuality and literature The trials were designed to permit staging by amateurs at low cost thus engaging the citizenry in their own remaking In reconstructing the history of the so called agitation trials and placing them in a rich social context Elizabeth A Wood makes a major contribution

to rethinking the first decade of Soviet history Her book traces the arc by which a regime s campaign to educate the masses by entertaining and disciplining them culminated in a policy of brute shaming Over the course of the 1920s the nature of the trials changed and this process is one of the main themes of the later chapters of Wood s book Rather than humanizing difficult issues the trials increasingly made their subjects alcoholics boys who smoked truants into objects of shame and dismissal By the end of the decade and the early 1930s the trials had become weapons for enforcing social and political conformity Their texts were still fictional indeed fantastical but the actors and the verdicts were now all too real

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