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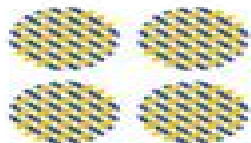
16 October 2012
11.00 a.m. – 4.30 p.m.

Blackface, Whiteness and the Power of Definition in German Contemporary Theatre

A Symposium with *Bühnenwatch*

With presentations by
Sharon Otoo
Sandrine Micossé-Aikins
Dr. Daniele Daude
Dr. Azadeh Sharifi
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Moderated by Oliver Kontny

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An initiative of the International Research Center "Interweaving Performance Cultures"
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The German Theatre A Symposium

J K Curry



The German Theatre A Symposium:

Retrieving Women's History S. J. Kleinberg, 1992-08-26 This volume investigates the role played by women in ancient more recent and contemporary history and demonstrates that taking into account the activities of women radically alters the perspectives of historians **"The" German Theatre** Ronald Hayman, 1975 **The German Theatre Today** Leroy R. Shaw, 1963 *The German theater today*, 1971 *Theatre Symposium, Vol. 19* J K Curry, 2011-10-02

Despite a shared history and many common present practices the relationship between theatre and film often remains uncertain Does a close study of film enrich an understanding of drama on the stage What ongoing connections do theatre and film maintain and what elements do they borrow from each other Does the relative popularity and accessibility of film lead to an increased scholarly defensiveness about qualities exclusive to theatrical performances Do theatre and film demand two different kinds of attention from spectators or do audiences tend to experience both in the same ways The essays in Theatre Symposium Volume 19 present this dynamic coexistence of theatre and film and examine the nature of their mutual influence on each other Bruce McConachie in his contribution to the collection Theatre and Film in Evolutionary Perspective argues that the cognitive functions used to interpret either media arise from the same evolutionary foundation and that therefore the viewing experiences of theatre and film are closely linked to each other In Robert Edmond Jones Theatre and Motion Pictures Bridging Reality and Dreams Anthony Hostetter and Elisabeth Hostetter consider Jones influential vision of a theater of the future in which traditional stage performances incorporate mediated video material into stage productions Becky Becker s Nollywood Film and Home Video of the Death of Nigerian Theatre by focusing on the current conversation in Nigeria discusses the anxiety generated by a film and video industry burgeoning into and displacing theatre culture These and the six other essays in Theatre Symposium Volume 19 shed light on the current state of affairs the collaborations and the tensions between two distinctly individual yet inextricably related artistic media *Theatre Symposium, Vol. 32* Keith Byron Kirk, 2025-04-15 A new volume of the longstanding theatre journal documenting conversations that traverse disciplinary boundaries Theater Symposium Volume 32 delves into the collaborative dynamics and ritualistic exchanges within performance during the collective resurgence into a hopeful post COVID world This volume s contributors embark on a journey through the vibrant realm of material performance with puppetry at the forefront guiding readers into an expansive landscape of object performance styles and structures As they navigate this terrain they pose critical questions that unravel the complexities of object performance analysis and its impact on audiences Bringing together perspectives from designers creators and performers this volume explores how object performances serve as a medium to engage with the world fostering synchrony and positive outcomes across a diverse array of artistic practices Theater Symposium Volume 32 invites readers to expand their understanding of collaborative practices and the object world whether it be through the lens of labor or entertainment Contributors Ashley Bellet Francesca Marie

Chilcote Elisabeth Hostetter Rebecca Johnson Kyla Kazuschyk Keith Byron Kirk Jesse Njus Claudia Orenstein Paulette Richards Dory Sibley Echo Sunyata Sibley Skye Strauss The German Theater Today Leroy Robert Shaw, 1963 *Theatre Symposium, Vol. 20: Gods and Groundlings* Edward Bert Wallace, 2012-09-17 The audience is an integral part of performance and is in fact what separates a rehearsal from a performance The relationship however between performers and the audience has evolved over time which is one of the subjects addressed along with the changing disposition of the audience itself and a number of other topics in Gods and Groundlings volume 20 of the annual journal Theatre Symposium The essays in this volume discuss spectatorship in historical context the role of the audience in the digital age the early modern English transvestite theatre Annie Oakley and the disruption of Victorian audiences and historical attempts to create ideal audiences Edited by E Bert Wallace this latest publication from the largest regional theatre organization in the United States collects the most current scholarship on theatre history and theory Contributors To Volume 20 Susan Bennett Jane Barnette Becky Becker Lisa Bernd Evan Bridenstine Michael Jaros Robert I Lublin Paulette Marty **The German Theater Today. A Symposium [held at the University of Texas on November 27-29, 1961]. Edited with an Introduction by Leroy R. Shaw** University of Texas. Department of Germanic Languages, Leroy Robert SHAW, 1963 **World Encyclopedia of Contemporary Theatre** Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series

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