

# FIRT/IFTR-SIBMAS Bulletin

## 2006 Volume 2

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INTERNATIONAL FEDERATION  
FOR THEATRE RESEARCH



FÉDÉRATION INTERNATIONALE  
POUR LA RECHERCHE THÉÂTRALE

International Association of Libraries  
and Museums of the Performing Arts



Société Internationale des Bibliothèques  
et Musées des Arts du Spectacle

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FIRT/IFTR: Membership Secretariat,  
Email [membership@firt-iftr.org](mailto:membership@firt-iftr.org)

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Email [cordula.tremel@gmx.de](mailto:cordula.tremel@gmx.de)

# 1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

## **20th World Congress on Dance Research -**

**Greece - Athens**

*October 25, 2006 - October 29, 2006*

This is the largest gathering of dance specialists world-wide, the best opportunity to showcase one's work to a wide audience of practitioners, dance teachers choreographers, researchers, critics and organizers.

Average attendance is 400 specialists from 40 countries every year. This year we expect 1000 conferees for a grand celebration of the 20th anniversary, making it by far the largest dance congress ever. Performances will take place at a 3500-seat covered stadium by the sea built for the 2004 Olympic Games.

All forms of dance are represented. Strictly non-profit. Not to be confused with festivals, workshops, or open conferences.

Under the auspices of the Ministry of Culture and the Municipalities of Athens and Palio Faliro.

The Congress is organized by IOFA Greece and the Dora Stratou Dance Theater, in collaboration with the International Dance Council CID, UNESCO. Its theme is in accordance with the "Convention on the Protection and Promotion of the Diversity of Cultural Expressions" adopted on 20 October 2005 by the UNESCO General Conference.

The program includes:

- Presentation and discussion of original research reports.
- Classes, lecture-demonstrations, video projections, discussions.
- Performances by selected dance companies.
- Exhibitions and sales of books, records, pictures, costumes, accessories etc.
- Visits to places of special interest, such as dance schools, museums, sites etc.
- Evenings where conferees can dance with music by local musicians.

While intended primarily for professionals, it is at the same time a participatory event, facilitating contacts with colleagues, informal discussions and individual initiative.

Presenting a contribution (research report, lecture-demonstration, class, performance, exhibition) is optional. Proposals must be sent before 15 September 2006.

To apply for a visa and/or financial assistance, registered participants receive an official letter of confirmation signed by the President of CID. Please make arrangements as early as possible.

Congress Secretariat: Dora Stratou Dance Theater, Scholiou 8, Plaka,  
GR-10558 Athens, Greece

Tel. (30)210.324.6188

Fax (30)210.324.6921

<http://www.cid-unesco.org>

email: [president@cid-unesco.org](mailto:president@cid-unesco.org)

## **ASTR Conference 2006 - Fiftieth Anniversary of the founding of ASTR**

**United States - Chicago**

November 16, 2006 - November 19, 2006

Hotel Allegro

American Society for Theatre Research  
Exile and America Seminar

This seminar seeks to investigate dramatic and performative renderings of America as an exilic place particularly focusing on issues of language, space, and identity. It will explore the utopian myth of American dream and ways in which it has been transforming throughout the 20th century and in the light of the current political climate in the US. It intends to encourage a discussion on how the American theatre practice and scholarship in general engages a vision of SOCIETY, THEATRE and RESEARCH today as a two-way street that simultaneously embraces and rejects the Other.

Thus, our objective is to address the problems of representation of the Other on stage and to investigate how America and American dream is imagined, challenged and theatricalised in the works of various theatre artists (playwrights, directors, actors, and stage designers). In short, the seminar proposes to discuss the exilic aspects of American theatre from the twofold perceptive: the Other seen, presented and discussed in American theatre practice and research; and the representation of America by the Other.

The three proposed themes are the focus points of the discussion, and thus we invite historical and theoretical contributions engaging various interdisciplinary approaches from the fields of sociology and theatre, anthropology and performance studies, art and film history, semiotics and theory of literature and drama.

**America from the Other Shores: American Dream and its Transformations**

How is the notion of American dream depicted in drama and theatre? How have the events of the 9/11 and the current war in Iraq been altering the mythical America? What is the status of the American dream in the light of growing anti-Americanism and how is theatrical practice and scholarship approaching this phenomenon?

**Exiles, Outsiders, and Immigrants**

How are the concepts and the figures of the Other envisioned and presented in the works of American theatre artists and through scholarship? How are the issues of internal exile addressed? How does American theatre and drama deal with the relationship between center and margin, between America and the Americas, for instance?

**American Theatre in Broken English**

How is America depicted through the works of recent immigrants and theatre artists of the diaspora? How visible are immigrant artists on American stage? How is theatrical practice and scholarship resisting the gravity of the American melting pot?

Please note that final papers will be due to the seminar on September 15, 2006, so that they can be pre-circulated and discussed among the seminar participants before the ASTR meeting in November.

Please submit proposals via email or post by May 31, 2006:

Professor Yana Meerzon  
Assistant Professor  
Department of Theatre  
University of Ottawa (Canada)  
135 Séraphin-Marion St. Room 304B  
Ottawa, Ontario  
K1N 6N5 Canada  
(613)562-5800 Ext.2243  
[yana.meerzon@uottawa.ca](mailto:yana.meerzon@uottawa.ca)

Professor Silvija Jestrovic  
Assistant Professor  
Department of Theatre and Performance Studies  
Warrick University

Coventry CV4 7AL  
United Kingdom  
+ 44 (0)24 7669-7552  
[s.jestrovic@warwick.ac.uk](mailto:s.jestrovic@warwick.ac.uk)

## **Call for Papers: 2006 Film and History League Conference -**

**United States - Dallas**

*July 25, 2006*

Dolce Conference Center  
8-12 November 2006

CONFERENCE RUBRIC: Genres, Styles, and Aesthetics  
AREA: Exhibition

While much has been written about the documentary, we still know comparatively little about where many were shown, the context(s) of their reception, and the venues and exhibitors that booked them. From movie palaces to newsreel theaters to art house cinemas to less traditional venues, documentaries have been exhibited in a host of public and private spaces. They have also had a prolific existence on television, on home video, and distributed and exhibited on the Internet. This area seeks panels and individual submissions on all aspects of documentary exhibition, including but definitely not limited to:

- Venues for documentary exhibition (movie theaters, film festivals, military bases, museums, galleries, and other spaces)
- Home exhibition
- Itinerant exhibitors
- Documentary exhibition in specific cities, regions or countries
- Exhibition of documentaries in specific time periods
- Distribution, marketing, exhibition and/or reception histories of individual films
- Home video and video on demand
- Audiences
- Spectatorship
- Contemporary exhibition of documentaries
- And much more ...

Please send proposals (200 to 400 words) and inquiries via email to:

Ross Melnick  
Director of the Collection  
Museum of the Moving Image  
35 Avenue at 36 Street  
Astoria, New York 11106  
[rmelnick@movingimage.us](mailto:rmelnick@movingimage.us) or [rmelnick@ucla.edu](mailto:rmelnick@ucla.edu)

Deadline for submission is July 25, 2006.

The Film and History League conference details can be found at:

<http://www.filmandhistory.org>

## **Call for Papers: Theater and the Visual Arts in the Middle Ages and Renaissance: Aspects of Representation**

**United States - Binghamton**

October 20, 2006 - October 21, 2006

Interdisciplinary International Conference

Center for Medieval and Renaissance Studies, Binghamton University (SUNY)

The Center for Medieval and Renaissance Studies (CEMERS) at Binghamton University, New York, invites papers for a Conference to be held on the SUNY-Binghamton Campus. Theater is to be understood both as text and as performance, including their rapport with the visual arts.

We welcome papers on any aspect of theater and the visual arts in the medieval and Renaissance periods, on:

- genres as well as on individual authors, and including
- liturgical plays, Hrotswitha of Gandersheim, Passion plays (Latin and vernacular)
- mystery, miracle, and morality plays, semidramatic sermons, Jesuit catechetical plays
- Byzantine theater such as the Christos Paschon (Christus patiens) and
- Cyprus Passion play
- Laude, comoediae elegiacae, farces, auto sacramentales, sacre rappresentazioni, drammi pastorali, spettacoli conviviali
- the use of ancient drama and dramatic theory (Aristotle, Horace, Plautus, Terence, Seneca) by medieval and Renaissance practitioners
- the influences exercised by the revival of Roman plays in early Renaissance Italy, France, Germany and England (such as Sofonisba, Didone, Cléopâtre, Cornélie, Henno, Pammachius, Gorboduc, Cambises)
- we will consider papers on all aspects of Renaissance theatrical-visual arts rapport within the commonly accepted chronological parameters for each European country.

As to the visual arts, studies from Millet to De Vito, Mâle, Cohen, Kernodle, Francastel, Konigson, Collins and others, have seen the relationship between theater and art - a complex, contentious one - variously as the influence of theater on art or art on theater.

Potential fields of inquiry on the iconography of theater include, among others:

- fresco cycles, such as those of Bominaco and Sant' Angelo in Formis
- single miniatures (such as the Valenciennes), illuminated manuscripts
- relationships between sacre rappresentazioni and Trecento and Quattrocento dossals.
- Passion sculptures, dramatic decoration, theatrical images in Books of Hours, mise-en-scènes, stage directions from the plays themselves, sedes, mansions, loci, etc.

We welcome proposals for panels, as well as individual Conference papers. Panel organizers are asked to send a brief statement of the organizing principle of the panel, as well as the abstracts, names and affiliations of each participant. Panel sessions will be one hour in length with no more than three papers to the panel. Plenary talks and selected refereed papers will be published in two volumes of *Mediaevalia*, the Center's journal.

Plenary speakers include:

Eckehard Simon, Harvard University

Veronique Plesch, Colby College

Barbara De Marco, University of California, Berkeley

Nerida Newbiggin, University of Sydney, Australia

To be considered for the program, please send two copies of an abstract (220 words maximum), along with a copy of your current c.v. including e-mail address and phone number, and any requests for audio-visual equipment.

Submissions must be received by May 15, 2006 to be given full consideration for inclusion in the program.

Send inquiries and proposals to:

Sandro Sticca, Conference Organizer, Director

Center for Medieval and Renaissance Studies  
Binghamton University (SUNY)  
PO Box 6000  
Binghamton, New York 13902-6000  
[ssticca@binghamton.edu](mailto:ssticca@binghamton.edu)  
[cemers@binghamton.edu](mailto:cemers@binghamton.edu)

## Call for Papers: Theatre History Symposium

United States - Minneapolis

March 1, 2007 - March 4, 2007

MATC (Mid-America Theatre Conference)

Changing Theatrical Landscapes: Mapping New Directions in History, Pedagogy and Practice for the 21st Century

Hyatt Regency Hotel

TRUE NORTH: A line from any point on the earth's surface to the north pole. All lines of longitude are true north lines. True north is usually represented by a star.

In order to measure something, there must always be a starting point or zero measurement. To express direction as a unit of angular measure, there must be a starting point or zero measure and a point of reference. These two points designate the base or reference line. There are three base lines- true north, magnetic north, and grid north (Source: <http://www.map-reading.com>).

For MATC's 2007 Theatre History Symposium in Minnesota, "The North Star State," we invite proposals for papers which reflect on or incorporate the idea of True North, broadly construed. As a theatre scholar, what are your baselines? How do you determine them? How does your selection of reference points determine the direction of your research?

Topics might include:

- Examinations of particular individuals, texts, and performances that highlight the perils (or pleasures) of navigating Theatre History.
- Manifestos pointing us in new directions.
- Legends to help us find our way home.
- Surveys that indicate boundaries, landmarks, and points of reference.
- Measures by which we can corroborate evidence, establish a trajectory, and navigate a course through our teaching, research, and practice.
- Intersections between theory and evidence.
- Instruments to chart our path through interdisciplinary landscapes
- And, of course, Pirates!

Please direct proposals and queries to:

Scott Magelssen  
Augustana College  
[thmagelssen@augustana.edu](mailto:thmagelssen@augustana.edu)

Henry Bial  
University of Kansas  
[hbial@ku.edu](mailto:hbial@ku.edu)

Email Abstracts as Word documents to both Theatre History Symposium co-chairs, above. Abstracts must be received by November 15, 2006.

Please limit abstracts to 250 words. PLEASE INCLUDE YOUR NAME, TITLE (identifying whether you are faculty, student, or independent scholar) and ACADEMIC AFFILIATION with your Abstract. Proposals for full panels (of three related papers) are also welcome. Contact Co-Chairs for details.

## **Digital Resources in the Humanities and Arts - Conference 2006**

**United Kingdom - Dartington**

*September 3, 2006 - September 6, 2006*

This year the renamed DRHA Conference - Digital Resources in the Humanities and Arts -is choosing to bring a new dimension into its standard range of digital projects and interests across the major disciplines of the humanities (archaeology, history, literature, languages, linguistics...) by offering an exceptional invitation to practitioners and scholars working with digital media across the creative, visual, performing and media arts (music, performance, dance, visual arts, gaming, media...). This development is intended to draw upon and give greater opportunity to consider changes that have occurred through the various applications of digital resources across multi-media platforms and practice-based and practice-led arts research. This development offers an opportunity to all participants involved in either the arts or the humanities to present, witness, experience and exchange knowledge and applications of accessible digital resources, and to appreciate how the collaborative practices of everyone involved with digital resources has a considerable potential to inform and influence other disciplines.

This significant and unique opportunity for an exchange of views, experience, approaches and knowledge across all the disciplines of both the humanities and the arts involved with digital resources, will be held at Dartington College of Arts (Totnes, Devon, UK) from Sunday September 3rd to Wednesday September 6th, 2006.

The history and environment of Dartington College of Arts make it the perfect location for this Arts and Humanities Conference 2006. Well known as a place of special beauty and seclusion, the performance studios and exhibition facilities are equally superlative and include the 14th Century Great Hall, The Barn Theatre, The Gallery, plus several 'black-box' and 'white-box' studios equipped with highly sophisticated computer installations appropriate for music, sound, theatre, dance, media, exhibition, installation, screenings, demonstrations and presentations of both completed digital works and work in progress; comfortable well-equipped seminar rooms complement these facilities for the presentation of academic papers, panels sessions and debates; outdoor events are possible in the extensive gardens and estate grounds.

The Dartington venue website is at <http://www.dartington.ac.uk/drha06/index.asp> and the DRHA2006 website (providing further details and facilities for making online proposals and checking the overall Programme as it develops) is at <http://www.ahds.ac.uk/drha2006/index.php?cf=5>

On these websites you will find more detailed information on:

- \* Conference Programme
- \* Presenters, Abstracts, and Papers
- \* Registration, Accommodation, and Travel
- \* Conference Organizers and Key Partners
- \* Key dates
- \* Points of contact for further information

A series of annual conferences whose goal is to bring together the creators, users, distributors, and custodians of digital resources in the arts and humanities.

DRHA Conferences are never less than inspirational for those working with digital resources in the arts and

humanities. The conference series has established itself firmly in the UK and international calendar as a major forum bringing together scholars, practitioners, artists, innovators, curators, archivists, librarians, postgraduates, information scientists and computing professionals in an unique and positive way, to share ideas and information about the creation, exploitation, use, management and preservation of digital resources in the arts and humanities and to analyse the all-important contemporary issues surrounding them.

## **Dramatic Learning Spaces Conference**

**South Africa - Pietermaritzburg**

*September 22, 2006 - September 25, 2006*

African Performance Practice - Research in action

Drama and Performance Studies  
University of Kwazulu-Natal  
Pietermaritzburg

Conference Themes

African Performance Practice - Research in Action

- Practice as Research
- Africa and Performance
- Performing Arts in Education and Development
- Identity and Culture
- Please note that these are general themes, and under these categories fall a host of other possibilities.

Working Groups

There will be opportunities in the programme for delegates to join a Research Working group in discussion. These working groups will be structured around the themes of the conference. Applicants wishing to join or lead a working group should indicate on their proposal form.

Practicalities and Deadlines

Proposals should reach the conference organizers by post or email by the 15 April 2006. Proposals or abstracts should be 200-300 words, sent electronically in Word format as an attachment to [Dramaticlearning@ukzn.ac.za](mailto:Dramaticlearning@ukzn.ac.za)

The Conference convenors are Veronica Baxter and Louise Buchler.

Telephone Number +27-31-260-5280

Fax Number +27-31-260-5552

E-Mail: [dramaticlearning@ukzn.ac.za](mailto:dramaticlearning@ukzn.ac.za)

Conference website:

<http://www.ukzn.ac.za/dramaticlearningspaces/home.asp>

## **EVA London 2006 - Electronic Information, the Visual Arts, and Beyond**

**United Kingdom - London**

*July 26, 2006 - July 28, 2006*

The UCL Institute of Archaeology

The Foremost European Electronic Imaging Events in the Visual Arts since 1990.

Main conference topics

\* Strategies & New Directions



- \* Museums, Libraries & Archives
- \* Rights & Business Management
- \* Education & Learning
- \* New Technology Developments & Experimental Applications
- \* Archaeology, Architecture, History & Information Technology, ARCH-IT
- \* Multimedia Mobile Services - Ambient Wireless Computing
- \* Contemporary Arts from Painting to Performance
- \* Putting it all Together: Future Trends & Funding

#### OUTLINE PROGRAMME

Wednesday 26th July

Workshop: New research presentations

CONFERENCE DAY 1 26th July

\*Strategies and new directions\*

Emerging business models; Cultural cartography; Effects of online catalogues; Gender bias in science & art museum websites; AV preservation - the BBC archive; Rights management panel

CONFERENCE DAY 2 27th July

\*Museums, libraries & archives\*

Collections documentation: a critical perspective; Museum cell phone audio tour programmes; Collections management, asset management; Turning the museum inside out

\*Architecture, archaeology, history\*

Automated classification system for bronze age vessels; Virtual museography for an archaeological site; On-site ICT applications; The Golden City Hall Man: 3D scanning and reverse engineering

\*New technical developments\*

Reproduction of stained glass windows on transparent material; An interactive genetic algorithm for the production of collaborative literature

CONFERENCE DAY 3 28th July

\*Arts IT and education, new digital arts\*

Online education as stage and narrative acts; 'Music of the spheres'; Confessions of computer scientists working in the arts; Collaborative technology enhanced environment and interactive technologies

Conference Co-chairs:

Jonathan Bowen, London South Bank University

Lindsay MacDonald, London University of the Arts

Suzanne Keene, The Institute of Archaeology

James Hemsley, Birkbeck & EVA, Honorary chair

Contact - conference manager Monica Kaayk: [aconom@cix.co.uk](mailto:aconom@cix.co.uk)

Further information:

[http://www.eva-conferences.com/eva\\_london/2006](http://www.eva-conferences.com/eva_london/2006)

## **Greek Drama & Modern Dance, APGRD Conference**

United Kingdom - Oxford

July 12, 2006

Magdalen College, University of Oxford

This symposium inaugurates our research on dance by focusing on the wide-ranging impact of Greek drama in the twentieth century: on the pioneers of Modern Dance (Duncan and Fuller), upon the mid-century Greek-inspired ballets of Martha Graham, and on the collaborative work of leading playwrights and choreographers today. The speakers include classicists, theatre practitioners, theatre specialists and historians, dance professionals, dance critics and

dance historians. This event is the first, to the best of our knowledge, to be devoted to the subject of ancient dance in the modern world.

The programme, which starts with coffee at 10am, will include the following papers:

Yana Zarifi (Artistic Director, Thiasos Theatre Company), Ancient Greek dance: the sources  
Dr Ruth Webb (Associate Lecturer in Classics, Université de Paris X Nanterre), La Décadanse: dance and disturbance in Late Antiquity  
Professor Anne Cooper Albright (Professor of Dance & Theater, Oberlin College), The Tanagra Effect: wrapping the modern body in the folds of ancient Greece  
Dr Henrietta Bannerman (Lecturer in Dance, The Place), Ancient myths and modern moves: the dance theatre of Martha Graham  
Nadine Meisner (Dance Historian & Freelance Journalist), Iphigenia, Orpheus and Eurydice in the human narrative of Pina Bausch  
Professor Janet Lansdale (Professor of Dance, University of Surrey), Traces of Greek myth in Lloyd Newson and DV8's Strange Fish (1992): gender constructs  
Professor Richard Cave (Professor of Drama & Theatre Arts, Royal Holloway, University of London), Caryl Churchill and Ian Spink: re-writing ancient words for the dancer  
Struan Leslie (Freelance Movement Director, Director, Choreographer, & Lecturer), Gesamtkunstwerk: modern moves and the Greek chorus

Enquiries: [amanda.wrigley@classics.ox.ac.uk](mailto:amanda.wrigley@classics.ox.ac.uk)

<http://www.apgrd.ox.ac.uk/events/confdance.htm>

## Historicizing contemporary arts

Slovenia - Ljubljana

*September 23, 2006 - September 24, 2006*

Maska, a journal for performing arts, published by the Maska institute in Ljubljana (a publishing, cultural and production house for contemporary performing arts), is celebrating the 100th issue with a series of events, which will take place under the title of Maska 001 from the 20th to the 24th of September at various locations in Ljubljana.

Maska 001 is a series of events: exhibitions, performances, artistic interventions, installations, publications, panels and discussions on historicizing the arts.

Moderna galerija

Two panels on the subject of historicizing contemporary arts. The first *A time to size up: historicizing art* will discuss basic theoretic problems in historicizing the contemporary; while the second *The long march through institutions or New institutions* will discuss artistic strategies in Slovene art in the nineteen sixties and eighties.

Concept: Aldo Milohni, Zdenka Badovinac, Bojana Kunst, Lev Kreft

Contact: Adela eleznik ([adela.zeleznik@mg-lj.si](mailto:adela.zeleznik@mg-lj.si))

Andreja Kopa; ([andreja.kopac@maska.si](mailto:andreja.kopac@maska.si))

Maska 001 is produced by Maska in collaboration with Moderna galerija, Cankarjev dom, Stara elektrarna, Festival Ex-ponto and financially supported by Ministry of Culture of Slovenia and Municipality of Ljubljana.

Artistic director: Emil Hrvatin ([emil.hrvatin@maska.si](mailto:emil.hrvatin@maska.si))

Coordination: Maja Megla ([maja.megla@delo.si](mailto:maja.megla@delo.si)),

Andreja Kopa; ([andreja.kopac@maska.si](mailto:andreja.kopac@maska.si))

Follow the updated program at <http://www.maska.si>

## **More Than Just Osborne? Recollections of British Theatre from 1945 to 1968**

**United Kingdom - London**

*September 5, 2006*

The British Library Conference Centre

96 Euston Road

London NW1 2DB

18.30 21.00

Tickets cost £10 (£7.50 concessions) from the British Library Box Office

T+44 (0)20 7412 7222

Email: [boxoffice@bl.uk](mailto:boxoffice@bl.uk)

The Arts and Humanities Research Council/British Library Theatre Archive Project is based at the University of Sheffield. Its aim is to reinvestigate the key period of British Theatre between 1945 and 1968. This evening event takes place 50 years after the founding of the English Stage Company, the premières of *Look Back in Anger* and *The Quare Fellow* and the first visit of Brecht's Berliner Ensemble to London. It will explore in an entertaining and informative manner some of the recollections of this period of the practitioners and members of the theatre audiences who have been interviewed by the Project, many of whom point out that the theatre of the period embraced much more than John Osborne. Highlights include an interview with Frith Banbury, a brief overview of the theatre activity of the period by Professor Dominic Shellard, Project Leader and author of *Kenneth Tynan: A Life* (Yale, 2003) and *British Theatre Since the War* (Yale, 2000); a panel discussion with interviewees who will discuss their own personal recollections of topics including regional theatre, West End theatre, *Angry Young Men* and illegitimate theatre; a display of post-war theatre-related artefacts held by the British Library; and a wine reception to allow informal questioning and discussion.

Extracts from some of the 100 or so interviews conducted so far will also be played.

Further information on the Theatre Archive Project at

<http://www.bl.uk/theatrchive>

## **VIII World Shakespeare Congress**

**Australia - Brisbane**

*July 16, 2006 - July 21, 2006*

Brisbane City Hall, Queensland

Seminars and presentations will bring together delegates from many countries with diverse backgrounds including scholars, critics and theatre professionals, all united by their study and work on Shakespeare.

The congress will also include a trade exhibition, featuring numerous publishers and institutions.

There will be a mix of speakers and presentations from Australasia as well as from experts from around the world. Major congress topics will include:

- Shakespeare through history and society
- Theatre and performance studies
- Multicultural Shakespeare
- Education and teaching
- Shakespeare on film
- Digital technologies - Shakespeare and the internet
- Texts, editing and publishing

For more information regarding World Shakespeare 2006, please contact the congress managers:

World Shakespeare 2006  
Event Planners Australia  
PO Box 1280  
Milton Queensland 4064

Telephone: +61 (0)7 3858 5568  
Facsimile: +61 (0)7 3858 5510  
Email: [info@shakespeare2006.net](mailto:info@shakespeare2006.net)

<http://www.shakespeare2006.net>

Dame Judi Dench,  
President of the INTERNATIONAL SHAKESPEARE ASSOCIATION

"I'm so thrilled that the VIII World Shakespeare Congress is being held in Brisbane in 2006. I personally am immensely grateful to Shakespeare, who has kept me in work for many years! His writings continue to inspire communities in all corners of the world and wonderful artistic and academic work has emanated from Australia and from Australian artists and academics in many different countries. I wish the organisers all good fortune in the lead up to July 16, 2006"

\* : *Modified only*

## 2. EXHIBITIONS

### **2023+ - Artists projects for 2023 and the 2000+ collection**

Slovenia - Ljubljana

*September 22, 2006*

Maska, a journal for performing arts, published by the Maska institute in Ljubljana (a publishing, cultural and production house for contemporary performing arts), is celebrating the 100th issue with a series of events, which will take place under the title of Maska 001 from the 20th to the 24th of September at various locations in Ljubljana.

Maska 001 is a series of events: exhibitions, performances, artistic interventions, installations, publications, panels and discussions on historicizing the arts.

Moderna galerija

We are exhibiting works and suggestions by artists, as will have been created by 2023 (the year in which, extrapolated from the publishing dynamics so far, the 200th issue of Maska magazine will be published). We invited the artists discussed in Maska between 2000 and 2005 to prepare a project for 2023. The suggestions will be exhibited along chosen works from the international collection 2000+ by Moderna galerija.

Exhibiting are: Marina Abramović, Matthew Barney, Dara Birnbaum, Trisha Brown, Tim Etchells, Jan Fabre, Jan Lauwers, Christoph Marthaler, Olaf Nicolai, Jan Ritsema, Igor tromajer and others.

Authors: Zdenka Badovinac, Emil Hrvatin

Contact: Elise von Bernstorff ([timespace@maska.si](mailto:timespace@maska.si))

Maska 001 is produced by Maska in collaboration with Moderna galerija, Cankarjev dom, Stara elektrarna, Festival Ex-ponto and financially supported by Ministry of Culture of Slovenia and Municipality of Ljubljana.

Artistic director: Emil Hrvatin ([emil.hrvatin@maska.si](mailto:emil.hrvatin@maska.si))

Coordination: Maja Megla ([maja.megla@delo.si](mailto:maja.megla@delo.si)),

Andreja Kopač ([andreja.kopac@maska.si](mailto:andreja.kopac@maska.si))

Follow the updated program at <http://www.maska.si>

### **Between Documentary and Fine Arts**

Yugoslavia - Belgrade (Serbia)

*September 1, 2006 - September 30, 2006*

Also as part of the Invasion of Europe 2006, the Theatre Institute is currently preparing a new exhibit for the Bienale of Scenography in Serbia and Montenegro, Between Documentary and Fine Arts, which will take place throughout the entire month of September in Belgrade.

The exhibition presents three of the most famous contemporary Czech theatre photographers: Josef Ptáček (1946), Bohdan Holomíček (1943) and Viktor Kronbauer (1949). Their works need not only be interpreted as individual pieces of art; they can also be considered as something between a creative work of art and important documentary fragments. With his own characteristic signature, Josef Ptáček has gained his reputation in the field of colour photography, whereas audiences associate the names of Viktor Kronbauer and Bohdan Holomíček with black and white photography. Like Josef Ptáček, these two prominent Czech theatre photographers also have many awards to their credit – including most recently Viktor Kronbauer's two gold medals that he received during the 2005 International Theatre in Photographic Art Triennale in Noví Sad.

Over the course of the past two years, however, all three have accordingly reoriented themselves from conventional photography to the more up-to-date digital photography. Have they been successful in this radical conversion? Our exhibition is the answer to that question. The multimedia projection of the works of Bohdan Homolík entitled Bohdan and Eva H., where he collaborated with computer artist Eva Hrubá, is a part of the exhibition.

Contact:

Sodja Lotker  
Theatre Institute Prague  
Celetná 17  
110 00 Prague 1  
Czech Republic  
email: [sodja.lotker@theatre.cz](mailto:sodja.lotker@theatre.cz)

Further information:

<http://www.theatre.cz/art/clanek.asp?id=10837>

More details about the Invasion of Europe 2006 at:

<http://www.czech-invasion.cz>

## **Bravo! Celebrating 50 years of Opera Australia**

**Australia - Melbourne**

*April 7, 2006 - July 2, 2006*

Experience the passion and splendor of opera as we celebrate 50 years of Opera Australia. Drawing from the Arts Centre's Performing Arts Collection and Opera Australia's archives, Bravo! takes a close-up look at productions that have shaped Australia's national opera company. Immerse yourself in the spectacle of opera through a display of costumes, set models, props, photographs and music.

In the George Adams Gallery and the Smorgon Family Plaza

Free admission

Open every day until late

[http://www.theartscentre.net.au/whats-on\\_detail.aspx?view=380](http://www.theartscentre.net.au/whats-on_detail.aspx?view=380)

## **From Color to Light**

**United States - New York**

*June 19, 2006 - September 16, 2006*

At the New York Public Library for Performing Arts at the Lincoln Center  
Vincent Astor Gallery

Exhibition Hours

Tues, Wed, Fri & Sat: 12 to 6pm

Thurs: 12 to 8pm

The exhibition wants to go over the last decade of Beni Montresor's works as theatre director as well as set and light designer. It celebrates a nomadic artist, a stateless who felt at home in each of the big theatres he worked for. We can mention, for instance, Teatro Colon in Buenos Aires, Teatro alla Scala in Milan, Teatro Carlo Felice in Genoa, Teatro Argentino de La Plata, Teatro Comunale in Cagliari, The Arena of Verona, Teatro dell'Opera in Rome, Teatro Massimo in Palermo, the Brooklyn Academy of Music, The Metropolitan Opera in New York at the Lincoln Center.

In his work, Montresor always tried to dress by colors of his phantasy the great melodies of the opera and of the ballet. By doing so, he defied stylistic and aesthetical stereotypes that forced the scenography to adapt itself to the libretto instead of to the music. So, he succeeded in proposing audacious and original solutions, which were elegant and convenient. These stylistic choices led

Montresor during the decade 1991-2001, to a progressive subtraction of the scene till to get a wide scene, where shapes and colors are just a results of light games.

In the exhibition, you can see plans, drawings, posters and pictures of some performances staged by Montresor: Faust at La Scala in Milan, Werther at Teatro Carlo Felice in Genoa, Madama Butterfly in the Arena of Verona, Otello at Colon in Buenos Aires, The Witches of Venice at La Scala in Milan, a ballet with music by Philip Glass and libretto by Montresor himself.

Further sections are dedicated to drawings and pictures of scenography and costumes created for the Elisir d Amore at the Metropolitan Opera in New York, Falstaff the Lissabon Theatre, Tosca at the Puccini s Festival as well as documents Traviata, Cyrano, the ballet La Bella addormentata nel bosco for the Teatro dell Opera in Rome.

For further information:

Fondazione Aida

Press Office

P.O. Box 401

37121 Verona Centro (Italy)

Tel. 0039 045 8001471 - 0039 045 595284

Fax 0039 045 8009850

e-mail: [stampa@f-aida.it](mailto:stampa@f-aida.it)

Website: <http://www.fondazioneaida.it>

## Handel's 'Giulio Cesare': From Egypt to England

United Kingdom - London

May 5, 2006

The Foundling Museum

Temporary Exhibition Gallery, Lower Ground Floor

In 1724 when Handel staged Giulio Cesare in Egitto, he presented the London audiences with a portrayal of the Roman dictator quite different to the familiar historical, Shakespearean figure. The original libretto on which the opera is based is a light-hearted affair, written for the Venice carnival season in 1676: the details of the plot, which focuses on the love affair between Caesar and Cleopatra, are largely fictional.

Handel s score added depth to the characters, creating a more dramatic work and some of his most challenging roles, for which he enrolled a star studded cast providing them with some of his best known melodies, including Piangerò and Va tacito.

Giulio Cesare in Egitto was pivotal in the rediscovery of Handel s operas in the 20th century.

Numerous recent productions have gone from reconstruction of baroque staging, to dinosaurs in Munich, to the most recent Bollywood-style reading of the Glyndebourne production, which is to be revived at the 2006 Glyndebourne Festival. The exhibition traces almost 300 years of Giulio Cesare s performance history in England through documents and images and in its historical context.

The Foundling Museum

40 Brunswick Square

London WC1N 1AZ

Tel.: 020 7841 3600

Fax: 020 7841 3601

Tues Sat 10am 6pm

Sun 12 6pm

Admission £5

Concessions £4

[http://www.foundlingmuseum.org.uk/exhibit\\_temp.php](http://www.foundlingmuseum.org.uk/exhibit_temp.php)

## House of Flowers, House of Stars

United States - New York

June 18, 2006 - September 20, 2006

At the Istituto Italiano di Cultura in New York

Beni Montresor was not only a theatre artist, but also a sensitive illustrator of books for children. The relation between these two aspects of his arts is very close. Not only because many of the operas and ballets directed and designed by Montresor became illustrated books: for instance *The Magic Flute* by Mozart, *The Witches of Venice* by Philip Glass or *Hansel and Gretel* by Humperdick. The use of full colour shadows, full coloured profiles with no sense of depth but full of energy passes from the set to the page and back.

The typically Anglo-Saxon tradition of the picture book where the illustrations are more important than the words a tradition that did not exist in Italy was one that Montresor encountered in New York. At the end of 1959 Montresor had just arrived in New York, when someone advised him to try illustrating children's books. In 1961 the first 4 books illustrated by Beni Montresor were born and it was immediately a success. Montresor obtained a mention from the American Institute of Graphic Art for *Mummies at Work* and the Newberry Honor Book for *Belling the Tiger*. Further recognitions had followed: the Caldecott Award in 1965 for *May I Bring a Friend?*, the mention as best illustrated book by the *New York Times* in 1966 for *The Magic Flute*, the Gold Medal from the American Society for Illustrators in the same year for *I Saw A Ship A-sailing*.

In 1962 for the first time, Montresor illustrated and wrote the text for *House of Flowers, House of Stars*. Montresor was both illustrator and author of several further books. The exhibition will show the original illustrations drawn for some edition of the Charles Perrault's, Andersen's and brothers Grimm tales. Many illustrations come from illustrated books written by Montresor himself for the most important American publishing houses.

An Honorary Committee composed by important personalities of the Italian art and culture will promote the Exhibition. We are pleased to mention: Princess Diane von Fürstenberg, Mr. Vittorio Missoni, Mr. Massimo Ferragamo, Maestro Alberto Veronesi, Countess Francesca Baldeschi Balleani and Baroness Mariuccia Zerilli-Marimò.

The event will have the patronage of: NIAF (National Italian American Foundation) and the Ministero degli Italiani nel mondo, and it will be made thank to the collaboration of Regione del Veneto (Veneto Region), Comune di Bussolengo (Bussolengo Town Council), Verona Tuttintorno, Segafredo Zanetti, Stone Italiana.

For further information:

Fondazione Aida  
Press Office  
P.O. Box 401  
37121 Verona Centro (Italy)  
Tel. 0039 045 8001471 - 0039 045 595284  
Fax 0039 045 8009850  
e-mail: [stampa@f-aida.it](mailto:stampa@f-aida.it)  
Website: <http://www.fondazioneaida.it>

## Le Mouvement des Images - Art et Cinéma

France - Paris

April 5, 2006 - January 19, 2007

Le Centre Pompidou, Musée national d'art moderne, renouvelle l'expérience de la présentation thématique de ses collections : le Mouvement des images Art et Cinéma, propose une relecture de l'art du XXème siècle à partir du cinéma.

A l'aube de la révolution du numérique, cette nouvelle présentation, organisée autour des composantes fondamentales du cinéma - défilement, projection, récit et montage - propose une redéfinition de l'expérience cinématographique élargie à l'ensemble des arts plastiques.

Plutôt que comme un spectacle, le cinéma apparaît aujourd'hui comme une manière de concevoir et de penser les



images, non plus à partir de la fixité et de l'immobilité mais à partir du mouvement et de la reproductibilité.

L'exposition rassemble, autour de films d'avant-garde, de films expérimentaux, de vidéos d'artistes et d'installations, plus de 200 œuvres empruntées aux arts réputés statiques - peinture, sculpture, photographie, mais aussi architecture et design - et propose un parcours original à travers l'histoire de l'art moderne et contemporain dans lequel figurent des œuvres de Henri Matisse, Bruce Nauman, Barnett Newman, Man Ray, Frank Stella, Jeff Wall, Andy Warhol Face à face, l'œuvre pour Jean-Paul Sartre d'Hann Darboven répond aux huit études du Peintre et son modèle de Picasso. Les collages sonores et visuels d'Oracle de Rauschenberg rappellent les montages des Surréalistes. Plus loin, Men in the cities de Robert Longo placé à côté du Shoot de Chris Burden joue sur les codes et les genres du cinéma hollywoodien.

Horaires: Tous les jours sauf mardi 11h - 21h

Tarifs: 10 , 8 (réduit)

Centre Pompidou  
Place Georges Pompidou  
75004 Paris  
Téléphone: +33 (0)1 44 78 12 33

<http://www.cna-cg.fr/Pompidou/Manifs.nsf/AllExpositions/F64415EF7EC115ECC125709900470B9D?OpenDocument&sessionM=2.2.1&L=1&form=ActualiteCategorie>

## Magritte et la photographie

France - Paris

March 15, 2006 - June 11, 2006

L'illustre Inconnu

Peintre, cinéaste, photographe et écrivain, René Magritte est un artiste complet et la photographie joue pour lui un rôle complémentaire à celui du dessin, du croquis et des esquisses ébauchées sur un coin de table, un carton de bière ou même dans sa paume. La rapidité de la prise de vue le distrait de la peinture "ennuyeuse" et "longue" dans son élaboration, journalière dans sa pratique, routinière dans son usage.

Bousilleur d'idées reçues, gouailleur licencieux, agitateur indomptable et antidoctinaire, Magritte photographie sans souci des règles esthétiques et s'évertue à réussir des images qui semblent ratées. D'une ironie subtile et décapante, souvent décalée, extrêmement belges et d'une insolence piquante, les photographies de Magritte reflètent sa personnalité anticonformiste. Ces images, prises pour se divertir, se situent à l'antipode de la facture et de la technique réaliste de sa peinture, souvent taxée d'académique. Le peintre y donne libre cours à sa fantaisie, à son sens du burlesque et à son penchant pour la désobéissance, la grimace, la polissonnerie, et le non respect concerté des convenances.

Blasphémateur impavide qu'excèdent le bon sens et la raison, Magritte applique en fait à la lettre l'injonction surréaliste : "Tout remettre en question dans tous les instants". Le côté insurrectionnel de son caractère s'en donne à c ur joie. Puis, il construit peu à peu son personnage, entre vivant dans sa peinture et disparaît derrière l'apparence uniforme de son héros. Ainsi incarne-t-il par la photographie la figure du grand peintre, instantanément reconnaissable et bientôt universellement célébré.

La Maison Européenne de la Photographie  
5/7 rue de Fourcy - 75004 Paris  
Téléphone: (33) 1 44 78 75 00  
Fax: (33) 1 44 78 75 15

Métro: Saint Paul ou Pont Marie

Horaires

Ouvert tous les jours de 11 heures à 20 heures, sauf les lundis, mardis et jours fériés.

Accès à la billetterie jusqu'à 19 heures 30.

Tarifs

Plein tarif: 6

Demi-tarif: 3

Plus de 60 ans, famille nombreuse, étudiant, enseignant, demandeur d'emploi, bénéficiaire de l'aide sociale et du RMI, Maison des artistes, les abonnés des lieux partenaires.

[http://www.mep-fr.org/expo\\_1.htm](http://www.mep-fr.org/expo_1.htm)

## Mapping & Archiving & Analysing the Defunct Spaces of Art

Slovenia - Ljubljana

September 22, 2006

Maska, a journal for performing arts, published by the Maska institute in Ljubljana (a publishing, cultural and production house for contemporary performing arts), is celebrating the 100th issue with a series of events, which will take place under the title of Maska 001 from the 20th to the 24th of September at various locations in Ljubljana.

Maska 001 is a series of events: exhibitions, performances, artistic interventions, installations, publications, panels and discussions on historicizing the arts.

Moderna galerija, Ljubljana

In the last 40 years, a large number of spaces that were permanent or temporary locations for artistic creation and presentation have disappeared from the map of Ljubljana. We are making an interactive map of deleted arts spaces, available on the web and presented in Moderna galerija.

Contact: Bojana Pi kur ([bojana.piskur@mg-lj.si](mailto:bojana.piskur@mg-lj.si))

Maska 001 is produced by Maska in collaboration with Moderna galerija, Cankarjev dom, Stara elektrarna, Festival Ex-ponto and financially supported by Ministry of Culture of Slovenia and Municipality of Ljubljana.

Artistic director: Emil Hrvatin ([emil.hrvatin@maska.si](mailto:emil.hrvatin@maska.si))

Coordination: Maja Megla ([maja.megla@delo.si](mailto:maja.megla@delo.si)),

Andreja Kopač (#269); ([andreja.kopac@maska.si](mailto:andreja.kopac@maska.si))

Follow the updated program at <http://www.maska.si>

## Maria Callas or the Art of Self-Staging

Austria - Vienna

June 1, 2006 - September 17, 2006

Maria Callas (1923-1977) was one of the great divas of the 20th century. Both her voice and stage presence are legendary. In 1939, the New York-born Greek made her professional debut at the Athens Olympia Theatre and enjoyed her greatest success at La Scala in Milan throughout the 1950s. Until the mid-1960s, she made numerous appearances at the world's greatest opera houses. She considered her signature role Norma, which she portrayed almost 90 times, somewhat autobiographical. Callas said, Norma is in many ways like I am. Norma may appear strong, sometimes even brutal, but in reality she is like a lamb that roars like a lion.

This exhibition focuses on the staging and self-staging of the artist Maria Callas in the operas La Traviata, Tosca, Medea and Norma as well as the film Medea. Splendid costumes, rare pictures, film sequences of Pasolini's Medea and Franco Zeffirelli's Tosca as well as numerous audio samples document her unique artistic personality.

The exhibition also provides a detailed picture of the star off stage. The opera star was and remains well known far beyond her own artistic oeuvre. Spectacular cancellations of performances, lawsuits, rivalries and her private life

caused sensations. Even today, this diva assoluta inspires not only the world of the opera but also literature and fashion.

Tuesday to Sunday 10 am to 6 pm

Österreichisches Theatermuseum  
Lobkowitzplatz 2  
A - 1010 Wien  
Tel: 0043/1/ 52 524/ 648  
Fax: 0043/1/ 52 524/ 645

<http://www.theatermuseum.at/flash/page/veran/index.htm>

## **Martha Graham's Greek Journeys - an exhibition of Max Waldman photographs**

United Kingdom - Oxford

*July 10, 2006 - July 21, 2006*

America's leading performing arts photographer of the post-war period, Max Waldman (1919-1981) selected a portfolio from his photographs of Martha Graham's work as a gift to the choreographer.

By kind permission of the Max Waldman Archive, this collection is exhibited in Magdalen College Auditorium, Oxford (Longwall Street entrance) from 10 to 21 July (12-2pm daily). Entrance is free to all.

Enquiries: [amanda.wrigley@classics.ox.ac.uk](mailto:amanda.wrigley@classics.ox.ac.uk)

<http://www.apgrd.ox.ac.uk/events/exhibition.htm>

## **Rex Whistler: The Triumph of Fancy**

United Kingdom - Brighton

*April 14, 2006 - September 3, 2006*

Brighton Museum & Art Gallery

This exhibition is the first major retrospective to bring together Rex Whistler's work in all media, from his days at the Slade School of Art, through the years of his greatest success in the 1930s, and culminating in the poignant *jeux d'esprit* of his final months. It reveals the full extent of Whistler's achievement in the context of his life and times.

The inventiveness, quality and scope of Whistler's oeuvre has never been doubted, yet much of his best work has never before been brought together on public display, because many items are held in private collections.

The *Triumph of Fancy*, researched and devised by Stephen Calloway, author and curator at the V&A, traces Whistler's glittering career as a painter, illustrator, muralist and stage designer for theatre, ballet and opera. It also shows how he moved in the most brilliant literary, social and artistic circles, numbering among his friends the Sitwells, Cecil Beaton, Edward James, Lord Berners and Stephen Tennant.

The exhibition is divided into three chronological sections, which represent all Whistler's principal projects, relating them to his life through portraits, photographs and mementos of his wide social circle.

Admission free

Opening Times

Tuesday: 10.00am-7.00pm

Wednesday-Saturday: 10.00am-5.00pm

Sunday: 2.00-5.00pm

Closed Mondays, except public holidays 10.00am-5.00pm

Brighton Museum & Art Gallery  
Royal Pavilion Gardens  
Brighton  
East Sussex  
BN1 1EE  
United Kingdom  
Tel: + 44 (0)1273 290900

[http://www.brighton.virtualmuseum.info/exhibitions/rex\\_whistler1.asp](http://www.brighton.virtualmuseum.info/exhibitions/rex_whistler1.asp)

## **The Complete Works of William Shakespeare**

**United Kingdom - Stratford-upon-Avon**

*May 9, 2006*

To complement the Royal Shakespeare Company's year-long Complete Works Festival, the Shakespeare Birthplace Trust has created a new exhibition on the first floor of Nash's House called The Complete Works of William Shakespeare.

Special guest Sonny Venkatrathnam who has kindly loaned the exhibition perhaps the most iconic copy of Shakespeare's Works of the 20th Century officially launched the exhibition on Tuesday 9 May. Sonny, fellow prisoner of Nelson Mandela on Robben Island, has brought to Stratford a copy of Shakespeare which circulated secretly amongst the leading African nationalist political prisoners on Robben Island, including Nelson Mandela who marked and signed his favourite passage in the book (from Julius Caesar. This was in fact marked on a very particular day, 16 December: the day when the South Africans celebrated the defeat of the Zulus at the Battle of Blood River in 1838.)

This book has become something of a Talisman for black South African actors, directors and intellectuals. The Robben Island Shakespeare has never been seen out of South Africa and the Shakespeare Birthplace Trust are delighted to be able to include it in the Complete Works of Shakespeare Exhibition at Nash's House in Stratford-upon-Avon.

The Complete Works of Shakespeare Exhibition tells the story of the Works as a book, how over the past four centuries it has been edited, illustrated, sometimes censored, and translated.

The display features interactive components including a Touch Screen and Turn Page facility for part of the famous First Folio, the first collected edition of Shakespeare's plays, published in 1623.

Entry to the exhibition is included in the admission price to Nash's House and New Place: Adults £3.75  
Child £1.75  
Concession £3.00  
Family £13.00

The Shakespeare Birthplace Trust  
Shakespeare Centre  
Henley Street  
Stratford-upon-Avon  
Warwickshire CW37 9HH  
<http://www.shakespeare.org.uk>

For further information please contact Mari-Colette McPhail  
Press and Marketing Officer for The Shakespeare Birthplace Trust  
Tel: 00 44 (0) 1789 201845  
Mobile: 00 44 (0) 7909918559  
[mari-colette.mcphail@shakespeare.org.uk](mailto:mari-colette.mcphail@shakespeare.org.uk)

<http://www.shakespeare.org.uk/content/view/526/427/>

## Travelling Exhibition: New in Czech!

As a part of the Invasion of Europe 2006 project, organized by the Theatre Institute in Prague in cooperation with Small Inventory and New Web Association, a new exhibit, entitled New in Czech! is now making its way around Europe. The photo exhibit is the work of Michal Selinger and offers a dynamic look at the projects that were hosted during the Small Inventory Festival in February 2006 in Prague. It presents thirty documentary photos of the most interesting new Czech performances from the field of physical, dance, visual, interactive, vocal, non-verbal and cross-over theatre.

The Small Inventory Festival is a unique showcase of New Theatre, featuring the most interesting projects that have been created over the past year. The fourth annual Small Inventory Festival offered a manifold program: more than 18 performance projects on six Prague stages. The initiator of the festival is the MOTUS association, producers of the Alfred ve dvořské Theatre, where the year's best works on this stage was presented as part of the festival. The festival is also presented at the Archa Theatre, the NoD Universal Space, NABLÍZKO Theatre, the Eliade Library in Divadlo Zábřadlí and in the Duncan Centre. The Small Inventory is a part of New Web (Nová síť), a project that aims for decentralisation and distribution of projects in the field of independent scenic work.

Artists presented include:

Stage Code, Petr Nikl, Lhotáková&Soukup, Handa Gote, Skutr, Krepsko, Anna Synková, Daniela Klimeová, Vojta vejda, Jan Beneš-McGadie.

Technical Aspects:

30 photographs (40cm X 60 cm) photographs dry-mounted on sponge board

1 Title Board (40 cm X 60 cm) in English dry-mounted on sponge board

Also a DVD presentation of contemporary Czech performances, as an accompanying element to the exhibit, and a catalogue of the New Web performances

The exhibition will be travelling to Holland, Germany and Romania.

Contact:

Sodja Lotker

Theatre Institute Prague

Celetná 17

110 00 Praha 1, Czech Republic

email: [sodja.lotker@theatre.cz](mailto:sodja.lotker@theatre.cz)

Further information:

<http://www.theatre.cz/art/clanek.asp?id=10836>

More details about the Invasion of Europe 2006 at:

<http://www.czech-invasion.cz>

\* : *Modified only*

## 3. PUBLICATIONS

### 3.1. GENERAL

### 3.2. THEATRE

#### **Applied Theatre: Bewilderment and Beyond**

United Kingdom - Oxford

Second Printing

Series Stage and Screen Studies, Volume 5

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien, 2003, 2006

220 pages

ISBN 3-03910-749-6 / US-ISBN 0-8204-8009-6, paperback

42,80

£ 28.00

US-\$ 47.95

This book explores the practice of theatre in communities, social institutions and with marginalised groups. It shifts between context and country to examine different ways that theatre has been applied to a wide range of social issues. Theatre projects in Brazil, Burkina Faso, Sri Lanka and the UK are analysed to argue for a complex and questioning view of the practice. Initiatives in prisons, development contexts, war situations and participatory research projects become the sites to interrogate the claims that applied theatre can be a theatre for social change.

Many practitioners and researchers, who have witnessed powerful applied theatre projects, nonetheless struggle to articulate the reasons why the projects were successful. This book uses the questions inspired by that perplexity to create a case for applied theatre as a major area of contemporary theatre practice.

Contents: Applying theatre to social issues - Applying theatre in social agencies or institutions - Prison theatre - Theatre and development - Participatory theatre as research method - Ethics and community based theatre - Reflecting on examples of applied theatre practice.

The Author: James Thompson is Professor of Applied and Social Theatre at the University of Manchester and a Director of the Centre for Applied Theatre Research. He has run applied theatre projects in Brazil, Burkina Faso, Rwanda, Sri Lanka, the UK and the US. He is editor of *Prison Theatre: Perspectives and Practices* (1998) and author of *Drama Workshops for Anger Management and Offending Behaviour* (1999) and *Digging Up Stories: Applied Theatre, Performance and War* (2005).

<http://www.peterlang.com/Index.cfm?VID=10749&vHR=1&vUR=2&vUUR=1&vLang=E>

#### **Avant-Garde Performance: Live Events and Electronic Technologies**

United Kingdom - Basingstoke

May 4, 2005

Günter Berghaus

138mm x 216mm

374 pages

Paperback

ISBN 1403946450

£18.99

Hardback

ISBN 1403946442

£52.50

#### Description

Placing key figures and performances in their historical, social and aesthetic context, Günter Berghaus offers an accessible introduction to post-war avant-garde performance. Written in a clear, engaging style, and supported by text boxes and illustrations throughout, this volume explains the complex ideas behind avant-garde art and evocatively brings to life the work of some of its most influential performance artists.

Covering hot topics such as multi-media and body art performances, this text is essential reading for students of theatre studies and performance.

#### Key Topics

How did the concept of the avant-garde come into existence? How did it stimulate developments in the performing arts? Written in a clear, engaging style, and supported by text boxes throughout, this volume presents some of the general characteristics of postwar avant-garde performance and gives detailed coverage to some of the most influential artists. Berghaus also explores hot topics such as multi-media and body art performances, making this text ideal for students of theatre studies and performance.

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From Late Modernism to Postmodernism

Happening and Fluxus

Body Art, Ritualism and Neo-Shamanic Performances

Video and Multi-Media Performance

Performances in Cyberspace

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GÜNTER BERGHAUS is a Senior Research Fellow at the University of Bristol, UK. He has published widely in the areas of Renaissance and Baroque theatre, popular theatre, dance history, Modernist theatre, and avant-garde performance. As a theatre practitioner he has directed numerous plays from the classical and modern repertoire and devised many productions of an experimental nature.

<http://www.palgrave.com/products/Catalogue.aspx?is=1403946442>

## **Between Playwright and Director: A Dialogue**

**Israel - Jerusalem**

*May 1, 2006*

By Bilha Blum

Magnespress

ISBN: 965-493-259-8

Language: Hebrew

254 Pages

Can the production of foreign plays become relevant to a local audience? What is the extent of the playwright's influence on the stage directors? How does the social and cultural climate in Israel influence local productions of foreign plays? In "Between Playwright and Director: A Dialogue" the Israeli reader will find answers to all these

questions and many more.

Through the analysis of the Greek tragedies and the plays of Shakespeare, Ibsen, Lorca, Brecht, Beckett and Ionesco and their numerous stage realizations in Israeli public theatres since 1973 up to the present, Bilha Blum depicts the fascinating cultural encounter between the foreign and the local, so typical of the Israeli national identity. By tracing the imaginary dialogue between playwrights and directors, the book succeeds in vivifying the unique artistic language that our most accomplished directors used in staging the plays. It delves into their sources of inspiration and creative processes thus supplying its readers with the key to the mystery surrounding the classics' immortality and their interpretations.

"Between Playwright and Director: A Dialogue" deals with social and cultural issues concerning both classic plays and Israeli performances that have never been raised before. Bilha Blum's work makes an important contribution to the study of the modern Israeli theatre.

[http://www.magnespress.co.il/website\\_en/index.asp?id=2664](http://www.magnespress.co.il/website_en/index.asp?id=2664)

## **Caligula et Camus - Interférences transhistoriques**

Netherlands - Amsterdam

January 1, 2006

BASTIEN, Sophie

Amsterdam/New York

XIII

309 pages

Paperback: 90-420-1968-9

64

US\$ 80

Series: Faux Titre 274

Alors que le théâtre d'Albert Camus reçoit de plus en plus de considération de la part des universitaires, cet ouvrage se consacre à la meilleure pièce camusienne, *Caligula*. Il en propose une analyse structurale, pour en faire ressortir toute la métathéâtralité, et définit les rapports complexes que celle-ci entretient avec la folie et le politique : il cerne ainsi dans leur interaction les motifs qui sont au cœur de l'œuvre. De plus, il établit des liens aussi riches que variés avec des textes historiographiques et des œuvres-phares de la littérature occidentale, qui préfigurent le personnage si puissant qu'est *Caligula*. En somme, il situe la pièce sur le triple plan d'une tradition philosophique et littéraire qui remonte à l'Antiquité, du renouveau théâtral qui marque le milieu du XXe siècle, et de la production de Camus dans son ensemble.

Il intéressera étudiants et professeurs qui se penchent sur la littérature française du XXe siècle, aussi bien que sur d'autres littératures, puisque par le biais camusien, il traite de la tragédie grecque, de Shakespeare, de Melville, de Pirandello. Il s'adresse plus spécialement à ceux qui étudient le théâtre, que ce soit dans une perspective historique, thématique ou esthétique.

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Chapitre deuxième : Les ancêtres de *Caligula* dans la littérature occidentale

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Sophie Bastien est professeure au département d'études françaises du Collège militaire royal du Canada. Elle a également enseigné à l'Université Trent et à l'Université de Montréal, où elle a obtenu son doctorat. Ses travaux de recherche en cours se concentrent sur deux axes de la littérature du XXe siècle: le théâtre et le surréalisme, encore



qu'elle touche aussi aux études québécoises. Ses articles paraissent dans des périodiques tels *French Studies* et la *Série Albert Camus* de la *Revue des Lettres modernes*, et portent essentiellement, jusqu'ici, sur le théâtre camusien.

With ever-increasing scholarly attention adding to the prestige of Albert Camus' theatrical writings, this in-depth study focuses on the author's best play, *Caligula*. A structural analysis of the work thoroughly reveals its metatheatricality and defines the complex rapport it maintains with madness and politics whose interaction, in turn, exposes the text's underpinnings. In addition, the author establishes a wealth of connections between historiographic writings and groundbreaking works of Western literature that foreshadow Camus's powerful characterization of *Caligula*. In brief, this study examines the play from the triple standpoint of philosophical and literary tradition dating back to Antiquity, theatrical renewal which had become the hallmark of the mid 20th century and Camus's entire body of work.

This book will be of interest to professors and students of 20th century French literature as well as other literatures since, through its Camusian prism, it addresses Greek tragedy, Shakespeare, Melville, and Pirandello, to name a few. It is especially intended for those who study theatre from a historical, thematic or aesthetic perspective.

<http://www.rodopi.nl/functions/search.asp?BookId=FAUX+274>

## Call for submissions - Youth Theatre Journal

United States - Madison

October 1, 2006

The Scholarly Journal of the American Alliance for Theatre and Education

Youth Theatre Journal is published annually by the American Alliance for Theatre and Education (7475 Wisconsin Avenue, Suite 300A, Bethesda, MD 20814)

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Submissions for Volume 21, 2007

Youth Theatre Journal is a juried publication, dedicated to advancing the study and practice of theatre and drama with, for, and by people of all ages. It is concerned with all forms of scholarship of the highest quality that inform the fields of theatre for young audiences and drama/theatre education.

Contributors are encouraged to make submissions at any time to the editor at the address below. Final date for all submissions is October 1, 2006. All contributions should conform to the following guidelines:

- An electronic submission in MS Word format and Four (4) hard copies of each manuscript must be presented. Hard copies need to match the electronic submission. Manuscripts should synthesize information cogently in 10-25 double-spaced, 12 pt font pages, excluding selective Works Cited, figures, tables, photographs, and appendices.

- Manuscripts must be prepared in accordance with the guidelines of the latest edition of the MLA Handbook or the APA Publication Manual. See the AATE Website for samples.

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· A cover sheet, attached to one copy only, must include: the title of the manuscript; the author's name; affiliation; address; telephone; fax; email address; a brief biographical description of the author and a 25 word abstract of the paper.

· To insure anonymity, the author's name and affiliation must be struck from the text of the electronic submission and three copies of the manuscript.

· Only manuscripts submitted with a self-addressed, stamped manila envelope will be returned. Black and white photographs cannot be returned.

For questions regarding submissions contact: Manon van de Water at [mvandewa@wisc.edu](mailto:mvandewa@wisc.edu)

Please submit papers to Youth Theatre Journal, Vol. 21  
c/o Manon van de Water, Editor  
Department of Theatre and Drama  
University of Wisconsin-Madison  
821 University Ave, 6173 Vilas  
Madison, WI 53706  
Phone: 608-263-2329

## **Codifying the National Self - Spectators, Actors and the American Dramatic Text**

**Belgium - Bruxelles**

Series: Dramaturgies

Textes, Cultures et Représentations, Texts, Cultures and Performances Vol. 17

Published soon

Bruxelles, Bern, Berlin, Frankfurt am Main, New York, Oxford, Wien, 2006

299 pp.

ISBN 90-5201-028-5 / US-ISBN 0-8204-6673-5, paperback

35.20

£ 23.00

US-\$ 38.95

Theater has always been the site of visionary hopes for a reformed national future and a space for propagating ideas, both cultural and political, and such a conceptualization of the histrionic art is all the more valuable in the post-9/11 era. The essays in this volume address the concept of «Americanness» and the perceptions of the «alien» - as ethnic, class or gendered minorities - as dealt with in the work of American playwrights from Anna Cora Mowatt, through Rachel Crothers or Susan Glaspell, and on to Sam Shepard, David Mamet, Nilo Cruz or Wallace Shawn. The authors of the essays come from a multi-national university background that includes the United States, the United Arab Emirates and various countries of the European Community. In recognition of the multiple components of drama, the essays for the volume were selected in order to exemplify different aspects and theories of theater studies: the playwright, the play, the audience and the actor are all examined as part of the theatrical experience that serves to formulate American national identity.

Contents: Barbara Ozieblo: Introduction. Codifying the National Self. Spectator, Actor and the American Dramatic Text - David Savran: Making Middlebrow Theater in America - Susan Harris Smith: Reading Drama. Plays in American Periodicals 1890-1918 - Wendy Ripley: Anna Cora Mowatt. Player and Playwright - María Dolores Narbona-Carrión: The Woman Artist as Portrayed by Rachel Crothers and Heather McDonald - Sharon Friedman: Feminist Revisions of Classic Texts on the American Stage - Savas Patsalidis: Charles Mee's Intertextual and Intercultural Inscriptions. The

Suppliants vs Big Love - Miriam López-Rodríguez: Sophie Treadwell, Jung, and the Mandala. Acting a Gendered Identity - William S. Haney II: Artistic Expression, Intimacy and Primal Holon in Sam Shepard - Claus-Peter Neumann: Theo/teleological Narrative and the Narratee's Rebellion in Tony Kushner's Angels in America - Marc Maufort: «Captured Images.» Performing the First Nations' «Other» - Noelia Hernando-Real: E Pluribus, Plurum. From a Unifying National Identity to Plural Identities in Susan Glaspell's Inheritors - Thierry Dubost: Politics in Paratextual and Textual Elements in Fences - Esther Álvarez-López: Food, Cultural Identity, and the Body. New Recipes for Latinas' Emerging Selves - Natalie I. Alvarez: Authenticity and the «Divinely Amateur.» The Romantic in Richard Maxwell - Jerry Dickey: Mamet's Actors. A Life in the Theatre and Other Writings on the Art of Acting - Jon D. Rossini: The Contemporary Ethics of Violence. Cruz, Solis and Homeland Security - Bonnie Marranta: The Solace of Chocolate Squares. Thinking about Wallace Shawn.

#### The Editors

Barbara Ozieblo is Associate Professor of American Literature at the University of Málaga, where she has organized several conferences on American theatre. She is the International Secretary of the American Theatre and Drama Society, Treasurer of the Spanish Association for American Studies, and co-founder and President of the Susan Glaspell Society. She has published on Susan Glaspell and on other American women dramatists in Spanish and in English.

María Dolores Narbona-Carrión is Assistant Professor of American Literature and History at the University of Málaga. Her publications deal with American theater and Nineteenth-century American women writers. She has co-organized and participated in several international conferences on American theater at the University of Málaga.

<http://www.peterlang.com/index.cfm?VID=21028&vLang=E&vHR=1&vUR=2&vUUR=1>

## Contemporary Theatre Review - Special issue on Globalisation and Theatre

### United Kingdom - London

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## **Dramaturgies du vrai-faux**

France - Saint Genouph

Jacques SCHERER

Le dernier livre de Jacques Scherer, publié en 1994 par les Presses Universitaires de France mais supprimé depuis de leur catalogue, parce qu'il ne s'en vendait guère plus de 100 exemplaires par an, vient d'être rayé aussi d'Electre. Mais il est toujours disponible si vous vous adressez à la Librairie Nizet:

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"Cet ouvrage aborde, en un développement continu et avec une grande liberté de ton, des problèmes très variés, de l'analyse dramaturgique aux systèmes auto-référentiels, en passant par les mythologies et symboliques anciennes ou modernes. Explicite ou non, le théâtre y apparaît comme la voix des philosophies et l'image d'une conception du monde et de la pensée. Ici, le vrai-faux théâtral conquiert moins un terrain qu'il ne s'ébahit des étranges végétations qui s'y sont développées. Qui dit : Ce livre n'est pas sérieux, il a tort. Dit-il alors : Ce livre est sérieux, il a tort aussi. Il a cru s'appuyer sur la logique binaire, mais le mécanisme épiménidien l'a agrippé. Ce livre, comme tous les livres, est vrai-faux."

## **Found in Translation - Greek Drama in English**

United Kingdom - Cambridge

July 6, 2006

J. Michael Walton

University of Hull

Cambridge University Press

Hardback

328 pages

ISBN-13: 9780521861106

ISBN-10: 0521861101

£50.00

In considering the practice and theory of translating plays into English from Classical Greek from a theatrical perspective, *Found in Translation* also addresses wider issues of transferring any piece of theatre from a source into a target language. The history of translating classical tragedy and comedy, here fully investigated for the first time, demonstrates how through the ages translators have, wittingly or unwittingly, appropriated Greek plays and made them reflect socio-political concerns of their own era. Chapters are devoted to topics including verse and prose, mask and non-verbal language, stage directions and subtext and translating the comic. Among the plays discussed as case studies are Aeschylus *Agamemnon*, Sophocles *Oedipus Tyrannus* and Euripides *Medea* and *Alcestis*. The book concludes with a consideration of the boundaries between translation and adaptation, followed by an Appendix of every translation of Greek tragedy and comedy into English from the 1550s to the present day.

Uses case studies of specific texts including Aeschylus *Agamemnon*, Sophocles *Oedipus Tyrannus* and Euripides *Medea* and *Alcestis*

Offers a bridge between classicists, theatre historians and practitioners

The Appendix of all translations from Greek into English is a unique record

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## **L'Habit de Théâtre - Histoire et poétique de l'habit de théâtre en France au XVIIe siècle (1606-1680)**

France - Beaulieu

Parution bientôt

Anne Verdier

préface Christian Biet

Lampsaque, Collection « Le Studiolo-essais », 2006

447 pages

35

S'il est clair, de nos jours, que le costume de théâtre fait signe et pose des questions à l'observateur-spectateur, il était important de faire le point sur la manière dont, au XVIIe siècle, au moment où le théâtre moderne s'établit, cet objet théâtral se constitue. Anne Verdier s'est livrée à ce projet, avec le souci de croiser les données et les travaux historiques, littéraires et esthétiques pour montrer que le costume de théâtre était déjà un enjeu, qu'il avait ses tailleurs comme il avait ses clients, qu'il était commenté, utilisé, débattu et littérisé dans les textes de théâtre et qu'il a évolué très nettement vers ce qu'il convient d'appeler une spécificité théâtrale.

L'auteur mène son enquête et parcourt les questions posées par « l'habit de théâtre », en allant du point de vue historique au point de vue littéraire, de la société à la scène et de la scène au texte, pour comprendre en quoi consiste l'efficacité spectaculaire de cet habit, si proche et pourtant si différente de l'efficacité du paraître quotidien dans la société d'Ancien Régime. Un va-et-vient entre l'histoire et la littérature, entre l'histoire du théâtre et l'histoire des usages, permet de saisir qu'une esthétique naît en ce siècle et qu'elle se fonde sur un jeu entre le vêtement de cour, le vêtement de ville et le vêtement de scène. L'habit de théâtre brille, fascine, captive les regards, « construit » les corps des acteurs, est infiniment visible et produit, évidemment, du sens, des sens, à l'intérieur d'une poétique spécifique.

Un ouvrage qui apporte un argument de plus à l'idée qu'un théâtre moderne se constitue au XVIIe siècle.

## **Léon Chancerel - Un réformateur du théâtre français**

France - Paris

September 1, 2005

Maryline Romain

Écrits sur le théâtre

Préface de Robert Abirched

430 pages

ISBN 2-8251-1963-6

27

On sait aujourd'hui ce que le théâtre doit à l'uvre d'un Antoine, d'un Copeau ou d'un Gémier et chacun garde en mémoire la grande aventure du théâtre populaire conduite par Jean Vilar après la guerre.

Mais entre les réformateurs du début du siècle et les anima-teurs de la décentralisation, le théâtre français a occulté un maillon essentiel de son histoire: disciple de Jacques Copeau, auteur, acteur, metteur en scène et chef de troupe, Léon Chancerel fut la cheville ouvrière de la rénovation dramatique amorcée en 1913 au Vieux-Colombier.

Dès 1930, au sein du scoutisme, ce précurseur crée un centre dramatique, ouvert à tous les mouvements de jeunesse, et fonde la Compagnie des Comédiens Routiers, une confrérie telle que l'avait rêvée Copeau, formée d'acteurs jeunes, polyvalents, dis-ciplinés et désintéressés, ayant de leur art une haute conception. Pendant dix ans, de 1929 à 1939, dans toute la France et jusque dans les villages les plus reculés, la troupe se consacrera à sa mission de « service dramatique social ». La même équipe crée le Théâtre de l'Oncle Sébastien, premier théâtre artistique pour l'enfance dont l'univers burlesque et poétique inspirera de nom-breux émules.

L'influence de Chancerel fut déterminante dans des domaines aussi divers que le théâtre amateur, dont il fut le guide incontesté jusqu'au milieu des années soixante, le théâtre pour la jeunesse, dont il est le pionnier, et la pédagogie de l'acteur qu'il a largement contribué à faire évoluer par l'utilisation des techniques de la commedia dell' arte et la pratique du jeu drama-tique.

Il a formé une génération d'hommes de théâtre - comédiens ou metteurs en scène - qui ont joué un rôle de premier plan dans le théâtre de l'après-guerre: Hubert Gignoux, Olivier Hussenot, Jean-Pierre Grenier, Maurice Jacquemont, Yves Joly ...

Ce livre se propose de restituer à Léon Chancerella place qu'il a réellement occupée dans le paysage théâtral français. A travers le récit d'une aventure singulière, c'est tout un pan de l'histoire récente de notre théâtre que le lecteur est invité à découvrir.

[http://www.lagedhomme.com/boutique/fiche\\_produit.cfm?ref=2-8251-1963-6&type=11&num=1&code\\_lg=lg\\_fr](http://www.lagedhomme.com/boutique/fiche_produit.cfm?ref=2-8251-1963-6&type=11&num=1&code_lg=lg_fr)

## Postdramatic Theatre

United Kingdom - Oxford

February 1, 2006

Hans-Thies Lehmann

Routledge

224 pages

Hardback

0-415-26812-5

£70.00

Paperback

0-415-26813-3

£19.99

Newly adapted for the Anglophone reader, this is an excellent translation of Hans-Thies Lehmann s groundbreaking study of the new theatre forms that have developed since the late 1960s, which has become a key reference point in international discussions of contemporary theatre.

In looking at the developments since the late 1960s, Lehmann considers them in relation to dramatic theory and theatre history, as an inventive response to the emergence of new technologies, and as an historical shift from a text-

based culture to a new media age of image and sound.

Engaging with theoreticians of 'drama' from Aristotle and Brecht, to Barthes and Schechner, the book analyzes the work of recent experimental theatre practitioners such as Robert Wilson, Tadeusz Kantor, Heiner Müller, the Wooster Group, Needcompany and Societas Raffaello Sanzio.

[http://www.taylorandfrancis.co.uk/shopping\\_cart/products/product\\_detail.asp?sku=&isbn=0415268133&pc=](http://www.taylorandfrancis.co.uk/shopping_cart/products/product_detail.asp?sku=&isbn=0415268133&pc=)

## **Schiller: National Poet - Poet of Nations**

**Netherlands - Amsterdam**

*May 18, 2006*

A Birmingham Symposium.

Martin, Nicholas (Hrsg.)

Amsterdam/New York

341 pages

Hardback: 90-420-2003-2

69

US\$ 86

Series: Amsterdamer Beiträge zur neueren Germanistik 61

To mark the 200th anniversary of Schiller's death, leading scholars from Germany, Canada, the UK and the USA have contributed to this volume of commemorative essays. These were first presented at a symposium held at the University of Birmingham in June 2005. The essays collected here shed important new light on Schiller's standing as a national and transnational figure, both in his own lifetime and in the two hundred years since his death. Issues explored include: aspects of Schiller's life and work which contributed to the creation of heroic and nationalist myths of the poet during the nineteenth and early twentieth centuries; his activities as man of the theatre and publisher in his own, pre-national context; the (trans-)national dimensions of Schiller's poetic and dramatic achievement in their contemporary context and with reference to later appropriations of national(ist) elements in his work. The contributions to this volume illuminate Schiller's achievements as poet, playwright, thinker and historian, and bring acute insights to bear on both the history of his impact in a variety of contexts and his enduring importance as a point of cultural reference.

<http://www.rodopi.nl/functions/search.asp?BookId=ABNG+61>

## **The Art of Commedia - A Study in the Commedia dell'Arte 1560-1620 with Special Reference to the Visual Records**

**Netherlands - Amsterdam**

*April 24, 2006*

Katritzky, M A

Amsterdam/New York, NY

348 pages, incl. 340 ill.

Hardback: 90-420-1798-8

180

US\$ 225

Series:

Internationale Forschungen zur Allgemeinen und Vergleichenden Literaturwissenschaft-100

Italian comedians attracted audiences to performances at every level, from the magnificent Italian, German and French court festival appearances of Orlando di Lasso or Isabella Andreini, to the humble street trestle lazzi of anonymous quacks. The characters they inspired continue to exercise a profound cultural influence, and an understanding of the commedia dell'arte and its visual record is fundamental for scholars of post-1550 European drama, literature, art and music. The 340 plates presented here are considered in the light of the rise and spread of



commedia stock types, and especially Harlequin, Zanni and the actresses. Intensively researched in public and private collections in Oxford, Munich, Florence, Venice, Paris and elsewhere, they complement the familiar images of Jacques Callot and the Stockholm Recueil Fossard within a framework of hundreds of significant pictures still virtually unknown in this context. These range from anonymous popular prints to pictures by artists such as Ambrogio Brambilla, Sebastian Vrancx, Jan Bruegel, Louis de Caulery, Marten de Vos, and members of the Valckenborch and Francken clans. This volume, essential for commedia dell arte specialists, represents an invaluable reference resource for scholars, students, theatre practitioners and artists concerned with commedia-related aspects of visual, dramatic and festival culture, in and beyond Italy.

#### Content

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##### I The commedia dell arte

I.i The rise and spread of professional acting and commedia dell arte troupes in sixteenth century Italy

I.ii A case study in early patronage and geographic spread: the Munich wedding performance of 1568

I.iii Stock types and players of the commedia dell arte

##### II Art-historical analysis: some case studies

II.i The Recueil Fossard

II.ii Inspiration and imitation. The progressive stereotyping of shared artistic motifs: Antonio

Tempesta and some Flemish carnival paintings

II.iii Sterling's Early paintings of the commedia dell arte in France reconsidered

##### III Theatrical interpretation: some case studies

III.i Scenery, settings and stages

III.ii Zanni and Pantalone

III.iii Some further comic types

III.iv Composite, multiple and serial images

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##### Bibliography

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## **The Cambridge History of American Theatre - 3 Volume Paperback Set**

United Kingdom - Cambridge

April 28, 2006

Series: Cambridge History of American Theatre

Edited by Don B. Wilmet

Christopher Bigsby

Cambridge University Press

3 Paperback books (ISBN-13: 9780521679862 | ISBN-10: 0521679869)

3 Paperback books (ISBN-13: 9780521679862 | ISBN-10: 0521679869)

1575 pages

228 x 152 mm

£70.00

This unique three-volume history covers all aspects of American theatre from plays and playwrights, through actors and acting, to theatre groups and directors. Each volume includes an extensive overview and timeline followed by chapters on specific aspects of American theatre including vaudeville and popular entertainment, European influences, theatre in and beyond New York, the rise of the Little Theatre movement, reception, modernism, scenography, stagecraft, and architecture. Volume I covers American theatre from its beginnings to the Civil War; Volume II covers the post-Civil War period to 1945; Volume III covers the period post-World War II to the 1990s.



First multi-volume history of the American theatre to be published  
Includes a detailed overview and an extensive comparative timeline

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#### Contributors

Christopher Bigsby, Don B. Wilmeth, Don B. Wilmeth, Jonathan Curley, Bruce McConachie, Douglas McDermott, Peter A. Davis, Gary A. Richardson, Simon Williams, Joseph Roach, Mary C. Henderson, Peter G. Buckley, Christopher Bigsby, Don B. Wilmeth, Don B. Wilmeth, Jonathan Curley, Thomas Postlewait, John Frick, Tice L. Miller, Ronald Wainscott, Brenda Murphy, Mark Fearnow, Brooks McNamara, Thomas Riis, Daniel J. Watermeier, Mary C. Henderson, Warren Kliewer, Christopher Bigsby, Don B. Wilmeth, Jonathan Curley, Arnold Aronson, Laurence Maslon, Mel Gussow, Martha LoMonaco, Marvin Carlson, June Schlueter, Matthew Roudane, John Degen, Samuel L. Leiter, Foster Hirsch, Ronn Smith

<http://www.cambridge.org/catalogue/catalogue.asp?isbn=0521679869>

## Theatre, Performance and the Historical Avant-Garde

United Kingdom - Basingstoke

February 22, 2006

Günter Berghaus

Palgrave Macmillan

Series: Palgrave Studies in Theatre and Performance History

ISBN: 1-4039-6955-8

Hardback

156mm x 234mm

374 pages

£39.99

#### Book Description

This comprehensive study traces the origins of European modernism in nineteenth-century Paris, then branches out to examine four major movements of the theatrical avant-garde that sprung from this epicenter in the early twentieth-century: Expressionism, Futurism, Dadaism, and Constructivism.

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Constructivism \* Epilogue: The Postwar Revival of Modernism and of the Avant-garde

#### Author Biography

GÜNTER BERGHAUS was formerly a Reader in Theatre History and Performance Studies, has been Guest Professor at the State University of Rio de Janeiro, Brazil, and at Brown University, Providence/RI, USA. He is now a Senior Research Fellow at the University of Bristol, UK. He has published a dozen books and a large number of articles on theatre anthropology, avant-garde performance, Renaissance and Baroque theatre and dance history. He has directed numerous plays from the classical and modern repertoire and devised many productions of an experimental nature. He has been principal organizer of several international conferences and held research awards from the Polish Academy of Sciences, the German Research Foundation, the Italian Ministry of Culture, the British Academy, and the Brazilian Ministry of Education.

<http://www.palgrave.com/products/Catalogue.aspx?is=1403969558>

### 3.3. FILM

#### **China on Screen - Cinema and Nation**

United States - New York

May 9, 2006

Christopher J. Berry and Mary Ann Farquhar  
Columbia University Press

Hardback

336 pages

ISBN: 0-231-13706-0

\$64.50

Paperback

336 pages

ISBN: 0-231-13707-9

\$24.50

In *China on Screen*, Chris Berry and Mary Farquhar, leaders in the field of Chinese film studies, explore more than one hundred years of Chinese cinema and nation. Providing new perspectives on key movements, themes, and filmmakers, Berry and Farquhar analyze the films of a variety of directors and actors, including Chen Kaige, Zhang Yimou, Hou Hsiao Hsien, Bruce Lee, Jackie Chan, Maggie Cheung, Gong Li, Wong Kar-wai, and Ang Lee. They argue for the abandonment of national cinema as an analytic tool and propose cinema and the national as a more productive framework. With this approach, they show how movies from China, Hong Kong, Taiwan, and the Chinese diaspora construct and contest different ideas of Chinese nation as empire, republic, or ethnicity, and complicated by gender, class, style, transnationalism, and more. Among the issues and themes covered are the tension between operatic and realist modes, male and female star images, transnational production and circulation of Chinese films, the image of the good foreigner all related to different ways of imagining nation. Comprehensive and provocative, *China on Screen* is a crucial work of film analysis.

#### About the Authors

Chris Berry is professor of film and television studies at Goldsmiths College, University of London. He is the author or editor of several books, including *Postsocialist Cinema in Post-Mao China: The Cultural Revolution after the Cultural Revolution*.

Mary Farquhar is professor of Asian studies at Griffith University and is the author of numerous articles and the prize-winning book, *Children's Literature in China: From Lu Xun to Mao Zedong*.

From the series Film and Culture Series

<http://www.columbia.edu/cu/cup/catalog/data/023113/0231137060.HTM>

## **Fashioning Filmstars - Dress, Culture, Identity**

United Kingdom - London

May 1, 2005

Edited by Rachel Moseley

244 pages, Illustrated

Paperback ISBN: 1844570681

Hardback ISBN: 1844570673

Paperback: £15.99

Hardback: £50

Fashioning Film Stars brings together work by established and emerging scholars in the field of film costume and star studies, to address the significance of the relationships between fashion, dress and star image. While studies of individual stars have often commented on the importance of style to the construction of their persona, such work has until now remained largely focused upon the female Hollywood, or occasionally European, star. This scholarly and readable volume redresses that balance, offering close analyses of the detail and significance of male and female star style in Hollywood, European, Asian and Latin American contexts.

The book brings together a range of theoretical and methodological frameworks from textual analysis, archival research and audience study to offer, for the first time, a detailed consideration of the importance of the fashioning of film stars. Fashioning Film Stars asks: how does dress operate in relation to stardom to articulate particular identities - gendered, national, classed, ethnic, sexual? How, precisely, does film costume operate, and how is it understood, semiotically, socially, culturally? Does star dress 'disappear' against the body as 'clothes', or speak out performatively as 'costume' or 'spectacle'? It answers them in an engaging and accessible volume which will be of interest to film scholars and film fans alike.

### The Stars

Brigitte Bardot, Luisina Brando, George Clooney, Sean Connery, Doris Day, Marlene Dietrich, Audrey Hepburn, Samuel L. Jackson, Kay Kendall, Gregory Peck, Norma Shearer, Brad Pitt, Sulochana, female stars in Mexican Cinema.

### About the author

Dr Rachel Moseley is lecturer in Film and Television Studies at the University of Warwick, UK. The author of *Growing Up with Audrey Hepburn: Text, Audience, Resonance* (Manchester University Press, 2001), she has published widely on popular film and television and is currently working on two new volumes. The first is a critical history of television programming for teenagers in Britain, and the second is a study of the television drama of Phil Redmond.

<http://www.bfi.org.uk/booksvideo/books/catalogue/details.php?bookid=514>

## **From Achievement to Appreciation**

United Kingdom - London

February 15, 2005

From Achievement to Appreciation

Andrew Klevan

Wallflower Press

2005

128 pages

Paperback: £12.99

1-904764-24-X

Performers make a crucial contribution to the achievement of narrative films. By moving through exemplary sequences, this book closely follows the movement and behaviour of screen performers Charlie Chaplin, Laurel and Hardy, Cary Grant, Katherine Hepburn, Marlene Dietrich, Barbara Stanwyck, Richard Widmark and by emphasising their relationship to other aspects of film style camera, location and plot it develops accounts that are specific and

involved. This study concentrates on films from the Golden Age of Hollywood and moment-by-moment descriptions enable fresh interpretations to emerge and evolve. These reveal the significance and intensity of a performer's engagement with the world of a film.

Andrew Klevan is Lecturer in Film Studies at the University of Kent and is the author of *Disclosure of the Everyday: Undramatic Achievement in Narrative Film* (2000).

[http://www.wallflowerpress.co.uk/publications/shortcuts/film\\_perf.html](http://www.wallflowerpress.co.uk/publications/shortcuts/film_perf.html)

## **Screen Consciousness - Cinema, Mind and World**

Netherlands - Amsterdam

May 1, 2006

Pepperell, Robert and Punt, Michael (Eds.)

Amsterdam/New York, NY

202 pages

Paperback: 90-420-2016-4

40

US\$ 50

Series: Consciousness, Literature and the Arts 4

This collection of essays is driven by the question of how we know what we know, and in particular how we can be certain about something even when we know it is an illusion. The contention of the book is that this age-old question has acquired a new urgency as certain trends in science, technology and ideas have taken the discussion of consciousness out of the philosophy department and deposited it in the world at large. As a consequence, a body of literature from many fields has produced its own sets of concerns and methods under the rubric of Consciousness Studies. Each contribution in this collection deals with issues and questions that lots of people have been thinking about for many years in many different contexts, things such as the nature of film, cinema, world, mind and so on. Those of us fascinated by these diverse yet related issues may have often felt we were working in a disciplinary no-man's-land. Now suddenly, it seems with Consciousness Studies we have a coherent intellectual home - albeit one that is self-consciously eclectic.

The essays included in *Screen Consciousness: Cinema, Mind and World* are from a range of disciplines - art, philosophy, film theory, anthropology and technology studies - each represented by significant international figures, and each concerned with how their field is being transformed by the new discipline of Consciousness Studies. Together they attempt to reconcile the oncoming rush of new data from science and technology about how we know what we know, with the insights gained from the long view of history, philosophy and art. Each of the contributions seeks to interpose Consciousness Studies between film and mind, where for cultural theorists psychoanalysis had traditionally stood. This is more than simply updating Film Studies or nodding in the direction of cognitive film theory. Film, with all its sentient, sensuous and social qualities, is a common reference point between all these forces, and Consciousness Studies provides the intellectual impetus for this book to revisit familiar problems with fresh insight.

### Content

Michael PUNT: Introduction

Amy IONE: Locating the Artist within Views of Consciousness: Perception, Reception, and Art History

Angela NDALIANIS: Tomorrow's World That We Shall Build Today

Sybille LAMMES: So Far, So Close: Island of Lost Souls as a Laboratory of Life

Michael PUNT: Shaping Consciousness: New Media, Spirituality, and Identity

Martha BLASSNIGG: Clairvoyance, Cinema, and Consciousness

Patricia PISTERS: The Spiritual Dimension of the Brain as Screen Zigzagging from Cosmos to Earth (and Back)

Pia TIKKA: Cinema as Externalization of Consciousness

Susan STUART: Extended Body, Extended Mind: The Self as Prosthesis

Robert PEPPERELL: Where's the screen? The paradoxical relationship between mind and world

<http://www.rodopi.nl/functions/search.asp?BookId=CLA+4>

## **The New European Cinema - Redrawing the map**

United States - New York

March 28, 2006

Rosalind Galt

Columbia University Press

Hardback

312 pages

53 photos

ISBN: 0-231-13716-8

\$64.50

Paperback

352 pages

ISBN: 0-231-13717-6

\$24.50

New European Cinema offers a compelling response to the changing cultural shapes of Europe, charting political, aesthetic, and historical developments through innovative readings of some of the most popular and influential European films of the 1990s. Made around the time of the revolutions of 1989 but set in post-World War II Europe, these films grapple with the reunification of Germany, the disintegration of the Balkans, and a growing sense of historical loss and disenchantment felt across the continent. They represent a period in which national borders became blurred and the events of the mid-twentieth-century began to be reinterpreted from a multinational European perspective.

Featuring in-depth case studies of films from Italy, Germany, eastern Europe, and Scandinavia, Rosalind Galt reassesses the role that nostalgia, melodrama, and spectacle play in staging history. She analyzes Giuseppe Tornatore's *Cinema Paradiso*, Michael Radford's *Il Postino*, Gabriele Salvatores's *Mediterraneo*, Emir Kusturica's *Underground*, and Lars von Trier's *Zentropa*, and contrasts them with films of the immediate postwar era, including the neorealist films of Roberto Rossellini and Vittorio De Sica, socialist realist cinema in Yugoslavia, Billy Wilder's *A Foreign Affair*, and Carol Reed's *The Third Man*. Going beyond the conventional focus on national cinemas and heritage, Galt's transnational approach provides an account of how post-Berlin Wall European cinema inventively rethought the identities, ideologies, image, and popular memory of the continent. By connecting these films to political and philosophical debates on the future of Europe, as well as to contemporary critical and cultural theories, Galt redraws the map of European cinema.

Contents

Acknowledgments

1. Mapping European Cinema in the 1990s
2. The Dialectic of Landscape in Italian Popular Melodrama
3. A Conspiracy of Cartographers?
4. Yugoslavia's Impossible Spaces
5. Back-Projecting Germany
6. Toward a Theory of European Space

About the Author

Rosalind Galt is assistant professor of film studies at the University of Iowa. Her essays have appeared in journals such as *Screen* and *Cinema Journal*.

From the series Film and Culture Series

<http://www.columbia.edu/cu/cup/catalog/data/023113/0231137168.HTM>

## **Vienne et Berlin à Hollywood - Nouvelles approches**

## France - Paris

May 3, 2006

Presses Universitaires de France

Collection Perspectives critiques, Numéro 1

### Auteurs

Christian VIVIANI, Pierre BERTHOMIEU, Cyril NEYRAT, Jean-loup BOURGET, Bernard EISENSCHITZ, Thomas ELSAESSER, Patricia-laure THIVAT, Jacqueline NACACHE, Fanny LIGNON, Véronique ELEFTERIOU-PERRIN

336 pages

ISBN: 2130552196

150 x 217 mm

27

Cet ouvrage porte un nouveau regard, à partir de documents inédits, sur la présence de cinéastes et acteurs germaniques à Hollywood. Et le lecteur se rend compte que tous les aspects de la création cinématographique, du film de prestige à la moindre série B, de la composition musicale à la photographie, du jeu des acteurs à la mise en scène, ont été influencés par ce "transfert culturel". Une série de reproductions rappelle quelques uns de ces chefs d'oeuvre.

Introduction : La présence germanique à Hollywood, un transfert culturel essentiel par Marc Cerisuelo

I -- Politiques du transfert et histoire culturelle : Onkel Karl chez Uncle Sam, les guerres de Carl Laemmle par Véronique Elefteriou-Perrin -- Entre deux mondes, Lubitsch et The Man I Killed par Jacqueline Nacache

II -- Vies, formes, figures : Erich von Stroheim, mythe et réalité par Fanny Lignon -- Poésie et vérité, la Petit théâtre du monde d'Edgar G. Ulmer par Bernard Eisenschitz -- Max Steiner à Hollywood, valse viennoise et slow californien. Introduction formelle au drame musical hollywoodien par Pierre Berthomieu -- C'est la fin de la chanson, Walter Reisch, l'opérette et la double négation par Thomas Elsaesser

III -- Amont et aval, questions d'héritage : Le double jeu du cinéma, retours sur Menschen am Sonntag (Les Hommes du dimanche), 1929 par Cyril Neyrat -- Alfred Hitchcock et l'héritage germanique par Christian Viviani -- Le cinéma allemand et la Nouvelle Vague, une filiation imaginaire par Jean-Loup Bourget

[http://www.puf.com/Book.aspx?book\\_id=023525&feature\\_id=characteristic](http://www.puf.com/Book.aspx?book_id=023525&feature_id=characteristic)

## 3.4. MUSICAL THEATRE

### **Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris**

United States

August 30, 2005

Mark Everist

Series: Variorum Collected Studies Series

Ashgate Publishing

ISBN: 0 86078 915 2

460 pages

Hardback

224 x 150 mm

\$114.95

£60.00

Nineteenth-century Paris attracted foreign musicians like a magnet. The city boasted a range of theatres and of genres represented there, a wealth of libretti and source material for them, vocal, orchestral and choral resources, to say nothing of the set designs, scenery and costumes. All this contributed to an artistic environment that had



musicians from Italian- and German-speaking states beating a path to the doors of the Académie Royale de Musique, Opéra-Comique, Théâtre Italien, Théâtre Royal de l'Odéon and Théâtre de la Renaissance. This book both tracks specific aspects of this culture, and examines stage music in Paris through the lens of one of its most important figures: Giacomo Meyerbeer.

The early part of the book, which is organised chronologically, examines the institutional background to music drama in Paris in the nineteenth century, and introduces two of Meyerbeer's Italian operas that were of importance for his career in Paris. Meyerbeer's acculturation to Parisian theatrical mores is then examined, especially his moves from the Odéon and Opéra-Comique to the opera house where he eventually made his greatest impact - the Académie Royale de Musique; the shift from Opéra-Comique is then counterpointed by an examination of how an indigenous Parisian composer, Fromental Halévy, made exactly the same leap at more or less the same time. The book continues with the fates of other composers in Paris: Weber, Donizetti, Bellini and Wagner, but concludes with the final Parisian successes that Meyerbeer lived to see - his two opéras comiques.

#### Contents

Introduction; Parisian music drama, 1806-64: social structures and artistic contexts; Lindoro in Lyon: Rossini's *Le barbier de Séville*; Gluck, Berlioz and Castil-Blaze: the poetics and reception of French opera; Meyerbeer's *Margherita d'Anjou*; Meyerbeer's *Il crociato in Egitto*: mélodrame, opera, orientalism; Giacomo Meyerbeer, the Théâtre Royal de l'Odéon and music drama in Restoration Paris; *The Name of the Rose*: Meyerbeer's opéra comique, *Robert le Diable*; Fromental Halévy: from opéra comique to grand opéra; Translating Weber's *Euryanthe*: German Romanticism at the dawn of French grand opera; 'Tutti i francesi erano diventati matti': Bellini and the Duet for Two Basses; Donizetti and Wagner: opéra de genre at the Théâtre de la Renaissance; 'Der Lieblingswunsch meines Lebens': contexts and continuity in Meyerbeer's opéras comiques; Bibliography; Index.

Mark Everist is a Professor in the Department of Music, at the University of Southampton, UK.

<https://www.ashgate.com/shopping/title.asp?isbn=0%2086078%20915%202>

## Operatic Migrations - Transforming Works and Crossing Boundaries

### United States

May 30, 2006

Roberta Montemorra Marvin and Downing A. Thomas  
Ashgate Publishing

ISBN: 0 7546 5098 7

290 pages

Hardback

234 x 156 mm

\$124.95

£65.00

This volume takes an interdisciplinary approach to studying a wide range of subjects associated with the creation, performance and reception of 'opera' in varying social and historical contexts from the eighteenth to the twentieth centuries. Each essay addresses migrations between genres, cultures, literary and musical works, modes of expression, media of presentation and aesthetics. Although the directions the contributions take are diverse, they converge in significant ways, particularly with the rebuttal of the notion of the singular nature of the operatic work. The volume strongly asserts that works are meaningfully transformed by the manifold circumstances of their creation and reception, and that these circumstances have an impact on the life of those works in their many transformations and on a given audience's experience of them.

Topics covered include transformations of literary sources and their migration into the operatic genre; works that move across geographical and social boundaries into different cultural contexts; movements between media and/or genre as well as alterations through interpretation and performance of the composer's creation; the translation of spoken theatre to lyric theatre; the theoretical issues contingent on the rendering of 'speech' into 'song'; and the transforming effects of aesthetic considerations as they bear on opera.

Crossing over disciplinary boundaries between music, literary studies, history, cultural studies and art history, the volume enriches our knowledge and understanding of the operatic experience and the works. The book will therefore appeal to those working in the field of music, literary and cultural studies, and to those with a particular interest in opera and musical theatre.

#### Contents

Introduction: Migrations and transformations, Roberta Montemorra Marvin; Venice: cradle of (operatic) convention, Ellen Rosand; 'Je vous répondrez au troisième couplet': 18th-century opéra comique and the demands of speech, Downing A. Thomas; From the Comédie-Française to the Opéra: Figaro at the crossroads, Tili Boon Cuillé; Ideological noises: opera criticism in early 18th-century France, Charles Dill; Transformations on stage only: Anfossi's Circe in Weimar, Waltraud Maierhofer; Roman republicanism and operatic heroines in Napoleonic Italy: Tarchi's *La congiura pisoniana* and Cimarosa's *Gli Orazi e i Curiazi*, Robert C. Ketterer; Ghostly voices: 'Gothic Opera' and the failure of Gounod's *La Nonne sanglante*, Anne Williams; Mozart productions and the emergence of *Werktreue* at London's Italian Opera House, 1780-1830, Rachel Cowgill; The mirror of art and scenes of recognition: Wagner and Mann, Grace Kehler; Burlesques, barriers, borders, and boundaries, Roberta Montemorra Marvin; Local color: the representation of race in *Carmen* and *Carmen Jones*, Robert L.A. Clark; Operatic school for scandal, David J. Levin; Why (what? How? If?) opera studies?, Herbert Lindenberger; Epilog, Downing A. Thomas; Index

Roberta Montemorra Marvin and Downing A. Thomas are both on the faculty of The University of Iowa, USA

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%205098%207>

## **Public Theater in Golden Age Madrid and Tudor-Stuart London - Class, Gender and Festive Community**

United States

*October 31, 2005*

Ivan Cañadas

Series: Studies in Performance and Early Modern Drama

Ashgate Publishing

ISBN: 0 7546 5187 8

246 pages

Hardback

219 x 153 mm

\$94.95 / £47.50

In this comparative study of English and Spanish drama, the author concerns himself with theatrical conventions, the social significance of drama, and audience-reception in the early modern court-cities of London and Madrid. The primary focus of this study is the drama of Shakespeare and some of his contemporaries, particularly Thomas Dekker, in England, and the peasant honor plays of Lope de Vega in Spain. In engaging with these works, the study explores the representation of social conflict in the public drama of the two countries, and highlights the polyphonic appeal that the drama held for the mixed audiences of the public theatres, a communal phenomenon in which discourses of class, gender and race intersected. The author pays sustained attention to the intersections between gender and ideologies of rank, and how these produced a range of political effects in the plays he explores; the study incorporates innovative work on the role of carnival structures and gender bonding in creating pan-class communities. Cañadas provides not only literary analysis of individual plays, but also insight into the sociology of theatre as an institution.

#### Contents

Introduction; Theater and society in early modern Madrid and London; The female role in the theaters of London and Madrid; The communal appeal of Thomas Dekker's *The Shoemaker's Holiday*; Rank, gender and honor in the peasant plays of Lope de Vega: a revaluation; Class, gender, and carnival: communal heroism in *Fuente Ovejuna*; Coda; Bibliography; Index.

A graduate of the University of Sydney, Ivan Cañadas is an Assistant Professor in English at Hallym University, South Korea. He has published several refereed articles on early modern drama, short essays and translations of Golden-Age Spanish poetry, and is currently at work on a critical dual-language edition of Lope de Vega's *La villana de Getafe*.



<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%205187%208>

## **Society, Culture and Opera in Florence, 1814 1830 - Dilettantes in an 'Earthy Paradise'**

United States

*January 31, 2006*

Aubrey S. Garlington

Ashgate Publishing

ISBN: 0 7546 3451 5

224 pages

Hardback

234 x 156 mm

\$94.95

£47.50

Following the defeat of Napoleon in 1814, an event that signalled an end to nearly fourteen years of French domination, Florence seemed to enter a new cultural 'golden age' and by 1824 was described as 'an Earthly Paradise' by the political and liberal writer, Pietro Giordano. Politically, economically and culturally, the city prospered in this new era. After 1814 it seemed as if the Enlightenment had found a new beginning in Florence.

Aubrey Garlington, a scholar of long standing in the music of early nineteenth-century Florence, considers the roles played by John Fane, Lord Burghersh, an English aristocrat, diplomat and dilettante composer together with his wife, Priscilla, in the development of the richly homogeneous culture that blossomed in Florence at this time. Burghersh, known today for being instrumental in the founding of the English Royal Academy of Music, composed six operas that were performed privately on numerous occasions at the English Embassy, his best known work being *La Fedra*. Lady Burghersh became known for her painting and dilettante theatrical performances.

Garlington provides a thorough re-examination of the categories 'professional' and 'dilettante' which were so important in the concept of music at this time. The notions of boundaries between public and private activity are discussed, and the operas themselves are examined specifically. Through the contemplation of the Burghershs's sixteen year stay in Florence, the significance of dilettante orientations are demonstrated to have been essential components for the city's musical and social life. Garlington draws together an impressive compilation of documentation regarding the part music played in shaping society and culture. In this way, the book will appeal not only to opera historians, musicologists and critics working on the nineteenth century, but also to historians and scholars of cultural theory.

Contents

Preface; Prologue; The dilettante composer; Florence, 1814 30: the new golden years; Music and the elegant world of the British Embassy; Conclusion; Epilogue: after Florence; Appendices; Bibliography; Index

Aubrey S. Garlington is Professor Emeritus at the University of North Carolina, Greensboro, USA.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%203451%205>

## **Unfinished Show Business - Broadway Musicals as Works-in-Process**

United States - Carbondale

*October 15, 2005*

Bruce Kirle

Southern Illinois University Press

304 pages

6 x 9, 30 illustrations

Paper, 0-8093-2667-1  
\$30.00  
Cloth, 0-8093-2666-3  
\$60.00

In this fresh approach to musical theatre history, Bruce Kirle challenges the commonly understood trajectory of the genre. Drawing on the notion that the world of the author stays fixed while the world of the audience is ever-changing, Kirle suggests that musicals are open, fluid products of the particular cultural moment in which they are performed. Incomplete as printed texts and scores, musicals take on unpredictable lives of their own in the complex transformation from page to stage.

Using lenses borrowed from performance studies, cultural studies, queer studies, and ethnoracial studies, *Unfinished Show Business: Broadway Musicals as Works-in-Process* argues that musicals are as interesting for the provocative issues they raise about shifting attitudes toward American identity as for their show-stopping song-and-dance numbers and conveniently happy endings. Kirle illustrates how performers such as Ed Wynn, Fanny Brice, and the Marx Brothers used their charismatic personalities and quiriness to provide insights into the struggle of marginalized ethnoracial groups to assimilate. Using examples from favorites including *Oklahoma!*, *Fiddler on the Roof*, *A Chorus Line*, and *Les Misérables*, Kirle demonstrates Broadway's ability to bridge seemingly insoluble tensions in society, from economic and political anxiety surrounding World War II to generational conflict and youth counterculture to corporate America and the me generation. Enlivened by a gallery of some of Broadway's most memorable moments and some amusing, obscure ones as well this study will appeal to students, scholars, and lifelong musical theatre enthusiasts.

Bruce Kirle is a lecturer in music theatre at the Central School of Speech and Drama in London and a former associate professor of theatre at Roosevelt University in Chicago. He has published on the reflexive relationship between Broadway musicals and the shifting perceptions of American identity in *Theatre Journal*, and he received the Monette-Horwitz Dissertation Prize for 2001 - 2002 from CLAG (Center for Lesbian and Gay Studies). Before earning his doctorate, Kirle was a professional musical director. He began his career composing musicals at La MaMa in New York.

<http://www.siu.edu/~siupress/KirleUnfinishedShowBusiness.html>

## 3.5. DANCE

## 3.6. OTHER SUBJECTS

### **A Staggering Revolution - A Cultural History of Thirties Photography**

United States - Illinois

May 19, 2006

John Raeburn

A comprehensive cultural and artistic history of photography during its most dynamic period

398 pages

7 x 10 inches

24 photographs

Hardback, ISBN 0-252-03084-2, \$75.00

Paperback, ISBN 0-252-07322-3, \$35.00

During the 1930s, the world of photography was unsettled, exciting, and boisterous. John Raeburn's *A Staggering Revolution* recreates the energy of the era by surveying photography's rich variety of innovation, exploring the aesthetic and cultural achievements of its leading figures, and mapping the paths their pictures blazed into the public's imagination.

While other studies of thirties photography have concentrated on the documentary work of the Farm Security Administration (FSA), no previous book has considered it alongside so many of the decade's other important photographic projects. *A Staggering Revolution* includes individual chapters on Edward Steichen's celebrity portraiture; Berenice Abbott's Changing New York project; the Photo League's ethnography of Harlem; and Edward Weston's western landscapes, made under the auspices of the first Guggenheim Fellowship awarded to a photographer. It also examines Margaret Bourke-White's industrial and documentary pictures, the collective undertakings by California's Group f.64, and the fashion magazine specialists, as well as the activities of the FSA and the Photo League.

Raeburn's expansive study explains how the democratic atmosphere of thirties photography nourished innovation and encouraged new heights of artistic achievement. It also produced the circumstances that permitted artful photography to become such a thriving public enterprise during the decade. *A Staggering Revolution* offers an illuminating analysis of the sociology of photography's art world and its galleries and exhibitions, but also demonstrates the importance of the novel venues created by impresarios and others that proved essential to photography's extraordinary dissemination. These new channels, including camera magazines and annuals, volumes of pictures enhanced by text, and omnibus exhibitions in unconventional spaces, greatly expanded photography's cultural visibility. They also made its enthusiastic audience larger and more heterogeneous than ever before--or since.

John Raeburn is a professor of American studies and English at the University of Iowa. He is the author of *Fame Became of Him: Hemingway as Public Writer* and the editor (with Richard Glatzer) of *Frank Capra: The Man and His Films*.

<http://www.press.uillinois.edu/s06/raeburn.html>

## **Performance in America - Contemporary U.S. Culture and the Performing Arts**

**United States - Durham, North Carolina**

*December 20, 2005*

David Roman

Duke University Press

376 pages

86 black and white photos

ISBN 0-8223-3663-4

Paperback - £15.95

*Performance in America* demonstrates the vital importance of the performing arts to contemporary U.S. culture. Looking at a series of specific performances mounted between 1994 and 2004, well-known performance studies scholar David Román challenges the belief that theatre, dance, and live music are marginal art forms in the United States. He describes the crucial role that the performing arts play in local, regional, and national communities, emphasizing the power of live performance, particularly its immediacy and capacity to create a dialogue between artists and audiences. Román draws attention to the ways that the performing arts provide unique perspectives on many of the most pressing concerns within American studies: questions about history and politics, citizenship and society, and culture and nation

The performances that Román analyzes range from localized community-based arts events to full-scale Broadway productions and from the controversial works of established artists such as Tony Kushner to those of emerging artists. Román considers dances produced by the choreographers Bill T. Jones and Neil Greenberg in the mid-1990s as new aids treatments became available and the aids crisis was reconfigured; a production of the Asian American playwright Chay Yew's *A Beautiful Country* in a high-school auditorium in Los Angeles's Chinatown; and Latino performer John Leguizamo's one-man Broadway show *Freak*. He examines the revival of theatrical legacies by female impersonators and the resurgence of cabaret in New York City. Román also looks at how the performing arts have responded to 9/11, the U.S. invasion of Afghanistan, and the second war in Iraq. Including more than eighty illustrations, *Performance in America* highlights the dynamic relationships among performance, history, and contemporary culture through which the past is revisited and the future reimagined

David Román is Professor of English and American Studies and Ethnicity at the University of Southern California. He

is the author of *Acts of Intervention: Performance, Gay Culture, and AIDS* and a coeditor of *O Solo Homo: The New Queer Performance*

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## The Matrix in Theory

Netherlands - Amsterdam

*April 24, 2006*

Diocaretz, Myriam and Herbrechter, Stefan (Eds.)

Amsterdam/New York, NY

314 pages

Hardback: 90-420-1639-6

65

US\$ 81

Series: Critical Studies 29

The Matrix trilogy continues to split opinions widely, polarising the downright dismissive and the wildly enthusiastic. Nevertheless, it has been fully embraced as a rich source of theoretical and cultural references. The contributions in this volume probe the effects the Matrix trilogy continues to provoke and evaluate how or to what extent they coincide with certain developments within critical and cultural theory. Is the enthusiastic philosophising and theorising spurred by the Matrix a sign of the desperate state theory is in, in the sense of *see how low theory (or post-theory) has sunk?* Or could the Matrix be one of the *master texts* for something like a renewal for theory as now being mainly concerned with new and changing relations between science, technology, posthumanist culture, art, politics, ethics and the media? The present volume is unashamedly but not dogmatically theoretical even though there is not much agreement about what kind of theory is best suited to confront *post-theoretical* times. But it is probably fair to say that there is agreement about one thing, namely that if theory appears to be *like the Matrix today* it does so because the culture around it and which *made it itself* seems to be captured in some kind of Matrix. The only way out of this is through more and renewed, refreshed theorising, not less.

### Content

Stefan HERBRECHTER: Introduction

Section One: Cultural Phenomenon

Jon STRATTON: *So Tonight I m Gonna Party Like It s 1999 : Looking Forward to The Matrix*

Kimberly BARTON: *Revolution in The Matrix: A Cue Call for Reflexive Sociology*

Christian KRUG and Joachim FRENK: *Enter the Matrix: Interactivity and the Logic of Digital Capitalism*

Section Two: Virtualities

Chris FALZON: *Philosophy and The Matrix*

Sven LUTZKA: *Simulacra, Simulation and The Matrix*

Elie DURING: *Is There an Exit from Virtual Reality? Grid and Network From Tron to The Matrix*

Section Three: Embodiment

Don IHDE: *Technofantasies and Embodiment*

Aimee BAHNG: *Queering The Matrix: Hacking the Digital Divide and Slashing into the Future*

Rainer EMIG: *Sexing The Matrix: Gender and Sexuality in/as Cyberfiction*

Section Four: Theory

Denisa KERA: Matrix The New Constitution Between Hardware, Software and Wetware

Salah EL MONCEF BIN KHALIFA: The Matrix Trilogy and the Triumph of Virtual Reason Territorialized Topoi, Nomadic Lines

Stefan HERBRECHTER: The Posthuman Subject in The Matrix

Ivan CALLUS: New Theory? The Posthumanist Academy and the Beguilements of the Matrix Trilogy

<http://www.rodopi.nl/functions/search.asp?BookId=CRIT+29>

## 3.7. EXHIBITION CATALOGUES

### **Le mouvement des images - Des arts plastiques au cinéma**

France - Paris

April 10, 2006

Catalogue paru à l'occasion de l'exposition au Musée national d'art moderne au Centre Pompidou.

Sous la direction de Philippe-Alain Michaud

29,90

152 pages

30 ill. noir et blanc, 120 couleurs

Format 22 x 28 cm

Bilingue français/anglais

ISBN 2 84426 295 3 - FO 7095

Diffusion Union-Distribution

Aujourd'hui, alors que le cinéma, porté par la révolution numérique, migre des salles de cinéma vers les espaces d'exposition, il devient possible, sinon nécessaire, de reconsidérer son histoire d'un point de vue élargi (et de renouer ainsi avec sa préhistoire), dans ses interactions et ses prolongements avec l'ensemble des arts visuels et plastiques - c'est-à-dire de repenser le cinéma du point de vue de l'histoire de l'art et dans le cadre histoire générale des représentations, et non plus simplement du point de vue restreint de l'histoire du cinéma.

L'ouvrage reprendra le parcours de l'exposition (dont une grande partie des oeuvres sera reproduite) avec un commentaire en bas de page.

Textes de Quentin Bajac, Frédéric Migayrou, Christine van Assche.

<http://www.centrepompidou.fr/Pompidou/Edition.nsf/Docs/ID1D57B4317F2ECFFEC12570E50050EAAE?OpenDocument&sessionM=6.1.3&L=1>

### **Magritte et la photographie**

France - Paris

March 3, 2005

Texte de Patrick Roegiers

Editions Ludion Press

270 x 220

168 pages

250 photographies/ broché

Prix: 29,90

Très jeune, Magritte joue avec la photographie. Alors qu'il est encore à l'Académie, il pose en complet veston, devant son chevalet, la palette et le pinceau à la main. Il projette ainsi l'image de l'artiste qu'il veut être. Mais dans ses photos de vacances avec ses amis, lors du retour en Belgique, il lâche la bride. Et conçoit des mises en scène réjouissantes.

Le côté insurrectionnel de Magritte s'en donne alors à c ur joie. Puis, il construit son personnage, entre dans sa peinture et disparaît derrière la figure uniforme de son héros. Ainsi incarne-t-il par la photographie la figure du grand peintre instantanément reconnaissable et bientôt universellement célébré.

Patrick Roegiers est né à Bruxelles en 1947 et s'est établi en France en 1983. Critique photographique au journal Le Monde de 1985 à 1992, il est l'auteur d'une vingtaine d'ouvrages sur la photographie et d'essais consacrés à Lewis Carroll, Diane Arbus, Bill Brandt et Jacques-Henri Lartigue. Comme romancier, il a entre autres publié aux éditions du Seuil, Beau regard, L'Horloge universelle, Hémisphère Nord, La Géométrie des sentiments, L'Oculiste noyé et Tripp, ainsi que Le Mal du Pays, autobiographique de la Belgique.

Catalogue paru à l'occasion de l'exposition "Magritte et la photographie" à la Maison Européenne de la Photographie à Paris.

## 3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

### **Launch of website - Ping Chong & Company**

Ping Chong & Company is proud to announce the launch of a new interactive website dedicated to Ping Chong's acclaimed Undesirable Elements / Secret History series.

Since 1992, Ping Chong has created over 30 works in this on-going community-specific oral history theater project exploring issues of race, culture, and identity in the lives of individuals living between cultures.

With the support of the Nathan Cummings Foundation and the Emma A. Sheaffer Charitable Trust, Ping Chong & Company has embarked on a new initiative to expand the scope and impact of Undesirable Elements beyond the physical and temporal limits of a theatrical production.

The result is a brand new website with comprehensive background information, production history, photos, script and video samples, frequently asked questions, related links, resources for further research, and interactive features.

This new website will serve as an invaluable tool for students, theatre practitioners, performing arts presenters and general audiences.

Check out the complete site at: <http://www.undesirableelements.org/>

Read the full press release (pdf file): [http://www.undesirableelements.org/site\\_files/UE\\_WEB\\_PRESS\\_RELEASE.pdf](http://www.undesirableelements.org/site_files/UE_WEB_PRESS_RELEASE.pdf)

Ping Chong & Company  
47 Great Jones Street  
NY, NY 10012  
Phone: 212.529.1557  
Fax: 212.529.1703  
Email: [pingchong@earthlink.net](mailto:pingchong@earthlink.net)

<http://www.pingchong.org>

## **Le mouvement des images - Des arts plastiques au cinéma**

France - Paris

April 10, 2006

DVD paru à l'occasion de l'exposition au Musée national d'art moderne au Centre Pompidou.

24,90  
68 min  
3 760146 320031  
Diffusion Re:Voir

Robert Breer, Chuck Close, Joseph Cornell, Marcel Duchamp, Gérard Fromanger, Derek Jarman, Len Lye, Laszlo Moholy-Nagy, Richard Serra.

Contient un livret de textes en français sur les films et "Le mouvement des images" par Philippe-Alain Michaud.

Le mouvement des images, accrochage thématique de la collection du Musée national d'art moderne, s'articule autour de la question du cinéma et de son influence sur les problématiques de l'art moderne et contemporain.

#### SOMMAIRE

Marcel DUCHAMP Anémic Cinéma, 1925, 8,25 min., noir et blanc, silencieux  
Laszlo MOHOLY-NAGY Ein Lichtspiel schwarz-weiss-grau, 1930, 5,15 min., noir et blanc, silencieux  
Joseph CORNELL Rose Hobart, 1937, 17,25 min., noir et blanc teinté, sonore  
Joseph CORNELL Gnir Rednow, 1955, 6 min., couleur, silencieux  
Len LYE Rhythm, 1957, 1,09 min., noir et blanc, sonore  
Richard SERRA Hand Catching Lead, 1968, 2,54 min., noir et blanc, silencieux  
Gérard FROMANGER Film-Tract : n° 1968, 1968, 2,45 min., couleur, silencieux  
Robert BREER 70, 1970, 4,35 min., couleur, silencieux  
Derek JARMAN Garden of Luxor, 1972, 8,53 min., couleur, silencieux  
Chuck CLOSE Bob, 1973, 10,44 min., noir et blanc, silencieux

<http://www.centrepompidou.fr/Pompidou/Edition.nsf/Docs/ID908B999CD20A2CE6C125714C0044D3B5?OpenDocument&sessionM=6.3.2&L=1>

## TheatreVoice

TheatreVoice is an audio website where you can hear theatre practitioners and critics discussing the latest trends in British theatre. It has an archive of hundreds of recordings of playwrights such as Trevor Griffiths, Howard Barker, Mark Ravenhill and Pam Gems, plus directors such as Peter Hall and Dominic Dromgoole. Subjects include Shakespeare, fringe theatre and new writing. There are also discussions of recent shows by national newspaper critics.

<http://www.theatrevoice.com>

Recordings are also downloadable. For latest news, subscribe on [http://www.theatrevoice.com/subscribe\\_free/](http://www.theatrevoice.com/subscribe_free/)

Contact:

Aleks Sierz [sierz@btinternet.com](mailto:sierz@btinternet.com)

## Virtual Vaudeville

<http://www.virtualvaudeville.com/>

Vaudeville lives and breathes again on this tremendously interesting website created with the support of the University of Georgia Research Foundation and the National Science Foundation. Utilizing a team of researchers and computer visualization experts, the project has created 3D simulation of a complete act by the vaudeville-era comedian Frank Bush. Of course, visitors should first watch this remarkable act, then proceed to other sections where they can learn about the technology used to develop this recreation, and of course, about the age of vaudeville itself. On the site, visitors can also learn about the Live Performance Simulation System, which is the prototype used to create this

immersive experience.

\* : *Modified only*



## 4. LINKS TO OTHER ORGANISATIONS

### **ACTR - Association for Canadian Theatre Research**

#### **Canada - Toronto**

The Association for Canadian Theatre Research was originally created in 1976 under the name "The Association for Canadian Theatre History." Since its inception it has been the principal catalyst for expansion of theatre research in Canada, as evidenced by the change in name in 1990.

It aims to shape Canada's theatrical present and future by preserving and interpreting our theatrical past and investigating areas of contemporary theory and performance. Specifically, the Association works to promote research and publication of the results of this research into Canadian theatre and drama, to encourage the collection and analysis of Canadian theatre materials, and to maintain a communications network for the exchange of information and research in progress.

The Association's membership consists of theatre professionals, scholars, students and other interested individuals. Among its activities is an annual conference with papers and addresses on a variety of themes, and the publication of the journal *Theatre Research in Canada* (formerly *Theatre History in Canada*). It also produces a biannual newsletter as well as an Internet site and electronic discussion forum (CANDRAMA) to inform theatre researchers, teachers, and students of new developments in the field.

<http://www.actr-artc.ca/index.html>

### **Association of Nordic Theatre Scholars (Föreningen Nordiska Teaterforskare)**

#### **Denmark - Copenhagen**

The Association publishes the annual English-language journal *Nordic Theatre Studies* as well as an electronic bulletin, BUNT on its webpage. The Association strives to enhance and encourage the cooperation between Nordic theatre scholars and postgraduate students by arranging and informing their members of symposiums, seminars and as well as promoting guest lectures at the Nordic universities.

More information: <http://www.helsinki.fi/taitu/svenska/ntf/>

Contact:

Department of Dance and Theatre Research  
University of Copenhagen  
Karen Blixens vej 1  
2300 Copenhagen  
DENMARK

### **ISA - International Shakespeare Association**

The International Shakespeare Association offers an opportunity for individuals and institutions to join together to further the knowledge of Shakespeare throughout the world. Its central commitments, outlined in its constitution, are to link the work of various Shakespeare associations and societies and to advise on the foundation and development of new associations; to advise on the initiation and planning of the World Shakespeare Congresses; to support an information centre, covering research, publication, translation, and performance; to circulate a diary of future performances, conferences and graduate courses; to aid travel in the interests of Shakespeare scholarship and performance and to coordinate and support requests for finance from internationally cooperative projects. It produces occasional papers, a newsletter and an annual report.

### World Shakespeare Congress

The ISA has been involved in the organisation of five Shakespeare congresses since its foundation in 1974: in Washington DC (1976), Stratford-upon-Avon (1981), Berlin (1986), Tokyo (1991) and Los Angeles (1996) and Valencia (2001). The next will take place in 2006 in Australia at the University of Queensland. The theme of the conference is 'Shakespeare's World / World Shakespeares'

Brisbane Congress Website

Participation in the World Shakespeare Congress is open to anyone with a genuine interest in Shakespeare who is a member of the ISA. As well as a programme of seminars, the Congress will offer plenary papers by speakers from a wide range of countries, backgrounds and interests, from academic professionals to those who have engaged with Shakespeare from literary or theatrical viewpoints.

### ISA Membership

Membership of the International Shakespeare Association is open to any person who wishes to support its objectives and accepts its articles. Corporate membership is open to any organization or institution which has interests in common with the work of the Association. Members receive copies of the annual newsletter, occasional papers as they are published, and may purchase the World Congress proceedings at a special rate.

For more information about the ISA's activities and membership contact:

Dr Nick Walton, Executive Secretary and Treasurer

The Shakespeare Centre

Henley Street

Stratford-upon-Avon

Warwickshire CV37 6QW

United Kingdom

Telephone: +44 (0)1789 201840

Fax: +44 (0)1789 296083

Email: [isa@shakespeare.org.uk](mailto:isa@shakespeare.org.uk)

For more information visit:

<http://www.shakespeare.org.uk/content/view/78/78/>

## **OISTAT - Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre**

OISTAT (International Organization of Scenographers, Theatre Technicians and Architects) is the world-wide parent organization for scenographers, theatre technicians and architects. It was founded as an international NGO in 1968, Prague, Czech Republic, and operated under the auspices of UNESCO.

OISTAT's principle purpose is to foster opportunities for co-operation and professional networking between and among theatre organizations and individuals world-wide.

### ORGANISATION

OISTAT currently has 31 Centers and Individuals members, Associated members in 48 countries around the world. Congress is the directing body of OISTAT, while the activities of OISTAT are coordinated by the Governing Board (GB), the Executive Committee (EC) and supported by OISTAT Secretariat. OISTAT currently has 31 Centers and Individuals members, Associated members in 48 countries around the world.

The essential activities of the organization are undertaken by the Commissions. They work in the following fields:

- Scenography
- Education
- Theatre Architecture
- Technology
- Publication and Communication
- History and Theory

## OISTAT International Projects and Meetings

### 1. Scenofest in Prague Quadrennial

The Prague Quadrennial (PQ) is the only exhibition of its kind and magnitude in the world. The PQ 2003 brought together 50 countries from 5 continents with approximately 100,000 visitors.

The educational program of PQ Scenofest is an ongoing project of OISTAT Education Commission. Scenofest is the series of activities including seminars, workshops, thematic exhibitions and presentations of leading theatre practitioners worldwide.

### 2. OISTAT Architecture Competition

Architecture Competition is an international competition organized by the OISTAT Architecture Commission. The object of the competition is to encourage new ideas of theatres and is open to all. Best entries are exhibited at PQ and published in a catalogue.

### 3. World Stage Design

World Stage Design is a new project of OISTAT, occurs every four years in different continents around the world. The first WSD is mounted in Toronto, Canada in March 2005, with 532 designers of 43 countries participated. WSD 2009 will take place in Asia.

### 4. New Theatre Words and other Publications

The first Theatre Words was published in 1975. It has now three versions (Northern Edition, Central Edition, World Edition) of 27 languages. OISTAT also publishes catalogues of its international projects such as Architecture Competition and PQ Scenofest.

### 5. OISTAT Newsletter and OISTAT Website

OISTAT Newsletter is published 3 times a year. It provides information on major projects, meetings, OISTAT publications and other ongoing activities. OISTAT website was launched in 1997. The Website Working Group of OISTAT Publication and Communication Commission is charged with the mission to establish an interactive website system in facilitating communication and sharing of information.

### 6. OISTAT World Congress

The directing body of OISTAT is the Congress, which takes place every two years. Every four years, the delegates of the World Congress elect the President and the members of the Executive Committee. They also decide on changes of the statutes and other important issues of the organization.

### 7. Annual Meetings of the Governing Board, Executive Committee, and Commission Meetings

The Government Board, Executive Committee, and Commissions meet annually, and OISTAT Centers take turns to host meetings. The meetings focus on activities and projects of the commission, and there is election of commission chair every 4 years. The host country usually arranges side programs such as seminars, workshops, theatre tours etc. to promote mutual benefit.

Contact: [secretariat@oistat.org](mailto:secretariat@oistat.org)

President: Mr. Michael Ramsaur

[president@oistat.org](mailto:president@oistat.org)

Executive Director: Ms. Wei-Wen Chang

[executivedirector@oistat.org](mailto:executivedirector@oistat.org)

<http://www.oistat.org/>

## **SBTD - Society of British Theatre Designers**

**United Kingdom - London**

The Society was founded in 1971 by John Bury, with Ralph Koltai, Nicholas Georgiadis and Timothy O'Brien. It started life with the object of deciding on the most appropriate union to negotiate for designers. Since then it has developed and diversified. It aims to enhance the standing of British theatre design at home and abroad. One example of this is

the organisation every four years of an exhibition of theatre design which in part also represents Britain at the International Quadrennial in Prague.

A professional organisation run by designers for the benefit of designers

Access to an international network of designers

Access to information: registers of agents, production personnel and theatre suppliers

Participation in SBTD exhibitions

Publication of designers' work in catalogues

Access to training and seminars

The Society is incorporated within the Association of British Theatre Technicians (ABTT) but retains its identity and membership. Subscribers receive both SBTD and ABTT mailings and assume Associate Membership of the ABTT.

Membership is open to any theatre designer - set, costume lighting or sound designer - working professionally. 'Student' membership is also available at a concessionary rate for those on design courses and for a further five full years after graduation. Annual membership runs from 1st January.

<http://www.theatredesign.org.uk/>

## **Theatre Museum Canada**

**Canada - Toronto**

The Theatre Museum Canada is delighted to announce that it now has an online home at

<http://www.TheatreMuseumCanada.ca>

Please visit us to find out more about this Canadian charity, its aims and activities.

Michael Wallace

Executive Director

Theatre Museum Canada

77 Bloor St. W. Suite 1903

Toronto, ON M5S 1M2

Phone: 416-413-7847

Fax: 416-923-0226

e-mail: [mwallace@theatremuseumcanada.ca](mailto:mwallace@theatremuseumcanada.ca)

<http://www.theatremuseumcanada.ca>

\* : *Modified only*

## 5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

### **Médaille du Gouverneur général en architecture 2006 pour le Théâtre Espace Libre**

Canada - Montréal

Lapointe Magne et associés

Architecte concepteur : Michel Lapointe

Le Théâtre Espace Libre occupe depuis le début des années soixante-dix une ancienne caserne de 1903, uvre de l'architecte Louis-Roch Montbriand. Au pieds du pont Jacques-Cartier, le bâtiment s inscrit entre des îlots résidentiels de petite échelle et l ancien centre de détention Parthenais aujourd hui transformé en bureaux, qui domine le quartier. Le client désirait poursuivre ses activités sur l emplacement actuel, et souhaita que le projet conserve les principaux éléments qui identifiaient le lieu.

« Véritable coup de théâtre, ce projet dénote un geste architectural courageux et ambitieux, une réponse audacieuse à un programme donné. Marqué d un vocabulaire retenu dans l utilisation de plans verticaux et de structures simples, le bâtiment propose un jeu de contrastes entre ce qui est lourd et léger, le plein et le vide, l opacité et la transparence. »

Commentaire du jury :

Sans détonner, mais avec audace, ce théâtre vient créer un moment fort dans ce quartier laissé pour compte. Il combine une réponse astucieuse à un programme exigeant de deux théâtres dans un, de deux architectures, caserne ancienne et agrandissement contemporain. Le caractère affirmé de l ensemble est fort apprécié des jurés.

[http://www.raic.org/raic/honours\\_and\\_awards/awards/gg-2006recipients/espacelibre\\_f.htm#top](http://www.raic.org/raic/honours_and_awards/awards/gg-2006recipients/espacelibre_f.htm#top)

\* : *Modified only*

## 6. RESEARCH

### 6.1. RESEARCH PROJECTS

#### **Call for Papers: Puppetry International special issue on puppet scripts**

Puppetry International is the bi-annual publication of UNIMA-USA, the United States chapter of the Union Internationale de la Marionette, the world's oldest theater organization (<http://www.unima-usa.org/publications/index.html>).

For a special issue of Puppetry International dedicated to scripts for puppet theater, the editors invite submissions including examples of historical and contemporary puppet scripts from all parts of the world and from all eras.

In addition, for the peer-reviewed section of this issue we invite submission of short articles (2,000 words, including bibliography and notes) analyzing the nature of puppet scripts, text as an element of puppet performance, and the development of genres in puppet dramaturgy. Contributors will receive a copy of the magazine and may retain the copyright to their work; minor publication expenses can be covered as well. Use of images is encouraged. Submissions should be in MLA format.

Please send submissions as Microsoft Word attachments in RTF format to John Bell: [John\\_Bell@emerson.edu](mailto:John_Bell@emerson.edu) and Andrew Periale: [ap3001@worldpath.net](mailto:ap3001@worldpath.net)

Please include contact information and a brief biography. The deadline for submissions is July 25, 2006.

#### **Call for submissions - TheatreForum**

"TheatreForum," a journal devoted to innovative performance, welcomes new contributors. Our scope and readership is international. We welcome articles discussing new theatre and performance from any culture.

Our articles usually focus on the recent work of one performer, director/choreographer, or company, but more wide-ranging overviews of recent developments are also accepted. Articles usually range from 3000 to 5000 words, and we pay 5 cents per word to a maximum of \$150. A section of our journal is also available for shorter items. If you are interested and don't know our journal, please check out our website, which includes Tables of Content from all our issues. If you have an idea you think is appropriate for "TheatreForum," just send me a proposal in a paragraph or two.

John Rouse, Editor [jrouse@ucsd.edu](mailto:jrouse@ucsd.edu)

<http://www.theatreforum.org>

#### **MA Performance: Dance**

United Kingdom - Chichester

July 3, 2006

University of Chichester

The MA Performance: Dance has 3 routes for performers, makers and independent researchers.

The MA is part of the lively research culture within the School of Visual and Performing Arts, which includes visiting

artists contributing to regular research presentations, performances, installations and exhibitions. Students work with an exciting team of nationally and internationally renowned arts researchers including Valerie Briginshaw, Virginia Farman, Jill Hayes, Ann Nugent, Joanna Parker, Sarah Rubidge and Marisa Zanotti.

Students can create work for stage, site, screen and installation  
Audition dates: 3 July and 11 August, 2006

Artistic Director: Yael Flexer

Working with: Lea Anderson, Kerry Nicholls, Bettina Strickler, Erica Stanton

For more information and application details:

Julie Thurston, [j.thurston@chi.ac.uk](mailto:j.thurston@chi.ac.uk)

Tel: 00 44 (0)1243- 816206

<http://www.chiuni.ac.uk/research/MaPerformanceDance.cfm>

## **Proposition de sujets de thèses de doctorat et de mémoires de master**

### **France - Nice**

Université de Nice-Sophia Antipolis

Domaine: Lettres, Arts et Sciences Humaines

Disciplines: Arts, Spectacles, Etudes théâtrales, Sciences de l'Art

Spécialités et axes de recherche : Théâtre du XX<sup>e</sup> et XXI<sup>e</sup> siècle / Théâtrologie contemporaine / Art de l'acteur / Théories et pratiques du théâtre et de la performance / Enseignement du théâtre / Arts-thérapies / Nouvelles écritures dramatiques et scéniques / Hybridation des formes spectaculaires / Acteurs / Compagnies / Metteurs en scène.

Liste des thèmes proposés en vue de sujets de recherche:

- Michel Bouquet
- Dario Fo
- Fabrice Luchini
- Ariel Garcia Valdès
- Carmelo Bene
- Tadeusz Kantor
- Antonin Artaud
- Romeo Castellucci
- Bob Wilson
- Georges Lavaudant
- Le Workcenter of Jerzy Grotowski and Thomas Richards
- Le chantier de la création théâtrale
- La construction du personnage
- Le théâtre intérieur, le théâtre vivant
- Texte et jeu au théâtre
- Interprétation et virtuosité au théâtre
- Sexualité et poétique théâtrale
- Ennui et émotion au théâtre
- La réinvention du théâtre
- Théâtre et récit
- Les grands interprètes et les grands auteurs du théâtre
- Hybridation dans les arts et au théâtre
- Tiers théâtre et théâtre indépendant
- Le théâtre et les minorités
- Théâtre et sciences
- Théâtre et nouvelles technologies
- Mondialisation et patrimoine théâtral immatériel



- Théâtre et arts-thérapies
- Théâtre, didactique et nouvelles pédagogies
- Théâtrologie et théories des pratiques
- Relation entre université et centre dramatique en région
- Pratiques théâtrales dans le bassin méditerranéen

Contacts et renseignements complémentaires:

Prof. Jean-Pierre Triffaux ([triffaux@unice.fr](mailto:triffaux@unice.fr)) Théorie et pratique du théâtre

Directeur du département des Arts

Laboratoire RITM Université de Nice-Sophia Antipolis

UFR Lettres, Arts et Sciences Humaines

98 boulevard Edouard Herriot

BP 3209

06204 Nice Cedex 3

Secrétariat : Murielle Bonnafoux ([murielle.bonnafoux@unice.fr](mailto:murielle.bonnafoux@unice.fr))

Tél.: 00 33 (0) 4 93 37 54 80

## Research - Creation project on Shakespeare and the Queen's Men

### Canada - Toronto

"Shakespeare and the Queen's Men", a collaborative SSHRC Research - Creation project, is studying the theatre company that influenced Shakespeare's work, a company with which he may have apprenticed. The Queen's Men were the elite acting company of 1583-1603, and toured all over England and some places abroad. Shakespeare certainly used several of the Queen's Men's plays as sources for his own later drama.

The project itself is led by Professor Alexandra Johnston (University of Toronto) and Dr Helen Ostovich (McMaster), directing the team's research into costume, rehearsal practices, performance venues, patrons, contexts, and other pertinent questions to do with casting, doubling, and props. Under the direction of Dr Peter Cockett (McMaster) and Jennifer Roberts-Smith (Toronto), we will produce stagings of King Leir, Friar Bacon and Friar Bungay, and The Famous Victories of Henry the fifth, with a blend of professional master-actors, non-Equity actors, and student "apprentice" actors, a company of 12 men and boys who will perform all three plays in rep.

There will be a public run in Toronto at the Glen Morris Theatre (to be confirmed) for three weeks prior to the conference performances. On Tuesday October 24 and Wednesday October 25, the company will tour to McMaster in Hamilton, playing in three different locations, before returning to Toronto to perform in another three locations at or near the University of Toronto, October 26 - 29. During that period, there will be a conference at Victoria College, University of Toronto, with seminar discussion of various aspects of the Queen's Men's repertoire and theatrical practices, especially in clowning, for which they were famous.

Enquiries

Phone: (416) 978-5096

Further details on this unique opportunity to watch early modern performance practices in action and the conference "Shakespeare and the Queen's Men" at:

<http://www.chass.utoronto.ca/~reed/QueensMen/>

## 6.2. SCHOLARSHIPS

## **M.A. / M.Sc. in Digital Performance: Environment - Engagement - Experience**

**United Kingdom - London**

Queen Mary, University of London

Applications are invited for a new cross-disciplinary M.A./M.Sc. in Digital Performance situated at the interface between technology, social science and the arts. This course aims to develop technically literate artists and artistically literate technologists by bringing both together in shared fields of intellectual and practical inquiry. Students with good degrees (2.1 or better) in any arts, engineering or social science background are encouraged to apply. You will graduate with either an M.A. or an M.Sc. depending on the pathway taken through a range of interdisciplinary courses. Two bursaries of £1,500 are available for outstanding applicants - one for each degree path.

The programme explores ways in which technology alters the potential of human action, interaction and performance, from computer games, to stage design, to funerals. A core intellectual concern is the nature of human engagement in all its forms and the configuration of digital media as means of enriching it. We explore theories of communication and mutual engagement from performance studies, psychology and sociology and their application to the analysis of interaction in diverse contexts -from virtual chat rooms to nightclubs. The curriculum also takes advantage of London's unrivalled position as the leading international centre for live performance and the opportunities it offers to experience, critique and create a range of events.

Core courses include:

- Design for Human Interaction
- Performance Theory
- Interaction Design
- Group Performance Project
- Live Performance
- Extended Research Project

With available options including:

- Multimedia Systems
- Computer Vision and Neural Networks
- Performance Research
- Computing for the Web
- Contemporary Performance

The degree, offered in collaboration with EA Games and Microsoft, will produce creative and technically literate graduates able to apply themselves within a range of creative industries from digital performance art to computer games design and interactive multimedia systems development.

For further information and for applications please contact:

Carla Benjamin

Tel: +44 (0)20 7882 5227

email: [carla@dcs.qmul.ac.uk](mailto:carla@dcs.qmul.ac.uk)

More details can be found online at:

<http://www.dcs.qmul.ac.uk/postgraduate/msc/programmes.html>

## **6.3. RESEARCH TOOLS**

## **International Bibliography of Theatre and Dance**

We are pleased to announce that the IBT database, now the IBTD (International Bibliography of Theatre and Dance), has been available online since June 2005. The IBTD database is provided by EBSCO Publishing through its Academic Search Premier service. Full text is available for many journals.

Further information can be obtained from <http://www.ebsco.com>

IBTD will be a cumulating database, with EBSCO covering the English-language journals, and the Theatre Research Data Center coordinating the non-English contributions.

We thank everyone who has made this landmark in theatre and dance possible.

Theatre Research Data Center  
Brooklyn College, City Univ. of New York

## **Website about Polish Theatre**

<http://www.e-teatr.pl>

English language version: <http://www.theatre.pl>

The largest internet site devoted to Polish theatre is produced in its entirety by Theater Institute in Warsaw. At this website one can find continually updated information about current and future theater premieres, festivals, and schedules of all theater performances, reviews, articles and opinions. The site also contains an updated and constantly growing database of information about virtually everything that has happened in Polish theater since 1944. On the website the archival collection of Theatre Institute in Warsaw, including press clippings and photos is increasingly made available.

## **www.theaterforschung.de**

Website including information about conferences, call for papers, conference reports, institutions, research resources, reviews and all kinds of performing arts related contributions.

<http://www.theaterforschung.de/index.php4>

\* : *Modified only*

## 7. MISCELLANEOUS ITEMS

### Book Publishing

#### United States

Jill Dolan, Zachary T. Scott Family Chair in Drama at the University of Texas at Austin, just published her latest book, UTOPIA IN PERFORMANCE: FINDING HOPE AT THE THEATRE (University of Michigan Press). This spring, she was selected as a member of UT-Austin's Academy of Distinguished Teachers.

### IFTR Working Group "From Page to Stage"

Maria Ignatieva and Julia Listengarten are the co-conveners of IFTR Working group "From Page to Stage" which was revived in 2001.

The group focuses on the controversial wealth of relationships between modern drama and its contemporary theatrical interpretation. New IFTR members are invited to join the group.

Maria Ignatieva, Associate Professor, The Ohio State University-Lima, completed a manuscript "Women in Stanislavsky's Life and Art, partially sponsored by the Coca-Cola Grant "Critical Difference for Women". In the past five years, Ignatieva published essays about Stanislavsky's work with Olga Gzovskaya, Maria Andreyeva, Irina Rozanova, and Maria Lilina in such journals as Slavic and East European Performances, Theatre History Studies and Russian Theatre: Past and Present.

\* : *Modified only*