

# FIRT/IFTR-SIBMAS Bulletin

## 2007 Volume 1

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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)

SIBMAS: Cordula Tremel,  
Email [cordula.tremel@gmx.de](mailto:cordula.tremel@gmx.de)

# 1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

## **Ancient Drama in Modern Opera, 1600-1800**

United Kingdom - Oxford

July 12, 2007

APGRD Conference

Archive of Performances of Greek and Roman Drama

University of Oxford

The importance of Greek drama for the evolution of European opera is well known but tends not to be distinguished from the influence of Greek mythology more generally. In keeping the focus of this conference on the influence of ancient drama in the first 200 years of opera's development we hope to shed new light both on that development and on the reception of Greek drama. The speakers are drawn from the worlds of Classics, Modern Languages, and Music, and they include people involved in the performance of operatic works as well as some of the leading academics in this field.

The provisional speakers and paper titles for this conference are as follows:

- Dr Michael Burden (Director of Productions, New Chamber Opera), Myth in Metastasio's works
- Bruno Forment (composer and performer; PhD student at University of Ghent), The gods out of the machine ... and their come-back
- Professor Wendy Heller (Department of Music, Princeton University), Playing with fortune: the fate of Pyrrhus in seicento Venice
- Professor Robert Ketterer (Department of Classics, University of Iowa), The influence of Agostino Piovene's translations of Greek tragedy on his opera libretti in the first quarter of the 18th century
- Dr Suzana Ograjen ek (Research Fellow, Clare Hall, Cambridge), Andromache in late 17th and early 18th century operas
- Professor Ellen Rosand (Department of Music, Yale University), Classical themes in Monteverdi
- Professor Reinhard Strohm (Faculty of Music, Oxford University), Addio Tebani! Oedipus Tyrannus as opera seria (1729)
- Jennifer Thorp (Archivist, New College, Oxford), Dance in Lully's Alceste
- Dr Amy Wygant (School of Modern Languages and Cultures, Glasgow University), The Ghost of Alcestis

After the papers there will be a wine reception and then a short recital of arias from eighteenth-century tragic operas by Ensemble La Falsirena (Suzana Ograjen ek, soprano; Luke Green, harpsichord; Henrik Persson, baroque cello). We currently expect the papers to run from 9.30 to 6.15, and the recital to be over by 8.00.

Enquiries about the conference are welcome at [apgrd@classics.ox.ac.uk](mailto:apgrd@classics.ox.ac.uk) form. We can provide advice on accommodation in the local area if required, but we regret that we cannot undertake to make bookings on behalf of conference delegates.

### Student Bursaries

The Craven Committee and the Faculty of Music at the University of Oxford have each generously offered five bursaries to cover the registration fee for students from the Faculties of Classics and Music.

In addition, thanks to the generosity of the Classical Association and the Society for the Promotion of Hellenic Studies, a further twenty bursaries are available to students from any university. Although the ten SPHS bursaries are earmarked for postgraduate students whose work falls under the area of Hellenic Studies, students from other departments whose work would benefit from attendance at the conference are encouraged to apply. Each of these bursaries will cover the registration fee and offer at least £20 towards travel expenses.

To be considered for a bursary please send the following items to 'Opera Conference: Bursaries' by Friday 11 May 2007

APGRD  
Classics Centre  
66 St Giles'  
Oxford OX1 3LU

- a letter of application, including details of your programme of study and, if applicable, an outline of your research;
- a completed registration form for this conference;
- an academic recommendation under separate cover;
- if applicable, an estimate of your travel expenses.

#### Registration

The £20 registration fee includes lunch and all refreshments on the day. To register for this conference, please either

- go to <http://www.apgrd.ox.ac.uk/events/confopera.htm>, and follow the link to the electronic booking facility for registration and payment online (n.b. there is a surcharge of 50p for credit/debit card bookings)

- or complete the registration form which is available at <http://www.apgrd.ox.ac.uk/events/confopera.htm> and send together with a cheque to

Opera Conference: Registrations

APGRD  
Classics Centre  
66 St Giles'  
Oxford OX1 3LU

Please contact the APGRD if you would like a paper version of the registration form.

#### Funding Bodies

We are very grateful to the British Academy, the Classical Association, the Society for the Promotion of Hellenic Studies, and (within the University of Oxford) the Craven Committee and the Faculty of Music for their generous support of this conference.

## **Appel à communications: Les Entreprises françaises sous I Occupation**

France - Caen

*April 30, 2007*

VIIIe Colloque du groupement de recherche (GDR) 2539 du CNRS organisé avec l'Institut Mémoires de l'édition contemporaine (IMEC), le Centre de recherche d'histoire quantitative (CRHQ) de Caen et l'unité de recherche Institutions et dynamiques historiques de l'Économie (IDHE) de Paris

Culture, Presse et Entreprises sous l'Occupation : vecteurs d'idées, médiateurs d'information ?

Caen, IMEC, Abbaye d'Ardenne  
Jeudi 13 et vendredi 14 mars 2008

Ce colloque entend examiner les notions de « Culture » impropre car postérieure associée aux secteurs qui lui sont intellectuellement rattachés, et de « Information » au travers, en particulier, des entreprises et agences de presse, versus l'économie sous l'Occupation. Il souhaite, par l'approche sectorielle et thématique (examen des industries du spectacle, du disque, du cinéma, de la radio et de l'édition ; curseur posé sur des populations spécifiques : les ouvriers du livre ou les techniciens ouvrant dans les coulisses du théâtre ou du cinéma ; entrées

panoramiques sur la presse régionale, féminine ou destinée aux jeunes ; analyses monographiques de structures et/ou biographiques de patrons d'organisations), non seulement examiner les fonctionnalités internes des branches questionnées, mais, avec la vue large, mesurer la densité des contrôles exercés par les tutelles française et allemande, comprendre la gestion par l'encadrement de professions et de corps de métier, pointer les moyens économiques développés.

Cette démarche conduit à interpréter les modes opératoires de structures de production, de circulation et d'appropriation d'idées sur lesquelles trois focales préférentielles seront posées : les aspects organisationnels en étudiant, notamment, le positionnement stratégique, le champ d'action, les espaces de liberté/contrôle des comités d'organisation ad hoc ; les phénomènes sociaux autour du concept corporatiste, liant fédérateur chez des professions free lance travaillant dans l'intermittence ; la singularité de l'entreprise agissant dans le champ culturel et médiatique, en analysant l'équilibre entre programmation/diffusion de contenus et gestion d'un budget, d'une masse salariale, de matières premières, etc.

De cette façon, ce colloque espère apprécier la réalité du concept « entreprise » dans les domaines de la Culture et de l'Information et envisager ses enjeux, en amont comme sur l'aval, dans la configuration politique, intellectuelle et socio-économique singulière mise en oeuvre par le gouvernement de Vichy et les autorités d'Occupation.

Conformément aux priorités du GDR, l'accent sera mis sur le cas français, en s'intéressant à ses différentes dimensions géographiques (zones annexée, occupée, non occupée, etc. ; métropole et colonies). À titre complémentaire, des approches comparatives internationales seront toutefois bienvenues. Une comparaison diachronique avec la première guerre mondiale serait également pertinente.

#### Sélection des interventions

Les propositions d'intervention, d'une page au maximum, comprenant les titres et qualités des auteurs et le rappel de leurs récentes publications, seront reçues jusqu'au 30 avril 2007 à l'adresse électronique suivante :

[gdr2539@ish-lyon.cnrs.fr](mailto:gdr2539@ish-lyon.cnrs.fr)

Le comité scientifique fera connaître son avis aux auteurs des propositions au plus tard le 30 juin 2007.

Les interventions orales seront limitées à 20 minutes. Elles pourront être présentées en français ou anglais.

La coordination scientifique de ce colloque est assurée par Agnès Callu ([agnes.callu@culture.gouv.fr](mailto:agnes.callu@culture.gouv.fr) ; 01 40 27 61 74) et Patrick Eveno ([peveno@wanadoo.fr](mailto:peveno@wanadoo.fr) ; 01 42 08 52 17)

#### Organisation

Les frais engagés par les intervenants au colloque pour assurer leur déplacement et leur hébergement seront pris en charge par les organisateurs.

#### Publication

Les actes du colloque feront l'objet d'une publication en volume. Les textes définitifs des interventions devront être remis avant le 30 juin 2008.

## **Call for Papers - The new space of authenticity**

**Czech Republic - Prague**

*March 21, 2007*

June 17-19, 2007

In this period of new realities for theatre and performance practice and study in the Central and Eastern European Communities, and in order to capitalize upon the presence of a record number of participating countries at the PQ in 2007, the Conveners of the Scenography Working Group are inviting proposals of interest addressing the topic of:  
**THE NEW SPACE OF AUTHENTICITY**

The Scenography Working Group of the International Federation of Theatre Research in special collaboration with the Theatre Institute in Prague will meet on the occasion of the Prague Quadrennial in Prague in June of 2007. The Prague Quadrennial will be held June 14-24, 2007.

The Prague Quadrennial is the pre-eminent international meeting of practitioners, architects, and students of scenography. Held every four years under the auspices of the Ministry of Culture of the Czech Republic and the Theatre Institute in Prague, this event provides for the rich exchange of ideas and creative discourse on many levels. The Commissioner of the Prague Quadrennial in 2007, the noted scholar and author of many volumes on scenographic history and practice, Professor Arnold Aronson is encouraging the meetings of international theatre organizations during the Prague

Quadrennial. Following the successful conference held during the PQ in 2003, the Scenography Working Group is delighted to collaborate with other organizations such as the Theatre Architecture Working Group of the IFTR and the Theatre Institute in 2007.

It is our intention to participate in a collaborative series of events among these groups (including public presentations) with the purpose of providing a forum for exchange among researchers and practitioners gathered for the PQ. In this period of new realities for theatre and performance practice and study in the Central and Eastern European Communities, and in order to capitalize upon the presence of a record number of participating countries at the PQ in 2007, the Conveners of Scenography Working Group are inviting proposals of interest addressing the topic of:

#### THE NEW SPACE OF AUTHENTICITY

The Scenography Working Group proposes to organize the meeting around the following questions, all of which address the central question: what is at stake in constructing the authentic ?

- In the post-communist world, how do we re-assemble our identities in the reorganization of the European continent and its relationship to the East and West.

How do we determine a new authenticity? How is it manufactured in scenographic practice?

- How and why is authenticity used as a fiction to underwrite particular agendas (e.g. nation states, period style, conventions of theater performance)?

- How do we make our traditions comprehensible in a world of 'globalizing forces', and how is this manifest in scenographic practice?

- How does the scenographic event respond to the concepts of authenticity?

- How and why does the search for the authentic inform local scenographic practice and how can it be distinct from cosmopolitan model? Or does it need to be?

- What is the significance of authenticity for a discipline rooted in material artifacts (e.g. set, lighting, sound, costume, etc).

- How does the visual text tell a story (or influence particular responses to the theoretical event)?

- How might theatre and its infrastructure as a heritage site, touristic performance and site, community event, or even dystopic vision establish new signification in the theatre practice of the eastern European and other regions?

Proposals should relate to one or more of the above questions. Interested researchers and practitioners should forward their proposal of 200-250 words and an accompanying 150 word biography (with their institutional affiliations).

Proposals will be accepted in both English and French.

Nous sommes très heureux à accueillir les propositions en français.

Presentations will be time-limited and would normally be accompanied by the desired audio-visual media. All presenters will be given an opportunity to participate in collegial discussion following their presentations.

Proposals should be sent to Dr Dominika Larionow (University of Lodz Poland) at [larionow@gazeta.pl](mailto:larionow@gazeta.pl) and Professor David Vivian (Brock University Canada) at [dvivian@brocku.ca](mailto:dvivian@brocku.ca)

We encourage you to contact us as early as possible and no later than March 21, 2007.

Selected papers may be considered for publication.

Please note that the scheduled dates of the meeting will be confirmed.

Researchers and practitioners are encouraged to join IFTR/FIRT. For more information about the benefits of membership in this pre-eminent international and bilingual organization please see the website

<http://www.firt-iftr.org/firt/site/newmember.jsp>

For more information about this meeting, the call for papers, and the Scenography Working Group, please see <http://www.firt-iftr.org/firt/site/workinggroupinfo.jsp?pGroupID=9> and the SWG s information website at <http://www.swg-iftr.org>

## **Call for Papers: Capturing Scenography - International Symposium**

**Czech Republic - Prague**

*March 24, 2007*

An International Symposium hosted by OISTAT History and Theory Commission June, 2007, Prague Quadrennial. Date and venue to be announced.

Capturing Scenography aims to recognise and give space to the diversity of professional interests and experiences reflected in the membership of OISTAT. All members of OISTAT are in a sense members of the History and Theory Commission and this conjunction of professional scenographers, architects, technicians, teachers, historians and theoreticians, (often combining more than one of these roles), will hopefully carry the Commission forward with a number of quests.

The History and Theory Commission of OISTAT would like to invite all of its above members to join under the auspices of PQ2007 in this open symposium to consider the variety of scenographic, technical and architectural invention in past and present, small and large scale projects in countries across the world and how they may be recorded and represented.

There is no single theory to apply to Scenography, which itself is a combination of multiple perspectives and approaches. As a temporal art form it can be problematic to capture outside the moments of performance. The rich and strange qualities that Scenography captures in performance do not lend themselves easily to interpretation.

What then do we have to work with? Intentions, contexts, frames, experiment, process, materials, maquettes? Or the outcomes of the scenographic imagination, - artefacts, constructed or treated spaces, photographic images, video or audio recordings of performance, - all perceived and interpreted through the aesthetics, politics, passions of our hectic times.

Please send a proposal (approximately 250 words) for your 30 minutes long presentation to the organisers at the following e-mail addresses by the 24th March 2007. If you would like to discuss your proposal please contact Lilja, Kate or In Jun.

Lilja Blumenfeld  
[liljablu@btinternet.com](mailto:liljablu@btinternet.com)

Kate Burnett  
[kate.burnett@ntu.ac.uk](mailto:kate.burnett@ntu.ac.uk)

In-Jun Kim  
[ijkim@smuc.ac.kr](mailto:ijkim@smuc.ac.kr)

## **Call for Papers: EVA London 2007 - Electronic Visualisation and the Arts**

**United Kingdom - London**

*February 28, 2007*  
9- 13 July 2007

The EVA London conference is a forum for communicating the uses and implications of electronic visualisation in the

arts and culture. Held annually, it is for groups and organisations from a wide range of disciplines to share and promulgate results. The scope includes an inspirational range of perspectives, from policy and strategy to technology and visual and other creative arts. It is a venue for practitioners, researchers, managers, policy makers and suppliers.

We invite offers of papers, which should be submitted electronically to [I.macDonald@lcc.arts.ac.uk](mailto:I.macDonald@lcc.arts.ac.uk) by 28th February 2007. We require a summary of the paper on not more than one page. The title, authors' name, affiliation and contact details should be shown at the top of the page.

Papers may be on any aspect of EVA London's focus on visualisation for the arts and culture, broadly interpreted, including technology, use and users, creative, visual and performing arts and music, strategy, organisational implications and policy.

Authors will be notified by the end of March whether their paper is accepted. Papers will be fully refereed and are published as conference preprints and will also be online. Full papers are up to ten A4 pages in length including images and references. The deadline for submitting a full paper will be 14th May.

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

## **Call for Papers: Fourth Annual Shaw Symposium at the Shaw Festival**

United States - Ontario

*April 15, 2007*

28 - 30 July 2007

Deadline for abstracts, CV, and grant applications is April 15, 2007.

Send to Dr. Leonard Conolly, preferably as an attachment to an email ([lconolly@trentu.ca](mailto:lconolly@trentu.ca)), or by mail to

Professor Leonard Conolly

Department of English

Trent University

Peterborough

Ontario

Canada K9J 7B8.

Shaw plays at the Shaw Festival will be Saint Joan and The Philanderer, and papers on those plays will be given priority, although other subjects may be acceptable. Travel grants are available for young scholars (see link from <http://www.shawsociety.org>).

Details, registration info, and application forms are available online at <http://www.shawsociety.org/Shaw-Symposium-2007.htm>

For Shaw Festival offerings, see <http://www.shawfest.com>

## **Call for Papers: Performing arts: non-exhibition medium, non-museum object?**

## **Slovakia - Bratislava**

*March 1, 2007*

The conference will be held on May 9 - 10th 2007 in Bratislava during the festival Nová Dráma /New Drama 2007 organized by the Slovak Theatre Institute.

Slovak Theatre Institute initiates the upcoming period founding of the Slovak Theatre Museum. On this occasion, we want to initiate debate and encourage exchange of best practices in organizing theatre exhibitions, alternative ways of attracting visitors, specifics of exhibiting performing arts as a living art medium.

The Conference wants to put together institutions such as theatre museums, theatre institutes but also individual curators especially from Central but also from other countries of Europe.

On the first conference day the subjects of discussions will concern:

Modern museum practices and modern technologies as an inspiration for performing arts exhibitions possibilities and limitations

Purpose of theatre museum and theatre exhibitions in today's society concept of permanent and specialized installation that matches the expectations of today's exhibition visitor

Concept of adequate and thought-provoking presentation of national theatre heritage

The second conference day will have a form of informal idea exchange about the possibilities of creating cross-border, international partnerships among different theatre institutions for future exhibition activities.

Deadline of registration: 1 March 2007

Please order registration form by:

Diana Selecká [contact selecka@theatre.sk](mailto:contact_selecka@theatre.sk)

Divadelný ústav / Theatre Institute

Jakubovo nám. 12

Bratislava 813 57

Slovakia

Tel: +421/2/59304705

<http://www.theatre.sk>

## **Call for Papers: Prague Quadrennial 2007**

**Czech Republic - Prague**

*April 1, 2007*

18-19-20 JUNE 2007

Deadline: April 1st, 2007 for submitting a 250 word (max) abstract and 150 word bio to [hildy@umd.edu](mailto:hildy@umd.edu)

Notifications of acceptance will be sent out by April 9.

Earlier notification is possible for those seeking institutional support.

Those accepted must register for the Prague Quadrennial no later than May 31st at <http://www.pq.cz/en/registration.html>

## **Call for Papers: Ruskinian Theatre - Contemporary Issues in Theatre Historiography**



## United Kingdom - Birmingham

April 30, 2007

University of Birmingham, 6-7 July, 2007

Proposals are invited for papers and respondents for a two day colloquium sponsored by the History Department at Lancaster University, the Department of Drama and Theatre Arts, University of Birmingham, and the AHRC.

This colloquium is part of the AHRC funded project: Ruskinian Theatre: the Aesthetics of the Nineteenth-Century London Popular Stage, 1870-1900, which seeks to investigate the interrelationships and influences of John Ruskin's aesthetic and social theories on the popular London stage in the late nineteenth-century. Our meeting in 2005 focussed on "Ruskin, Shakespeare, and the Victorian Theatre" and was part of the "Victorian Life Writing" conference at Lancaster University.

In 2006, we met at Lancaster University for a colloquium on the Victorian Theatre and Visual Culture, and a collection of essays has been developed from this meeting. In 2007, in our final meeting at the University of Birmingham, we'll be exploring the historiographical issues to arise from this and other innovative work in theatre history and historiography.

In 2007, our focus is on the re-visionings and rethinking of theatre history and historiography. In the last 20 years, there has been a significant movement in developing new approaches to theatre history and historiography which has been labelled "The New Theatre History." Much of this work has focused on the theatre of Britain in the nineteenth century, in particular in the first three decades of the century, and its final years, as significant moments of the transition into modernity. The Ruskinian Theatre project takes as its rationale a revision of the standard narratives of theatre and cultural history in this period which ignore the popular theatre: we challenge the focus of standard theatre histories on the 'literary drama' and an emergent Modernist aesthetic.

In this call for papers we seek offers of original work in theatre history and historiography which seek to examine new standard narratives of theatre history. While the focus of the project is on the period 1870-1901, in this call for papers, we do not preclude work dealing with other national theatre culture or time periods. We are particularly interested in new theatre history and historiographical research which attempts to marry detailed archival work within new theoretical formulations, particularly those emerging after the "linguistic turn" of poststructuralism. We also interested in the insights derived from cross- and interdisciplinary work, particularly from scholars whose work is concerned with the relationships between theatre history and cultural history.

Papers of 30 minutes length are invited which address these themes:

- \* debates over the 'literary' and/or 'legitimate' drama vs. the popular and the spectacular
- \* relationships of practice between literary theatre, Modernist theatre, and popular and spectacular theatre
- \* the concept of a 'National Theatre' and/or a 'National Drama'
- \* studies of the interactions of theatre managements and contemporary artists
- \* regional theatre histories
- \* the self-representation of women theatre practitioners
- \* the relationship between theatre history and cultural history and cultural studies
- \* the use of theatre and performance history by historians of society and culture

Proposals should reach the convenors by 30 April 2007. We particularly encourage offers of papers from postgraduate students, and expect that there will be two postgraduate bursaries subsidising attendance.

Further enquiries, applications for postgraduate bursaries and proposals should be directed to:

Peter Yeandle, Ruskinian Theatre Research Associate

Department of History

Lancaster University

Lancaster, LA1 4YG,

[p.yeandle@lancaster.ac.uk](mailto:p.yeandle@lancaster.ac.uk)

Website:

<http://www.lancs.ac.uk/fass/centres/ruskin/research/ruskiniantheatre.htm>

Convenors:

Peter Yeandle  
Kate Newey  
Jeffrey Richards

## Call for Papers: Storytelling in Contemporary Theatre

Poland - Kraków

May 31, 2007

International Conference

15-17 November 2007

Starting in 2007 Drama Department of Jagiellonian University, Kraków is planning to organize a cycle of three biennial conferences under the common heading *Aspects of Performativity in Contemporary Writing for the Stage*.

Performativity, which has become an umbrella term for the paradigmatic changes taking place currently in all cultural domains, has also left its mark on the most recent phenomena in theatre and writing for the stage. What today goes under the name of performativity requires a rethinking of the notion of crisis which traditionally dates back to the late 19th century and is often said to instigate or at least accompany the key developments in the 20th-century theatre practice.

The planned series of conferences will be devoted to reevaluating the nature and scope of these changes, but also to looking for their historical roots in the early avant-garde movements. Such a transhistorical and interdisciplinary approach should also allow to bridge the gap between the old and new art, and look for methodologies which would embrace both the traditional and the new paradigms.

The first of the conferences to be held on 15th-17th November, 2007, will be devoted to the most recent developments in theatre practice and writing for the stage which have resulted from a continuous search for such forms of expression which would assure the audience's active and collective participation in a theatre event, which is crucial for re-establishing communal links and assuring identification with the group.

Among the multiplicity of non-canonical means of expression that the theatre has recently developed, different forms of storytelling, rooted in the long-standing oral tradition of theatre, have become particularly prominent as effective means of redefining the stage-audience relationship. Those stories, half told, half enacted, recounted with recourse to metatheatrical effects of various kinds are addressed directly to the audience and require an active co-operation of the spectators/listeners to gain validation and credibility. As a result they become everybody's stories, created for and by the audience in a collective and creative act of reception.

These new performative modes of theatre practice in the recent decades have exerted a strong impact on the mainstream staging techniques as well as on the form and use of texts written for the theatre today. It seems that these fundamental changes, taking place nowadays, testify to the major shifts in the understanding of the very concept of theatre and the basic relationship between the text, the stage and the audience.

Participants in the conference are invited to give 30-minute papers in the form of case studies, addressing the main thematic concerns of the conference by discussing particular texts or performances. A short abstract of the paper (200-300 words) must be submitted to the organizers of the conference no later than 31st May, 2007:

[tsugiera@polonistyka.uj.edu.pl](mailto:tsugiera@polonistyka.uj.edu.pl)

[sugiera@hotmail.co](mailto:sugiera@hotmail.co)

[mateuszborowski@yahoo.com](mailto:mateuszborowski@yahoo.com)

Conference fee for all participants:

65 Euro until 31st July, 2007

80 Euro after 31st July, 2007

The fee covers two lunches, coffee during breaks, and conference materials.

Should you have any further questions, please contact Malgorzata Sugiera ([tsugiera@filon.filg.uj.edu.pl](mailto:tsugiera@filon.filg.uj.edu.pl) or

[sugiera@hotmail.com](mailto:sugiera@hotmail.com)) or Mateusz Borowski  
([mateuszborowski@yahoo.com](mailto:mateuszborowski@yahoo.com)).

## Colloque international sur la recherche en danse - Repenser pratique et théorie \*

France - Pantin

June 21, 2007 - June 24, 2007

Centre national de la danse (CND)

Communications individuelles -- Conférences dansées Ateliers -- Formes alternatives  
En partenariat avec CORD (Congress on Research in Dance) et SDHS (Society of Dance History Scholars)

Une manifestation

ouverte à tout type de recherche sur la danse, ses différentes formes et ses multiples pratiques  
ouverte à toutes les perspectives méthodologiques, théoriques, disciplinaires et interdisciplinaires  
ouverte aux expérimentations réalisées dans les domaines de la performance et des nouvelles technologies,  
véritables plateformes pour la recherche en danse  
engagée dans la valorisation des savoirs en danse et dans les innovations en cours dans ce domaine  
soucieuse de promouvoir une conception de la recherche en danse comme discipline à part entière au sein des arts,  
des lettres et des sciences humaines

Les concepts de « pratique » et de « théorie » seront interrogés de façon inventive.

- Comment, en ce début du xxie siècle, retracer l'évolution de la pratique et de la théorie au cours de l'histoire ? Quels types d'activités désigne-t-on aujourd'hui par « théorie » ou « pratique » ?
- Quelles ont été et quelles sont les différentes significations de ces termes au cours de l'histoire et selon les cultures ?
- Que font les danseurs quand ils pratiquent et quand ils théorisent ?
- Les danses véhiculent-elles une théorie du corps ou de l'identité ? Encouragent-elles ou inspirent-elles des pratiques corporelles particulières ?
- La théorisation est-elle une forme de travail ? La pratique est-elle une activité physique, intellectuelle ou bien les deux à la fois ?

Plus de deux cent cinquante d'interventions se succéderont : certaines se dérouleront selon une configuration académique, d'autres expérimenteront de nouveaux modes de présentation des recherches contemporaines.

Comité de Sélection

Présidente du comité: Susan Leigh Foster (Université de Californie, Los Angeles)

Membres :

- Mark Franko (Université de Californie, Santa Cruz)
- Michael Huxley (Université de Montfort)
- John Perpener (Université d'État de Floride, Tallahassee)
- Yunyu Wang (Université nationale des arts de Taipei et Colorado College)
- Barbara Sparti (chercheur indépendante, Rome)
- Gerald Siegmund (Institut d'études théâtrales, Berne)
- Jacqueline Shea Murphy (Université de Californie, Riverside)
- Isabelle Ginot (Université Paris-VIII)

CND <http://www.cnd.fr>

Le CND, établissement public sous tutelle du ministère de la Culture et de la Communication, intervient dans les domaines de la pédagogie, de la création et de la diffusion de la danse. Au sein du CND, le département du développement de la culture chorégraphique (DDCC, dirigé par Claire Rousier) soutient la recherche et la réactivation du patrimoine, par le biais de publications, d'expositions, de colloques et autres manifestations publiques.

SDHS (Society of Dance History Scholars) <http://www.sdhs.org>

La SDHS fait progresser le champ des études en danse par le biais de travaux de recherche, de publications, de spectacles et d'un travail de sensibilisation s'adressant à un large public au-delà des domaines des arts, des lettres et des sciences humaines. Elle organise divers congrès annuels, publie des recherches récentes, collabore avec des organismes aux vocations similaires et récompense chaque année des travaux exemplaires (notamment par le prestigieux prix Torre Bueno Prize®).

CORD (Congress on Research in Dance) <http://www.cordance.org>

Le CORD encourage la recherche en danse sous tous ses aspects ; stimule les échanges d'idées, de ressources et de méthodologies par le biais de publications, de conférences locales ou internationales et de stages ; promeut l'accessibilité des travaux de recherche. Il décerne chaque année des prix à des travaux pionniers, des contributions remarquables et des publications de grand intérêt sur la danse, et récompense une thèse de troisième cycle.

#### Tarifs

Plein tarif 130,00

Plein tarif - pré-inscription 120,00

Tarif réduit (adhérents SDHS ou CORD, abonnés CND) 110,00

Tarif réduit - pré-inscription 100,00

Tarif étudiant 100,00

Tarif étudiant - pré-inscription 90,00

Pré-inscription : du 1er octobre 2006 au 1er mai 2007

#### Renseignement et inscription

- par téléphone : 00 33/ (0)1 41 83 98 98

- par mail : [reservation@cnd.fr](mailto:reservation@cnd.fr)

- par courrier : DDCC, Centre national de la danse, 1 rue Victor-Hugo, 93507

## Danse et résistance

### France - Pantin

Centre National de la Danse

Radicalité du corps, postures subversives, injonctions idéologiques, la danse s'exprime tout au long du XXe siècle comme une forme de protestation. Comment les chorégraphes ont-ils, par leurs postures et leurs travaux, tenté de résister ? À quoi s'opposent-ils ?

La thématique « Danse et résistance » constitue un des fils rouges de la saison 2007-2008. Elle est marquée par plusieurs temps forts. En novembre 2007, en janvier et en avril 2008, des spectacles, des conférences dansées, des projections mais aussi l'exposition « Dance Is a Weapon. NDG 1932/1955 » sont l'occasion de découvrir le New Dance Group, un collectif d'artistes américains militants créé en 1932.

Parallèlement, en janvier 2008, ont lieu le colloque « Danse et résistance » et le spectacle de la chorégraphe féministe et engagée Cécile Proust. Enfin, en avril, une journée est consacrée à la figure de José Limón, chorégraphe et danseur américain fortement marqué par ses origines mexicaines.

Danse et résistance I (novembre)

New Dance Group I : Jane Dudley, Eve Gentry, Valerie Bettis, Charles Weidman, Daniel Nagrin

Danse et résistance II (janvier)

Colloque « Danse et Résistance »

femmesaction #19, final/ment/seule de Cécile Proust

New Dance Group II : l'exposition « Dance Is a Weapon. NDG 1932/1955 »

Danse et résistance III (avril)

New Dance Group III : Anna Sokolow, Donald McKayle, Helen Tamiris

Danse et résistance IV (avril)

À propos de José Limón

Pour plus d'informations : <http://www.cnd.fr>

## **ICOM General Conference 2007**

**Austria - Vienna**

*August 19, 2007 - August 25, 2007*

From 19th to 25th August 2007 the 21st ICOM General Conference on the topic "Museums and Universal Heritage" will be held in Vienna.

As organizer of the event, ICOM Austria is pleased to invite its international colleagues to the Common General Conference 2007.

For the meetings and gatherings of conference participants of the international expert committees the premises of the University of Vienna will be provided, which - thanks to its central location and good infrastructure - not only will facilitate the course of the whole conference but can also be expected to evoke a creative exchange through its atmosphere as a location of knowledge and progressive way of thinking. Participants can also get some ideas during the first international Museum Expert Fair in Vienna, which will last from Monday (August, 20th) to Wednesday (August, 22nd) in the Arcade Yard of the University. Exhibitors from different countries will be invited to present innovative and proven offers for exhibitions and museum management.

Participants will have quick access from the University to the other Conference venues, such as the Wiener Konzerthaus (Vienna Concert Hall opening and introductory speeches on August, 19th, and General Assembly and election on August, 24th), as well as to the receptions held in the different museums of Vienna.

All venues of the Conference can be found in the heart of Vienna and show, among others, the art-historical value of this city. The city of Vienna not only has to offer a lot in terms of art history, but is also livened up by a variety of activities of contemporary artists not to forget the artistic riches of the Federal Provinces the Conference participants are to be made acquainted in joint excursions.

Thanks to its historical development, its economic and political environment and geographical location in the heart of Europe, Vienna both offers historical and artistic values of high quality of different arts and cultures and can take effect as a point of reference on the topic of the Conference, which is "Museums and Universal Heritage".

The ICOM General Conference 2007 is to stand for the necessary balance between what is considered long-standing and the necessary steps towards a progressive future of the museum landscape with a general openness towards an open discussion.

Further information:

<http://www.icom2007.com/>

## **Modernism and Theatre: New Perspectives**

**United Kingdom - Birmingham**

*April 26, 2007*

Department of Drama and Theatre Arts

University of Birmingham

10-5.30 pm

The boundaries of Modernism have been fixed in ways which exclude as much as they include. For perhaps too long, literary Modernism has been seen as poetry and the novel. The theatre, and the theatrical, have a tenuous, and at times problematic relationship with the canons of Modernism. Looking back over the "great divide" now, it is time to

reassess its generic and aesthetic boundaries. This colloquium seeks to ask questions about the narratives and ideologies of Modernism and its historiography.

We're particularly interested in an interrogation the boundaries of Modernism by exploring the interdisciplinary themes of science, philosophy and theatrical Modernism within the context of an examination of the work of the canonical theatre writers Ibsen, Chekhov and Strindberg.

Speakers at the seminar include Toril Moi, James B. Duke Professor of Literature and Romance Studies, Duke University, (Henrik Ibsen and the Birth of Modernism), Professor Astradur Eysteinnsson, Professor of Comparative Literature, University of Reykyavik. (Umbrot. Bókmenntir og nútími (On Literature and Modernity) ) Professor Edward Braun, University of Bristol, ( The Director and the Stage). Dr Liisa Byckling, University of Helsinki, Mikhail Chekhov v Zapadnom Teatre I Kino (Michael Chekhov in Western Theatre and Film). Professor Nick Worrall (The Moscow Art Theatre)

Registration: £15 (£10 for students), includes lunch and morning and afternoon tea/coffee.

Supported by University of Birmingham, Dean's Special Initiative Fund, and the Barry Jackson Fund, Department of Drama and Theatre Arts

Further information:

<http://www.drama.bham.ac.uk/modernismtheatre>

## Rencontre avec Lucien Attoun

France - Paris

June 8, 2007

Bibliothèque Nationale de France

Site François-Mitterrand

Quai François-Mauriac

75706 Paris Cedex 13

Entrée libre

Lucien Attoun, directeur de Théâtre ouvert, éditeur, grand découvreur de textes dramatiques contemporains.

<http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm?ancre=cultpubl.htm>

## Sacred, Liminal and Secular Space(s)

United Kingdom - Bucks

April 21, 2007

School of Arts and Media

9th Annual Conference

BCUC- Faculty of Creativity and Culture

Queen Alexandra Road

High Wycombe

Bucks

HP11 2JZ

This conference aims to explore how meanings have proliferated in the experience and in the production of space through academic papers, workshops, exhibitions and performances, and includes contributions from scholars and practitioners of theatre, literature, culture, media and film, performing arts, fine arts and design, as well as history and criticism, and digital technologies.

The key note speakers are:

Jean-Guy Lecat, winner of The Linbury Biennial Prize for Stage Design Jean-Guy has created sets in collaboration

with Peter Brook over the last 30 years and has participated in more than 100 theatre productions since 1967. He started his career as assistant set designer at the Vieux Colombier Theatre and at the Avignon festival. He has been stage manager, designer, lighting director and set designer for Jean Vilar, Jorge Lavelli, The Living Theatre, La MaMa, Jean-Marie Serreau, Luca Ronconi, Jean-Louis Barrault, Dario Fo, Roger Blin, Samuel Beckett and Copi.

Alison Oddey, Professor of Contemporary Performance and Visual Culture at the University of Northampton. Her publications include *The Potentials of Spaces* (2006) and *Performing Women* (2005). In her latest book *Re-Framing the Theatrical*, (2007), she takes us on a spectator's journey engaging with art forms that cross boundaries of categorisation. She makes some radical claims about performance, discussing spirituality and how the work becomes meditative, the relationship of silence in performance and how the spectator emerges into the solo performer-protagonist within secular and non-secular sacred spaces. As a broadcaster, she wrote and presented the BBC Radio 4 series *Stand-ups and Strumpets*, and is currently developing a new series for Radio 4. She chairs Platform Events for the Royal National Theatre and is currently completing her first novel.

Conference papers will include: Roma Patel, *Shakespeare in the City*; Geoffrey Colman, *The Sacred Act*; Arlene Martínez Vázquez, *Space in Relation to Ritual: The Relationship between Physical and Fictional Space in Topeng Pajegan in Bali*; Pip Nash, *Space for Performance-changing identities*; Damon Taylor, *Straightening My White Tie The Politics of Showing Off*; Dr. Amy Simpson, *Being Two Places at Once: Collage and Liminality in the Theatre of Vs. E. Meyerhold*; Doug Spencer, *Flythrough: image, architecture and the space of flows*.

In addition there will be a workshop conducted by Jean-Gut Lecat. If you would like a place on the workshop please indicate this in your email. Places are limited and will be allocated on a first come first served basis.

For further details or a registration form please email [lorna.ashtonscott@bcuc.ac.uk](mailto:lorna.ashtonscott@bcuc.ac.uk) or telephone 00 44 1494-605243.

## **Saving the Theatre Museum!**

**United Kingdom - London**

The Theatre Museum something worth saving!

The Guardians of the Theatre Museum now need your pledges (though we're not asking for actual cash) to regain the Covent Garden site for the Theatre Museum. If we can promise £600,000 for the next two years, the V&A will be able to re-open it, and theatre-oriented folk can be drafted in to help manage it. With the right direction, it could go a long way towards becoming self-sufficient.

If you or your colleagues have benefited from the Museum and its remarkable resources, now is the time to say thank you, by making a pledge, large or small, to help save it.

Please visit the revised website

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

to make your pledge and encourage as many other theatre workers as possible to go there too. We have to raise the money very quickly.

Ian Herbert

Chair, Society for Theatre Research

Co-Convenor, Guardians of the Theatre Museum

## **Théâtre et engagement politique : mettre en scène Les Justes de Camus**

**France - Paris**

*May 9, 2007*

Bibliothèque Nationale de France

Site François-Mitterrand

Quai François-Mauriac

75706 Paris Cedex 13

Auditorium 70  
Entrée libre  
18h30 - 20h

En partenariat avec : Athénée - théâtre Louis Jovet

Rencontre avec Guy-Pierre Couleau, metteur en scène des Justes et Denis Salas, magistrat, auteur de 'Albert Camus, la juste révolte', Michalon, 2002 et de 'La Volonté de punir. Essai sur le populisme', Hachette Littérature, 2005.

<http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm?ancr=cultpubl.htm>

\* : *Modified only*



## 2. EXHIBITIONS

### **Dance is.. (working title)**

Netherlands - Amsterdam

*July 5, 2007*

Theatre Museum Amsterdam

Expected as of July 5th

An exhibition to celebrate the Year of the Dance. Visitors experience the meaning of dance in various ways. It is not only a universal language, it is also a creative and often painful process. It is creative, extremely liberating and in any case entertaining. Various videos, objects and artefacts create a perfect ambiance on what dance can do.

Theater Instituut Nederland

Herengracht 168

1016 BP Amsterdam

Phone: 31 (0)20 551 33 00

Fax: 31 (0)20 551 33 03

[info@tin.nl](mailto:info@tin.nl)

<http://www.tin.n>

Opening

Mon - Fri 11am - 5pm

Sa and Sun 1pm - 5pm

Admission

Adults: 4,50

Groups (min. 15 p.): 3,50

### **Dancing through the War: The Royal Ballet 1939-1946**

United Kingdom - London

*February 20, 2007 - May 20, 2007*

Churchill Museum and Cabinet War Rooms

The Churchill Museum and Cabinet War Rooms, in association with the Royal Opera House, present an exhibition showcasing the unique contribution made by The Royal Ballet (then Sadler s Wells Ballet) towards the war effort during the Second World War.

The exhibition includes excerpts from the dancers personal letters, including those of Margot Fonteyn, a costume from the 1946 production of *The Sleeping Beauty*, and a film by documentary filmmaker Lynne Wake. The film features former Royal Ballet dancers Jean Bedells and Dame Beryl Grey being interviewed and original recordings by Alan Green s Band from the Royal Opera House.

The exhibition chronicles the Company s touring activity, the impact of the conscription of male dancers, the harsh realities of running a ballet company during the War, and the role played by the Royal Opera House in wartime entertainment when the theatre was leased to Mecca as a Dance Hall. During this time it became home to bands such as Blanche Coleman and her All-Ladies Band. These themes come together in 1946 with Sadler s Wells Ballet making its home at the Royal Opera House, which reopened as a lyric theatre with a lavish production of *The Sleeping Beauty*.

Churchill Museum and Cabinet War Rooms

Clive Steps

King Charles Street  
London SW1A 2AQ

Opening  
9:30am - 6.00pm (last admission 5.00 pm)

Admission  
Adult: £11.00  
Students and Senior citizens: £9.00  
Children (under 16): free

<http://cwr.iwm.org.uk/server/show/conEvent.1381>

## **La modernité à l'Opéra : Jacques Rouché (1914-1945)**

France - Paris

*June 4, 2007 - September 9, 2007*  
Bibliothèque-musée de l'Opéra (BNF)

Jacques Rouché (1862-1957) reste très largement méconnu en dépit du rôle décisif qu'il joua dans la modernisation de l'Opéra. Comparée à la direction du Théâtre des Arts (1910-1913), grâce à laquelle Jacques Rouché prit rang parmi les acteurs majeurs de la rénovation scénique initiée par André Antoine et Lugné-Poe, celle de l'Opéra (1914-1945), fut longtemps considérée comme moins expérimentale. La direction de Jacques Rouché est pourtant pour l'Opéra de Paris une période de profond renouvellement : le répertoire musical, le ballet, la décoration et la mise en scène connaissent un nouveau souffle tandis que l'institution, exploitée depuis le début du XIXe siècle sous forme d'une régie intéressée, gagne son statut d'établissement public.

Palais Garnier  
Place de l'Opéra  
75009 Paris  
Tél : 33 (0)1 53 79 37 47  
Fax : 33 (0)1 53 79 39 59  
[bibliotheque-musee-opera@bnf.fr](mailto:bibliotheque-musee-opera@bnf.fr)

## **Light as guiding principle, Life and work of Frits Lensvelt (1886-1945)**

Netherlands - Amsterdam  
Theatremuseum Amsterdam  
Until 28 May 2007

Frits Lensvelt was the first in the Netherlands to follow Adolphe Appia's views on giving light a prominent role on the stage. His stylised sceneries stand out as plain and functional. Furthermore, he was an acclaimed interior designer and designer of lamps and books. This exhibition is the first overview of the work of this multitalent.

Theater Instituut Nederland  
Herengracht 168  
1016 BP Amsterdam  
Phone: 31 (0)20 551 33 00  
Fax: 31 (0)20 551 33 03  
[info@tin.nl](mailto:info@tin.nl)  
<http://www.tin.nl>

Opening  
Mon - Fri 11am - 5pm  
Sa and Sun 1pm - 5pm

Admission

Adults: 4,50

Groups (min. 15 p.): 3,50

## **Live Programs of the Prague Quadrennial 2007**

**Czech Republic - Prague**

*June 14, 2007 - June 24, 2007*

Prague Quadrennial 2007 will strive to provide the theatre professionals and audiences with the spaces to meet and exchange ideas. For this reason, the live program of the PQ will become an important part of the whole event. PQ 07 will offer exhibitions from 60 countries as well as ten full days of programming, so we encourage you to attend for as long as you can.

What one can find over the course of the 10 days:

National Days, organized by individual countries will celebrate the exposition with lectures, presentations and performances.

PQ Forum will be a celebration of the 40th Anniversary of the PQ, curated by General Commissioner Arnold Aronson, in the form of three presentations and discussions about the past, present and future of the Prague Quadrennial.

SCENOFEST will take place for the 2nd time during the PQ - this time in the Central Hall of the Industrial Palace. Many presentations of workshops and performances will be open for public.

Performances in the Centre of Prague The centre of Prague will become a stage design for performances and installations of different performance genres with a non-conventional approach to costume/body and stage design/space.

Discussions with the General Commissioner - Five sessions with the general commissioner Arnold Aronson and his featured guests will attempt to find a way of mapping today's theatre and the world through analyses of the exhibited work.

Design Excellence will feature daily presentations and lectures of many of today's major stage design personalities will take place in the framework of the SCENOFEST project. Curated by Pamela Howard.

Lectures, presentations and discussions focusing on major Czech and international theatre issues will take place in the Lecture Hall and the Architecture Hall every day.

Book launches will take place every day with a Book Brunch presentation, introducing new publications in the field of theatre design and theatre.

Second Hand Fashion Shows will take place every day at 5 p.m. A different each day will show his or her work in the PQ Bar using recycled clothes to create interesting costume design and objects.

Presentations of International Theatre Organizations will traditionally host their conferences during the Prague Quadrennial, through public presentations offer the general public with more information about their activities.

Symposium How to write about theatre will address the question about writing about theatre design from the perspective of theatre critic and cultural journalists.

Praga Theatralis is a special project supported by the Prague City Council providing visitors of the Prague Quadrennial with an opportunity to attend a number of Czech performances every evening.

City as a Stage is a two-day conference focusing on the use of public spaces for theatre and art. Representatives of major European cities will present their projects that have a specific connection to the city and its spaces.

More information can be found at: <http://www.pq.cz>

Or you can receive the monthly news bulletin by subscribing to: <http://www.pq.cz/07/mailling.html>

## **Museum für Zuschaukunst Theater: an art to go**

Germany - Düsseldorf

June 1, 2007

Theatre Museum Düsseldorf

Next to the art of acting Bertolt Brecht declared the art of watching theatre to be one of the most important art forms in theatre that like the understanding of and the taste for other genres of art can be developed and trained. With its new exhibition *Museum für Zuschaukunst Theater: an art to go* (Museum for the Art of Viewing. Theatre: an art to go), the Theatre Museum of the City of Düsseldorf takes the side of the theatre audience.

The exhibition follows the idea that theatre happens in the head of each spectator and that as a member of the audience we carry it along with us in our memory. It leads the visitor through the theatre to the fundamental character of it, but it can do this only in co-operation with the visitor. The collective memory of the theatre - the Theatre Museum offers the possibility to compare and contrast one's own theatre experiences and memories with the objects on display.

Under the headword *KostümRausch* (CostumeRustle) original costumes and -designs from several periods will demonstrate the multiple effects of stage costumes as an instrument of disguise and transformation. *SpielRaum* (ActingSpace) exhibits stage settings, technical drawings, set models and stage pictures and explains the use of the stage in various periods and by various set designers. Actors, singers and dancers of the last hundred years and their presentation in audio documents and photos can be heard and seen under the headword *StimmBilder* (SightSound).

By showing scene- and rehearsal photos, prompt books and director's notes *SzenenWechsel* (SceneChange) will reflect the process of rehearsal and will introduce directing concepts from essential productions of the 20th century. In the *TheaterGalerie* (TheatreGallery) finally, paintings, graphic designs and sculptures represent the image of theatre in the fine arts since the 18th century.

In addition to the exhibition, the *SiT* the museum's own studio stage offers the chance to experience live different genres of theatre from paper theatre to puppet theatre to modern day theatre productions. Workshops, lectures and special guided tours accompany the exhibition.

Open Day with free entrance and all-day- programme: June 2nd 2007 from 1:00 - 8:30pm

Opening hours: Tuesday - Sunday: 1:00 - 8:30 pm

Entrance Fee: 3,00 Euro,

Concession: 1,50 Euro, under 18s are free

Guided Tours: every third Sunday at 3:30pm or can be booked by email: [theatermuseum@stadt.duesseldorf.de](mailto:theatermuseum@stadt.duesseldorf.de)

The extensive monthly programme can be found on the Museum's webpage:

[http://www.duesseldorf.de/theatermuseum/tm\\_aktuelles/tm\\_kalender](http://www.duesseldorf.de/theatermuseum/tm_aktuelles/tm_kalender)

Theatre Museum Düsseldorf,

Jägerhofstraße 1 (in the Hofgarten)

40479 Düsseldorf

Tel.: 00 49 211/ 8994660

Fax: 00 49 211/8920045

## **Rodéo vidéo « Jeux de drôles »**

## France - Avignon

February 24, 2007 - April 14, 2007

Maison Jean Vilar  
8, rue de Mons  
Montée Paul Puaux  
84000 Avignon

La Maison Jean Vilar propose à l'occasion des Hivernales une installation d'une quarantaine d'extraits vidéo autour de la danse, du geste et de l'humour, bouquet d'images à rire et à délirer, de Charlie Chaplin à Gad Elmaleh, de Maguy Marin à Philippe Decouflé et Dominique Boivin, du mime Marceau au Théâtre du Mouvement

Du mardi au vendredi de 9h à 12 h et de 13h30 à 17h30. Le samedi de 10h à 17h.  
Entrée libre

Tél : 04 90 86 59 64

Fax : 04 90 86 00 07

E-mail : [contact@maisonjeanvilar.org](mailto:contact@maisonjeanvilar.org)

[http://www.maisonjeanvilar.org/public/03\\_activites/expositions/anterieures/expos\\_2007/jeux\\_droles/index.html](http://www.maisonjeanvilar.org/public/03_activites/expositions/anterieures/expos_2007/jeux_droles/index.html)

## Samuel Beckett

France - Paris

March 14, 2007 - June 25, 2007

Centre Pompidou

L'exposition est coproduite avec l'Institut Mémoires de l'édition contemporaine

En réunissant des documents exceptionnels, tels que manuscrits et archives audiovisuelles montrés pour la première fois en France, cette exposition permet au public de découvrir les multiples facettes de l'œuvre de Beckett, notamment son travail de metteur en scène et son œuvre audiovisuelle.

L'exposition témoigne d'ailleurs du bilinguisme de Beckett à travers la présentation conjointe de ses écrits en anglais et en français. L'enjeu majeur de l'exposition est de sortir l'œuvre de Samuel Beckett de la seule notoriété d'*En attendant Godot* (1948) publié aux Editions de Minuit après que l'écrivain eut choisi la France comme lieu et langue d'écriture, dès 1938.

En chacune de ses étapes, la présentation propose la rencontre entre l'œuvre de Beckett et celles des plus grands artistes contemporains. Ainsi, le premier espace présente l'œuvre de fiction de Beckett à travers des manuscrits et leur mise en relation avec des œuvres d'artistes tels que Mona Hatoum, Bruce Nauman, ou Andrew Kötting qui entrent en résonance avec le monde et les personnages becketttiens. Une installation d'Alain Fleischer, œuvre créée à l'occasion de l'exposition, propose une interprétation de l'univers romanesque de Beckett à travers la matière même d'un grand livre ouvert.

Un espace important est consacré au théâtre, présentant des archives audiovisuelles de grandes mises en scène rarement diffusées, ainsi qu'un ensemble de documents inédits et de photographies des pièces et des répétitions. Une installation musicale imaginée pour l'exposition par le jeune compositeur Jérôme Combier associe la lecture de *L'Impromptu d'Ohio* à une création pour trio à cordes.

L'accent est ensuite mis sur Film, seule œuvre cinématographique de Beckett tournée en 1964 avec Buster Keaton, et grande référence pour le cinéma d'avant-garde, mise en relation avec Vidéo de Stan Douglas, variation autour de celle-ci.

Autour de la projection de *Quad*, pièce majeure de la série des « œuvres pour la télévision » réalisées dans les années 80, l'espace suivant explore les recherches formelles de Beckett et y associe la démarche des grands minimalistes que sont Sol LeWitt, Richard Serra ou Robert Ryman. La section biographique présente un riche ensemble de documents, lettres, manuscrits, photographies inédites accompagnées d'archives audiovisuelles évoquant son parcours, de l'enfance irlandaise à la consécration du Nobel en passant par la rencontre avec Joyce,

l'engagement dans la Résistance, le rôle des éditions de Minuit Un film *How far is the sky ?* commandé par le Centre Pompidou et l'IMEC à la réalisatrice Pascale Bouhénic conclut la section en proposant une série d'entretiens sur Beckett avec des écrivains, des lecteurs ou des amis parmi lesquels: Jean Echenoz, Jean-Philippe Toussaint, Jude Stefan, Geneviève Asse, Werner Spies, Raymond Federman, etc.

La dernière partie de l'exposition est plongée dans une pénombre où sont projetées quatre uvres audiovisuelles réalisées par Beckett pour des chaînes de télévisions anglaises et allemandes, réunies pour cette occasion: *Nacht und traum*, *but the clouds*, *ghost trio*, *what were*. Le public peut y écouter les courtes proses de Beckett lues par Michael Lonsdale qui, telles que les oeuvres de Robert Ryman ou Geneviève Asse exposées dans le même espace, évoquent rigueur, pureté, économie de la forme.

Le parcours s'achève sur l'oeuvre au crayon de Claudio Parmiggiani, *Silenzio*, et sur une archive sonore inédite: la voix de Beckett lisant *Lessness*.

Tous les jours 11h00 - 21h00

Galerie 2

10 , 8

Nocturne le jeudi jusqu'à 23h

Centre Pompidou

Place Georges Pompidou

75004 Paris

Standard : 00 33 (0)1 44 78 12 33

## « J'aime les militaires ! »

France - Moulins

*January 20, 2007 - May 13, 2007*

Centre National du Costume de Scène

"Princesse Pauline", opéra de Herni Tomasi

Costumes de François Ganeau créé à l'Opéra Comique en 1962

Cet événement, qui se veut un clin d' il à la première destination de la caserne Villars, le quartier de cavalerie construit à la fin du règne de Louis XIV, devenu le prestigieux lieu d'accueil du CNCS, permet au public de découvrir la variété et l'originalité des costumes d'inspiration militaire, souvent très surprenants, issus des fonds de la Bibliothèque nationale de France, de la Comédie-Française, de l'Opéra national de Paris et d'autres grands lieux scéniques français.

Les uniformes sont aujourd'hui à la mode, comme l'attestent les épaulettes, les brandebourgs et les revers chargés de boutons dorés qui ont envahi les portants des boutiques de prêt-à-porter comme les show-rooms des créateurs. Mais sait-on que ces strictes et éclatantes tenues ont également traversé l'histoire des arts de la scène et que les multiples perceptions du personnage du soldat, depuis son apparition relativement tardive sur les planches jusqu'à nos jours, nous disent beaucoup sur l'évolution de l'art dramatique et sur ses implications politiques, sociales ou philosophiques.

Le « genre militaire » a irrigué toutes les formes de spectacle ; du cirque, directement issu des carrousels équestres des régiments de cavalerie, au café-concert, où se sont particulièrement illustrés le comique troupier et la chansonnette bouffonne et patriotique, en passant par l'opéra et le ballet où parades, marches et grandes entrées s'inspirent des rythmes martiaux.

Pendant tout le XIXe siècle, le personnage du beau militaire, malgré une apparente futilité devenue proverbiale (ne parle-t-on pas de « soldat d'opérette ») a bénéficié d'une faveur sans égale : l'éclat de son uniforme, le bruit de son héroïsme ou la séduction de sa jeunesse tapageuse en ont fait le héros de maintes uvres théâtrales, lyriques et chorégraphiques.

Les grandes guerres de la fin du XIXe siècle et de la première moitié du siècle suivant ont jeté sur cette figure frivole l'ombre d'une gravité et le répertoire scénique de notre époque en a fait l'incarnation des oppressions et des violences modernes.

Dans tous les cas cependant, l'élégance, l'intensité graphique et l'extrême diversité des modes guerrières ont permis aux costumiers de créer des tenues allant de la fantaisie la plus débridée à la plus austère rigueur, dans un subtil dialogue avec les règlements qui régissent les véritables vêtements militaires.

De la pimpante représentation cocardière au guerrier en treillis de notre répertoire contemporain, cette exposition propose un parcours parmi les codes du costume militaire et les interprétations réalistes, caricaturales, voire dramatiques que les créateurs scéniques ont pu en donner.

Le parti scénographique de l'exposition

S'interroger sur la place du militaire dans le répertoire scénique, c'est également poser la question du rapport à l'Histoire qu'entretiennent ces créations ou les mises en scène qui les renouvellent et les réactualisent. La chronique des arts du spectacle ne s'écrit pas seulement par des livres, elle s'incarne également dans des lieux, dans des théâtres où se sont déroulés des moments clefs de cette histoire artistique, voire de l'Histoire majuscule.

Chacune des vitrines de l'exposition est dédiée à un théâtre ayant marqué une étape de l'histoire scénique : On évoque ainsi le Châtelet à l'époque des grands « drames militaires » pour l'accueil desquels il fut construit, l'Odéon, lieu de création des Paravents de Jean Genet et quartier général de la contestation de l'autorité en 1968, l'Opéra-Comique et Carmen

Sont ainsi présentés : une centaine de costumes, des maquettes, accessoires illustrant des métiers liés à la fabrication des costumes militaires, des affiches, photos, sculptures.

Les thèmes de l'exposition

- 1 - Paletots, souquenilles et livrées
- 2 - A la française, à la hongroise, à la polonaise, les modèles de la mode militaire
- 3 - Le cas Carmen, des carabiniers de toutes les couleurs
- 4 - Le travestissement militaire, des femmes en uniforme
- 5 - Les militaires au parterre
- 6 - Un soir à l'Eldorado, « Pioupious et Tourlourous au Caf Conc' »
- 7 - La critique de l'autorité
- 8 - Le répertoire contemporain, la perte de l'insouciance
- 9 - Gala à l'Etat-Major, la parade des beaux militaires
- 10 - Le petit soldat de plomb
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\* : *Modified only*



## 3. PUBLICATIONS

### 3.1. GENERAL

### 3.2. THEATRE

#### **Le théâtre : texte ou spectacle vivant ?**

France - Paris

February 16, 2007

André Helbo

Editions Klincksieck

192 pages

135 x 210

978-2-252-03600-6

15,00

Dans le passé ou sous d'autres latitudes, théâtre, cirque, danse et opéra n'ont cessé de (mé)tisser leurs relations. L'auteur fait ici le point sur les perspectives ouvertes par ces rencontres et à l'aide de quelques notions clés s'interroge sur les processus par lesquels scène et salle se démarquent du quotidien, s'inventent ensemble, s'énoncent, dans le moment de la représentation. Chemin faisant, il aborde le jeu du comédien, la mise en scène, le plaisir du spectateur, la place, les formes et les stratégies du spectacle vivant dans une société en mutation.

Grâce à différentes approches (analyses d'exemples, construction de systèmes d'explication, survol historique et relecture des positions dramaturgiques, examen des démarches critique et pédagogique, questionnaires du spectateur), ce livre permet de saisir les enjeux actuels du spectacle vivant.

André Helbo est professeur à l'université libre de Bruxelles et directeur de la revue Degrés. Il est l'auteur de plusieurs ouvrages sur le théâtre, l'adaptation, les arts du spectacle, la sémiotique générale et appliquée.

Editions Klincksieck

6, rue de la Sorbonne

75005 Paris

<http://www.klincksieck.com/accueil.html>

#### **Le Théâtre en France de 1968 à 2000**

France - Paris

May 30, 2007

David Bradby

Editions Honoré Champion

768 pages

16 x 23,5

ISBN: 2745315234

135

Cette étude prend sa place dans la série d'ouvrages initiée par les Éditions Honoré Champion qui trace l'histoire du théâtre français depuis ses débuts jusqu'à la fin du XXe siècle. Elle commence par une analyse approfondie de la grande déflagration de 1968. Elle montre l'importance des "événements" pour la vie théâtrale en France tant sur le

plan politique et administratif que sur le plan artistique et esthétique. Ensuite elle suit l'évolution des mouvements successifs : la création collective ; la mise en scène ; le théâtre d'expression physique ; le théâtre du quotidien ; la nouvelle dramaturgie.

Les carrières des grands créateurs sont étudiées : les metteurs en scène tels Antoine Vitez, Ariane Mnouchkine, Patrice Chéreau ou Peter Brook ainsi que les dramaturges comme Michel Vinaver, Bernard Marie Koltès, Jean Luc Lagarce ou Philippe Minayana. Dans les annexes on trouvera des tables chronologiques ; une table historique des CDN, CDR, CDNEJ, TN ; une table historique des mises en scène significatives.

<http://www.honorechampion.com/cgi/run?wwfrset+3+534004038+1+2+cccdegtl1+N+1+04304112>

## **Maxim Gorky : Russian dramatist**

United Kingdom - Oxford

May 30, 2006

Peter Lang GmbH

Cynthia Marsh

ISBN: 3-03910-305-8

382 pages

64.20

£ 42

Maxim Gorky was dubbed the father of socialist realism in the Soviet period, but he had forged his career as an internationally known novelist and dramatist some three or more decades earlier. Posing questions that Soviet critics found difficult to confront, the author examines the effects of exile and religion on the content and form of the plays as well as the role played by women, and the personal and political implications of motherhood. All sixteen of Gorky's published plays are covered, and the book explores whether this body of work has themes and styles to unify it. While conflict is central to the core political themes and also infiltrates many aspects of the dramatic style (cartoonish and grotesque), other less expected themes and styles emerge. Viewing the post-revolutionary plays as a development of earlier work leads to a question rarely posed: are the plays written by Gorky in the process of defining the new Party-inspired socialist realism in fact less about socialist realist issues of conformity, and more about Gorky's own painful life experience? And what is equally under the microscope is a search for the monumental style frequently associated with socialist realist theatre: the proposed origins of the spatial grandeur in Gorky's plays come as a surprise.

### Contents

Putting on the style: Gorky as playwright - Debut: 1882-1905 - The theatrical context - On the attack: Philistines (1902) - Truth, lies and theatre: The Lower Depths (1902) - Gorky and the intelligentsia: Summerfolk, Children of the Sun and Barbarians - Off-stage: 1906-1917 - Abroad - Claiming spaces: Enemies - A tragic sideshow: The Last Ones, Eccentrics, The Reception and Vassa Zheleznova - Polemic and melodrama: Counterfeit Coin, The Zykovs, The Old Man and Iakov Bogomolov - Peripeteia: 1917-1936 - Soviet dramatist - Back to the future: Egor Bulychev and the Others and Dostigaev and the Others - Representing the present: Somov and the Others and Vassa Zheleznova.

### The Author

Cynthia Marsh teaches Russian and drama at the University of Nottingham, UK. She has published widely on Russian literature and drama, is a play translator and theatre director (she has directed Gorky in Russian and English). She is currently working on a study of translated Russian theatre in the post-war British repertoire.

<http://www.peterlang.de/index.cfm?vID=10305&vLang=E&vHR=1&vUR=2&vUUR=1>

## **Mediaclash In Political Theatre : Building on and Continuing Brecht**

Germany - Marburg

January 1, 2007

Götz Dapp

Tectum

Volume 9, Series: Kleine Mainzer Schriften zur Theaterwissenschaft

Edited by: Kati Röttger, Peter Marx, Friedemann Kreuder ISBN: 3-8288-9176-4

156 pages

24.90

For a number of years, a theory on contemporary political theatre based on a politics of aesthetics has been called for. This book takes on this task by building on Hannah Arendt's political philosophy and combines it with Jacques Rancière's Politics of Aesthetics and Bruno Latour's Iconoclasm to develop the concept of Media Clash. By looking back at the polis from Rancière's point of view, the author explains how theatre can be political without any explicit political statements. Media Clash makes it possible to analyze and describe the complex politics of contemporary multi- and intermedial theatre productions. Analyses of Christoph Schlingensiefel's *Bambiland* and Stefan Kaegi's *Torero Portero* link theory and practice and provide a first application of Media Clash to contemporary theatre productions.

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<http://www.theaterforschung.de/annotation.php4?ID=605>

## Revue d'Histoire du Théâtre

France - Paris

Revue d'Histoire du Théâtre

N° 233 (2007-1)

LA TRILOGIE DE BEAUMARCHAIS

- La notion de connivence dans les comédies de Beaumarchais par Gabriel Conesa
- La figure du courtisan et les modes de la réflexion politique dans *Le Mariage de Figaro* par Jean-Paul Sermain
- Trois mariages et une trilogie par Jean-Pierre de Beaumarchais
- Densité expressive et intensité dialogale dans *Le Mariage de Figaro* par Anne-Marie Paillet
- Les scènes parallèles dans la trilogie par Marie-Emmanuelle Plagnol-Diéval
- L'ironie dans la trilogie de Beaumarchais par Gérard Lahouati

Les textes réunis ici ont été rédigés à l'occasion d'une journée organisée par Béatrice Didier le 29 janvier 2005 à l'École Normale Supérieure de la rue d'Ulm.

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## Souscription: Molière, Marivaux, Ionesco 60 ans de critique

France - Paris

May 15, 2007

Jacques Scherer

16x24cm

432 pages

Articles réunis par Colette Scherer

Etudes de Ronald W. Tobin, Martine de Rougemont, Jean-Pierre Ryngaert,

Préface de Colette Scherer

Est proposé dans ce recueil un large choix d'articles publiés par Jacques Scherer essentiellement sur le théâtre français des 17<sup>e</sup>, 18<sup>e</sup> et 20<sup>e</sup> siècles, mais aussi sur Mallarmé et d'autres auteurs, dans des revues surtout françaises, mais aussi américaines, dans une revue italienne, et dans des ouvrages collectifs, de 1939 à 1999, si l'on tient compte des deux textes posthumes extraits de l'Espace théâtral, ouvrage qu'il préparait au moment de sa mort en juin 1997.

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## Vers un théâtre politique - Belgique francophone 1960-2000

Belgium - Brussels

Editions Le Cri-ULB-ULG

Parution 2007

Nancy Delhalle

Maître de Conférence, Université de Liège

« L'histoire du théâtre belge de langue française peut se prévaloir de quelques grands noms, tels ceux de Maurice Maeterlinck, de Fernand Crommelynck ou de Michel de Ghelderode. Mais, joués en Belgique selon les normes d'une dramaturgie toute classique, ces auteurs n'ont pas en leur temps généré une mobilisation et une remise en cause de l'institution théâtrale comparable à celle qui a agité dans le même pays les trente dernières années du XX<sup>e</sup> siècle lorsque sont apparus les tenants de ce que l'on a appelé les jeunes compagnies. L'ouvrage de Nancy Delhalle, que l'on va ici lire, rapporte et analyse l'histoire de ces années, histoire, à son échelle, d'un champ en effervescence.

Certes, Nancy Delhalle fixe avant tout son attention sur les textes qui furent écrits et joués durant la période. Mais elle n'en parle qu'en reliant ces mêmes textes et leurs auteurs à un contexte politique, à des groupes et projets de création, à des débats sur les conceptions de la mise en scène et du spectacle vivant. [ ]

Elle a aussi pris appui sur des « agents » repères, ceux dont les noms reviennent tout au long du travail, de Louvet à Piemme et de Liebens à Delcuvellerie. [ ]

S'il est un fil rouge qui traverse tout l'ouvrage, c'est la question commune à ceux qui donnent vie au nouveau théâtre : comment « sortir de Brecht », sans pour autant perdre le bénéfice de ses leçons ? Certes, on voulait rompre avec un passé lourd mais les solutions de rechange n'existaient pas. C'est que, au théâtre plus qu'ailleurs, sévissait une crise de la représentation, entretenue par diverses expériences dramaturgiques, depuis le théâtre de l'absurde et jusqu'au théâtre du corps. Et la question de la représentation était d'autant plus cruciale qu'elle s'avérait double : 1° le théâtre peut-il encore « figurer » ? 2° comment représenter un politique devenu opaque, au temps de la péremption des grandes doctrines et des rationalités rassurantes ?

Restait alors à mettre en oeuvre des moyens de fortune pour conjindre malgré tout théâtralité et sens politique. Seront convoqués tour à tour le recours à des expériences immédiates, la relance des subjectivités, l'appel à l'aspect le plus mémoriel de l'historicité. Cela peut sembler mince. Ce n'en est pas moins à l'origine de ce que Nancy Delhalle nomme un nouveau paradigme, où seront interrogés les signes incertains auxquels le réel donne accès, indices ici, symptômes là.

De toute sa démarche, Vers un théâtre politique nous donne à voir qu'une nouvelle manière de concevoir l'histoire culturelle est possible et qu'elle est en marche. »

Extrait de la préface de Jacques DUBOIS Professeur émérite Université de Liège.

L'ouvrage est disponible en librairie au prix de 20 €, ainsi que sur <http://www.lecri.be>

### 3.3. FILM

## **Cupboards of Curiosity: Women, Recollection, and Film History**

United States - Durham

December 15, 2006

Amelie Hastie

Duke University Press

256 pages

12 b&w photos

Cloth

ISBN 0-8223-3676-6

\$74.95

Paperback

ISBN 0-8223-3687-1

\$21.95

In *Cupboards of Curiosity* Amelie Hastie rethinks female authorship within film history by expanding the historical archive to include dollhouses, scrapbooks, memoirs, cookbooks, and ephemera. Focusing on women who worked during the silent-film era, Hastie reveals how female stars, directors, and others appropriated personal or domestic cultural forms not only to publicize their own achievements but also to reflect on specific films and the broader film industry. Whether considering Colleen Moore's thirty-six scrapbooks or Dietrich's eccentric book *Marlene Dietrich's ABC*, Hastie emphasizes how these women spoke for themselves as collectors, historians, critics, and experts often explicitly contemplating the role their writings and material objects would play in subsequent constructions of history.

Hastie pays particular attention to the actresses Colleen Moore and Louise Brooks and Hollywood's first female director, Alice Guy-Blaché. From the beginning of her career, Moore worked intently to preserve a lasting place for herself as a Hollywood star, amassing collections of photos, souvenirs, and clippings as well as a dollhouse so elaborate that it drew extensive public attention. Brooks's short essays reveal how she participated in the creation of her image as Lulu and later emerged as a critic of film stardom. The recovery of Blaché's role in film history by feminist

critics in the 1970s and 1980s was made possible by the existence of the director's own autobiographical history. Broadening her analytical framework to include contemporary celebrities, Hastie turns to how-to manuals authored by female stars, from Zasu Pitts's cookbook *Candy Hits* to Christy Turlington's *Living Yoga*. She discusses how these assertions of celebrity expertise in realms seemingly unrelated to film and visual culture allow fans to prolong their experience of stardom.

Amelie Hastie is Associate Professor of Film and Digital Media at the University of California, Santa Cruz, and a member of the Camera Obscura editorial collective.

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<http://www.dukeupress.edu/books.php3?isbn=978-0-8223-3687-7>

## Dudley Murphy, Hollywood wild card

United States - Minneapolis

September 28, 2006

Susan Delson

University of Minnesota Press

272 pages

ISBN 0-8166-4654-6

Hardcover

\$27.95

The first biography of this pioneering Hollywood maverick and bon vivant.

Dudley Murphy (1897-1968) was one of early Hollywood's most intriguing figures. Active from the 1920s through the 1940s, Murphy was one of the industry's first independents and a guiding intelligence behind some of the key films in early twentieth-century cinema. In the first full-length biography of Murphy, author Susan Delson gives full rein to an American original whose life was as audacious as his films. As expertly chronicled here, Murphy caromed between film and the other arts, between Hollywood and other cultural capitals Greenwich Village, Harlem, London, and Paris hobnobbing with some of the era's leading cultural figures, including Man Ray, Ezra Pound, Duke Ellington, and Charlie Chaplin, and leaving many a scandal in his wake.

With artist Fernand Léger, Murphy made *Ballet mécanique*, one of the seminal works of avant-garde film. He directed Bessie Smith in her only film appearance, *St. Louis Blues*, and Paul Robeson in *The Emperor Jones*. He had a hand in shaping Tod Browning's *Dracula*, gave Bing Crosby one of his first film appearances, and collaborated with William Faulkner in attempting to bring one of the author's most challenging novels to the screen. Murphy also turned out forgettable Hollywood fodder like *Confessions of a Co-Ed* and *Stocks and Blondes*, and ended his career making melodramas in Mexico.

Delson pays close attention to Murphy's cinematic style, which favored visual play over narrative and character, and she offers provocative new insights into his two most important works, *Ballet mécanique* and *The Emperor Jones*. A lively portrait, *Dudley Murphy, Hollywood Wild Card* provides a fascinating perspective on the evolution of the classical Hollywood aesthetic, the development of the film industry, and the century's broader cultural currents.

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[http://www.upress.umn.edu/Books/D/delson\\_dudley.html](http://www.upress.umn.edu/Books/D/delson_dudley.html)

## Here's Looking at You: Hollywood, Film & Politics

United States - New York

Published by Peter Lang New York

Giglio, Ernest

Third Printing of the Second Edition

20077

327 pages

Politics, Media, and Popular Culture Vol. 11

Edited by Schultz David A.

ISBN 978-0-8204-7099-3 pb.

24.10

US-\$ 28.95

Here's Looking at You: Hollywood, Film & Politics examines the tangled relationship between politics and Hollywood, which manifests itself in celebrity involvement in political campaigns and elections, and in the overt and covert political messages conveyed by Hollywood films. The book's findings contradict the film industry's assertion that it is simply in the entertainment business, and examines how, while the majority of Hollywood films are strictly commercial ventures, hundreds of movies - ranging from Birth of a Nation to Fahrenheit 9/11 - do indeed contain political messages. Here's Looking at You serves as a basic text for political film courses and as a supplement in American government and film studies courses, and will also appeal to film buffs and people in the film industry.

Ernest Giglio is Professor Emeritus of Politics and American Studies and a Fulbright Scholar. He has a B.A. from Queens College (CUNY), a M.A. from SUNY-Albany, and a Ph.D. in social sciences from Syracuse.

<http://www.peterlang.com/index.cfm?vID=69098&vLang=E&vHR=1&vUR=2&vUUR=1>

## 3.4. MUSICAL THEATRE

## 3.5. DANCE

### **Ecstasy and the Demon: The Dances of Mary Wigman**

United States - Minnesota

November 8, 2006

Susan Manning

University of Minnesota Press

376 pages

ISBN 0-8166-3802-0

Paperback

\$25.00

Winner of the de la Torre Bueno prize with a new introduction by the author.

Mary Wigman, Germany's premier dancer between the two world wars, envisioned the performer in the thrall of ecstatic and demonic forces. Widely hailed as an innovator of dance modernism, she never acknowledged her complex relationship with National Socialism. In *Ecstasy and the Demon*, Susan Manning advances a sociological explanation for the collaboration between German modern dancers and National Socialism. She models methods for dance studies that contextualize choreography in relation to changing sociopolitical conditions, bringing dance scholarship into conversation with intellectual trends across the humanities.

The introduction to this second edition brings Manning's groundbreaking work to bear on dance studies today and reconsiders Wigman's career from the perspective of queer theory and globalization, further illuminating the interplay of dance and politics in the twentieth century.

Susan Manning is professor of English, theater, and performance studies at Northwestern University and author of *Modern Dance*, *Negro Dance*.

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4. From Modernism to Fascism

Crisis

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Wigman's Life and Career, 1942-1973

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[http://www.upress.umn.edu/Books/M/manning\\_ecstasy.html](http://www.upress.umn.edu/Books/M/manning_ecstasy.html)

## **Françoise Adret, soixante années de danse**

France - Pantin

January 31, 2007

Francis de Coninck

Edition du Centre national de la danse

210 x 270 mm

128 pages

ISBN : 978-2-914124-31-7

ISSN : 1631-414X

28

De son rôle d'étoile dans *Le Pas d'acier* de Serge Lifar (1948) à celui de « Madame SOS Ballet » dans les années 1990, Françoise Adret n'a cessé de servir la danse sous de multiples formes. Elle fut tour à tour danseuse, chorégraphe, maître de ballet, directrice de compagnie, pédagogue, inspectrice de la danse au ministère de la Culture. Au fil de cet entretien richement illustré, celle que ses anciens élèves surnomment affectueusement la « mère Adret » se remémore avec passion ses soixante années de danse, de rencontres et de voyages. Elle y évoque ses collaborations avec Serge Lifar, Roland Petit, Jean-Albert Cartier. Elle fait revivre des lieux mythiques, comme le studio Wacker et le Ballet Théâtre Contemporain, et revient sur des événements marquants de la vie chorégraphique du xx<sup>e</sup> siècle : les années 1980 et la nouvelle danse française, les débuts de la décentralisation... De nombreuses personnalités ayant travaillé à ses côtés - chorégraphes, danseurs, etc. - parachèvent le portrait de cette artiste hors du commun.

Francis de Coninck est journaliste et critique de danse. Il est l'auteur de documentaires dont *Françoise Adret, 40 années de danse en France et Candoco*. Passionné par le Sénégal et la culture peule, il a publié *Sénégal mon ami, les 11 étapes du Kaïdara*, aux Nouvelles éditions sénégalaises.

Renseignements et commandes auprès de :

Centre National de la Danse (CND)

Aurélie Morel, chargée de diffusion des ouvrages

00 33 1 41 83 98 02

[aurelie.morel@cnd.fr](mailto:aurelie.morel@cnd.fr)

<http://www.cnd.fr/publications/francoiseadret>

## **Modern Dance, Negro Dance: Race in Motion**

United States - Minnesota

October 4, 2006

Susan Manning

University of Minnesota Press

320 pages

ISBN 0-8166-3737-7

Paperback

\$25.00

Integrates the histories of black and white dance in modern America now in paperback.

At the New School for Social Research in 1931, the dance critic for the New York Times announced the arrival of modern dance, touting the serious art of such dancers as Mary Wigman, Martha Graham, and Doris Humphrey. Across town, Hemsley Winfield and Edna Guy were staging what they called The First Negro Dance Recital in America, which Dance Magazine proclaimed the beginnings of great and important choreographic creations. Yet never have the two parallel traditions converged in the annals of American dance in the twentieth century.

Modern Dance, Negro Dance is the first book to bring together these two vibrant strains of American dance in the modern era. Susan Manning traces the paths of modern dance and Negro dance from their beginnings in the Depression to their ultimate transformations in the postwar years, from Helen Tamiris's and Ted Shawn's suites of Negro Spirituals to concerts sponsored by the Workers Dance League, from Graham's American Document to the debuts of Katherine Dunham and Pearl Primus, from José Limón's 1954 work *The Traitor* to Merce Cunningham's 1958 dances *Summerspace* and *Antic Meet*, to Ailey's 1960 masterpiece *Revelations*.

Through photographs and reviews, documentary film and oral history, Manning intricately and inextricably links the two historically divided traditions. The result is a unique view of American dance history across the divisions of black and white, radical and liberal, gay and straight, performer and spectator, and into the multiple, interdependent meanings of bodies in motion.

Susan Manning is associate professor of English, theater and performance studies at Northwestern University. She is the author of *"Ecstasy and the Demon: Feminism and Nationalism in the Dances of Mary Wigman"*, winner of the 1994 de la Torre Bueno Prize for the year's most important contribution to dance studies.

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Introduction: American Bodies in Motion

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4. Blood Memories

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[http://www.upress.umn.edu/Books/M/manning\\_modern.html](http://www.upress.umn.edu/Books/M/manning_modern.html)

## **Projet de la matière-Odile Duboc: Mémoire(s) d'une œuvre chorégraphique**

## France - Pantin

April 23, 2007

Julie Perrin

Edition du Centre national de la danse

190 x 235

ISBN : 978-2-84066-201-3

30 euros (livre + DVD)

Conçu en 1993, *Projet de la matière* représente pour Odile Duboc « une aventure forte qui marque une vie ». La chorégraphe a développé un processus de création original qui laisse une large place à l'expérimentation des interprètes : « Ils étaient tout à coup en mouvement, dans des mouvements organiques et justes, dans la mémoire dynamique des éléments que je cherchais à leur transmettre depuis toujours. »

La reprise de cette pièce, en 2003, est l'occasion d'interroger ses différents acteurs : ceux de la création (chorégraphe, interprètes, éclairagiste, plasticienne, scénographe, compositeur, costumière) et les danseurs qui l'ont rejointe dix ans plus tard. Ce livre se fait l'écho de leurs réflexions, de leurs recherches, de leurs interrogations. Il dévoile les différentes identités d'une pièce emblématique dans le parcours d'Odile Duboc, comme dans l'histoire de la danse en France.

Ce livre est accompagné d'un DVD de la captation de *Projet de la matière*, réalisée par Laszlo Horvath en 2003.

Julie Perrin est chercheur au département Danse de l'université Paris-VIII-Saint-Denis et auteur d'un doctorat d'esthétique et d'études chorégraphiques.

Laszlo Horvath est réalisateur de documentaires et notamment de *Le Vieux-Colombier* de Jacques Copeau (1993).

Renseignements et commandes auprès de :

Aurélie Morel, chargée de diffusion des ouvrages

00 33 1 41 83 98 02

[aurelie.morel@cnd.fr](mailto:aurelie.morel@cnd.fr)

<http://www.cnd.fr/publications/memoire-sensorielle>

## 3.6. OTHER SUBJECTS

### **Doepak: Newsletter and Scribblings from the Puppetry Museum**

Netherlands - Vorchten

Puppet Pamphlet: a short note from the Puppetry Museum, number 106d

Doepak is our Dutch-language Puppetry Museum Newsletter, a fun, cheery, multicoloured and educational leaflet full of interesting facts, things to do, questions, and illustrations of puppet theatre. And we throw in the Puppetry Museum Scribblings as an added extra.

Under the motto Try it yourself, we offer you ideas and options to give the various forms of puppetry a try. Doepak presents some unusual theatre forms that go beyond the confines of our own fantasy! The aim of Doepak is to encourage the creativity and development of children (and others, of course) and to introduce them to different art forms within the puppetry theatre domain, so that they learn to understand and appreciate them better. Doepak offers stimulating information about the various types of puppetry, about the Puppetry Museum and its theme exhibitions, artefacts, activities and the service items in the Museum Shop.

The name Doepak - the Dutch spelling corresponds with the phonetic version of the

Czech word dupák - is a mixture of the Dutch verbs to do and to grasp . These two words are aimed to stimulate the reader to take up the ideas offered by the Newsletter and the Scribblings. A dupák puppet moves just like a rod puppet, jumping and stamping across a tiny puppet stage. Both the Doepak Newsletter and the Doepak Scribblings skim and skip through the wondrous world of folk puppet theatre. Just as a dupák becomes bigger and smaller during his performance, Doepak reviews unusual puppetry theatre subjects large and small. Where the dupák flings his arms wide, Doepak embraces the international puppet and object theatre with its hints and tips, questions and answers, illustrations and DIY activities.

#### Websites

Doepak refers its readers to the informative website of the Puppetry Museum at <http://www.poppenspelmuseum.nl>, which can be read in Dutch, French, German or English. On this website you can also find a Dutch-language Puppetry Theatre ABC, explaining nearly four hundred terms related to puppet theatre and allied arts.

Doepak also refers to the Puppetry Museum s Information & Knowledge Centre, which includes an international library with more than five thousand titles, and to the magazine and cuttings archive. Finally, Doepak refers readers to an interactive Puppetry Quiz & Game and around four thousand puppetry theatre illustrations (including posters, prints and photos), all of which can be viewed on a bilingual website (Dutch and English): <http://www.geheugenvannederland.nl/poppenspel2>

#### Gift and postal subscription

Each young visitor who takes part in the Treasure Hunt through the Puppetry Museum will receive a Doepak. A subscription to Doepak (Newsletter and Scribblings) covers three numbers. They are published in spring, summer and winter.

A subscription costs 17.50 p.a. Individual issues are available at 3 (Newsletter) and 1 (Scribblings).

#### Poppenspe(e)lmuseum/ Puppetry Museum

Kerkweg 38 8193 KL

Vorchten

Netherlands

Phone: +31(0)578 - 63 13 29

Fax: +31(0)578 - 56 06 21

[info@poppenspelmuseum.nl](mailto:info@poppenspelmuseum.nl)

#### Opening hours Puppetry Museum

The Puppetry Museum is open on Wednesday, Saturday and Sunday, from 12 noon to 5 p.m. Reservation is recommended.

#### Further information:

Otto van der Mieden

Director-Curator of the Puppetry Museum

Phone: +31(0)578 - 56 02 39

## **In Comes I - Performance, Memory and Landscape**

United Kingdom - Exeter

January 12, 2007

Mike Pearson

Paperback

£17.99

978 0 85989 788 4

Hardback

£50.00

978 0 85989 787 7

In *Comes I* proposes a wholly original approach to the study of performance. Drawing from archaeology, geomorphology, folklore, local and family history, it challenges disciplinary boundaries and scholarly conventions.

The author returns to the landscape of his childhood and uses it as mnemonic for his wide-ranging reflections on performance theory and practice. A series of excursions in eastern England weave together themes of performance and land, biography and locality, memory and place.

Evoking moments from different periods over the last 200 years, forming them into an asynchronous juxtaposition, attempting to create a deep map . . . this book serves as a guide through landscapes real or imagined, the texts catalysing memories and reminiscences in acts of biographical wandering.

Mike Pearson, Professor of Performance Studies at University of Wales, Aberystwyth, is a leading theatre artist and solo-performer.

## 3.7. EXHIBITION CATALOGUES

## 3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

### **Czech Dance in Action DVD 2006 Now Available**

#### **Czech Republic - Prague**

Although few dance premieres have taken place during this year's first three months, there is still a special offer for those interested in contemporary Czech dance.

The Theatre Institute has just released the new Czech Dance in Action DVD, containing sixteen excerpts of the work of choreographers who form the strong and inspirational generation of contemporary dance here in the Czech Republic. The aim of the creators of Czech Dance in Action is to draw awareness to the dance works from the independent dance scene as well as those innovative creations that can be found on the stages of the traditional dance theatres.

The Czech Dance in Action contains brief and concise information focusing on the broad spectrum of creative approaches and forms that contemporary Czech dance offers. Czech Dance in Action also contains a CD that provides additional dramaturgical and technical information, as well as web links and contacts to the individual producers.

Artists include:

NANOHACH and IOANA MONA POPOVICI: Portrait

IOANA MONA POPOVICI: Remote Edens

TOW and PETRA HAUEROVÁ: Night Moth

JARO VIŠŤÁK: The Last Step Before...

MICHAL ZÁHORA and NANOHACH: Synchronicity

DORA HO TOVÁ: On the Perch

FARM IN THE CAVE: SCLAVI / The Song of an Emigrant

FARM IN THE CAVE: The Waiting Room  
KRISTÝNA LHOTÁKOVÁ and LADISLAV SOUKUP: Featured  
DOT 504 and LENKA OTTOVÁ: Homo Sentimentalis  
WINGS: ProjectWings  
JAN KODET: Duel  
PETR ZUSKA: Les Bras de Mer  
PETR ZUSKA: Maria s Dream  
TOMÁ RYCHETSKÝ: Faint Fragility  
LIBOR VASULÍK: The Rite of Spring

To obtain your free copy, contact:

Jana Návrátová  
Theatre Institute Prague  
Celetná 17  
110 00 Prague 1  
[jana.navratova@theatre.cz](mailto:jana.navratova@theatre.cz)

\* : *Modified only*

## 4. LINKS TO OTHER ORGANISATIONS

\* : *Modified only*

## 5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

### **Ancient Greek Theater Discovered**

Greece - Athens

February 16, 2007

Nicholas Paphitis, Associated Press

Feb. 16, 2007 Sections of an ancient Greek theater were discovered on Thursday during construction work in an Athens suburb, archaeologists said.

Until now, only two such buildings were known in the ancient city where western theater originated more than 2,500 years ago.

Fifteen rows of concentric stone seats have been located so far in the northwestern suburb of Menidi, according to Vivi Vassilopoulou, Greece's general director of antiquities.

advertisement

"Another section appears to lie under a nearby road," she told The Associated Press.

"(The remains) were discovered during excavation work, supervised by archaeologists, for a new building," Vassilopoulou said. "But it is still very early to offer any conclusions."

The structure has not yet been dated, and further details are expected to emerge following a full excavation.

Menidi is thought to be built over the ancient village of Acharnae, the largest of a string of rural settlements outside ancient Athens. Ancient writers mention a theater at Acharnae, but no traces of it had been found until now.

The village was linked with Dionysos, the ancient god of theater and wine, as the Athenians believed that ivy his sacred plant first grew there.

Built in semicircular tiers on hillsides, ancient theaters were monumental, open-air structures that could seat thousands of spectators.

Theater first emerged as an art form in late 6th century B.C. Athens, where ancient playwrights competed for a prize during the annual festival of Dionysos in whose cult the art originated.

The works of Sophocles, Aeschylus, Euripides and Aristophanes were performed in the theater of Dionysos under the Acropolis.

Originally a terrace where spectators sat on the bare earth above a circular stage, it was rebuilt in stone during the 4th century B.C. and could sit up to 14,000 people.

Another smaller theater has been discovered in southern Athens.

[http://dsc.discovery.com/news/2007/02/16/greektheater\\_arc.html?category=archaeology&guid=20070216100000](http://dsc.discovery.com/news/2007/02/16/greektheater_arc.html?category=archaeology&guid=20070216100000)  
<[http://dsc.discovery.com/news/2007/02/16/greektheater\\_arc.html?category=archaeology&guid=20070216100000](http://dsc.discovery.com/news/2007/02/16/greektheater_arc.html?category=archaeology&guid=20070216100000)>

### **Theatre and Architecture - Stage Design - Costume / Théâtre et architecture - Scénographie - Costume**



## Belgium - Bruxelles

December 1, 2006

Published by PIE - Peter Lang Bruxelles

Lemaire, Véronique

With the help of/avec la collaboration de René Hainaux and the team of/et de l'équipe de Théâtre & Publics Theatre and Architecture - Stage Design - Costume

A Bibliographic Guide in Five languages (1970-2000)

Guide bibliographique en cinq langues (1970-2000)

Dramaturgies, Textes, Cultures et Représentations, Texts, Cultures and Performances Vol. 15, 295 pages

Edited by Maufort Marc

ISBN 978-90-5201-281-0

US-ISBN 978-0-8204-6658-3 pb

39.90

US-\$ 47.95

This long-awaited bibliography of recent books about theatre architecture, scenography and costume, published with the support of Belgian Ministry of Culture and the «Théâtre & Publics» Association, has been prepared in collaboration with experts in five languages: English, French, German, Italian and Russian. This extensive bibliography, which meets the demands of the International Theatre Institute organizations and the International Organization of Scenographers, Theatre Architects and Technicians, will prove useful to theatre practitioners as well as to confirmed or young theatre scholars.

Cette bibliographie rassemble un choix d'ouvrages sur le théâtre et l'architecture, la scénographie, le costume. Elle a bénéficié de la collaboration d'experts internationaux (anglais, français, allemands, italiens et russes). Répondant à la demande de l'IIT (Institut international du théâtre) et de l'OISTAT (Organisation internationale des scénographes, techniciens et architectes de théâtre), cette bibliographie en cinq langues est un précieux outil pour tout praticien et théoricien du théâtre.

An actress with an academic background in theatre studies, Véronique Lemaire currently teaches the history of theatre Architecture and Stage Design to apprentice stage managers in Mons, Belgium. She has recently become affiliated with the «Centre d'études théâtrales» of the Catholic University of Louvain, Belgium. An internationally renowned actor and researcher, René Hainaux has taught at several universities most notably Cornell and Berkley. In collaboration with scholars from various countries, he has published several books about scenography.

Comédienne, licenciée en Études théâtrales, Véronique Lemaire enseigne l'Histoire du lieu théâtral et de la scénographie à la Fabrique de théâtre (Mons) et est depuis peu attachée au Centre d'études théâtrales (Université catholique de Louvain).

Chercheur et acteur de renommée internationale, René Hainaux a notamment enseigné à Cornell et à Berkeley. Avec l'aide d'éminents experts de tous pays, il a réalisé plusieurs publications sur la scénographie dans le monde.

<http://www.peterlang.com/index.cfm?vID=21281&vLang=E&vHR=1&vUR=2&vUUR=1>

\* : *Modified only*

## 6. RESEARCH

### 6.1. RESEARCH PROJECTS

#### **3 doctoral fellowships: The Internationalization of Irish Drama, 1975-2005**

Ireland - Dublin

March 1, 2007

Positions available for Doctoral Researchers at Trinity College Dublin and the National University of Ireland, Galway (2007-2010)

This project will establish an inter-institutional Research Team to explore the internationalization of Irish drama since 1975. The Research Team will locate the development of Irish theatrical culture during this period in a comparative international context, with a major focus on Ireland's changing relationships with the wider world. Three doctoral fellowships will be available:

Doctoral Researcher 1: The interaction of national and international theatre in the Dublin Theatre Festival, 1975-2005 . (Moore Institute, NUI Galway).

Doctoral Researcher 2 . Druid Theatre, Regionalization, and Internationalization in Irish Culture, 1975-2005 . (Moore Institute, NUI Galway)

Doctoral Researcher 3 : The Abbey Theatre on International Stages, 1975-2005 . ( School of English, Trinity College Dublin).

Each doctoral researcher will be provided with a stipend of 12,700 annually for three years, subject to terms and conditions. PhD tuition fees for three years will be paid by the project.

Application by 1 March 2007.

Further information:

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

Contact - organisers:

Professor Nicholas Grene

[ngrene@tcd.ie](mailto:ngrene@tcd.ie)

Dr Patrick Lonergan

[patrick.lonergan@nuigalway.ie](mailto:patrick.lonergan@nuigalway.ie)

#### **AHDS-Performing Arts Research Project**

United Kingdom - Glasgow

April 21, 2007 - May 21, 2007

Dr. Francesca Marini has been invited for a month-long (April 21-May 21 2007) fellowship at the University of Glasgow, as Honorary Research Fellow and Arts and Humanities Data Service-Performing Arts Visiting Fellow.

Her work will be linked to the activities of the Arts and Humanities Data Service (AHDS)-Performing Arts, of the

Humanities Advanced Technology and Information Institute (HATII), and of the Digital Curation Centre (DCC). During her stay at the University she will engage in collaborative work with the team of Professor Seamus Ross, in order to develop a research idea leading to a publication and begin work towards a collaborative research proposal for funding. She will also run a seminar on her research as part of the Digital Curation Centre Seminar Programme, on the topics of documenting the performing arts and managing performing arts archives.

## **Appel à chercheurs 2007-2008 (BNF) - Histoire de l'art, architecture**

France - Paris

April 25, 2007

### 1. Plans et gravures de théâtres français et étrangers

- La bibliothèque-musée de l'Opéra conserve une collection de plans, vues (gravures et dessins) de théâtres de Paris, de France et du monde entier dont certains sont uniques et qui ont jusqu'à présent été signalés sommairement dans les fichiers.

- Volumétrie : à préciser suivant l'approche définie par le chercheur.

- Pistes de recherche : Sur ce fonds considérable, on peut s'intéresser à une capitale, un pays, une région (en comparant cette collection aux gravures connues appartenant à d'autres collections) ou même un thème (les dessins originaux) puisque ce fonds comprend, par exemple, des dessins préparatoires à un ouvrage illustré par Clément Contant (Joseph de Filippi, *Parallèle des principaux théâtres modernes de l'Europe et des machines théâtrales françaises, allemandes et anglaises... Machines théâtrales...*, Paris, A. Lévy fils, 1860). Un inventaire précis, une description et une comparaison de ces pièces avec des pièces comparables d'autres collections seraient à réaliser.

### 2. Le décor d'opéra au XIXe siècle : fonds de décors allemands de la bibliothèque-musée de l'Opéra

- La bibliothèque-musée de l'Opéra conserve une collection de décors et projets de décoration allemands de la deuxième moitié du XIXe siècle, issue en grande partie de l'atelier du décorateur berlinois Friedrich Pape.

- Volumétrie : environ 500 décors et projets de décoration.

- Pistes de recherche : Très partiellement identifiés et non inventoriés, ces documents pourraient donner lieu à un inventaire par un chercheur qui trouverait là matière à un travail de synthèse sur le décor d'opéra dans les pays germaniques pendant la deuxième moitié du XIXe siècle.

Contact : Pierre Vidal, directeur du département de la bibliothèque-musée de l'Opéra.

Tél. : 01 40 01 23 39

[pierre.vidal@bnf.fr](mailto:pierre.vidal@bnf.fr)

Date limite de dépôt de dossier de candidature: 25 avril 2007

Pour toutes informations complémentaires et sujets proposés :

<http://www.bnf.fr>

ou [appelacheurs@bnf.fr](mailto:appelacheurs@bnf.fr)

## **Appel à chercheurs 2007-2008 (BNF) - Musique et spectacle**

France - Paris

February 22, 2007

Un grand théâtre de quartier à Paris et la défense du répertoire contemporain

- Versé au département des Arts du spectacle de la Bibliothèque nationale de France par son directeur fondateur, le metteur en scène Guy Rétoré, le fonds du Théâtre de l'Est parisien (TEP) recouvre cinquante ans d'activités théâtrales. De ses principes largement hérités de Jacques Copeau et de Jean Vilar, il a su maintenir un rapport privilégié de continuité avec le public. Le Théâtre de l'Est parisien affirme sa démarche en montant Shakespeare et Brecht mais aussi des contemporains, John Arden, Peter Hacks, et plus récemment Besnehard, Denise Bonal ou Armand Gatti.

- Volumétrie : Une centaine de cartons. Le fonds commence avec la création de la Guilde en 1950, devenue en 1963 le TEP, qui reçoit le statut de théâtre national en 1972.

- Pistes de recherche : Le classement et l'inventaire de ce fonds d'une grande richesse, dans le cadre d'un projet de

recherche, permettraient de le mettre à disposition des lecteurs.

Contact : Noëlle Guibert, directrice du département des Arts du spectacle.

Tél. : 01 53 79 37 31

[noelle.guibert@bnf.fr](mailto:noelle.guibert@bnf.fr)

Date limite de dépôt de dossier de candidature: 25 avril 2007

Pour toutes informations complémentaires et sujets proposés :

<http://www.bnf.fr>

ou [appelacheurs@bnf.fr](mailto:appelacheurs@bnf.fr)

## **Call for contributions: Special issue of Law and Literature**

*June 15, 2007*

We mourn the passing of Barrie Stavis, at the age of 100, in New York (June 16, 1906 - February 2, 2007). Stavis' plays have been performed and published around the world in at least 26 languages. His best-known works include LAMP AT MIDNIGHT, THE MAN WHO NEVER DIED, HARPER'S FERRY, THE COAT OF MANY COLORS, THE RAW EDGE OF VICTORY, and THE HOUSE OF SHADOWS. He was a long-time member of ITI, and a member of the College of Fellows of the American Theatre. He was a startlingly vibrant presence and wonderful friend. He will be dearly missed.

Following the death of Barrie Stavis the special issue of LAW AND LITERATURE (formerly CARDOZO STUDIES IN LAW AND LITERATURE) dedicated to his work, and featuring the complete text of his play on George Washington, The raw edge of victory, will now be a memorial issue.

The Guest Editor of the special issue invites reminiscences, and will also entertain new proposals for articles.

Please send reminiscences by June 15, 2007, and contact the editor by e-mail regarding proposals for articles.

Daniel Larner, Guest Editor

Professor of Theatre

Fairhaven College of Interdisciplinary Studies

Western Washington University

Bellingham, WA 98225-9118

Phone: 360 650-4908

Fax: 360 650-3677

[Daniel.Larner@wwu.edu](mailto:Daniel.Larner@wwu.edu)

## **Call for papers: new electronic journal MOFA**

*March 31, 2007*

This is a call for papers for a new, peer-refereed electronic journal, MOFA, to be launched in autumn 2007 by IATR, the Israeli Association of Theatre Research.

MOFA ("performance" in Hebrew) will be devoted to the publication of refereed articles in English, covering all areas of the Performing Arts. It will be issued by IATR, the association of researchers of theatre and performance from all Higher Education Institutes in Israel which grant academic degrees in theatre.

In accordance with IATR's agenda, MOFA, as its written organ, will aspire to artistic and academic excellence. It will be a vehicle of expression for all artists, creators and academics, representing the range of affiliations and concerns embodied in the performing arts and their research.

As an international publication, it will give platform to articles from around the world, with a special interest in articles that build bridges between artists and researchers of art and culture in the troubled area where it is published. We will regard as one of our major tasks the enhancement of dialogue, joint projects, and discussions that further the prospects for peace and mutual understanding between individuals, communities and peoples; while respecting

alterity and multi-vocal approaches to performing arts and culture, and what they represent in and for humanity.

The advisory board already committed to accompany the new publication (please see above), will help assure that this new publication maintains high standards. We welcome all local and international theatre and performance scholars and practitioners and urge you to contribute the fruits of your work to our new magazine.

Submission deadline for the first issue (due September 2007) is: May 15th, 2007. Please address all queries, and submit papers, in electronic version, edited according to MLA style sheet, 2003 version, to [mofaed@gmail.com](mailto:mofaed@gmail.com)

## **Call for papers: Palestinian Theatre**

*June 20, 2007*

For an anthology to be published by Seagull Press (New York, London, and Calcutta) co-Editors Mas ud Hamden and Hala Nassar invite articles, or proposals for articles, on Palestinian theatre and theatre on Palestinians.

This broad-ranging anthology will feature work about Palestine's theatrical world in all its historical, social, and political contexts. Since al-Nakba in 1948, the Palestinian experience and political reality has been very different in different geographical locations: the West Bank and the Gaza Strip, Israel, the Diaspora in Arab states, the Middle East, and North Africa, and Diaspora around the world. With the continuing occupation and annihilation of the land of Palestine and the continuing Diaspora, it is crucial to document and analyze the circumstances under which Palestinians shape their cultural activities and identity.

In the absence of Palestinian national sovereignty, it may seem that presenting theatre on Palestinian stages or discussing theatre in a book as a merely aesthetic phenomenon and in one geo-political territory is futile or, at best, naïve. Yet, the Palestinian cause is a key topic at the global level. People everywhere want to know more about Palestine and Palestinians' culture and art. Showing the theatre in/beyond Palestine is vital. This book will help people everywhere understand the special tension between the political oppression of the Palestinians and the symbolic triumph of their agony.

We welcome articles dealing with, but not restricted to, the following themes:

- Palestinian theatre before 1948 and 1967
- Palestinian theater in the occupied territories, Gaza Strip, and in Israel
- Israeli Palestinian theatre collaborations
- In the Diaspora
- Contemporary performances
- Theatre in refugee camps
- Theatre in Israeli prisons
- Children's theatre
- Women on Stage
- Memory and narration
- The Arab Hebrew Theatre in Jaffa

Please send inquiries to either Mas ud Hamdan [mhamdan@research.haifa.ac.il](mailto:mhamdan@research.haifa.ac.il)

or Hala Nassar [hala.nassar@yale.edu](mailto:hala.nassar@yale.edu)

Articles should run between 4000-5000 words in length and can be sent electronically as a Microsoft Word attachment no later than 20 June 2007.

## **Call for papers: The Journal of Religion and Theatre**

*May 1, 2007*

The Association for Theatre in Higher Education's Religion and Theatre Focus Group invites submissions to its online peer-reviewed journal, The Journal of Religion and Theatre.

We welcome descriptive and analytical articles examining the spirituality of world cultures in all disciplines of the theatre, performance studies in sacred rituals of all cultures, themes of transcendence in text, on stage, in theatre history, the analysis of dramatic literature, and other topics relating to the relationship between religion and theatre.

The journal aims to facilitate the exchange of knowledge throughout the theatrical community concerning the relationship between theatre and religion and as an academic research resource for the benefit of all interested scholars and artists. The journal is indexed in MLA International Bibliography.

The address of the journal is:

<http://www.rtjournal.org>

Submission Guidelines:

- Submit your article in Microsoft Word format via the internet
- Include a separate title page with the title of the article, your name, address, e-mail address, and phone number, with a 70 to 100 word abstract and a 25 to 50 word biography
- Do not type your name on any page of the article
- MLA style endnotes - Appendix A.1. (Do not use parenthetical references in the body of the paper/ list of works cited.)
- E-Mail the article and title page via an attachment in Microsoft Word to Debra Bruch: [dlbruch@mtu.edu](mailto:dlbruch@mtu.edu)

## **Master européen en spectacle vivant**

**Belgium - Bruxelles**

Programme des cours du Master en arts du spectacle à finalité spectacle vivant

Programme des cours du Master en arts du spectacle à finalité européenne spectacle vivant

Objectifs

Comprendre la représentation spectaculaire, lire l'événement théâtral, mais aussi pratiquer les arts du spectacle vivant ou en accompagner la création, tels sont les objectifs du master en arts du spectacle vivant.

Offre de formation

La première année situe le spectacle vivant comme événement dans la société, aide à comprendre son fonctionnement, sa place dans la culture mondiale (« Dramaturgie et scénographie européenne »), ouvre des perspectives sur les phénomènes de représentation dans leurs rapports avec la littérature, le cinéma et les médias, la photographie, la musique, l'architecture et les beaux-arts (« Le spectacle vivant et les autres arts »).

La deuxième année est centrée sur la pratique créative (« Ecriture et mise en scène du spectacle vivant ») : séminaires d'écriture théâtrale, dramaturgie, mise en scène, scénographie, stages en milieu théâtral. Des ateliers sont organisés conjointement avec le Conservatoire Royal de Bruxelles dans le domaine de la mise en scène et de la scénographie. Parallèlement, plusieurs options sont proposées en finalité spécialisée : critique théâtrale, gestion et production. La finalité approfondie propose en outre l'ouverture à des disciplines de recherche : psychologie, sémiologie, sociologie, anthropologie, philosophie, esthétique, étude quantitative.

Débouchés

Offrant une formation originale, interdisciplinaire et polyvalente qui développe des compétences pratiques et théoriques, la filière Spectacle vivant s'adresse aux cadres culturels (internationaux), aux praticiens et créateurs de la scène, aux gestionnaires, aux critiques, chercheurs et enseignants en théâtre, danse, opéra, cirque. Ses débouchés sont donc les métiers de la scène (écriture, jeu, mise en scène, dramaturgie, scénographie, nouveaux métiers de la scène), la création, la critique, la communication et le journalisme, la gestion des institutions spectaculaires, l'encadrement des festivals, le service de presse, l'enseignement et la recherche.

Conditions d'accès

Le master est accessible aux bacheliers de toutes les filières de la Faculté de Philosophie et Lettres, et aux porteurs d'autres diplômes (sur dossier). Aménagements possibles de la durée du parcours en fonction des acquis antérieurs.

Un master européen

Le master européen conjoint en étude du spectacle vivant est un programme international organisé par un réseau d'une dizaine d'universités, fort d'une expérience de concertation de plus de quinze ans, et qui offre au prorata des bourses disponibles :

- un atelier international de création de deux semaines permettant aux étudiants de dix universités européennes de confronter leurs conceptions et de mener des projets interculturels liés à l'événement spectaculaire

- la possibilité de suivre, dans le cadre de ses études, 30 ECTS de cours au moins dans une ou deux des universités du réseau (en France, Italie, Espagne, Grèce, Suède, Finlande, Allemagne ou au Danemark) et de se spécialiser ainsi dans le domaine d'excellence proposé par le partenaire

Le séjour à l'étranger est pris en charge par l'Union européenne. A l'ULB, les autres cours du programme (60 ECTS et le mémoire) sont ceux de la filière Spectacle vivant. Cette formation bénéficie de la collaboration de grands professionnels de la scène dans le cadre d'invitations ponctuelles ou d'interventions régulières et est reconnue par les dix universités partenaires du réseau. La sélection des candidats pour un séjour à l'étranger se fait sur présentation d'un dossier (en fonction du nombre de bourses disponibles par université).

Renseignements

[spectacle vivant@ulb.ac.be](mailto:spectacle vivant@ulb.ac.be)

Tél.: 00 32 (0)2 650 39 43

<http://philo-sessions.ulb.ac.be/spectacle-vivant.html>

## 6.2. SCHOLARSHIPS

### Application for Research Awards

United Kingdom - London

March 30, 2007

Royal Holloway, University of London

We are currently offering three new awards of £5000 per annum for overseas students to pursue PhD studies in the Department of Drama and Theatre. The Department, an acknowledged leader in teaching and research, has 18 academic staff with expertise covering all major areas in the discipline, and boasts a lively postgraduate community of over 80 students from around the world. While the field of study is open, we particularly welcome applicants pursuing research in following broad areas:

- \* New Theatre Histories
- \* Theatre in Communities
- \* Practice as Research
- \* Contemporary European Theatre
- \* Intercultural & Post-Colonial Performance

These studentships may be held concurrently with funding from external schemes where available. It is expected that candidates will also apply for the U.K.-based Overseas Research Students Award Scheme (ORSAS) 2007.

The Department continues to offer the following awards for British and EU doctoral candidates undertaking research projects in drama, theatre and performance studies:

2 College Research Fellowships (fees only)

1 Thomas Holloway Studentship (fees + £6,000 maintenance p.a.)

The application deadline for all awards, including ORSAS, is 30 March 2007.

Enquiries about awards, individual applications and supervision should be made to the Director of Graduate Studies, Dr Gilli Bush-Bailey:

[gilli.bush-bailey@rhul.ac.uk](mailto:gilli.bush-bailey@rhul.ac.uk)

A brochure with detailed information about the Department of Drama and Theatre can be download from our website:

<http://www.rhul.ac.uk/Drama/>

Application forms for the PhD programme can be found at:

<http://www.rhul.ac.uk/registry/admissions/>

See <http://www.rhul.ac.uk/graduate-school/pages/funding.html#ORSAS> for ORSAS applications (overseas applicants only).

## **Bourse de recherche sur la photographie 2007-2008 (BNF en partenariat avec Champagne Louis Roederer)**

France - Paris

April 25, 2007

### 1. Photographier la scène et les spectacles

- Dans ce domaine, on peut s'intéresser aux photographes spécialisés représentés dans les collections du département des Arts du spectacle, comme Roger Pic (également à la bibliothèque-musée de l'Opéra), Claude Bricage, Fernand Michaud, George Henry, Daniel Cande, Michèle Laurent ; à la photographie de spectacle en agence (Fonds Lipnitski, Bernand, Enguerand) ; aux revues spécialisées de théâtre entre 1880 et 1914 ; à la photographie de scène : pose ou instantané ? ; à la photographie de tournage dans les fonds René Clair, Jean Grémillon ; aux spectacles de rue restitués par la photographie ; aux applications de la photographie industrielle dans le fonds Georges Clémançon.

Contact : Noëlle Guibert, directrice du département des Arts du spectacle.

Tél. : 01 53 79 37 31

[noelle.guibert@bnf.fr](mailto:noelle.guibert@bnf.fr)

### 2. Photographier la danse aux temps des avant-gardes

- Les mouvements d'avant-garde qui marquèrent la première moitié du XXe siècle touchèrent la danse comme la photographie : Ballets russes et Ballets suédois à Paris, danse expressionniste en Allemagne apportèrent un nouveau chorégraphique tandis que les photographes de l'École de Paris, ou les photographes futuristes en Italie, révolutionnaient la photographie. Fondée sur l'art du mouvement et de l'expression, la danse se plie avec difficulté à la représentation plastique et photographique : Comment ne pas figer par la représentation un art dont l'essence est le mouvement ? Comment rendre justice, au-delà de la perfection technique gestuelle du danseur, à sa capacité d'expression, à son charisme en scène ? Comment capter et traduire l'atmosphère d'un spectacle en scène ? Ces défis techniques et artistiques ne pouvaient manquer de susciter l'intérêt des photographes d'avant-garde: aux prises avec de nombreuses difficultés techniques inhérentes au matériel photographique et à l'éclairage des salles de spectacle, leurs prédécesseurs avaient eu recours à la photographie posée, si proche du portrait en situation, si figée et donc si peu satisfaisante

- Volumétrie : La Bibliothèque-musée de l'Opéra conserve une collection importante de photographies de danse de la première moitié du XXe siècle provenant principalement de l'Opéra de Paris, des Ballets russes, des Ballets suédois et des Archives internationales de la danse. Les tentatives de photographies de spectacle sur le vif à partir des années vingt y sont très perceptibles et un grand nombre de photographes de danse y apparaissent. Certains seulement sont recensés dans les dictionnaires de photographes. L'avant-garde de la photographie, enfin, y est très présente, stimulée notamment par l'exposition organisée par les Archives internationales de la danse en 1933 sur La danse et le mouvement : Man Ray, Dora Marr, Arturo Bragaglia, Josef Sudek ont été invités à y présenter des œuvres aujourd'hui dans les collections de la Bibliothèque-musée de l'Opéra.

- Pistes de recherche : La recherche menée sur ce sujet permettrait de proposer une synthèse sur la photographie de danse dans la première moitié du XXe siècle au moment où l'un et l'autre de ces deux arts connaissent de profondes mutations. Elle prendrait appui sur les collections de la Bibliothèque-musée de l'Opéra et pourrait accompagner le travail effectué dans les cadres des projets « Ballets russes » et « Archives internationales de la danse » et dans la



perspective des expositions La représentation de la danse (2008) et Les Ballets russes à l'Opéra de Paris (2009).

### 3. Photographier les danses du monde

- Les collections de la Bibliothèque-musée de l'Opéra portant sur l'Opéra de Paris, le théâtre lyrique et le ballet classique sont assez bien connues et identifiées par les chercheurs. En revanche, d'autres parties du fonds sont méconnues, notamment les collections touchant à l'ethnologie. Le présent projet de recherche porte sur le fonds de photographies ethnologiques des Archives internationales de la danse conservé à la Bibliothèque-musée de l'Opéra. Fondées en 1931 par Rolf de Maré, l'ancien directeur de la fameuse et éphémère compagnie de danse les Ballets Suédois (1920-1925), les Archives internationales de la danse (AID) se voulaient une sorte de centre culturel dédié à la danse. Outre leur activité de musée, de bibliothèque, de producteur de spectacles et d'expositions, elles organisèrent la collecte de photographies de danses nationales à travers le monde. Cette collection spécifique est entrée en 1952 à la Bibliothèque-musée de l'Opéra, avec la majorité des autres collections des Archives internationales de la danse.

- Volumétrie : Le noyau de ce fonds est constitué par les photographies prises par Rolf de Maré, Claire Holt (historienne de la danse dont les archives sont par ailleurs conservées à la Cornell University Library) et par Hans Evert, au cours d'une expédition en 1938 dans les « Indes néerlandaises », afin d'étudier la danse et le théâtre de Java, Bali, Sumatra, Nias et des Célèbes. Les conclusions scientifiques de ce voyage ont été publiées par Claire Holt dans Théâtre et danses aux Indes néerlandaises, Paris, Maisonneuve, 1939 (publications des Archives Internationales de la Danse), mais les photographies sont restées largement inédites.

- Pistes de recherche : L'objectif de ce projet serait d'établir un inventaire sommaire de l'ensemble de ces photographies ethnologiques provenant des Archives internationales de la danse. L'étude de ces fonds, avec des recherches complémentaires dans d'autres collections publiques comparables, devrait déboucher sur une synthèse sur la photographie à caractère ethnologique dans les années trente.

### 4. Opéra et ballet photographiés par Roger Pic

- Roger Pic (1920-2001) fut le photographe des opprimés, des marginaux, des parias mais aussi celui des personnalités et du théâtre à partir de 1945. Il fut notamment le premier à faire du reportage sur scène et les très nombreuses photographies signées de son nom conservées aujourd'hui à la Bibliothèque-musée de l'Opéra couvrent 150 spectacles de l'Opéra, de l'Opéra-Comique et du Théâtre des Nations entre 1959 et 1968.

- Volumétrie : Environ 40 000 photographies, dont une partie sous forme de négatifs.

- Pistes de recherche : L'ensemble de ce fonds mérite d'être documenté, inventorié précisément, en lien avec l'identification et la chronologie des spectacles couverts par une personnalité à l'Opéra sensible. Les résultats de la recherche permettraient de mettre en valeur un aspect important de la carrière du grand photographe : Roger Pic et l'Opéra.

Contact : Pierre Vidal, directeur de la Bibliothèque-musée de l'Opéra.

Tél. : 01 53 79 37 41

[pierre.vidal@bnf.fr](mailto:pierre.vidal@bnf.fr)

Date limite de dépôt de dossier de candidature: 25 avril 2007

Pour toutes informations complémentaires et sujets proposés :

<http://www.bnf.fr>

ou [appelacheurs@bnf.fr](mailto:appelacheurs@bnf.fr)

## Bourse de recherche sur l'art d'être et de paraître 2007-2008 (BNF en partenariat avec l'Oréal)

France - Paris

April 25, 2007

### 1. L'iconographie de la danseuse

- L'iconographie de la danseuse dans les collections de la Bibliothèque-musée de l'Opéra est présente sur de nombreux supports : photographies, estampes, dessins, peintures, sculptures. Par ailleurs, à côté des danseuses célèbres, comme la Pavlova par exemple, le matériel conservé permet aussi d'étudier l'évolution du corps de ballet, ses catégories (premier sujet, danseuse étoile, ), etc. Une prochaine exposition explore parallèlement ce domaine : liée à la représentation de la danse, elle mènera à une réflexion sur la signification d'une telle iconographie : - documentaire, fournissant des indications précises sur le costume, la chorégraphie, la technique de la danse, - sociale, en lien avec le statut de la femme, - artistique, révélant davantage les rêves et fantasmes de l'artiste ou du spectateur...

- Pistes de recherche : La recherche menée sur l'iconographie de la danseuse à l'Opéra permettra d'établir un inventaire iconographique complet. Celui-ci pourrait être valorisé par un ouvrage abondamment illustré lié à l'exposition sur la danse prévue pour la mi-2008.

### 2. Le fonds de bijoux de l'Opéra de Paris

- La mémoire des spectacles de l'Opéra national de Paris reste vivante par de nombreux documents d'archives, des maquettes de costumes et de décors, des photographies de scène mais également un prestigieux ensemble de bijoux, à la fois somptueux et extravagants : coiffes, parures, colliers, ornements divers.

- Volumétrie : environ 3000 pièces, dont seulement quelques éléments ont été étudiés (200 pièces).

- Pistes de recherche : Établissement d'un inventaire illustré de ce fonds. La recherche pourrait être axée soit sur la description « technique » des pièces, soit porter davantage sur une réflexion sur leur conservation et leur conditionnement, l'idéal étant un projet conjuguant ces deux aspects.

Contact : Pierre Vidal, directeur de la bibliothèque-musée de l'Opéra.

Tél. : 01 53 79 37 41

[pierre.vidal@bnf.fr](mailto:pierre.vidal@bnf.fr)

### 3. L'évolution du jeu théâtral

- Les collections du département des Arts du spectacle permettent d'étudier l'évolution du jeu théâtral : gestes, archétypes, postures, déclamation etc. à travers un matériel documentaire et une iconographie très riches et diversifiées : relevés de mises en scène, conduites, manuscrits, maquettes, photographies, masques, estampes, dessins, marionnettes, etc.

- Pistes de recherche : L'étude peut être précisée par époque ou par type de spectacle, y compris les spectacles de rues.

Contact : Noëlle Guibert, directrice du département des Arts du spectacle.

Tél. : 01 53 79 37 31

[noelle.guibert@bnf.fr](mailto:noelle.guibert@bnf.fr)

Date limite de dépôt de dossier de candidature: 25 avril 2007

Pour toutes informations complémentaires et sujets proposés :

<http://www.bnf.fr>

ou [appelacheurs@bnf.fr](mailto:appelacheurs@bnf.fr)

## **Call for applications: PHD-Programme in Performance and Media Studies**

**Germany - Mainz**

*May 1, 2007*

Johannes Gutenberg-Universität Mainz  
Winter Semester 2007

The Johannes Gutenberg-University of Mainz and the German Academic Exchange Service (DAAD) are offering a 3-year programme in Performance and Media Studies (Theatre, Film and Television) leading to a Dr.phil./PhD degree. The programme offers potential doctoral candidates a unique combination of intensive individual supervision by the local programme-faculty, an internationally oriented and interdisciplinary course-programme within a network of fourteen international partner-institutions, and easy access to a wealth of theatre-, film-, and television-companies as well as research-resources in the Rhein-Main area.

Qualifications:

Considered will be applicants with interdisciplinary dissertation-proposals in the fields of theatre, drama, performance, film, television or the new media. The research should be hermeneutical in its orientation and focus on aspects of intermediality and/or interculturality.

Applicants must provide official documentation that they qualify for academic work on the doctoral level in their respective home-countries.

International students are advised to apply for a DAAD Fellowship in their country of citizenship.

Applications:

To apply send a cover-letter, curriculum vitae, certified copy of highest academic degree and/or official transcript, proof of English language skills [TOEFL (minimum of 570 points paper-based or 230 points computer-based), Cambridge Certificate (CAE or CPE), IELTS (scores of 6.5 or above), level C1 of Common Framework] two letters of recommendation and a ten-page dissertation-proposal to:

IPP Performance and Media Studies  
Institut für Theaterwissenschaft  
Johannes Gutenberg-Universität  
Jakob-Welder-Weg 18  
55099 Mainz, Germany

To enter the programme in October 2007, applications should be sent no later than 1 May, 2007.

<http://www.performedia.uni-mainz.de>  
[performedia@uni-mainz.de](mailto:performedia@uni-mainz.de)

## **Research Studentship 2007: European Theatre Research Network (ETRN)**

**United Kingdom - Kent**

*June 30, 2007*

University of Kent  
Drama & Theatre Studies

Applications are open for a fully funded Research Studentship, beginning 2007/8. This is available for three years, covering fees at the home level and a stipend amounting to the RCUK level of support (£ 12,600).

Applications are welcome across the remit of the School of Drama, Film & Visual Arts, but are especially keen to receive proposals related to contemporary European theatre and performance, its dramaturgies, practices and

analysis. This is in relation to several staff's interests and the new European Theatre Research Network (ETRN) (subject to approval), a research centre which will be launched in June.

We are hoping especially to attract applications in areas of interest that might be supervised by Professor Patrice Pavis with Dr Peter Boenisch.

For further information on the centre and research possibilities contact Paul Allain [paa@kent.ac.uk](mailto:paa@kent.ac.uk) or Peter Boenisch on [pmb@kent.ac.uk](mailto:pmb@kent.ac.uk)

For other postgraduate opportunities at the School within Film contact Peter Stanfield [pfs4@kent.ac.uk](mailto:pfs4@kent.ac.uk) and for History & Philosophy of Art Jonathan Friday [jf@kent.ac.uk](mailto:jf@kent.ac.uk)

Deadline for receipt of applications is 1st June 2007.

Contact:

Dr Peter M Boenisch  
Director of Graduate Studies in Drama & Theatre  
School of Drama, Film & Visual Arts  
University of Kent at Canterbury  
Eliot College  
Canterbury, Kent CT2 7NS

<http://www.kent.ac.uk/sdfva/>

<http://www.theaterforschung.de/date.php4?ID=1473>

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## 6.3. RESEARCH TOOLS

### **A General Glossary to Shakespeare's Works - Perseus Digital Library**

<http://www.perseus.tufts.edu/>

<http://www.perseus.tufts.edu/cgi-bin/ptext?doc=Perseus:text:1999.03.0067>

Alexander Dyce, an important Nineteenth Century scholar, collector, bibliophile, and editor of classical and Renaissance literature, compiled this comprehensive dictionary of words used in Shakespeare's drama and poetry. Entries include definitions of words, as well as examples of usage from Shakespeare and other Renaissance writers.

A General Glossary to Shakespeare's Works. Alexander Dyce. Boston. Dana Estes and Company. First published in 1904

<http://www.theaterforschung.de/resource.php4?ID=335>

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## **Guide to Internet Resources in Theatre and Performance Studies**

[http://www.stetson.edu/departments/csata/thr\\_guid.html](http://www.stetson.edu/departments/csata/thr_guid.html)

By Ken McCoy, Associate Professor und Chair für Communication Studies and Theatre Arts, Stetson University (Florida).

Research focusses on information from angloamerican countries. The published resources display a link including a short commentary to the following subjects:

- Actors and Acting
- Stagecraft and Technical Theatre
- Plays and Playwrights
- Shakespeare
- Arts Management and Non-Profit Arts Organizations
- Of Regional Interest
- Others: The Best of the Rest
- general catalogues for Online Indexes and Databases, Electronic Texts, Electronic Journals and Magazines
- Other guides

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<http://www.theaterforschung.de/resource.php4?ID=337>

## **Max Reinhardt Archives and Library**

United States - Binghamton

<http://library.lib.binghamton.edu/special/reinhardtintro.html>

The Reinhardt archives and the connected library are part of the Bartle Library related to the Binghamton Libraries of the State University of New York at Binghamton. The 150 manuscripts on different productions, annotated by Reinhardt, build the core of the collection, together with the 17.000 volumes of Reinhardt's private library, completed by correspondence, stage models, costumes, drawings, stage photographs, theatre reviews etc.

Binghamton University Libraries

P.O. Box 6012

Binghamton

New York 13902-6012

## **Met Archives: The Metropolitan Opera**

United States - New York

<http://www.metoperafamily.org/metopera/history/>

It is regrettably decades too late to hear Ezio Pinza sing *Deh, vieni alla finestra* live from the Metropolitan Opera or Caruso offer his splendid version of *Questa o quello* from Verdi's *Rigoletto*, but these lovely recordings are alive again on the Met's very enchanting Met Archives website.

First-time visitors may wish to read over the introductory essay on the history of the Met, and then proceed to the interactive timeline, *Sights & Sounds of Met History*. As mentioned, there are many wonderful audio excerpts available within the *Sounds of the Met* section, and the Met Opera Database allows visitors to search for information on various productions throughout the Met's past. Here you can learn a great deal, including that *La Boheme* has been performed a total of 1178 times at the Met, while *Die Lustigen Weiber Von Windsor* by Nicolai-Mosenthal has been performed only once there.

Additionally, users can peruse the *Stories of the Operas* area to read brief summaries of such works as *Così fan tutte*, *Lulu*, and *Gotterdammerung*.

## **Stagework - Making of Theatre Performances at the National Theatre**

United Kingdom - London

<http://www.stagework.org>

The National Theatre has a rather stellar pedigree, especially when one considers that its first production featured Peter O Toole as Hamlet, who was under the direction of Sir Laurence Olivier. Distinguished for their commitment to crafting new and innovative productions of various plays, they have recently created the Stagework website, which works to unpack the complex process of making theatre performances.

It does this admirably, and visitors will enjoy looking through the interactive features on the site. In the *Productions* area, users can learn about the process and steps that went into creating recent stagings of *Henry V*, *The Crucible*, and *UN Inspector*. The *People* section really gets down to the nitty-gritty of the theater world, as visitors can read detailed descriptions of positions including artistic director, composer, and production manager. Visitors to this section will also find an interactive model of the National Theatre.

The site is rounded out by the very nice *Issues* section which includes interviews and discussions with the individuals involved in making these productions come alive, including various directors, playwrights, and novelists.

## **Televised Opera and Musical Comedy Database**

<http://webapp1.dlib.indiana.edu/operatv/index.html>

Database created by the Indiana University Digital Library Program focussing on "opera, operetta, and musical comedy telecasts produced in the United States", based on the database "Opera on Screen" of the International Music and Media Center (Vienna).

Currently the database contains about 1.000 US broadcasts of operas, operettas, musicals and musical films from including video and DVD publications.

Copyright by <http://www.theaterforschung.de>

<http://www.theaterforschung.de/resource.php4?ID=338>

\* : *Modified only*

## 7. MISCELLANEOUS ITEMS

### **Festival Nová drama / New Drama - Festival of Contemporary Slovak and World Drama**

**Slovakia - Bratislava**

*May 9, 2007 - May 15, 2007*

Festival was established in 2005. It is the only festival of its kind in Slovakia focusing on productions of contemporary Slovak and world drama in Slovak theatres.

In 2000 the Theatre Institute Bratislava launched the competition for playwrights in Slovakia called Drama. In 2002 the New Drama project followed as a presentation and continual supporting of the contemporary drama, writing and playwrights. The project already hosted international guests, who presented contemporary playwriting from Hungary, Spain, Poland, Serbia, Montenegro, United States, Scotland and Great Britain, Czech Republic, Argentina, Brasilia and Mexiko. The home stage of the project Theatre STUDIO 12 offered space for production of contemporary texts introducing plays of authors such as Peter Pavlac, Sarah Kane, Olya Mukhina or Ivan Vyrypayev in Slovak, sometimes even world premieres.

While realizing both projects we were very much aware of the absence and need for a festival of original Slovak and contemporary world plays on our stages. As it turned out, the number of plays was not small at all and the new texts were becoming a timely part of many repertoires. Almost all of Bratislava theatres enable the intense festival week by adjusting their repertoire to the New Drama festival. We also manage to invite number of different types of stages from entire Slovakia.

The festival of contemporary Slovak and world drama New Drama is organized by the Theatre Institute in cooperation with the Slovak National Theatre, the Astorka KorzoŽ90 Theatre and the Contemporary Theatre Association.

This year festival will also host the meeting of theatre institutes and theatre museums, workshop on Post-dramatic theatre led by Prof. Lehmann, presentation of contemporary Romanian playwright Gianina Carbonariu and publication of Slovak translation of her new play, stage readings of finalist authors of the playwriting competition Drama 2006 called Theatre Triathlon.

More information about festival at <http://www.theatre.sk>

Contact person: Romana Maliti [maliti@theatre.sk](mailto:maliti@theatre.sk)

*\* : Modified only*