

FIRT/IFTR-SIBMAS Bulletin

2006 Volume 3

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

FIRT/IFTR: Membership Secretariat,
Email membership@firt-iftr.org

SIBMAS: Cordula Tremel,
Email cordula.tremel@gmx.de

1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

Appel à communications: XIIe Congrès de la Société Internationale pour l'étude du Théâtre Médiéval

France - Lille

January 15, 2007

2-7 juillet 2007

Thèmes du congrès

Théâtres du Nord - Performances et arts du spectacle dans l'exceptionnel creuset que fut le Nord de la France à la jonction des domaines français et flamand.

Renaissance du théâtre médiéval, XIXe-XXIe siècles - Représentations, acteurs, enjeux idéologiques, scientifiques et culturels du théâtre médiéval à l'époque contemporaine.

Danse et musique - Sources et fonctions de la danse et de la musique dans les performances et représentations dramatiques médiévales.

Manuscrits et archives - Manuscrits, documents de théâtre et performances: statut, contextes de production, diffusion et transmission.

Merci d'envoyer votre communication (en français ou en anglais) au format pdf ou rtf à

veronique.dominguez@tiscali.fr

Si ces formats ne vous sont pas disponibles, envoyer un fichier texte (format .txt sans mise en page).

Plus d'informations sur le congrès:

<http://sitm2007.vjf.cnrs.fr/index.htm>

Appel de projets de communication: Congrès de l'ARTC 2007 - Créer des ponts

Canada - Saskatoon

November 1, 2006

Le colloque annuel de l'ARTC (Association de la recherche théâtrale au Canada) aura lieu du 26 au 29 mai 2007 à l'Université de la Saskatchewan au sein du Congrès des sciences humaines 2007.

L'ARTC/ACTR recevra avec plaisir des projets de communication sur tous les sujets et toutes les pratiques qui entrent dans le domaine de l'association, y compris l'histoire du théâtre, la théorie, la didactique, et la pratique, que ça porte sur le théâtre du Canada ou d'ailleurs. Aussi, nous sollicitons en particulier des projets d'ateliers, de performances, ou de démonstrations organisés par des comédien/ne/s, scénographes, metteur/e/s en scène, dramaturges, ou enseignant/e/s.

Au carrefour de la rencontre naturelle de la terre et du ciel, le paysage des prairies, associé à la vaste gamme de structures et de mouvements humains qui l'ont peuplé au cours des années, est devenu un riche point de rencontre humain fait de visions et rêves, d'impératifs culturels, politiques, économiques et sociaux, de communautés diverses, de réalités virtuelles et physiques, de traditions, et d'innovations.

Déjà au cours de la première décennie du 20e siècle, on a vu surgir des points aussi saillants que la ville de

Saskatoon, la province de la Saskatchewan et l'Université de la Saskatchewan dans ce paysage humain et naturel dynamique. À l'entrée de la première décennie du 21^e siècle, tout aussi progressive, nous vous invitons à être des nôtres à Saskatoon - ville des ponts - dans la célébration du centenaire de la fondation de l'Université de la Saskatchewan, l'un des points de rencontre épanouissants du savoir de la province. Tandis que nous sollicitons des communications reflétant toutes les facettes de la pensée et de l'activité dans nos disciplines, nous tenons particulièrement à recevoir des projets de recherche qui mettent en évidence la participation des femmes et des peuples autochtones à la création des ponts:

- Dans toutes leurs manifestations grandissantes - historiques, contemporaines, sociales, politiques, économiques, sexuelles, raciales, technologiques
- Dans leurs manifestations savantes - historiques, littéraires, théoriques, didactiques
- Dans leurs manifestations vivantes de ces dernières années - performances, mises en scènes, scénographies, happenings, événements et festivals à l'intérieur et hors de l'espace scénique
- Dans la complexité interdisciplinaire qui mène de plus en plus profondément - synthèses, travaux, questionnements et explorations, qui créent des ponts sur le vaste panorama du comportement humain en performance

Projets de communication et de présentation

Les projets de communication et de présentation devraient comporter un résumé de 250 mots et une note biographique. Date limite pour les projets de communication et de présentation: le 30 novembre 2006.

Projets d'atelier:

En plus de solliciter des ateliers qui s'adressent au thème du Congrès "Créer des ponts", surtout quand ils abordent des questions soulevées par des femmes ou des peuples autochtones, nous tenons à recevoir des projets d'ateliers qui portent sur des recherches spéciales ou sur des questions actuelles qui préoccupent les chercheur/e/s et les praticien/ne/s du théâtre. Nous encourageons des projets fondés sur des formats innovateurs, dont, par exemple, des ateliers de 3 personnes, des séminaires, ou des tables rondes. Les projets d'atelier devraient comporter une explication de 250 mots. Si vous avez déjà choisi les membres de l'atelier proposé, vous devriez inclure leur nom, leur institution, le titre de leur communication, et leurs coordonnées. Si vous proposez un atelier qui ne sera organisé qu'après le lancement d'un appel général de participation, la personne qui présidera l'atelier devrait aussi proposer une communication et assurer que l'appel de participation soit distribué dans les endroits convenables. Date limite des projets d'ateliers: le 1 novembre 2006.

Soumissions:

Les soumissions sont à envoyer par courriel, sous forme d'attachement (MS Word), à:

Moira Day
Department of Theatre
118 Science Place
University of Saskatchewan
Saskatoon, Saskatchewan
S7N 5E2
Email: moiraday@duke.usask.ca

Call for papers: 7th research readings

Russian Federation - Moskau

October 15, 2006

Subject: "The theatre play. Its creation and existence"

Russian State Art library
23 - 24 November 2006

The Conference has an interdisciplinary character, and a wide circle of problems is submitted for consideration:

- The specific character of publishing plays (theatre magazines; series of drama; plays in the common press; lithographic editions; manuscripts);
- The formation of the repertoire (theatre censorship; theatre censorship and commissions, literature departments in theatres);

- The playwright and theatre (a play to order; preparation of a stage version, etc);
- Advertising plays and informing potential users about them;
- Prizes for drama (competitions of plays);
- The institute of theatre critique;
- Screening of plays;
- The current acquisition of drama;
- Archive, museum, library, personal collections of plays;
- The bibliographical entry of plays: catalogues, headings, indices;
- The play in electronic environment: theatre and drama in Internet (collections, sites, forums), electronic editions, etc.

Within the frame of the readings premiers of books and electronic resources are planned.

The RSAL invites theatre researchers (specialists of the home and foreign theatre), theatre workers, members of staff of libraries, museums, archives, bibliographers, culture researchers, philologists and book researchers, publishers and editors, web-masters, programmers, collectors to take part in the readings.

The papers and presentations will be published in full in the Proceedings of the Conference. The text volume must be within 20.000 characters.

Footnotes are given at the end of the text. The annotation in English is obligatory.

Please, send your applications up to the 15th of October to the following address:

Russian State Art Library

107031 Moscow

B.Dmitrovka str.8/1

Contact tel./fax: (495) 692-06-53, (495) 692-65-20

e-mail: bisk@liart.ru

ada@liart.ru

<http://www.liart.ru/indexeng.html>

Call for Papers: III International Conference of Indian Society for Theatre Research - Theatre and Democracy

India - Jaipur

September 15, 2006

Jointly Organized by Department of Dramatics

& Department of Modern European Languages,

University of Rajasthan, Jaipur (Rajasthan)

January 4 - January 6, 2007

Theatre communicates with people directly, and that too, much more than any other literary form. The audience response to it has always been emotive and involving. This reflects largely on the fact that, 'Theatre pre-supposes the presence and participation of the people'. All literature and art is about the people as well as for the people (as recipients, appreciators as well as catalysts for social change), but at the same time it is also true that no other genre of literature/art is as much people-centric as drama. It has always been a medium of Popular Public Expression. It is this interrelationship between people and theatre, which elevates drama to a creative applied medium and saves it from being condemned to bookshelves. This calls for a continuous process of regeneration, growth and development of theatre, which by the very process of creation and presentation is essentially democratic and relates itself to democracy (not as a politico-electoral process) as a system that gives birth to, and promotes a new set of values. They are by their very nature bulwark against obscurantism, fascism, racism, and aiming at fostering equity and justice, rationality and respect for new ideas spirits of inquiry and wedding to truth.

The birth of Democracy, as an antithesis to the feudal order in the past, gave rise to a new form of social and political order. The new political order was largely progressive. The class set-up changed drastically, and so did their inter-relationships.

The popular theatre of Europe coupled the two forms of political and social order. It celebrated the heroic qualities of

the lords and the kings, but at the same time also showed the process of their decay, degeneration and (imminent) downfall. Also, the Elizabethan drama introduced elements that could be called democratic. Shakespeare, at times may have vacillated between change and changelessness, between the desirability of change and the fear of change. Such a practice largely influenced the Indian theatre epitomized in the Parsi Theatre, especially when all the art forms were rallying against the colonial rule.

All major dramatist tried in their works to deal with the issues that are thrown-up by the new social and political order with all its concomitant pressure. They dealt dramatically with the relationship of man and society and the mobility of man to reach the level of self-fulfillment unless a specific form is given to a democratic order.

Today, the notion of democracy and the practice of theatre has become an ancient phenomenon in India, but the challenges of the contemporaneous demand the theatre to assume a greater significance. Racism, communalism and blatant attempts at establishing hegemony through unbridled globalization, democracy and democratic institutions, indigenous cultural ethos, the right to hold a view opposed to the hegimonic neo-imperialistic stance and perception are too serious and ominous signals to be ignored and unheeded.

In view of the above, papers are invited to examine the Indian theatre scene under the umbrella of globalization with primary focus on paradoxes of democracy and it's Diasporas as well as the following issues which come in the fore ground and need to be discussed thoroughly and seriously:

Theatre and the Politics of Globalization
Theatre for Tomorrow
Theatre of Democracy: Cross-sectional Analysis
The Future of Freedom and Paradoxes of Theatre
Theatre under the Quest of Secularism
Democracy, Social Change and Theatre
The Victim of the Experiments in Democracy
Frontline of Terrorism and Indian Theatre
Gender Issues in Indian Theatre: Desperately Seeking Democracy
Indian Democracy and Theatre: Meaning and Practice

Format for Proposals

Proposals are invited for presentation in the general conference and for the Research Scholars Forum dealing with the subject. Papers must be no longer than twenty (20) minutes. Research Scholars may also submit short proposals for 10-minute papers on their research for presentation in specially organized sessions.

All proposals should contain: author; title; 200-250 word abstract; intended audience [i.e., General Conference, or Research Scholars Forum]; indication of technical facilities; brief biographical note on the author; full postal address; fax number and e-mail-address. The format for proposals should be sent by electronic mail at dramatics@uniraj.ernet.in along with a hard copy by fax or post to the Conference Office given below.

Deadline for submitting the abstract: 15 September 2006

Scrutiny of Abstracts and Acceptance Letters:

To maintain the academic standard of the conference, the Organisation Committee has decided to scrutinize all the abstracts. Acceptance Letters along with the Registration Forms will be sent electronically after the scrutiny of abstracts before 15 October 2006.

Deadline for Registration: 15 November 2006

CONFERENCE FEE:

Before 15 November:

General Participants: INR 1250

Research Scholars: INR 750

International Participants: USD 60

After 15 November:

General Participants: INR 1500

Research Scholars: INR 1000
International Participants: USD 75

The conference fee includes book of abstracts, access to all conference sessions, reception and refreshment breaks during the 3 days of conference, breakfast, lunch and dinner.

Traveling Allowance:
Due to financial constraints, the request to provide traveling allowance cannot be entertained.

Contact:
Dr. Ravi Chaturvedi
Coordinator
Department of Dramatics
University of Rajasthan
JAIPUR 302004
Phone: 0141 2702639
Fax: 0141 2653883
Email: dramatics@uniraj.ernet.in

Call for Papers: International Seminar on 'Drama & Religion'

Iran - Tehran

November 21, 2006
6 - 7 January 2007

Publishing and Research Department of Iranian Dramatic Arts Center (theatrical branch of Iranian Ministry of Culture) will hold an International Seminar on "Drama & Religion" with the cooperation of Dramatic Arts Dept. of Tehran University. The gathering is aimed to put on debate on the role of religion in creation and development of dramatic arts, their impacts on one another throughout world theater history and reassess the role of drama in contemporary world.

AXIS

- 1- Analytical studies on the role of religion & religious-oriented ideas in creation of drama
- 2- Mutual relations of religion and drama throughout world theater history
- 3- Comparative study on influence of religion on drama in the West and the East
- 4- Philosophical and aesthetic specifications of religious drama
- 5- Social, political and cultural status of religious drama
- 6- Contemporary theater and religious drama
- 7- Introducing unknown religious dramas in the Western and Eastern cultures
- 8- Special function of religious drama in contemporary world

REQUIREMENTS

- 1- Papers should be written on the mentioned topics.
- 2- Papers should be research works.
- 3- Papers should not have previously been published or presented in other seminars.

NOTES

- 1- English & Persian will be the medium of the seminar. Papers and abstracts preferably to be written either in Persian or English.
- 2- Some of the papers will be selected for presentation at the seminar. A number of papers will be selected to be put on the board. Both abstract and full paper need to be submitted in advance of the seminar.
- 3- Participation in the seminar will be free of charge.
- 4- Abstracts should not exceed 300 words.
- 5- Key words for abstracts are necessary.
- 6- Accepted articles should be delivered in 25 minutes.
- 7- A 10-minute questions & answer session will be held after each speech.
- 8- Accepted papers will be published later.

- 9- Authors of the best accepted articles will be entitled to a payment for their papers after closing of the seminar.
- 10- Lecturers will decide on the procedure of delivering their papers.
- 11- Accommodation and/or transport will be borne by organizers.

SCHEDULE

- 1- Abstracts should be submitted as soon as possible.
- 2- Papers should be submitted by Nov.21 to get published in the conference book. (in exceptional cases the deadline can be extended.)

The most magnificent theatrical event in the country (Intl. Fajr Theatre Festival) will take place exactly the day after the seminar will be over (9-17 Jan.). Seminar participants can extend their stay - due to Iranian hospitality –to a few days of the festival as well.

Abstracts should be sent to: farahyeganeh@yahoo.com AND f-yeganeh@qom.ac.ir (To ascertain, pls send it to both addresses.)

Call for Papers: Signatures of the Past: Cultural Memory in Contemporary Anglophone North American Drama

Belgium - Brussels

November 1, 2006

An international conference hosted by the Department of Languages & Literatures and the Center for Canadian Studies of the University of Brussels

25 - 28 April 2007

In the last two decades or so, the Anglophone North-American stage has witnessed the emergence of significant dramatic works interrogating the preservation of cultural memory. In their provocative and innovative theatrical works, a sizeable number of English Canadian and American playwrights contest standardizing and globalizing patterns of thoughts. These authors not only challenge the classic European theatrical aesthetic, but they also criticize the Canadian and American multicultural dream. Recurring themes such as exile, fragmentation of the self, stereotyped notions of authenticity, attest to a willingness to reject the simplistic binarism of Western hegemony while celebrating cultural and aesthetic heterogeneity. Through theatre, these writers invite us to re-think the issue of cultural memory in order to conceive new identities shaped according to shared values respecting local identities and traditions.

The Anglophone North-American focus of this conference will seek to offer a comparative cross-cultural approach of contemporary English Canadian and American theatrical production at the turn of the 21st century. Moreover, as theatre often mirrors social and cultural conflicts, this contrastive approach will hopefully illuminate differences and/or similarities between the two countries as far as identity building, issues of nation and conception of multicultural models are concerned. Ultimately, this particular vantage point will enable participants to determine more accurately the special positioning of contemporary North-American theatre in the wider context of modern Anglophone drama.

Keynote lecturers will include Professor Harry Elam (Stanford University), Professor Karen Shimakawa (Tisch School of the Arts), Professor Ric Knowles (University of Guelph), Professor Craig Walker (Queen's University), Ms Cherrie Moraga (Chicana playwright), Mr Guillermo Verdecchia (Latino Canadian playwright).

The conference will consist of a series of plenary lectures by noted scholars and playwrights as well as a number of parallel paper sessions. 20-minute paper proposals are therefore welcome on a variety of topics related to the general theme. Presentations dealing with individual dramatists, theory or production aspects in contemporary Anglophone North America (U.S. and/or English Canada) will be most welcome, particularly as they relate to cultural memory issues. Papers need not provide systematic comparisons between U.S. and Canadian drama, although contrastive considerations are encouraged, whenever possible. Conference participants are therefore invited to consider the following suggestions for paper proposals, either in a U.S. and/or English Canadian context (this list is by no means exhaustive):

-- How does Anglophone North-American theatre redefine cultural memory at the turn of the 21st century? Where is it located? How can we define cultural memory within multi-ethnic North American societies? How can local and national

identities be preserved in the dramatic text?

-- How does Anglophone North-American drama interpret the link between cultural and collective memory? How does a so-called collective memory interact with individual representations in drama?

-- In what sense do contemporary Anglophone North-American theatrical productions have an impact on the building and preservation of cultural memory?

-- How do contemporary theatrical productions in North-America illuminate the increasing interdisciplinarity between fields such as history, memory and theatre?

-- In what way(s) does Anglophone North American theatre highlight the historical construction of particular identities?

-- Is cultural memory built, imagined, or perpetuated in different ways in English Canadian and American dramatic texts?

-- As a mirror to society, how does theatre participate in the shaping of the concepts of identity and nation, both in English Canada and the U.S.?

250-word abstracts should be submitted to the conference convenors, Prof. Marc Maufort and Ms. Caroline De Wagter, before November 1, 2006.

(mmaufort@ulb.ac.be and caroline.dewagter@gmail.com).

Acceptance of proposals will be notified by December 1, 2006, so as to allow the authors of selected submissions to apply for travel funding from their universities in due course.

A selection of papers presented at the conference will be published in the "Dramaturgies" book series edited by Professor Marc Maufort (published by P.I.E.-Peter Lang).

Interrogating Antigone - international interdisciplinary conference

Ireland - Dublin

October 6, 2006 - October 7, 2006

Trinity College Dublin

Keynote speaker: Luce Irigaray

Referring to Antigone, Hegel called "Womankind... the everlasting irony of the community". Jacques Lacan used Antigone as a key figure in "The Ethics of Psychoanalysis". In recent years cultural theorists such as Slavoj Žižek, Judith Butler, Peggy Phelan, Luce Irigaray, Adriana Cavarero and Joan Copjec have written provocatively about the character and nature of Antigone. She has been seen as a feminist, a terrorist, a model for resistance against oppression, a self-destructive ideologue, an exponent of feminine desire, and a victim. George Steiner has argued that Antigone is reinvented for every generation.

We are planning an international interdisciplinary symposium on the theme of Antigone. We intend to attract philosophers, feminists, poststructuralists, classicists and theatre and film scholars to investigate what the character of Antigone means for us today.

The conference coincides with the Dublin Theatre Festival and a meeting of the European Network of Research and Documentation of Performances of Ancient Greek Drama.

<http://www.interrogatingantigone.com>

Performance Reclamation: Research, Discovery, and Interpretation

United States - New York

February 16, 2007

The Theatre Library Association - in conjunction with Mint Theater, New York City Center Encores!, and Jacob s Pillow Dance Festival - announces its second Symposium.

Exploring the complex challenges of staging works recovered from dramatic and musical repertoires, three in-depth case studies of remounting works of drama, musical theatre, and modern dance will be presented:

Friday, February 16, 2007

9:00 AM - 5:00 PM

Kimmel Center for University Life
New York University
70 Washington Square South/LaGuardia Place
New York City

Known for excavating buried theatrical treasures, artists and dramaturgs from Mint Theater, Encores! and Jacob's Pillow will take the audience on a theatrical dig - rediscovering musical scores, recovered choreography, and forgotten plays. Issues of original intent, interpretation, and artistic license will be considered.

FEATURED PRESENTERS

- * Jonathan Bank, Artistic Director, Mint Theater Company
- * Rob Fisher, former Musical Director, New York City Center Encores!
- * Norton Owen, Director of Preservation, Jacob's Pillow Dance Festival
- * Sarah Stackhouse, Jose Limon scholar
- * Jack Viertel, Artistic Director, New York City Center Encores!
- * Don B. Wilmeth, theatre scholar

SYMPOSIUM WEBSITE:

<http://tla.library.unt.edu/symposiaworkfileindexpage.html>

ONLINE REGISTRATION:

http://tla.library.unt.edu/symposiaworkfileindexpage_files/registration.htm

For additional information, please contact Co-Chairs:

Marti LoMonaco, martilomonaco@optonline.net

Kenneth Schlesinger, kschlesinger@lagcc.cuny.edu

Kevin Winkler, kwinkler@nypl.org

Playing Politics - Current Approaches to Performance Studies

Sweden - Stockholm

October 12, 2006 - October 14, 2006

Symposium in celebration of the 60th anniversary of Theatre and Dance Studies

Stockholm University

Theatre Studies was established as a discipline at Stockholm University in 1946. The name and organisation of the department has changed over the years, but the ambition has prevailed to combine traditional theatre research with challenging new perspectives. Therefore, it seems appropriate to present some of the latest news in connection with our 60th anniversary. The programme includes:

Thursday 12 October: GLOBAL // LOCAL

Keynote by Ananya Chatterjea (Minneapolis)

Contributions by Pirkko Koski (Helsinki) and Karen Vedel (Copenhagen, Helsinki)

Friday 13 October: PERFORMANCE // RESEARCH

Keynote by Elaine Aston (Lancaster)

Contributions by Ulf Peter Hallberg (Berlin) and Ananya Chatterjea (Minneapolis)

Saturday 14 October: THEATRICALITY // PLAYING

Keynote by Thomas Postlewait (Ohio)

Contributions by Niels Lehmann (Århus) and Ola Johansson (Lancaster)

These lectures will be given in the afternoon sessions (2-6 pm) while the morning hours of these days are devoted to

presentations of PhD and post-doc projects. If you want to present your project, please send an abstract to the address below before 15 September 2006.

In the evening of Friday 13 Oct. 2006, a meeting of the Association of Nordic Theatre Scholars (NTF) will take place.

ADMISSION FREE

For details see <http://www.teater.su.se>

Or contact Willmar.Sauter@teater.su.se

Wagner Conference

United Kingdom - Sidcup

October 20, 2006 - October 21, 2006

Rose Bruford College

Sidcup, Kent

DA15 9DF

An exciting programme of films and papers including a rare showing of 1912 Biopic, papers by international scholars on Meyerhold's 1909 Tristan, the Eddic sources, lighting approaches in Wagner, Wagner's unfinished scores, radical interpretations of The Ring and the use of the Taragato in Wagner, plus Dame Anne Evans in conversation about her life singing Wagner.

Fees: £100 for the whole event, £75 for the Saturday papers, £15 each for the 1912 film and Dame Anne Evans

Details and registration from Dr Jane Schopf at Fiona.schopf@bruford.ac.uk

Phone: 0044 208 308 2647

* : *Modified only*

2. EXHIBITIONS

André Acquart - Architecte de l'éphémère

France - Paris

September 26, 2006 - November 19, 2006

Bibliothèque Nationale de France

Site Richelieu / Crypte

Au théâtre comme à l'opéra, André Acquart a confirmé, par son talent, le rôle central que tient le scénographe contemporain auprès du metteur en scène. Architecte de l'éphémère, Acquart est le créateur de dispositifs scéniques novateurs qui, tous, ont eu pour objectif de casser le cadre rigide du théâtre à l'italienne.

À travers des documents visuels spectaculaires (accessoires de scène, dessins et maquettes en volume), l'exposition illustre une étape essentielle du travail théâtral et révèle une œuvre plastique particulièrement aboutie. L'utilisation de matériaux bruts, bois et métal, caractérise le style Acquart, à la fois puissant et dépouillé.

Exposer l'œuvre d'André Acquart, c'est évoquer aussi de grandes aventures théâtrales de ces cinquante dernières années. Tour à tour collaborateur de Jean-Marie Serreau, Roger Blin, Jean Vilar, Gabriel Garran, Laurent Terzieff, Guy Rétoré, Jean-Pierre Miquel, au service d'auteurs ancrés dans leur temps comme Bertolt Brecht (*La Résistible ascension d'Arturo Ui*) ou Jean Genet (*Les Nègres*, *Les Paravents*), André Acquart a su s'adapter aux petites scènes comme aux vastes plateaux (de la Comédie-Française ou du Théâtre national Populaire) pour servir un large répertoire.

Entrée libre

Ouvert tous les jours de 10 à 19 h, sauf lundi et jours fériés

BNF

58 rue de Richelieu

75002 Paris

Tél : 00 33 (0)1 53 79 59 59 (serveur vocal)

http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm?ancre=exposition_572.htm

Angus McBean: Portraits

United Kingdom - London

July 5, 2006 - October 22, 2006

National Portrait Gallery

Porter Gallery

Angus McBean: Portraits is the first museum retrospective devoted to Angus McBean (1904-90), one of the most significant British photographers of the twentieth century. It brings together over 100 photographs in black and white and colour, including a large number of vintage prints from museum collections and important loans from private collections. The exhibition offers an unprecedented opportunity to see the astonishing range of McBean's work. From the striking surrealist portraits of the 1930s to his period as indisputably the most important photographer of theatre and dance personalities of the 1940s and 1950s. The exhibition also showcases his cult re-emergence as a chronicler of pop music and includes his famous Beatles covers.

Highlights of the exhibition include the iconic 1951 photograph of the then unknown Audrey Hepburn, her head and shoulders emerging from sand - and posed amidst classical pillars. The forty-year spread of the exhibition includes more recent photographs of Derek Jarman and Tilda Swinton, while other significant portraits include Marlene Dietrich, Mae West and Katharine Hepburn. The exhibition also features several defining portraits of Vivien Leigh, whom McBean photographed many times over the course of their thirty-year association.

On show for the first time is the complete series of his self-portrait Christmas cards which McBean produced between 1934 and 1985. These inventive and innovative portraits are displayed alongside theatrical props used in their composition, including a Mae West puppet, a marble 'Greek God' bust, bisque 'bathing beauties' and two 1930s papier mâché masks of Greta Garbo and Ivor Novello.

Publication

A lavishly illustrated catalogue accompanies this exhibition by curator Terence Pepper, and includes excerpts from McBean's unpublished autobiography, *Look Back in Angus*. (Price £25 hardback, 280 x 230mm, 172 pages, 100 images)

Open daily 10am - 6pm

Late night opening Thursday and Friday until 9pm

Admission: £5/£3.50

<http://www.npg.org.uk/live/woangusmcbean.asp>

Antonin Artaud

France - Paris

November 7, 2006 - February 4, 2007

Site François-Mitterrand / Grande Galerie

Antonin Artaud dans *La Passion de Jeanne d Arc* de Carl Dreyer, 1928, Ph. Jean Soulat - Maurice Bossus © D.R /BnF, dpt. Arts du spectacle

L'uvre d'Antonin Artaud (1896-1948) occupe une position originale dans la première moitié du XXe siècle, au croisement de la littérature, du dessin, du théâtre, du cinéma et de la radio.

L'hommage qui lui est rendu est l'occasion pour la BnF de rassembler l'essentiel de sa production littéraire, graphique et enregistrée: textes et cahiers conservés au département des Manuscrits et dessins issus des collections publiques et privées restituent la cohérence d'une pensée à travers ses différents moyens d'expression.

Ces uvres retracent les lignes de force de son évolution depuis les débuts littéraires et théâtraux dans les années 1920 jusqu'aux ultimes témoignages de 1947 et 1948. En préambule du parcours, des autoportraits invitent au face à face avec les visages de l'homme. Puis un couloir évoque l'itinéraire biographique d'Artaud, marqué par le délire, la médecine qui entend l'endiguer et l'insurrection contre toute mise au pas thérapeutique, esthétique et métaphysique.

L'uvre théâtrale, cinématographique et critique donne à voir et à entendre le prodigieux revers créateur de l'enfermement : passage(s) donc, singulier et multiple, de l'autre côté du miroir de la folie vers l'infini de l'uvre, vers l'expérience poétique dans son indéfinissable étrangeté.

Tarif plein: 7

Tarif réduit: 5

Visites guidées

Individuelles: Information et réservation au 00 33 1 53 79 40 43

Pour les groupes: Information et réservation obligatoire même pour les visites libres au 00 33 1 53 79 49 49

BNF

Quai François-Mauriac

75706 Paris Cedex 13

Tél : 00 33 1 53 79 59 59 (serveur vocal)

<http://www.bnf.fr/default.htm>

Bêtes de scène

France - Moulins

July 2, 2006 - November 5, 2006

Exposition d'ouverture du Centre National du Costume de scène

Costume pour l'Aigle

La Flûte enchantée

Opéra de Mozart

Mise en scène de Benno Besson

Costumes de Jean-Marc Stehlé

Opéra National de Paris, Palais Garnier, 2000

L'exposition présente environ 120 costumes, issus en majorité des fonds des trois partenaires fondateurs du CNCS ainsi qu'une centaine de pièces: dessins de costumes, affiches de spectacle, gravures, programmes, livres et livrets, photos de scène, pour la plupart provenant des collections de la Bibliothèque Nationale de France (département des Arts du spectacle, Bibliothèque-Musée de l'Opéra).

Les prêteurs sont :

- les institutions fondatrices : la Bibliothèque Nationale de France, la Comédie-Française, l'Opéra National de Paris
- des théâtres : Opéra-Comique, Théâtre National de Chaillot, Théâtre du Châtelet, Maison de la Culture de La Rochelle, Maison de la Culture de Loire-Atlantique
- des compagnies et des costumiers : Alfredo Arias et le Tsé, Ateliers du Costume (ADC)
- des bibliothèques et des musées : Association des régisseurs de théâtre (ART), Bibliothèque Forney, Centre de l'Illustration Contemporaine à Moulins, Centre National de la Danse (CND), Musée Anne de Beaujeu à Moulins, Médiathèque de Moulins, Musée d'Aix-en-Provence, Musée de l'Opéra de Vichy
- des collectionneurs

Des ballets de cour du XVI^e siècle aux Fables de La Fontaine mises en scène par Robert Wilson à la Comédie-Française la saison dernière, les animaux disputent aux humains les plateaux des théâtres. Le spectacle est le lieu privilégié des enchantements, la scène est déjà un lieu magique. On ne s'étonnera donc pas que les animaux y parlent, dansent et chantent, convention théâtrale oblige. Pour faire la bête, il faut en avoir la peau. Au gré des maquettes et des tenues de scène présentées ici, les costumes les plus précis, où ne manquent ni une plume ni un poil, voisinent avec ceux où règne l'évocation la plus astucieuse, la plus décalée, la plus fantaisiste.

La représentation d'un animal, quel qu'il soit, sur un plateau de théâtre en fait un animal fantastique, même s'il s'agit des espèces les plus domestiques comme le chien ou le chat. Le seul fait qu'un humain les incarne les transforme en une zoologie de fantaisie, parfois émouvante, parfois inquiétante.

Aux XVI^e et XVII^e siècles, les premiers ballets de cour présentent créatures fantastiques et burlesques, des animaux y apparaissent souvent. Dès sa création par Louis XIV, l'Opéra mêle le merveilleux et l'enchantement à la mythologie.

Au siècle suivant, la fantaisie éclate sur les petites scènes des Théâtres de la Foire, à la Comédie Italienne, à l'Opéra-Comique. L'imagination la plus débridée est autorisée, loin du formalisme qui fige alors l'Académie Royale de Musique. Les livrets s'inspirent des contes, empruntant très largement à Charles Perrault. Le phénomène atteint son paroxysme avec les salles du Boulevard du Temple, la Gaîté, l'Ambigu, la Porte Saint-Martin. Des équipes de spécialistes se forment pour monter de grands spectacles à effet, utilisant tous les trucages connus, en inventant bien d'autres, apparition de royaumes féeriques, métamorphoses, changements de costumes à vue. Les fées envahissent les scènes, les animaux sont des sujets ordinaires de leur royaume. Ils seront mis à toutes les sauces, mélodrame, ballet, opéra-comique, théâtre dramatique, revue.

Le XIX^e siècle encense le progrès, voit le développement des villes et l'industrialisation. Le désenchantement du monde moderne semble incompatible avec cette poésie de l'irréel. Mais les animaux vont résister au théâtre réaliste et social, car survit en eux l'esprit du rêve. Ils deviendront même les symboles de la résistance à la banalité du quotidien. Les nombreuses relectures d'œuvres comme « Les Oiseaux » d'Aristophane, « L'Enfant et les sortilèges » de Ravel, « Chantecler » d'Edmond Rostand ou encore « Cats », la présence continue au répertoire des grands ballets classiques, « Le Lac des cygnes », « La Belle au bois dormant », « Le Chat botté » attestent de l'intérêt des metteurs en scène, des chorégraphes et des costumiers pour ce type de sujet qui séduit toujours un public pourtant maintenant

rompu aux effets cinématographiques.

Scénographes : Claudie Gastine, Yves Bernard

Horaires d'ouverture

Du 1er octobre au 5 novembre, tous les jours sauf le lundi de 10H à 18H

Tarifs

Plein tarif: 5

Demi tarif: 2,5 - 12-25 ans, demandeurs d emploi, groupes (10 personnes minimum)

Gratuit: moins de 12 ans

Centre National du Costume de scène et de la Scénographie, CNCS

Quartier Villars

Route de Montilly

03000 Moulins

Tél: 00 33 4 70 20 76 20

Fax: 00 33 4 70 34 23 04

Mail: info@cncs.fr

Site internet: <http://www.cncs.fr>

Caspar Neher and Bertolt Brecht - A Stage for the Epic Theatre

Germany - Munich

October 18, 2006 - February 4, 2007

The stage designer Caspar Neher was one of the central artistic personalities who shaped the form of the theatre in the 20th century. A lifelong friendship and congenial cooperation connected him with Bertolt Brecht. The two native Augsburgians worked together in writing an important segment of theatre history.

Over a period of 30 years Neher not only accompanied his friend Brecht as a stage designer, he was also responsible for creating the typical stage form for Brecht's epic theatre and for developing collective production work. In the center of the exhibition in the Deutsches Theatrumuseum the result of its common theatre work is located: In the Brecht year 2006 the Brecht stage is demonstrated with its characteristic style elements such as the so-called Brecht curtain (= the medium-high curtain used by Neher), mobile flats and hangings and changing projections.

In 2004 the Deutsches Theatrumuseum, with the generous support of the Cultural Foundation of the States, the Ernst von Siemens Art Foundation and the Bavarian State Museums' collection funds, was able to purchase a spectacular convolute of 315 drawings of the important stage designer Caspar Neher from a private owner. This purchase contained exclusively Neher's stage, scene and costume designs which are related to his cooperation with Brecht. The convolute supplemented the already existing collection of Caspar Neher designs, so that the Deutsches Theatrumuseum in Munich now has the most extensive collection of Neher sheets in Germany.

Caspar Neher's graphic sheets are of inestimable theatre-historical importance, since they document Brecht's theatre between 1923 up to his death in 1956; they include not only single sheets, but also whole draft series for a large number of his plays – among them numerous world premieres. Furthermore, the designs impressively document Neher's contribution to the productions. The high aesthetic attraction of the sheets, however, results from Neher's unusual visual creativeness and graphic mastery and makes viewing them a great pleasure.

The exhibition illuminates the special stage shape of Brecht's epic theatre. Beginning with the Munich premieres of *Jungle of the Cities* (1923) and *The Life of Edward II of England* (1924), the initial development phase of the epic theatre is shown over the *Three Penny Opera* up to Brecht's exile. With Sophocles' *Antigone*, the first joint Neher/Brecht production after the war, begins the second phase with the so-called model productions such as *Mister Puntilla* and *his Chauffeur Matti*. On the basis of ten plays the development of a stage for the epic theatre is after-drawn: The large series of Neher's designs are placed adjacent to the corresponding scene photos. Thus on the one hand the designs and their stage implementation and on the other hand the stage development of the epic theatre with its typical stylistic methods are presented for viewing.

A richly illustrated catalog with approximately 150 color illustrations which was published by Henschel Verlag accompanies the exhibition.

Opening hours:

Tuesday Sunday 10 a.m. 4 p.m.

(closed on 1.11.06, 24.12. und 25.12. 06)

Entrance fee:

4, concession 3

Deutsches Theatrumuseum

Galeriestr. 4a (Hofgartenarkaden)

80539 München

Phone: 0049 089 21 06 91 0

http://www.stmwfk.bayern.de/kunst/museen/theatrumuseum_a.html

Everybody`s Theatre - Theater für Menschen

Germany - Düsseldorf

October 29, 2006 - February 25, 2007

In 30 years from the Kinder- and Jugendtheater to the Junges Schauspielhaus

The german author Erich Kästner once wrote: Theatre for children must be the same as theatre for grownups, only better. When in 1976 Günther Beelitz took over the directorship of the Düsseldorfer Schauspielhaus he founded a new independent department and put Barbara Oertel-Burduli in charge of the from then on called Kinder- und Jugendtheater (Children- and Youth-Theatre). Until her death in 2002 Barbara Oertel-Burduli shaped/formed the artistic image of this theatre, that in 1979 got a first provisional stage of its own at the Münsterstraße. After extensive redevelopment in 1993 it finally became an institution of local and regional standing.

In 2003, under its new director Stefan Fischer-Fels it changed over to repertory system and is now able to offer up to 12 different productions per month. Additional evening performances and production that aim for all generations underline its steadily growing importance. Accordingly it will call itself from this season on Junges Schauspielhaus (Young Schauspielhaus).

Since its beginning as a theatre for young people it consequently focused on the needs and interests of his young audience, putting the idea of theatre as a place for art on a back seat.

In the exhibition photos, props, costumes and videos will give a vivid account of the last thirty years. Special events for visitors as well as schools will attract the audience to visit the Theatre at Münsterstraße more often.

An exhibition catalogue will be published

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

Entrance Fee: 3,- Euro,

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

Guided Tours: every 3rd Sunday at 3:30pm or can be booked by email: theatrumuseum@stadt.duesseldorf.de

Theatre Museum Düsseldorf,

Jägerhofstraße 1 (in the Hofgarten), 40479 Düsseldorf,

Tel.: 00 49 - 0211 - 8994660

Exposition Oscar Wilde au Théâtre Antoine

France - Paris

September 23, 2006

Inauguration de l'exposition samedi, le 23 septembre 2006

Le Théâtre Antoine à Paris qui affiche cette rentrée "L'important d'être constant", la dernière pièce d'Oscar Wilde, inaugure samedi - jour de la... Saint-Constant - une exposition consacrée au sulfureux écrivain britannique.

Le Théâtre Antoine a réuni pour son exposition Wilde affiches, programmes, dessins et caricatures évoquant surtout la carrière parisienne des pièces du dramaturge.

Oscar Wilde est un auteur qui porte chance au Théâtre Antoine, qui a monté il y a dix ans sa comédie "Un mari idéal", jouée plus de cinq cents fois et dont la production a obtenu le Molière du meilleur spectacle et le Molière du meilleur comédien pour Didier Sandre.

Information reçue par Agence France Presse (AFP)

Le cinéma expressionniste allemand - Splendeurs d'une collection

France - Paris

October 26, 2006 - January 22, 2007

Ombres et lumières avant la fin du monde

A l'occasion de ses 70 ans, la Cinémathèque française montrera pour la première fois au public quelques-unes des plus belles pièces de ses collections consacrées au cinéma expressionniste allemand : plus de 150 dessins originaux, qui participent de près ou de loin à cet attrait du cinéma muet allemand pour l'architecture, le « démoniaque », la métaphysique, l'abstraction et les jeux de lumière.

Parmi eux, on citera les dessins originaux réalisés par les plus grands décorateurs pour Caligari (Robert Wiene), Faust (F.W. Murnau), M le Maudit, Metropolis, Mabuse (Fritz Lang), L'Ange bleu (Joseph Von Sternberg), Le Cabinet des figures de cire (Paul Leni), La Rue sans joie (G.W. Pabst)...

Chargée par Henri Langlois des collections non-film de la Cinémathèque française, Lotte H. Eisner, Allemande installée en France, effectuée à partir de la Libération jusqu'à la fin de sa vie un énorme travail de collecte. Elle retrouve les principaux « Filmarchitekete » et obtient d'eux, grâce à son extraordinaire enthousiasme et son talent de persuasion, qu'ils confient leurs oeuvres à la Cinémathèque française. C'est ainsi que Lotte Eisner parvient à rassembler la plus belle collection au monde qui existe actuellement sur les décorateurs du cinéma allemand. Cette exposition leur rend hommage.

Autour de l'exposition

- L'expressionnisme cinématographique du 25 octobre au 31 décembre 2006
- Rétrospective intégrale des films de Friedrich Wilhelm Murnau du 25 octobre au 31 décembre 2006
- Des ciné-concerts et des ciné-mix événements (accompagnement musical en direct)
- Un catalogue, en co-édition avec les Editions de la Martinière (parution le 19 octobre 2006)
- Un documentaire inédit sur l'expressionnisme allemand (60'), réalisé par Stan Neumann et coproduit par Arte France et MK2 TV, diffusé sur ARTE en novembre 2006
- Des conférences dans le cadre du Collège d'Histoire de l'Art Cinématographique dirigé par Jacques Aumont.

Du lundi au samedi de 12h à 19h, nocturne le jeudi jusqu'à 22h

Le dimanche de 10h à 20h.

Fermeture le mardi.

Entrée : 9

Tarif réduit : 7 , moins de 12 ans 6

La Cinémathèque française

51, rue de Bercy

75012 PARIS

Tél.: 00 33 1 71 19 33 33

email: contact@cinematheque.fr

<http://www.cinematheque.fr/fr/nosactivites/expositions-cinema/expressionnisme.html>

Métamorphoses du Public

France - Avignon

September 20, 2006

Maison Jean Vilar

Photo Denis Bordat

Métamorphoses parce que les époques, les manières d'être et de penser ont changé ; Publics parce qu'on ne peut plus, désormais, embrasser le public sur un seul visage mais qu'il nous faut l'appréhender (sic) dans la multiplicité de ses origines. Parcours libre parce que le visiteur est invité à circuler dans les salons de la Maison Jean Vilar pour tenter, dans une complicité partagée, de dessiner son propre visage lorsqu'il s'appelle « le public ». C'est pourquoi cette évocation prendra davantage de risques artistiques qu'elle ne présentera de certitudes scientifiques.

Comment Jean Vilar voyait-il ce public auquel il accordait « le grand rôle » de son entreprise ? Comment les politiques et les médias s'adressent-ils à lui ? Comment, en retour, le public leur répond-il ? Comment prend-il à partie les artistes, les directeurs, les profanateurs, les enfants dans lesquels il se reconnaît ou ne se reconnaît pas ? Une salle de théâtre Théâtre de poche ou Cour d'honneur c'est d'abord un lieu vide où rien n'existe que des possibles. Puis cela s'empile, cela écoute, cela applaudit, et cela retourne au vide. Le public, cela existe, et cela n'existe pas. L'exposer est donc une gageure, mais il n'empêche : public rêvé, public réel, public chéri, public honni, la seule chose dont on ne puisse changer, c'est de public, ce peuple du théâtre.

Entrée gratuite

Du mardi au vendredi de 9h30 à 12h et de 13h30 à 17h30.

Le samedi de 10h à 17h.

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

Tél : 00 33 4 90 86 59 64

Fax : 0033 4 90 86 00 07

E-mail : contact@maisonjeanvilar.org

http://maisonjeanvilar.org/public/03_activites/index.html

Viktor Kronbauer : The Stage's Magical Dimensions

Russian Federation - Sankt Petersburg

September 29, 2006 - October 20, 2006

Galerii NOMI (Novyj Mir iskusstva)

The exhibition has been prepared especially for the Russian territory and presents 41 black and white and 13 colour photographs from a total of 21 theatre productions: titles from the Russian classics make up the largest part of the exhibition (Chekhov and Dostoyevsky) as well as the productions of the plays of Shakespeare directed by Czech, Russian and European theatre artists. The supra-national opera productions that included Czech artists in the casts or creative teams are a special part of the exhibit: Wagner's *Der Ring des Nibelungen*, Bohuslav Martinů's *The Greek Passion* and Shostakovich's *Lady Macbeth of Mtsensk*.

The exhibition will take place within the framework of the project Czech Theatre Autumn-4 and is a part of the

accompanying programme of the Baltijskij dom International Festival.

Organized by the Consulate General of the Czech Republic in Saint Petersburg and the Theatre Institute in Prague

<http://www.theatre.cz/art/clanek.asp?id=11648>

* : *Modified only*

3. PUBLICATIONS

3.1. GENERAL

3.2. THEATRE

A History of Theatre in Africa

United Kingdom - Cambridge

May 13, 2004

Edited by Martin Banham

Cambridge University Press

496 pages

228 x 152 mm

£85.00

This book aims to offer a broad history of theatre in Africa. The roots of African theatre are ancient and complex and lie in areas of community festival, seasonal rhythm, and religious ritual, as well as in the work of popular entertainers and storytellers. Since the 1950s, in a movement that has paralleled the political emancipation of so much of the continent, there has also grown a theatre that comments back from the colonized world to the world of the colonists and explores its own cultural, political and linguistic identity. *A History of Theatre in Africa* offers a comprehensive, yet accessible, account of this long and varied chronicle, written by a team of scholars in the field. Chapters include an examination of the concepts of 'history' and 'theatre'; North Africa; Francophone theatre; Anglophone West Africa; East Africa; Southern Africa; Lusophone African theatre; Mauritius and Reunion; and the African diaspora.

Contents

Preface Martin Banham; 1. Concepts of history and theatre in Africa Kole Omotoso; 2. North Africa: (a) Egypt Ahmed Zaki; (b) Morocco, Algeria and Tunisia Kamal Salhi; (c) Sudan Khalid AlMubarak Mustafa; 3. Francophone Africa south of the Sahara John Conteh-Morgan; 4. Anglophone West Africa: (a) Nigeria Dapo Adelugba and Olu Obafemi, additional material by Sola Adeyemi; (b) Ghana James Gibbs; (c) Sierra Leone Mohamed Sheriff; (d) A note on recent Anglophone Cameroonian theatre Asheri Kilo; 5. East Africa: (a) Ethiopia and Eritrea Jane Plastow; (b) Kenya Ciarunji Chesaina and Evan Mwangi; (c) Tanzania Amandina Lihamba; (d) Uganda Eckhard Breiting; 6. Southern Africa David Kerr; 7. South Africa Yvette Hutchison; 8. Theatre in Portuguese speaking African countries Luis Mitras; 9. Mauritius and Réunion Roshni Mooneeram; 10. Surviving the crossing: theatre in the African diaspora Osita Okagbue.

Contributors

Martin Banham, Kole Omotoso, Ahmed Zaki, Kamal Salhi, Khalid AlMubarak Mustafa, John Conteh-Morgan, Dapo Adelugba, Olu Obafemi, Sola Adeyemi, Mohamed Sheriff, Asheri Kilo, Jane Plastow, Ciarunji Chesaina, Evan Mwangi, Amandia Lihamba, Eckhard Breiting, David Kerr, Yvette Hutchison, Luis Mitras, Roshni Mooneeram, Osita Okagbue

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521808138>

Death s Double and the Phenomena of Theatre

United States - Minneapolis

May 22, 2006

Alice Rayner

Unniversity of Minnesota Press

256 pages
\$22.50 Paper
ISBN 0-8166-4545-0

\$67.50 Cloth
ISBN 0-8166-4544-2

A new view of how the stage is home to ghosts.

Making spirits visible has been a part of the theatrical experience since at least the sixteenth century. Instead of illusions, however, ghostly doubles in theatre are materially real and pervasive.

In *Ghosts*, Alice Rayner examines theatre as a memorial practice that is haunted by the presence of loss, looking at how aspects of stagecraft turn familiar elements into something uncanny. Citing examples from the works of Shakespeare, Beckett, and Suzan-Lori Parks as well as the films *Vertigo*, *Gaslight*, and *The Sixth Sense*, she begins by describing time as it is employed by theatre with multiple aspects of presence, duration, and passage. Suggesting that objects connect past to present through the sense of touch, she explores how props are suspended backstage between motion and meaning. Her final chapters consider the curtain as theatre's means for attempting to divide real and imaginary worlds.

If ghosts hover where secrets of the past, secrets from oneself, secrets of life and death are kept, then, according to Rayner, theatre is where ghosts best make their appearances and let communities and individuals know that we live amid secrets hiding in plain sight.

Alice Rayner is associate professor of drama at Stanford University and author of, most recently, *To Act, To Do, To Perform: Drama and the Phenomenology of Action*.

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Introduction: Doubles and Doubts

1. Tonight at 8:00: The Missed Encounter
2. All the Dead Voices: Memorial and History
3. Objects: Lost and Found
4. Empty Chairs: The Memorial Double
5. Double or Nothing: Ghosts behind the Curtains
6. Ghosts Onscreen: The Drama of Misrecognition

After Words

Notes

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http://www.upress.umn.edu/Books/R/rayner_ghosts.html>http://www.upress.umn.edu/Books/R/rayner_ghosts.html</>

Humour and Humanity - Contemporary Plays from Finland

Finland - Helsinki

August 9, 2006

Edited by Wilmer, S. E. & Koski, Pirkko

ISBN: 952-471-805-7

442 p.

29.00

The plays in this volume reflect the uncertainty accompanying social transformations in the new millennium. They have all been very popular with Finnish and international audiences: *Border Crossing* by Kari Hotakainen won the 2006 Nordic Drama Prize and *Mobile Horror* by Juha Jokela has already been translated into many languages. *Panic* was selected for the Baltic Circle Theatre Festival in 2005; and Reko Lundan's *Can You Hear the Howling?* and *Queen C* by Laura Ruohonen were chosen for the Culture 2000 translation series.

In each of the plays the characters search for meaningful lives in a world that seems confusing and purposeless to

them. The plays explore universal themes such as crises in identity, love relationships, problems of unemployment, dysfunctional families, alcohol abuse, and the questioning of moral and spiritual values. They have been chosen for this anthology on the basis of their international appeal as much as their aesthetic and dramatic quality. All the writers discuss serious and significant issues with a great sense of humour and humanity.

<http://www.likekustannus.fi/kirjakeko/tiedot.php?id=3930>

Josip Rijavec

Slovenia - Ljubljana

October 5, 2006

Dokumenti SGM no 82, year 42

National Theatre Museum

Paper back

ISBN 961-6218-84-00

334 pages

160 x 240mm

Dokumenti SGM is the periodical of the National Theatre Museum

Josip Rijavec (1890-1959) also known as Jose Riavez, a world famous tenor singer was born in Slovenia. His legacy was donated to the National Theatre Museum, therefore a research project on his international opera career in concert halls was started. Members of SIBMAS provided the missing archival material preserved in several theatre collections. The book was written by ten authors edited by Francka Slivnik and Ivo Svetina.

Josip Rijavec is presented as a member of operas in Croatia (Zagreb), Serbia (Belgrade), Czechia (Prague), Germany (Berlin) and as a guest performer in Slovenia, Austria, Italy, Denmark, Germany, Sweden, Hungary, Spain, France, Argentina and Russia. He finished his career as professor at the Music Academy in Belgrade. His best student was Biserka Cvejić; who gives him all his credit for her becoming an internationally known opera diva.

The book is published in Slovene, summaries are in English. It presents a chronological index of his appearances, archival documents and frontpages of nine videotapes including interviews with professionals from Ljubljana, Zagreb and Belgrade that remember him.

Further information:

Francka Slivnik francka.slivnik@guest.arnes.si

Le monde du théâtre - The World of Theatre

France - Paris

July 1, 2006

Le monde du théâtre est une publication bisannuelle réalisée par le Comité de la Communication de l'Institut international du Théâtre (Unesco), lequel compte aujourd'hui plus de 90 pays. Il s'agit d'élaborer une vue d'ensemble de l'activité, de l'évolution, des courants qui se dessinent dans l'activité théâtrale mondiale, en une entreprise à la fois horizontale et verticale, autrement dit, géographique et historique.

Tous les deux ans, depuis le milieu des années 1980, les Centres nationaux de l'IIT sont invités à rédiger un bref article récapitulatif des grandes tendances de leur théâtre national pendant les deux années écoulées: innovations, évolutions, tant sur les plans artistique que de l'organisation générale des arts du spectacle, le tout étant naturellement indissociable de la situation sociopolitique du pays envisagé. L'article est illustré de deux à trois photos de spectacles représentatifs.

Cette entreprise permet tout à la fois de prendre conscience de la diversité des pratiques théâtrales internationales: c'est probablement le seul ouvrage qui offre la possibilité de s'informer à la fois sur le théâtre au Japon et le théâtre en Argentine, au Burkina Faso et en Suède, au Bangladesh et en Islande.

Disponible auprès du Secrétariat Général
de l'Institut International du Théâtre - Unesco

1 rue Miollis
75732 Paris Cedex 15
France
Courriel: iti@unesco.org
Prix: 12

Contact: nicole.leclercq@aml-cfwb.be

Looking Back: Playwrights at the Royal Court, 1956-2006

United Kingdom - London

July 6, 2006
Harriet Devine
Faber & Faber

ISBN: 057123013X
Format: Paperback
Price: £14.99

Looking Back is a captivating collection of new interviews by Harriet Devine, the daughter of the first Artistic Director of the Royal Court, George Devine, to celebrate the theatre's fifty year anniversary. The book contains conversations with over thirty celebrated playwrights whose work has been produced at the Royal Court; from John Arden, whose first Court play was staged in 1957, to the young writer Simon Farquhar, whose premiere production is programmed for 2006.

The exciting list of writers includes Sebastian Barry, Richard Bean, Martin Crimp, Anne Jellicoe, Terry Johnson, Hanif Kureishi, Conor McPherson, David Storey, Timberlake Wertenbaker, Arnold Wesker and Snoo Wilson. Concluding the volume is an interview with Graham Whybrow, Literary Manager of the Royal Court.

http://www.faber.co.uk/book_detail.html?bid=36393

New Downtown Now - An Anthology of New Theater from Downtown New York

United States - Minneapolis

May 26, 2006
Mac Wellman and Young Jean Lee, editors
Introduction by Jeffrey M. Jones
Minnesota University Press

Paperback
320 pages
12 halftones
7 x 10
ISBN 0-8166-4731-3
\$24.95

Ten experimental new plays from New York's vibrant downtown theater scene.

At a time when most serious drama being written and produced for the American stage aspires only to mainstream acceptance and high-toned mediocrity, an innovative new generation of playwrights based in New York City has emerged, crafting works that challenge and undermine the conventional structure, language, and characterization of commercial theater while rejecting outdated notions of the avant-garde.

New Downtown Now brings together ten new works that exemplify the playfulness, excitement, and possibilities of the theater. Characterized by fragmenting structure, hypnotic rhythms, kaleido-scopic imagery, unpredictable characters,

and lyrical language, these plays resemble puzzles from which the writers are teasing revelations. Though disparate in subject matter and style, with characters ranging from a sushi chef to a soldier and settings from a taxicab to a live television broadcast, these highly original plays share a commitment to formal experimentation that places them beyond the psychological clichés of the majority and the cold condescension of postmodernism.

The anthology includes *Interim* by Barbara Cassidy; *Tragedy: a tragedy* by Will Eno; *Nine Come* by Elana Greenfield; *Shufu-Sachiko and Enoshima Island* by Madelyn Kent; *The Appeal* by Young Jean Lee; *The Vomit Talk of Ghosts* by Kevin Oakes; *Ajax (por nobody)* by Alice Tuan; *Apparition, an uneasy play of the underknown* by Anne Washburn; *Demon Baby* by Erin Courtney.

Mac Wellman is the author of numerous plays and the recipient of three Obie awards, most recently in 2003 for lifetime achievement. He is professor of playwriting at Brooklyn College.

Young Jean Lee is a playwright and director, and member of the Obie award-winning company 13P.

Jeffrey M. Jones is a playwright and curator of the Obie award-winning Little Theater at Tonic in New York.

http://www.upress.umn.edu/Books/W/wellman_new.html#TOC

Revue d Histoire du Théâtre

France - Paris

Publication trimestrielle par la Société d'Histoire du Théâtre

Abonnement France : 57

Abonnement Europe : 60

Abonnement étranger : 63

Vente au numéro : 15 + frais de port

N° 229 (2006-1)

Numéro thématique : Les mises en scène de Corneille (1947-2006)

- « Une œuvre classique est une pièce d'or dont on n'a jamais fini de rendre la monnaie » ? (Brigitte Prost)
- Le Festival de Barentin (André Blanc)
- Illustre et méconnu : Avez-vous lu Agésilas ? Conversation avec Jean-Marie Villégier (Martial Poirson)
- Il était une fois une Veuve ou du ludisme d'un metteur en scène : Christian Rist (Brigitte Prost)
- Le Cid à la Comédie-Française : décors et interprètes (Joël Huthwohl)
- Corneille en état de grâce : Le Cid ou la dénégation et l'extase. Conversations avec Brigitte Jaques-Wajeman (Martial Poirson)
- Eugène Green et la mise en scène « en déclamation » : un pas dans l'autre monde. Entretien avec Isabelle Grellet (Brigitte Prost)
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- Corneille au Portugal (Maria João Brilhante et Maria-Helena Seródio)
- Tableau chronologique 1947-2006 (Brigitte Prost)

N° 230 (2006-2)

- Artaud et le théâtre balinaise. Les spectacles de 1931 (Elsa Clavé)
- Jeanne Laurent et Jean Dasté : une affinité élective autour du théâtre (Marion Denizot)
- Les Sauvages. L'héroïsme au féminin chez Jean Anouilh (Pierre-Alexandre Sicart)
- Les métamorphoses d'une pièce d'Olivier Py. Au monde comme n'y étant pas/Jeunesse (David Edney)

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- Maryline ROMAIN, Léon Chanceler. Un réformateur du théâtre français (Marco Consolini)
- Anne-Madeleine GOULET, Poésie, musique et sociabilité au XVIIIe siècle. Les livres d'air de différents auteurs publiés chez Ballard de 1658 à 1694 (Judith Le Blanc)
- Philippe BEAUSSANT, La malscène (Marie-Françoise Christout)
- Charlette DARMON-LE-POGAM, Laurent Terzieff aventurier du théâtre (Marie-Françoise Christout)
- Michel BATAILLON, Un défi en province, chronique d'une aventure théâtrale, Chéreau, Planchon et leurs invités,

1972-1986 (Paul-Louis Mignon)

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75084 Paris Cedex 02
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Email : info@sht.asso.fr

<http://www.sht.asso.fr>

Signes du spectacle - Des arts vivants aux médias

Switzerland - Bern

May 31, 2006

André Helbo

Peter Lang Editions Scientifiques Internationales

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

147 pages

Dramaturgies. Textes, Cultures et Représentations. Vol. 18

Directeur de collection : Marc Maufort

ISBN 90-5201-322-5 br.

19.95

£ 13.90

US-\$ 23.95

L'être humain joue au théâtre, danse, chante, exécute des numéros de cirque, met en scène le quotidien. Ces pratiques spectaculaires, séparées ou confondues dans les sociétés en mutation de l'Occident, sont amenées aujourd'hui à redessiner leur identité dans des champs (inter)culturels, des imaginaires, des contraintes, des modes de lecture complexes. Le concept d'adaptation, au centre de ce livre, trouve dans pareil contexte une résonance exemplaire, désignant l'intercession par laquelle créateurs et spectateurs s'énoncent ensemble dans un questionnement sur la marque spectaculaire. Il suscite des rencontres entre compétences de réception, entre pertinences (énonciatives, émotionnelles, culturelles, technologiques) à la fois communes et propres aux différentes pratiques. Un champ innovant et décloisonné s'ouvre à une recherche attentive à ces processus. Poursuivant un projet qui considère la sémiotique comme une discipline interstitielle, en croisement avec d'autres approches (l'anthropologie, les sciences sociales et humaines), cet ouvrage propose des suggestions de modèles et des analyses qui prennent en compte les changements théoriques intervenus ces dernières années. Il interroge de façon stimulante les mécanismes d'appropriation des arts du spectacle.

Contenu : La mise en spectacle - Frayer le passage. Vers la transduction - Définition - La marque spectaculaire - Culture industrielle, culture du spectacle vivant - Sur l'interculturalité : toute représentation est adaptation - Monde de référence et mondes possibles - À propos de la traduction intersémiotique. La scène, le film - Configuration discursive. Dimension sociologique ou sémiopragmatique du MRP - Pour une typologie des compétences réceptives - Adaptation et traduction. Une liaison dangereuse ? - Le film de danse. L'ailleurs imaginaire de Maurice Béjart - Le conflit de l'expression et du contenu. Le cas de Mélo - La télévision, l'expression en quête de contenu - Delvaux : une écriture « intermédiaire » - L'adaptation et les nouvelles questions adressées à l'étude du spectacle vivant.

L'auteur:

Professeur à l'Université libre de Bruxelles (ULB), André Helbo dirige la filière européenne en arts du spectacle vivant et le centre de sémiologie du théâtre. Directeur depuis 1973 de la revue internationale *Degrés*, il a consacré de très nombreux travaux à la sémiotique générale et appliquée, ainsi qu'à la théâtrologie. Plusieurs de ses ouvrages (*Les mots et les gestes* ; *Theory of Performing Arts* ; *Théâtre. Modes d'approche* ; *Approches de l'opéra* ; *L'adaptation. Du théâtre au cinéma*) concernent en particulier l'adaptation comme croisement de systèmes complexes.

<http://www.peterlang.com/Index.cfm?VID=21322&vHR=1&vUR=2&vUUR=1&vLang=D>

The Dynamic World of Finnish Theatre - An Introduction to its History, Structures and Aesthetics

Finland - Helsinki

August 9, 2006

Edited by Wilmer, S. E. & Koski, Pirkko

ISBN: 952-471-804-9

182 p.

29.00

This book will provide an introduction to Finnish theatre and culture for foreign scholars and students. It includes a general introduction, and an overview of the history and aesthetics of Finnish theatre and its role in society. It will also consist of scholarly analyses of specific topics so that it will appeal to both the general reader and the more specialized academic scholar. The book will also be useful for university courses for visiting students in Finland, and for courses on theatre and culture in foreign universities.

The book consists of an introduction and five chapters. The first chapter will provide a general theatre history of Finland, from its origins to the present, orientating the general as well as the specialized reader. It will focus on the ways in which Finnish theatre compares and contrasts with the theatre and culture of other countries.

The second chapter will contribute a detailed history of the creation and development of the National Theatre until independence (1872 to 1917). This will give a scholarly account of the teething difficulties of the emergent Finnish (National) Theatre company under Kaarlo Bergbom and others, amidst considerable social and political change.

The third chapter will discuss the performance tradition and canonization of national and foreign plays in Finland, e.g., the dramaturgy, directing styles, acting, scenography and technology involved in the general aesthetic developments in Finnish theatre. It will assess the importance of national writers such as Kivi, Canth, Jotuni and Wuolijoki, as well as the classics: the ancient Greek dramatists, Shakespeare, Ibsen, Strindberg, Shaw, Chekhov, and Brecht as part of this performance history.

Chapter four will trace the development of the Finnish theatre system (such as funding, personnel, training, amateur drama, and the nature and types of theatre buildings and companies).

Chapter five will discuss the Finnish plays and operas (such as those by Sallinen who has achieved great international acclaim) that have been produced abroad. It will focus mainly on those plays and operas that have been produced in English-speaking countries or have been translated into English, thereby providing an active resource for the development of courses on Finnish theatre through the medium of the English language.

<http://www.likekustannus.fi/kirjakeko/tiedot.php?id=3929>

Tragedy Walks the Streets - The French Revolution in the Making of Modern Drama

United States - Baltimore

September 19, 2006

Matthew S. Buckley

Johns Hopkins University Press

\$ 49.95

Hardcover

0-8018-8434-9 (36 ctn qty)

208 pages

Tragedy Walks the Streets challenges the conventional understanding that the evolution of European drama effectively came to a halt during France's Revolutionary era. In this interdisciplinary history on the emergence of modern drama in European culture, Matthew S. Buckley contends that the political theatricality of the Revolution

tested and forced the evolution of dramatic forms, supplanting the theater itself as the primary stage of formal development. Drawing on a wide range of texts and images, he demonstrates how the social and political enlistment of dramatic theatricality inflected rising social and political tensions in pre-Revolutionary France, shaped French Revolutionary political culture, conditioned British political and cultural responses to the Revolution, and served as the impetus for Büchner's radical formal innovations of the 1830s.

Setting aside traditional boundaries of literary scholarship, Buckley pursues instead a history of dramatic form that encompasses the full range of dramatic activity in the changing cultural life of the late eighteenth and early nineteenth century, including art, architecture, journalism, political performance, and social behavior. Surveying this expanded field of inquiry, Buckley weaves together a coherent formal genealogy of the drama during this period and offers a new, more continuous generic history of modern drama in its first and most turbulent phase of development.

Reviews

Matthew S. Buckley is an assistant professor of English at Rutgers University.

http://www.press.jhu.edu/books/title_pages/8597.html

3.3. FILM

Blue-Collar Hollywood - Liberalism, Democracy, and Working People in American Film

United States - Baltimore

July 14, 2006

John Bodnar

John Hopkins University Press

Paperback

328 pp.

13 b&w photos

\$ 25.00

Description

From Tom Joad to Norma Rae to Spike Lee's Mookie in *Do the Right Thing*, Hollywood has regularly dramatized the lives and struggles of working people in America. Ranging from idealistic to hopeless, from sympathetic to condescending, these portrayals confronted audiences with the vital economic, social, and political issues of their times while providing a diversion sometimes entertaining, sometimes provocative from the realities of their own lives.

In *Blue-Collar Hollywood*, John Bodnar examines the ways in which popular American films made between the 1930s and the 1980s depicted working-class characters, comparing these cinematic representations with the aspirations of ordinary Americans and the promises made to them by the country's political elites. Based on close and imaginative viewings of dozens of films from every genre among them *Public Enemy*, *Black Fury*, *Baby Face*, *The Grapes of Wrath*, *It's a Wonderful Life*, *I Married a Communist*, *A Streetcar Named Desire*, *Peyton Place*, *Taxi Driver*, *Raging Bull*, *Coal Miner's Daughter*, and *Boyz n the Hood* this book explores such topics as the role of censorship, attitudes toward labor unions and worker militancy, racism, the place of women in the workforce and society, communism and the Hollywood blacklist, and faith in liberal democracy.

Whether made during the Great Depression, World War II, the Cold War, or the Vietnam era, the majority of films about ordinary working Americans, Bodnar finds, avoided endorsing specific political programs, radical economic reform, or overtly reactionary positions. Instead, these movies were infused with the same current of liberalism and popular notion of democracy that flow through the American imagination.

Author Information

John Bodnar is Chancellor's Professor of History at Indiana University, Bloomington, and author of numerous books, including *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century*.

http://www.press.jhu.edu/books/title_pages/1232.html

Contemporary World Cinema - Europe, the Middle East, East Asia and South Asia

United Kingdom - Edinburgh

March 15, 2006

Shohini Chaudhuri

Edinburgh University Press

Paperback

ISBN: 0-7486-1799-X

£14.99

\$25.00

Hardback

ISBN: 0-7486-1798-1

£45.00

\$ 75.00

Since the start of the 1990s, despite tougher competition than ever before from Hollywood, a rebirth and flourishing of cinema has been taking place in parts of Europe, the Middle East, East Asia and South Asia. This book provides an overview of the cinemas of these regions, interpreting some of the recent developments as strategic responses to globalisation. Highlighting transnational and cross-cultural structures, influences and themes, it offers:

- * A broad critical context for the study of contemporary world cinema, introducing key concepts and issues including modes of production and distribution.
- * Cultural and historical background for the cinemas of each region, with analyses of regional aesthetic styles and comparisons with Hollywood models.
- * Case studies of Scandinavian, Iranian, Hong Kong and Indian cinema.
- * Close analysis of twelve landmark films, including Thomas Vinterberg's *Festen*, Samira Makhmalbaf's *The Apple*, Wong Kar-Wai's *In the Mood For Love*, and Ashutosh Gowariker's *Lagaan*.

Shohini Chaudhuri is Lecturer in Contemporary Writing and Film at the University of Essex.

http://www.eup.ed.ac.uk/edition_details.aspx?id=12193

Here's Looking at You - Hollywood, Film & Politics

United States - New York

Giglio, Ernest

Peter Lang New York

Publication in 2006

Second Printing of the Second Edition

New York, Bern, Berlin, Bruxelles, Frankfurt am Main, Oxford, Wien, 2005, 2006.

XVIII, 327 pp., num. ill.

Politics, Media, and Popular Culture Vol. 11

Edited by Schultz David A.

ISBN 0-8204-7099-6 pb.

25.80

£ 16.90
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 University.

<http://www.peterlang.com/index.cfm?VID=69099&VLang=F&VHR=1&VUR=2&VUUR=1>

Horror Film and Psychoanalysis - Freud's Worst Nightmare

United Kingdom - Cambridge

June 28, 2004

Series: Cambridge Studies in Film

Edited by Steven Jay Schneider

New York University and Harvard University, Massachusetts

Cambridge University Press

Hardback

ISBN-13: 9780521825214

ISBN-10: 0521825210

318 pages

228 x 152 mm

£45.00

In recent years, psychoanalytic theory has been the subject of attacks from philosophers, cultural critics, and scientists who have questioned the cogency of its reasoning as well as the soundness of its premises. Nevertheless, when used to shed light on horror cinema, psychoanalysis in its various forms has proven to be a fruitful and provocative interpretative tool. This volume seeks to find the proper place of psychoanalytic thought in critical discussion of cinema in a series of essays that debate its legitimacy, utility, and validity as applied to the horror genre. It distinguishes itself from previous work in this area through the self-consciousness with which psychoanalytic concepts are employed and the theorization that coexists with interpretations of particular horror films and subgenres.

Contents

Preface: what lies beneath? Robin Wood; Introduction: Psychoanalysis in/and/of the horror film Steven Jay Schneider; Part I. The Question of Horror-Pleasure: 1. 'What's the matter with Melanie?': reflections on the merits of psychoanalytic approaches to modern horror cinema Cosimo Urbano; 2. A fun night out: horror and other pleasures of the cinema Michael Levine; 3. Excerpt from 'Why Horror? The New Pleasures of a Popular Genre' (with a new afterward by the author) Andrew Tudor; 4. Philosophical problems concerning the concept of pleasure for future psychoanalytical theories of (the horror) film Malcolm Turvey; Part II. Theorizing the Uncanny: 5. Explaining the uncanny in The Double Life of Véronique Cynthia Freeland; 6. Manifestations of the literary double in modern horror cinema Steven Jay Schneider; 7. Heimlich maneuvers: on a certain tendency of horror and speculative cinema Harvey Roy Greenberg; 8. 'It was a dark and stormy night': horror films and the problem of irony Jonathan L. Crane; Part III. Representing Psychoanalysis: 9. 'What does Dr. Judd want?': transformation, transference and divided selves in Cat People William Paul; 10. 'Ultimate formlessness': cinema, horror, and the limits of meaning Michael Grant; 11. Freud's worst nightmare: dining with Dr Hannibal Lector Barbara Creed; Part IV. New Directions: 12. Doing things with theory: from Freud's worst nightmares to (disciplinary) dreams of horror's cultural value Matt Hills; 13. The darker side of genius: the (horror) auteur meets Freud's theory Linda Badley; 14. Violence and psychophysiology in horror cinema Stephen Prince; Afterword: psychoanalysis and the horror film Noël Carroll.

Contributors

Robin Wood, Steven Jay Schneider, Cosimo Urbano, Michael Levine, Andrew Tudor, Malcolm Turvey, Cynthia Freeland, Harvey Roy Greenberg, Jonathan L. Crane, William Paul, Michael Grant, Barbara Creed, Matt Hills, Linda Badley, Stephen Prince, Noël Carroll

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521825210>

The Cinema Dreams Its Rivals - Media Fantasy Films from Radio to the Internet

United States - Minneapolis

March 15, 2006

Paul Young

University of Minnesota Press

\$25.00 Paper

ISBN 0-8166-3599-4

360 pages

40 halftones

\$ 25

Reveals the complexity of the ties between Hollywood and new media.

By the middle of the twentieth century, Hollywood, formerly the one and only dream factory, found itself facing a host of media rivals for the public's attention. In the 1980s, another competitor arrived in the form of the proto-Internet a computer network as yet untested by all but research scientists, college students, the military, and a few thousand PC and modem owners. How did Hollywood respond to this nascent challenge? By dreaming about it, in a series of technological fantasies, from *Tron* to *War Games* to *Lawnmower Man*. *The Cinema Dreams Its Rivals* examines the meaning and effect of the movies' attempts to reshape the shifting media landscape.

Paul Young looks at the American cinema's imaginative constructions of three electronic media radio, television, and the Internet at the times when these media seemed to hold limitless possibilities. In doing so, he demonstrates that Hollywood is indelibly marked by the advent of each new medium, from the inclusion of sound in motion pictures to the use of digital graphics. But conversely, Young argues, the identities of the new media are themselves changed as Hollywood turns them to its own purposes and its own dreams.

Paul Young is professor of English and director of the film studies program at Vanderbilt University.

http://www.upress.umn.edu/Books/Y/young_cinema.html

The Cinema of Canada

United Kingdom - London

March 31, 2006

Jerry White

Wallflower Press

Paperback

288 pages

24 b&w

ISBN: 1-904764-60-6

\$25.00

£18.99

Often overlooked and overshadowed by its North American cousin, Canadian cinema has nevertheless produced some mesmerising films and directors, including Atom Egoyan, Robert Lepage and Denys Arcand. *The Cinema of*

Canada contains 24 essays, each on a different film and divides itself into three distinct categories: English-Canadian cinema; Québec cinema; Aboriginal cinema. In so doing, it provides a fascinating historical account of the development of film and documentary traditions across the diverse national and regional communities in Canada. Among the many important films discussed are *Le Déclin de l'empire américain* (1988), *I've Heard the Mermaids Singing* (1988), *Exotica* (1994), *Le Confessionale* (1995) and *Atanarjuat: The Fast Runner* (2001).

Jerry White is assistant professor of Film Studies at the University of Alberta, where he is also President of the Canadian Association for Irish Studies. He has published widely on Canadian cinema including, as coeditor, *North of Everything: English-Canadian Cinema Since 1980* (2002).

<http://www.wallflowerpress.co.uk/>

Theory of Film Music

Germany - Frankfurt

July 31, 2006

Published by Peter Lang Frankfurt

Lexmann, Juraj

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

191 pages, paperback

Series of Slovak Academy of Sciences Vol. 2

Edited by Slovak Academy of Sciences

ISBN 3-631-54335-2 / US-ISBN 0-8204-7771-0 pb.

39

£ 25.50

\$ 43.95

Theory of Film Music strives to explain how music functions in film, how it is perceived by viewers, and which meanings and values it represents in the dramaturgy of a film work. The book points out the scope of expressive potentials of music in film and arranges them in systems. It draws upon the knowledge of psychology of perception, acoustics, aesthetics of music and film, and it explains film music through concepts, and terms of semiotics. It is concerned with music in relation to film space and time, music's incorporation in film montage, and music's impressiveness in relation to the graphic nature of film pictures. It points out the expression and symbolism of individual historical and genre types of music. Trying to provide a more vivid account of the extent of theoretically outlined propositions, the book offers more than 200 examples of verbal description of certain moments in films ranging from the beginnings of the sound film up to the present. They also manifest typical creative tendencies in the history of film music. The book is supplemented with score excerpts, analyses, photographs, and registers.

Contents: Aesthetic Bond Between Visual Image and Music in Film - Semiotics of Film Music - Expressive Potential of Music in Film - Incorporation of Music into Structure of Film Expression - Formative Issues in Film Music.

The Author: Juraj Lexmann, born in 1941, is a Slovak musicologist, music composer, director of film and television productions. His scholarly orientation is located in musical awareness, musical culture in mass media and information society. He has composed music for about 120 documentary and animated films, for music-scenic programmes, as well as chamber music and songs. As film editor and music adviser he has collaborated in the production of about 1400 films. He is the author of a range of documentary films and

television programmes devoted to musical life and has published several monographs on music in the media. At the Film and TV School of the Academy of Performing Arts in Bratislava he is the founder and professional trainer of academic courses on sound composition for sound masters. He currently holds the post of the director at the Institute of Musicology, Slovak Academy of Sciences.

<http://www.peterlang.com/Index.cfm?VID=54335&vHR=1&vUR=2&vUUR=1&vLang=D>

3.4. MUSICAL THEATRE

Eight Centuries of Troubadours and Trouvères - The Changing Identity of Medieval Music

United Kingdom - Cambridge

July 8, 2004

Series: Musical Performance and Reception

John Haines

University of Toronto

Cambridge University Press

Hardback

ISBN-13: 9780521826723

ISBN-10: 0521826721

360 pages

228 x 152 mm

£55.00

This book traces the changing interpretation of troubadour and trouvère music, a repertoire of songs which have successfully maintained public interest for eight centuries, from the medieval chansonniers to contemporary rap renditions. A study of their reception therefore serves to illustrate the development of the modern concept of 'medieval music'. Important stages include sixteenth-century antiquarianism, the Enlightenment synthesis of scholarly and popular traditions, and the infusion of archaeology and philology in the nineteenth century, leading to more recent theories on medieval rhythm. More often than not, writers and performers have negotiated a compromise between historical research and a more imaginative approach to envisioning the music of the troubadours and trouvères. This book points not so much to a resurrection of medieval music in modern times as to a continuous tradition of interpreting these songs over eight centuries.

Contents

Introduction; 1. The first readers; 2. The changing song; 3. Enlightened readers; 4. The science of translation; 5. Recent readings; 6. Conclusions; 7. Epilogue.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521826721>

Opera Buffa in Mozart's Vienna

United Kingdom - Cambridge

June 22, 2006

Series: Cambridge Studies in Opera

Edited by Mary Hunter

Bowdoin College, Maine

James Webster

Cornell University, New York

Paperback

471 pages

228 x 152 mm

£38.00

This collection of essays, presented by an internationally known team of scholars, explores the world of Vienna and the development of opera buffa in the second half of the eighteenth century. Although today Mozart remains one of the most well-known figures of the period, the era was filled with composers, librettists, writers and performers who created and developed opera buffa. Among the topics examined are the relationship of Viennese opera buffa to French theatre; Mozart and eighteenth-century comedy; gender, nature and bourgeois society on Mozart's buffa stage; as well as close analyses of key works such as *Don Giovanni* and *Le nozze di Figaro*.

Contents

Notes on contributors; Acknowledgements; Introduction Mary Hunter and James Webster; Part I. Historical and

Literary Contexts: 1. Goldoni, opera buffa, and Mozart's advent in Vienna Daniel Heartz; 2. *Lo specchio francese*: Viennese opera buffa and the legacy of French theatre Bruce Alan Brown; 3. *Il re alla caccia* and *Le roi et le fermier*: Italian and French treatments of class and gender Marvin Carlson; 4. Mozart and eighteenth-century comedy Paolo Gallarati; Part II. Social and Generic Meanings: 5. The sentimental muse of opera buffa Edmund J. Goehring; 6. The biology lessons of opera buffa: gender, nature, and Bourgeois society on Mozart's buffa stage Tia Denora; 7. Bourgeois values and Opera Buffa in 1780's Vienna Mary Hunter; 8. Opera seria? Opera buffa? Genre and style as sign Marita P. McClymonds; 9. Figaro as misogynist: on aria types and aria rhetoric Ronald J. Rabin; 10. The alternative endings of Mozart's *Don Giovanni* Michael F. Robinson; 11. *Don Giovanni*: recognition denied Jessica Waldoff; Part III. Analytical and Methodological Issues: 12. Analysis and dramaturgy: reflections towards a theory of Opera Sergio Durante; 13. Understanding opera buffa: analysis = interpretation James Webster; 14. Operatic ensembles and the problem of the *Don Giovanni* sextet John Platoff; 15. Buffo roles in Mozart's Vienna: tessitura and tonality as signs of characterization Julian Rushton; List of works cited; Index.

Contributors

Daniel Heartz, Bruce Alan Brown, Marvin Carlson, Paolo Gallarati, Edmund J. Goehring, Tia DeNora, Mary Hunter, Marita P. McClymonds, Ronald S. Rabin, Michael F. Robinson, Jessica Waldoff, Sergio Durante, James Webster, John Platoff, Julian Rushton

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=052102711X>

The Ballets of Maurice Ravel: Creation and Interpretation

United Kingdom

June 16, 2006

Deborah Mawer

Ashgate

35 b&w illustrations

332 pages

Binding: Hardback

Book Size: 234 x 156 mm

ISBN: 0 7546 3029 3

\$99.95

£55.00

Maurice Ravel, as composer and scenario writer, collaborated with some of the greatest ballet directors, choreographers, designers and dancers of his time, including Diaghilev, Ida Rubinstein, Benois and Nijinsky. In this book, the first study dedicated to Ravel's ballets, Deborah Mawer explores these relationships and argues that ballet music should not be regarded in isolation from its associated arts. Indeed, Ravel's views on ballet and other stage works privilege a synthesized aesthetic.

The first chapter establishes a historical and critical context for Ravel's scores, engaging en route with multimedia theory. Six main ballets from *Daphnis et Chloé* through to *Boléro* are considered holistically alongside themes such as childhood fantasy, waltzing and neoclassicism. Each work is examined in terms of its evolution, premiere, critical reception and reinterpretation through to the present; new findings result from primary-source research, undertaken especially in Paris. The final chapter discusses the reasons for Ravel's collaborations and the strengths and weaknesses of his interpersonal relations. Mawer emphasizes the importance of the performative dimension in realizing Ravel's achievement, and proposes that the composer's large-scale oeuvre can, in a sense, be viewed as a balletic undertaking. In so doing, this book adds significantly to current research interest in artistic production and interplay in early twentieth-century Paris.

Contents

Introduction; Cultural and critical backdrop; Childhood fantasy and exoticism: *Ma Mère l'Oye* and *L'Enfant*; Greekness and myth in *Daphnis et Chloé*; Essays on the waltz I: *Adélaïde ou le langage des fleurs* (*Valses nobles*); Essays on the waltz II: *La Valse* and epilogue; Neoclassical *divertissements*: *Le Tombeau de Couperin* and 'Fanfare' from *L'Eventail de Jeanne*; Spain, machines and sexuality: *Boléro*; 'Danse générale' Ravel's oeuvre as ballet; Appendix; Select bibliography; Index.

Professor Arbie Orenstein, Aaron Copland School of Music, The Queens College, City University of New York

About the Author/Editor

Deborah Mawer is Senior Lecturer in Music at Lancaster University, UK. Her research focuses upon the analysis and history of early twentieth-century French music in its cultural setting, with a particular interest in ballet. She is author of *Darius Milhaud: Modality and Structure in Music of the 1920s* (Ashgate, 1997) and editor of *The Cambridge Companion to Ravel* (Cambridge, 2000). She also writes on issues in music education.

<https://www.ashgate.com/shopping/title.asp?key1=&key2=&orig=results&isbn=0%207546%203029%203>

3.5. DANCE

Men Who Dance - Aesthetics, Athletics and the Art of Masculinity

United States - New York

July 31, 2006

Series: Complicated Conversation

A Book Series of Curriculum Studies, Volume 9

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

236 pages, paperback

ISBN 0-8204-7266-2

30.30

£ 19.80

US-\$ 33.95

Why do men do ballet? What kinds of men become theatrical dancers? In this highly original piece of research, Michael Gard shows how the worlds of Western theatrical dance, gender relations and sexuality intermingle and, over time, produce different answers to these questions. Surveying both academic and popular writers, as well as drawing on life history interviews with twenty male dancers, Gard argues that the answers to these questions are inextricably linked to another question whose answer is never the same at any moment in history or any place in culture: What is a man?

The Author:

Michael Gard is Senior Lecturer in Education at Charles Sturt University in New South Wales, Australia. He has an undergraduate degree in physical education, a master's degree in sports science and a Ph.D. in gender studies. He teaches, writes and has published articles and book chapters on dance, the human body, sexuality and the shortcomings of biological determinism in all its forms. With Jan Wright he is the co-author of *The Obesity Epidemic: Science, Morality and Ideology* (2005). He is also working on a biography of Robert Helpmann, Australia's greatest ballet dancer.

<http://www.peterlang.com/Index.cfm?vID=67266&vHR=1&vUR=2&vUUR=1&vLang=D>

3.6. OTHER SUBJECTS

Found in Translation - Greek Drama in English

United Kingdom - Cambridge

July 6, 2006

J. Michael Walton

University of Hull

Cambridge University Press

Hardback

ISBN-13: 9780521861106

ISBN-10: 0521861101
328 pages
228 x 152 mm
£50.00

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

Contents

Introduction: 'Summon the Presbyterians'; 1. Finding principles, finding a theory; 2. Historical perspectives: Lumley to Lennox; 3. Aeschylus and the *Agamemnon*: gilding the lily; 4. Translating the mask: the non-verbal language; 5. Sophocles' *Oedipus Tyrannus*: words and concepts; 6. Text and subtext: from bad to verse; 7. Euripides' *Medea* and *Alcestis*: from sex to sentiment; 8. The comic tradition; 9. Modernising comedy; 10. When is a translation not a translation; Appendix. A comprehensive list of all Greek plays in English translation; Bibliography.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521861101>

L Ethnographie - Création, pratiques, publics n° 3: Rites, théâtre et performance

France - Vic-la-Gardiole

July 1, 2006

Éditions l'Entretemps

ISBN : 2-912877-36-9 / ISSN : 0336-1438

Domaine : Sciences humaines - ethnologie / esthétique

Genre : Revue spécialisée

Format : 16 x 23 cm, 356 pages

Prix : 22

Au sommaire:

Jean-Marie Pradier : Éditorial

I. Études

Piorgiorgio Giacchè : L identité du spectateur - Essai d anthropologie théâtrale

Élizabeth Araiza : Le terrain des ethnoscénologues : Questions d ethnographie dans le théâtre

François Picard : La mise en scène des rituels

Nathalie Gauthard : Tradition, adaptation et innovation : Les Moines Danseurs du Tibet

Jean-François Dusigne : Les chasseurs d ombres d Ondinnok, théâtre mythologique amérindien

William O. Beeman : The Performance Hypothesis (article en anglais)

Julia Varley : Open Letter to the Participants and Staff of 14th Ista, Wroclaw, 2005 (article en anglais)

II. Comptes rendus de publications

Rodrigo Diaz Cruz : Archipiélagos de rituales. Teorías antropológicas del ritual (Compte rendu par Élizabeth Araiza)

Marta Steiner : Geneza teatru w swietle antropologii kulturowej. Wroclaw : Wydawnictwo Uniwersytetu Wroclawskiego. (Compte rendu par Agnes Kedzierska)

Mireille Rakotomalala : La Musique malgache dans l Histoire (Compte rendu par Didier Mauro)

Jean-Pierre Dozon : Frères et sujets : La France et l Afrique en perspective (Compte rendu par Annie Bourdié)

Roger Bastide : Le Candomblé de Bahia (Rite Nagô) (Compte rendu par André-Marcel d Ans)

Franz Boas : L Art primitif (Compte rendu par André-Marcel d Ans)

Daniel Dubuisson : Dictionnaire des grands thèmes de l Histoire des religions. De Pythagore à Lévi-Strauss (Compte rendu par André-Marcel d Ans)

Jean-Marie Hombert : Aux Origines des Langues et du Langage (Compte rendu par André-Marcel d Ans)

Gilbert Rouget : Initiation vòdoun. Images du rituel (Compte rendu par André-Marcel d Ans)

Vie de la société d Ethnographie

PUCK n° 14 - Les mythes de la marionnette

France - Vic-la-Gardiole

Editions l'Entretiens

Parution: Septembre 2006

ISSN : 0993-0701

18,5 x 24 cm

184 pages

22

La marionnette n est pas seulement une forme et un langage théâtral, un objet d art : elle est aussi la chose qui, dans toutes les cultures, a condensé les interrogations sur l origine de la vie et sur la mort, sur les rapports qu entretiennent le visible et l invisible, l esprit et la matière. Chaque époque et chaque société ont projeté sur la marionnette ses préoccupations spécifiques, l incorporant à leurs mythologies perpétuellement renouvelées, actualisées, mais qu une idée constante traverse : que le vivant comprend l inanimé, et vice versa.

<http://www.lekti-ecriture.com/editeurs/PUCK-no-14.html>

The Victorian Clown

United Kingdom - Cambridge

July 27, 2006

Jacky Bratton

Royal Holloway, University of London

Ann Featherstone

Royal Holloway, University of London

Cambridge University Press

Hardback

ISBN-13: 9780521816663

ISBN-10: 0521816661

288 pages

228 x 152 mm

£48.00

The Victorian Clown is a micro-history of mid-Victorian comedy, spun out of the life and work of two professional clowns. Their previously unpublished manuscripts - James Frowde's account of his young life with the famous Henglers' circus in the 1850s and Thomas Lawrence's 1871 gag book - offer unique, unmediated access to the grass roots of popular entertainment. Through them this book explores the role of the circus clown at the height of equestrian entertainment in Britain, when the comic managed audience attention for the riders and acrobats, parodying their skills in his own tumbling and contortionism, and also offered a running commentary on the times through his own 'wheezes' - stand-up comedy sets. Plays in the ring connect the circus to the stage, and both these men were also comic singers, giving a sharp insight into popular music just as it was being transformed by the new institution of music hall.

Contents

The Victorian Clown: 1. The Victorian travelling shows; 2. Circus buildings; 3. A micro-history from two manuscripts; The autobiography of James Frowde, A Victorian Clown: 1. Childhood and youth, 1831-1849; 2. Running away to join the circus, 1847-1849; 3. Out into the world to learn his trade, 1849; 4. At last a clown with Hengler's, 1850-1851; 5. A spell with Cooke's Circus, 1851; 6. The end of the story, 1851-1857; Lawrence's Repertoire: Popular Humour Unmediated; Thomas Lawrence's gagbook: a collection of Victorian wheezes.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521816661>

3.7. EXHIBITION CATALOGUES

André Acquart - Architecte de l'éphémère

France - Paris

September 22, 2006

Jean CHOLLET

Editions Actes Sud

Beaux livres

Publication à l'occasion de l'exposition à la Bibliothèque Nationale de France (26 septembre - 19 novembre 2006)

19,6 x 25,5

176 pages

ISBN 2-7427-6247-7 / AS3679

40,0

Angus McBean: Portraits

United Kingdom - London

June 27, 2006

Selected and edited by Terence Pepper

280 x 230mm

172 pages

100 images

ISBN1 85514 515 4

Hardback £25

Angus McBean (1904-90) was one of the most extraordinary British photographers of the twentieth century. In a career that spanned the start of the Second World War through the birth of the 'Swinging Sixties' to the 1980s, he became the most prominent theatre photographer of his generation and, along with Cecil Beaton, the last of the British avant-garde studio photographers.

During the 1930s and 1940s, McBean developed Surrealist techniques, including the depiction of the actress Dorothy Dickson as a water lily. Yet his style kept pace with the times and by the 1950s and 1960s he was taking photographs of celebrities from Cliff Richard to Shirley Bassey. Arguably his most famous image is of the Beatles, leaning over the balcony at their recording studios, which was used on the album cover *Please Please Me*. His celebrated series of self-portraits, which he sent out as Christmas cards, capture his witty and eccentric personality, while his numerous photographic commissions in the 1980s - including his work with the pop singer David Sylvian - demonstrate his inventiveness and creativity.

For the first time since his death in 1990, McBean's photographs of stars such as Vivien Leigh, Laurence Olivier, John Gielgud and Audrey Hepburn, and his colour prints from the 1960s of the Beatles, Maria Callas and Spike Milligan are to be brought together in a major retrospective exhibition, accompanied by this fascinating book. Terence Pepper's intriguing account of McBean's life and work includes extracts from the photographer's unpublished autobiography and is illustrated throughout with full-page colour and duotone reproductions.

Published to accompany the retrospective exhibition at the National Portrait Gallery, London (5 July-22 October 2006), Graves Art Gallery, Sheffield (2 December 2006-10 March 2007), Amgueddfa Cymru - National Museum Wales (31 March-3 June 2007) and at Royal West of England Academy, Bristol (31 March 2007-20 May 2007).

Terence Pepper is Curator of Photographs at the National Portrait Gallery. He is the author of *The Man Who Shot Garbo: The Photographs of Clarence Sinclair Bull*, *High Society: Photographs 1897-1914* and monographs on Lewis Morley and Dorothy Wilding. He curated *Horst: Portraits* at the National Portrait Gallery in 2001 and *Beaton Portraits* in 2003.

<http://www.npg.org.uk/live/pubmcbean.asp>

Antonin Artaud

France - Paris

November 7, 2006

Évelyne Grossman

Catalogue de l'exposition organisée par la Bibliothèque nationale de France sur le site François-Mitterrand, du 7 novembre 2006 au 4 février 2007.

Coédition Bibliothèque nationale de France - Editions Gallimard

ISBN : 2-7177-2364-1

« Découvertes Gallimard »

125 x 178 mm

128 pages

ISBN : 2070337499

Code Sodis : A33749

13,10

L'auteur

Evelyne Grossman, professeur de Littérature moderne et contemporaine à l'université Paris 7 Denis Diderot et directrice de programme au Collège international de Philosophie, est l'auteur des dernières éditions des textes d'Antonin Artaud en poche: Pour en finir avec le jugement de dieu (Poésie-Gallimard), Suppôts et Supplications (Poésie-Gallimard), Elle dirigé l'édition des œuvres d'Antonin Artaud (Quarto, Gallimard, 2004) et de 50 dessins pour assassiner la magie (Gallimard, 2004). Elle a aussi publié récemment Artaud, l'aliéné authentique (Farrago-Léo Scheer, 2003) et La Défiguration: Artaud, Beckett, Michaux (Minuit, 2004).

Bêtes de scène

France

July 13, 2006

Livre-catalogue paru à l'occasion de l'exposition au centre national du costume de scène (2 juillet - 5 novembre 2006).

Coédition: Les Editions du Mécène / la Bibliothèque Nationale de France / le CNCS

Diffuseur: Gallimard

Environ 150 pages

28 x 14 cm

30

Texte courant avec illustrations, légendées / notices sur œuvres, costumiers, costumes, avec photographies d'un ou plusieurs costumes / notes, bibliographie

Illustrations: entre 100 et 150 dessins de décors et de costumes, photographies de costumes de scène et de masques, affiches, photos de scène...

<http://editions.bnf.fr/nouveautes/scene.htm>

Caspar Neher and Bertolt Brecht - A Stage for the Epic Theatre

Germany - Berlin

September 21, 2006

Copyright for catalogue cover by Deutsches Theatermuseum München

Accompanying the exhibition at the German Theatre Museum in Munich

18 October 2006 - 4 February 2007
Published by Henschel in German language
1st edition

216 pages
ISBN 3-89487-554-2
175 col. and 50 b/w ill.
21 x 27 cm
26.90

The scenic realization of Bertolt Brecht's theory of the epic theatre occurred on the stages of German theatres. Beginning in the 1920s, the stage designer Caspar Neher developed a stage with specific elements for the plays of his friend and thus by 1933 had molded the characteristic face for the epic theatre. After Brecht's return from exile Brecht and Neher were able to establish it as a recognized stage form. Between 1948 and 1956 model productions were staged, which up to the present day are considered the canon for staging Brecht's plays. The texts and pictures in this volume document the importance of Caspar Neher and illustrate the stage realization of the epic theatre.

<http://www.henschel-verlag.de/>

3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

* : *Modified only*

4. LINKS TO OTHER ORGANISATIONS

IASA - International Association of Sound and Audiovisual Archives

The International Association of Sound and Audiovisual Archives (IASA) was established in 1969 in Amsterdam to function as a medium for international co-operation between archives that preserve recorded sound and audiovisual documents. IASA supports the exchange of information and fosters international co-operation between audiovisual archives in all fields.

More than 400 members from more than 60 countries represent a broad palette of audiovisual archives which are distinguished by their focus on particular subjects and areas: e.g. archives for all sorts of musical recordings, historic, literary, folkloric and ethnological sound documents, theatre productions and oral history interviews, bio-acoustic, environmental and medical sounds, linguistic and dialect recordings as well as those for forensic purposes. A yearly conference gives members the opportunity to meet during which the Executive Board presents its reports and informs everybody about the Association's business.

IASA is a member of the Co-ordinating Council of Audiovisual Archives Associations (CCAAA), an international alliance which seeks to represent the interests of the profession to governments and international agencies. IASA maintains operational relations with UNESCO.

<http://www.iasa-web.org/>

Perspectiv - Association of Historic Theatres in Europe *

Links to selected historic theatres in Europe

English: http://www.perspectiv-online.org/doc_eng/link_eng.html

French: http://www.perspectiv-online.org/doc_fr/gesell_fr.html

SITM - Société Internationale pour l'Etude du Théâtre Médiéval

<http://www.sitm.info/index.php>

La Société Internationale pour l'Étude du Théâtre Médiéval a pour but de stimuler l'étude du théâtre médiéval et les contacts entre tous ceux qui s'occupent de la recherche et de l'enseignement dans le domaine du théâtre médiéval.

Le Bureau International de la SITM est constitué par tous les représentants nationaux élus ou nommés à raison d'un par nation ou état, et ce pour trois ans, par l'Assemblée Générale des participants au Colloque, et a pour mission de promouvoir et d'assurer

l'accomplissement des buts de la SITM. Notamment, il éditera au moins chaque année un Bulletin destiné à informer tous les membres sur la vie et les actions de la SITM.

Toute personne intéressée par l'étude du théâtre médiéval peut être membre de la SITM, on devient membre en versant un droit d'adhésion.

Un Colloque International est organisé tous les trois ans.

<http://sitm2007.vjf.cnrs.fr/>

Theater Instituut Nederland - TIN

Netherlands - Amsterdam

The Theater Instituut Nederland is an independent non-profit organization and its objective is to make a significant contribution to the knowledge of, and opinion on, the Dutch theatre culture in an international context.

The Theater Instituut provides information, conducts research, initiates debate and stimulates reflections, in relation to the needs and interests of professional theatre and its present and future audiences.

It houses a museum and a library, collects current information and documentation and organizes events such as discussions, conferences, workshops, exhibitions and international presentations. It publishes books, compact discs and other materials and participates in various international networks.

The Theater Instituut started as a Theatre Museum, established by a few enthusiasts in 1924. Some private collections were purchased at that time to create the initial collection. The museum opened with its library and exhibitions to the public in the mid 1960's. It was later to merge with the Dutch Centre of the International Theatre Institute (ITI), and an archive of stage sound and image in the late 1970's, to become the Nederlands Theater Instituut. Separate smaller service institutes for dance, mime and puppetry were added later in adjoining buildings. In the course of 1992, the four institutes were merged into what is now Theater Instituut Nederland. The entire complex of 4,400 m² was renovated in the course of 1995 -1997, to restore the monumental character of the buildings and to accommodate the Theater Instituut's expanding role.

Every year the Theater Instituut organizes numerous meetings among the professionals: public lectures, debates and discussions, conferences, symposia, seminars, workshops and courses, taking place in the Netherlands and abroad. They are often developed in collaboration with suitable partner-organizations: companies, festivals, professional associations and universities. The Theater Instituut organizes visitors' programmes for foreign professionals and helps to facilitate the participation of Dutch professionals in international events.

Other activities include support for the translation of contemporary Dutch plays into major foreign languages for publication and production and presentations of the Dutch performing arts in many European countries.

The staffs members and external collaborators research and monitor the Dutch theatre in its international context, consult and advise, stimulate reflection and debate. Development of expertise, networking and collaboration are the Theater Instituut's main objectives in the work with professionals. Almost all its activities have an international component and often an interdisciplinary and intergenerational accent.

The Library, Collection & Documentation department is the basis of the Theater Instituut's programmes and projects, and the main resource used by visitors. It has over 100,000 books and plays in several languages, scores of music, subscriptions to international magazines, compact discs, and more than 6,000 videos. There are also spacious reading rooms and viewing facilities.

Previously, the collection grew in a non-systematic manner, through donations and occasional buying opportunities. Recently, however, clear acquisition criteria have been developed regarding materials. The collection encompasses 20,000 posters, 150,000 photo's and slides, thousands of programmes, prints, design sketches, letters, costumes, stage models, props, puppets, masks, paintings, backdrops and miscellaneous object. They are used for the Theater Instituut's exhibitions and are frequently loaned for temporary exhibitions.

Theater Instituut Nederland
Herengracht 168
1016 BP Amsterdam
The Netherlands

Phone: +31 (0)20 551 33 00
Fax: +31 (0)20 551 33 03
email: info@tin.nl

<http://www.theaterinstituut.nl/index.cfm/site/English/pageid/221E8ED1-BCDC-55E9-6CE419FFE2181DF7/index.cfm>

* : *Modified only*

5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

7th OISTAT Theatre Architecture Competition

February 16, 2006

The Architecture Competition is an international theatre competition organized by the Architecture Commission of OISTAT to coincide with the PQ.

Deadline of submissions: 16 February 2006

To read the Architecture Competition Brief: <http://www.oistat.org/archcomp2007>

** : Modified only*

6. RESEARCH

6.1. RESEARCH PROJECTS

Call for papers - Performance Paradigm N° 3: The End of Ethics?

Performance, Politics and War

September 30, 2006

The editors of Performance Paradigm call for contributions for an issue on the theme of: The End of Ethics? Performance, Politics and War

We invite proposals addressing the following questions, forms, themes and issues:

1. Ethics

This is the age of compassion fatigue and the relentless mediated re-enactment of distant suffering. But we are all ethical spectators aren't we? We don't participate in the festival of cruelty taking place on our tv screens. We offer an informed critique and then retire to our offices and living rooms. But isn't restricting oneself to spectatorship precisely an unethical activity in a global context of renewed political violence and the rise of neo conservative politics?

This issue of Performance Paradigm is not announcing the End of Ethics as relating to arguments about the End of History . The title is a provocation to re-think the discourse of ethics in relation to political performance and art. It aims to interrogate the dynamics of aesthetic practices through an analysis of a diverse range of performance works in which the possibility of the ethical response to political events is directly broached or even structurally implicated in the work itself. We ask whether this is efficacious or what if any ethical functions can performance play in the contemporary political moment?

2. Politics

Does the discussion of political artworks as forms of political protest miss a vital aspect of their role and significance as aesthetic forms? How pertinent or relevant is the category 'political performance' in the current social and political climate? How (successfully) is performance currently acting as an agent for social critique and change? What forms might a political art of the future adopt?

3. War

The announcement of the End of History has not produced an end to conflict. Instead it has unleashed an intensification of conflicts which are global in scope however local in origin: civilization wars, culture wars, wars on terror and drugs, perhaps a re-emergent cold war? How can aesthetic activity offer a useful perspective on these dynamics of state power and the production of a 'mass mediated machining synonymous with distress and despair'? (Guattari)

We seek scholarly contributions including essays, visual documentation, interviews, and translations. Please send proposals, including a short abstract or description to:

Dr. Helena Grehan H.Grehan@murdoch.edu.au

The due date for proposals is 30 September 2006. Final material will be due by 30 November 2006. Performance Paradigm (N°3) will be published in March 2007. Please visit our website for further information and instructions for submission: <http://www.performanceparadigm.net>

Performance Paradigm is a refereed journal published jointly by the Faculty of Arts and Social Sciences UNSW and Performance Space Sydney

M.Phil in Theatre and Performance

Ireland - Dublin

School of Drama

Trinity College Dublin

A one year taught post-graduate course focussing on the texts and practices of Irish theatre set against the major movements in European performance from the late nineteenth century to the present day. Visits from Irish practitioners and scholars supplement the regular lectures and seminars in Irish theatre, performance issues, and critical and cultural studies. For further information please contact the course convenor, Professor Stephen Wilmer (swilmer@tcd.ie)

The School of Drama, TCD, provides for a range of other undergraduate and postgraduate studies in theatre, drama and film, including Ireland's only professional degree level actor-training programme, and the largest Drama PhD programme in Ireland. Candidates wishing to pursue research degrees should apply, in the first instance to Professor Brian Singleton (bsnglton@tcd.ie)

Applications for all graduate courses should be made to: The Graduate Admissions Office, Trinity College, Dublin 2, phone (01) 896 2182, by 1 April 2007.

Further details: <http://www.tcd.ie/Drama>

What's Welsh for Performance? 40 years of Performance Art in Wales

United Kingdom - Wales

A research project devoted to uncovering and archiving the history of Performance Art in Wales

The history of performance art in Wales has yet to be written. Over a period of nearly forty years artists have been creating performance, action or time-based art in this country, yet their work remains largely confined to oral history, to half-remembered anecdotes, rumours and hearsay. As early as 1968, Welsh painter Ivor Davies, protagonist of the Destruction in Art movement, staged happenings at Swansea University; the National Eisteddfod of 1977 in Wrexham became notorious for its international performance programme featuring Joseph Beuys, Jannis Kounellis and Mario Merz and impromptu interventions by Welsh artist Paul Davies; in the 1990s, Cardiff Art in Time provided an important platform for international and local performance work. One often searches in vain for traces of these events in the official annals of Welsh art history. Surprising for an artistic genre so committed to documentation and theoretical reflection, there are no publicly accessible archives dedicated to performance art in Wales, no books, no journals. And yet, the contemporary performance art scene in this country is still one of the most vibrant anywhere in the UK.

What's Welsh for Performance? is a five-year research project devoted to uncovering and archiving the history of Performance Art in Wales. It defines its area of interest as:

1. performance work that has taken place within the geographic borders of Wales, including performances made in Wales by artists from outside of Wales, but excluding performances made by Wales-based performers outside of Wales, unless these performances were of particular importance to the development of Welsh performance art. The intention is to map the formation of an artistic field or scene as the result of particular internal and external artistic, cultural, social and environmental influences.
2. performance art and work that has emerged from this field - video, sonic, multimedia, interactive and installation arts - if this work has a performative quality; 'live art', including some experimental theatre and dance if this work displays strong affinities with the aesthetics of performance art; and performance poetry.

The time frame of the project covers roughly the past 40 years, from the appearance of the first happenings in Wales in the late 1960s to the present day.

What's Welsh for Performance? presents a case study on:

- how the ephemeral art of performance remains through practices of documentation and archiving
- how an artistic field or scene is formed, delineated and developed within a particular cultural, social and environment context

What's Welsh for Performance? works with the following materials:

- a) documentation, including photos, films and videos, manifestoes, notes, drawings, newspaper articles, written accounts etc.
- b) a series of interviews with artists, audiences and advocates.

What's Welsh for Performance? works toward the following results:

1. a searchable on-line database.
2. a series of publicly staged interviews, leading to a symposium in 2008.
3. a publication documenting 40 years of Performance Art in Wales (1968-2008), including a chronology, critical essays on key artists, institutions and networks, themes and movements, and a bibliography of relevant publications.

If you have any information on performance in Wales that could be of use to the project, please get in touch!

Whether you are an artist who has made performance work in Wales, or an audience member who once witnessed a performance (voluntarily or involuntarily!), we would be pleased to hear from you.

Any material will be of interest - from actual pieces of documentation to vague memories of events caught out of the corner of one's eye.

Send an email to this address: mail@performance-wales.org

<http://www.performance-wales.org>

6.2. SCHOLARSHIPS

De la Torre Bueno Prize - Society of Dance History Scholars

February 1, 2007

The de la Torre Prize is awarded annually to a book published in the English language that advances the field of dance studies. Named after José Rollins de la Torre Bueno, the first university press editor to develop a list of titles in dance studies, the Bueno Prize has recognized scholarly excellence in the field since 1973. All members of SDHS are eligible for this prize, although membership is not a prerequisite.

For consideration for the 2007 prize, which carries a cash purse of \$1000, authors or publishers must submit three copies of books published in 2006 to Mary Bueno, coordinator for the prize. Please send the books by 1 February 2007 to Mary de la Torre Bueno, Ansonia Station, P.O. Box 237079, New York, NY 10023. Queries may be sent to mbueno_buenoprize@fastmail.fm or to the post office box.

<http://www.sdhs.org>

Gertrude Lippincott Award - Society of Dance History Scholars

February 1, 2007

The Gertrude Lippincott Award is awarded annually to the best English-language article published in dance studies. Named in honor of its donor, a devoted teacher of modern dance in the Midwest and mentor to many students, it was established to recognize excellence in the field of dance scholarship. The award carries a cash purse of \$500.

Articles published in calendar year 2006 may be submitted by their authors, or by editors, publishers, or members of

SDHS. Only one entry per author or advocate will be accepted. Members of the SDHS Board of Directors and Editorial Board are not eligible to apply. To center the competition, send four copies of the published article and a cover letter with the publication information and author's full contact information to Gay Morris, SDHS Corresponding Secretary, at 530 East 86th Street, Apt. 15B, New York NY 10028. Please direct any questions pertaining to the submission of articles to Gay Morris at gmorris@nyc.com

All submissions must be received by 1 February 2007.

<http://www.sdhs.org>

Winterthur Residential Research Fellowship Program

Switzerland - Winterthur

January 15, 2007

Winterthur Museum and Country Estate is pleased to announce its Research Fellowship Program for 2007-2008. Winterthur offers an extensive program of short and long-term fellowships open to academic, independent, and museum scholars, including advanced graduate students, to support research in material culture, architecture, decorative arts, design, consumer culture, garden & landscape studies, Shaker studies, travel and tourism, the Atlantic World, childhood, sentimental literary culture, and many other areas of social and cultural history.

Fellowships include 4-12 month NEH Fellowships, 1-2 semester McNeil Dissertation Fellowships, and 1-2 month short-term fellowships. Fellows have full access to library collections of more than 87,000 volumes and one-half million manuscripts and images. Resources for the seventeenth to the early twentieth centuries include period trade catalogs, auction and exhibition catalogs, an extensive reference photograph collection of decorative arts, printed books, and ephemera, searchable online at http://www.winterthur.org/research/library_resources.asp Fellows may also conduct object based research in the museum collections, which include 85,000 artifacts and works of art made or used in America to 1860, with a strong emphasis on domestic life.

Fellowship applications are due January 15, 2007.

For more details and to apply visit

<http://www.winterthur.org/research/fellowship.asp> or email program director Katherine C. Grier: kgrier@winterthur.org

C o p y r i g h t b y
<http://www.theaterforschung.de/mitteilung.php4?ID=325>><http://www.theaterforschung.de/mitteilung.php4?ID=325>
x-post <http://www.theaterforschung.de>

6.3. RESEARCH TOOLS

Nouveau portail sur la coopération culturelle

<http://www.labforculture.org>

LabforCulture est une plate-forme dédiée à la coopération culturelle européenne et complétée, hors ligne, par une gamme de services et d'activités de programmes. Le site vous offre une richesse d'informations sur la coopération culturelle pour et dans toute l'Europe élargie, et constitue une plate-forme d'échanges culturels transnationaux, de débats culturels, de nouvelles et de recherche.

LabforCulture est mis au point comme un outil en ligne pour les praticiens culturels, les opérateurs et les managers,

ainsi que pour les artistes et les organisations artistiques, les chercheurs culturels, les organismes de recherche, les décideurs politiques et les investisseurs dans les arts et la culture. Il s'agit d'un projet en partenariat qui est développé, financé et soutenu, conjointement, par plusieurs associations culturelles importantes d'Europe.

Operabase

<http://operabase.com>

Operabase has documented operatic activity worldwide since 1996, with over 165,000 performances on file. It records the work of artists in over 600 theatres, and publishes season information to opera-goers in 27 languages.

The majority of Operabase's information is provided free of charge. The public area contains access to the current and announced future seasons of each opera house. Powerful tools are provided to access the data in flexible ways :

- rich cross linking allows quick access to related artist, performance, and season info
- geographic information is used to create mouse-sensitive maps and listings of performances in neighbouring cities
- loose name matching means artist names can be recognised even when spelled incorrectly
- multilingual vocabularies support searches for place names and opera titles in different languages

Operabase supplies specialist opera magazines, opera companies and the general public with information in, currently, seven languages.

In September 2006, Operabase marks its 10th anniversary by taking a first step towards a new project -- the translation of the current performance databases and search/listing tools into a total of 25 European languages.

Theaterforschung *

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

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

* : *Modified only*

7. MISCELLANEOUS ITEMS

Premier prix Thalie de l' AICT

Le premier lauréat du prix Thalie de l' Association internationale des critiques de théâtre est ERIC BENTLEY. Il sera invité au Congrès du 50e anniversaire de l' Association, qui aura lieu en octobre prochain à Séoul, en Corée, où le prix lui sera remis par le ministre de la Culture de ce pays.

Le prix constitue une canne à pommeau d' argent représentant Thalie, la muse grecque de la comédie. Il a été commandé spécialement au célèbre sculpteur roumain Dragos Buhagiar. La fabrication de la statuette a été généreusement prise en charge par le Festival shakespearien de Craïova, en Roumanie, grâce aux bons offices de la section roumaine de l' AICT. Quant aux prochains prix Thalie, ils seront remis à chaque congrès biennal de l' Association.

Le prix Thalie a pour but d' honorer une personnalité ayant contribué de façon essentielle au théâtre dans le monde, jusqu' à changer la nature de la réflexion critique sur le théâtre. Le nom de M. Bentley a été choisi après consultation auprès des milliers de membres de l' AICT, dans les sections nationales et à titre individuel, dans une cinquantaine de pays. Le prix Thalie 2006 lui est donc accordé pour l' intérêt de ses écrits en théâtre et sur le théâtre et pour leur pertinence encore aujourd' hui.

Eric Bentley (1916-) est un des hommes de théâtre les plus influents du 20e siècle. Critique, traducteur, rédacteur en chef, auteur, professeur, mentor, metteur en scène et à l' occasion interprète, Bentley, qui est britannique de naissance, est une figure dominante depuis plus de six décennies. Étudiant à Oxford et à Yale avant d' être nommé professeur à l' Université Columbia, à la State University de New York à Buffalo et à l' Université du Maryland, il a d' abord attiré l' attention dans les années 1940 par ses traductions anglaises des pièces de Bertolt Brecht. Entre 1952 et 1956, il a travaillé comme critique de théâtre au magazine américain *The New Republic* et ses critiques que l' on trouve encore dans son ouvrage *What Is Theatre?* (Hill and Wang) sont devenues une référence. Au cours de la même période, son livre *In Search of Theatre* (également disponible) offrait un portrait classique du théâtre européen du milieu du 20e siècle.

Pendant les années 1950, ses écrits et ses traductions (dont celles des principales pièces de Pirandello) ont aidé à créer ce qui est considéré par plusieurs comme les canons de l' écriture dramatique du siècle en langue anglaise. Ses deux ouvrages en plusieurs tomes, *The Modern Theatre* et *The Classic Theatre*, ont attiré l' attention des milieux du théâtre et de l' université pour plusieurs autres auteurs importants du théâtre européen, dont Schnitzler, Sternheim, Wedekind, Gogol et Kleist. Après les traductions et les adaptations, Bentley est passé à l' écriture, publiant des pièces reflétant souvent ses préoccupations sociales et politiques. Trois de ses uvres, inspirées par le théâtre de l' Allemand Heinrich von Kleist, constituent *The Kleist Variations* ; une pièce sur le procès d' Oscar Wilde s' intitule *Lord Alfred s Lover* ; plus tard, il en a écrit une sur les audiences McCarthy aux États-Unis, ayant pour titre : *Are You Now or Have You Ever Been ?* Au cours de l' année écoulée, une pièce sur Brecht et Bentley, écrite par Charles Marowitz et intitulée *Silent Partners*, a été présentée à Washington et fera bientôt l' objet d' une tournée dans d' autres villes américaines. Sur un site Web consacré à son uvre, on trouve une quarantaine de traductions, d' adaptations et de pièces originales signées Bentley.

Dans ses nombreux ouvrages généraux sur le théâtre, Eric Bentley s' est intéressé particulièrement au rôle de l' auteur. Pendant plusieurs années, il s' est porté à la défense des droits des gais. On peut citer, parmi ses principaux ouvrages académiques, *The Playwright As Thinker* (1946) ; *The Life of the Drama* (1964), une poétique du texte dramatique basée sur les cours Norton qu' il donnait à Harvard ; enfin, *Thinking About the Playwright* (1987). Toujours proche des écrits et des idées de Brecht, Bentley dirige l' édition des uvres de Brecht pour Grove Press et est l' auteur de deux études sur cet auteur : *The Brecht Commentaries* et *The Brecht Memoir*, réunies par la suite sous le titre *Bentley on Brecht*.

En 1990, il a été reçu à l' American Academy of Arts and Letters ; au cours de la saison théâtrale 1997-98, il est devenu membre du US Theatre Hall of Fame. Eric Bentley, qui a 90 ans cette année, vit à New York.

L' Association internationale des critiques de théâtre fut fondée comme organisme affilié à l' UNESCO en 1956. Pour y adhérer ou connaître ses activités dont le prochain congrès 50e anniversaire à Séoul consulter le site

<http://www.aict-iatc.org>

Rock to Baroque - Costume Open Day

United Kingdom - London

October 23, 2006

Theatre Museum's Collections Centre,
Kensington Olympia.

A rare opportunity to get behind the scenes at the the Theatre Museum and see a selection of our costumes from plays, ballet, opera, circus, pantomime and rock and pop with stage costume expert Sarah Woodcock who will talk about the construction and performance history of various costumes and genres. The event will take place on Monday 23rd October at the Theatre Museum's Archives at Kensington Olympia and places must be booked in advance.

Two sessions: 11.00 & 14.30

Ticket £15

Only 15 places available per session.

BOOKINGS

Theatre Museum

Telephone 00 44 20 7943 4750

Email: tmbookings@vam.ac.uk

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