

FIRT/IFTR-SIBMAS Bulletin

2007 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,
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1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

Call for Papers: British Asian Theatre - From Past to Present

United Kingdom - Exeter

September 1, 2007

Papers and presentations are invited for a 4-day conference to be held at the Department of Drama, University of Exeter, 10-13 April 2008, a key event in the final year of the AHRC-funded project British Asian Theatre: critical history and documentation .

The conference will bring together practitioners and academic scholars to discuss and review the history and achievements of the practitioners and performers who have made British South Asian theatre. The debate will bring new critical perspectives to the fields of British theatre history and performance, popular culture, and the history and cultural presence of South Asian diasporas.

Live performances and workshops by leading British Asian artists will be scheduled as part of the conference programme, and the keynote address will be given by Naseem Khan, author of the seminal report *The Arts Britain Ignores*. Those participating will include:

Kuljit Bhamra, composer
Sudha Bhuchar, Tamasha Theatre
Poulomi Desai, performance and visual artist
Harmage Singh Kalirai, Zeroculture
Anuradha Kapur, National School of Drama, Delhi
Girish Karnad, playwright, India
Faroque Khan, Insaan
Naseem Khan, author of *The Arts Britain Ignores*
Shelley King, actor
Kristine Landon-Smith, Tamasha Theatre
Champak Kumar Limbachia, Oriental Arts
Jamila Massey, actor
Reginald Massey, classical Indian music and dance specialist
Claudia Mayer, designer
Rani Moorthy, Rasa Theatre
Vayu Naidu, Vayu Naidu Theatre
Dominic Rai, Mán Melá Theatre
Hardial Rai, Zeroculture
Janet Steel, Kali Theatre
Jatinder Verma, Tara Arts
Harbhajan Viridi, director
Aziz Zeria, Culturelinks

The conference organisers are now inviting proposals for papers and presentations from practitioners and academics that address the many issues affecting the development of this performance history and theatre practice. Presentations can also be done through practice. Suggested themes for individual contributions or panels are:

- The location of performance from domestic to public spaces
- Critical analyses of Asian-led theatre companies and specific productions
- Language theatres and bilingual theatre
- The role of dance, music and film in British Asian theatre
- Profiles of the work of specific performers
- Script and adaptation in British Asian theatre production
- The role of design and designers
- Histories of community-based and amateur Asian-led theatre initiatives
- New Writing and other training initiatives for British Asian practitioners
- The role of host theatres and venues in the development of British Asian theatre

- Asian aesthetics, techniques and traditions in non-Asian-led work
- Preserving histories resources, archives and the documentation of British Asian theatre
- Live art and new media
- Assessments of the impact of funding policies and specific funding schemes
- Histories of audiences of Asian-led theatre and assessments of the impact of specific audience diversity initiatives
- The interconnectedness of Asian-led theatre practice between the UK, the Indian subcontinent and South Asian diasporic communities

Deadline for proposals: 1 September 2007

Please send abstracts of around 250 words to the Drama Department secretary, Gayatri Simons, G.Simons@exeter.ac.uk

Selected papers and presentations from this conference will be published in a special edition of the journal South Asian Popular Culture in 2009, to be guest-edited by Sarah Dadswell and Graham Ley.

For more information about the AHRC-funded project, please see the project website at <http://www.spa.ex.ac.uk/drama/research/batp/welcome.shtml>

Call for papers: Engaging Objects

Netherlands - Amsterdam

October 31, 2007

ASCA International Workshop

26-28 March 2008

Organizers: Paulina Aroch Fugellie, Tereza Havelkova, Jules Sturm, Astrid Van Weyenberg

Things in the world, objects of art and of everyday use, have functioned as core referents in contemporary cultural theory. Since the linguistic turn, technological devices and philosophical texts, dirty windows, typewriter-erasers, and cyber-space, have been proposed and contested as possible sites for re-encountering material reality. The 2008 ASCA International Workshop is a space open to reflect on the methodological nuances, theoretical consequences and political implications of engaging objects within the humanities.

Engaging Objects refers to the object's possibilities of seduction and resistance, of compromise and failure. Objects engage researchers: they attract our interest, involve us and position us as scholars in relation to their cultural emergence. Similarly, while engaging with objects we, as theorists, also produce them as objects of study. We further engage with culture at large through artistic or mundane, actual or virtual objects they work as mediators of social relationships and as translators between imaginary and lived culture. This sense of engagement can be found in the root of the verb to engage. According to the Oxford English Dictionary, a gage is a valued object deposited as a guarantee of good faith, as well as a pledge, especially a glove, thrown down as a symbol of a challenge to fight. Thus, engagement can be understood as an object's promise, its act of commitment or provocation. The concept of engagement gains its sense metaphorically, developing from a concrete action in which the object stands in for a socially charged gesture. The mediatory role of objects may also be abused, although objects are always already engaged with the world in ways that exceed our scholarly framing of them.

The relationship between object and researcher is not only limited to a metaphorical promise; it is also an actual intervention. Engaging Objects is thus concerned with the act of engagement. This engagement is not with the respective parties of a relation, but with the relationship itself. Engaging Objects aims to investigate the politics of relating within scholarly practices. Thinking of this relationship as a site where the known and the knower are partly produced, we may focus on the fractures, irregularities and inconsistencies that are constitutive of our own production of knowledge today within fields such as visual culture, literature, history, art, music, performance, anthropology, theory, and politics.

These issues will be discussed in four panels:

Engaging theory

This panel seeks to position theory as an object of study. In considering theory as an object, its material aspects are brought to the fore. Yet the material aspects of theory are not the same for scholars across different disciplines or schools of thought. Post-structuralist scholars, for example, might locate theory's materiality in the actual language used to construct abstract concepts. Their more Marxist-oriented critics, however, might use the term 'material' to name the wider socio-cultural and political networks within which the theoretical text is inserted. Creatively re-articulating these different traditions may make our own engagements with theory more politically and intellectually productive. This panel invites participants to think through the metaphor of the 'engaging object' in order to explore theory as a literary text, as a cultural object, as a social promise and as a political act.

Sensory disruptions

Sensory perception is the primary way in which we encounter objects. The senses are culturally conditioned, and each society tends to privilege certain types of sensory engagement. Modernity has often been characterized by the dominance of visuality, which posits a distant, distinct and disembodied viewer, and as such is presumed to underlie Western epistemology and theories of subjectivity. This panel seeks to explore alternatives to this, arguably still prominent, mode of sensory engagement. How can it be disrupted through the intervention of other senses (as in haptic visuality)? What kinds of engagement do the other senses, and their different interrelations, bring about? What alternative relationships between the object and the researcher do they generate (e.g. affective, ethical, erotic)? These questions imply a change of sensibility that is both perceptual and conceptual. What are the theoretical consequences of this shift from the visual to the aural, the tactile, to kinesis and proprioception? What can be gained from thinking synaesthetically? And, more generally, what art of knowing is produced in this new, sensuous engagement?

Bodily interventions

The living body has, as Crary and Kwinter (1992) state, a menacing and delirious concreteness and serves as a complex and fascinating object of study in cultural theory. Especially within academic research around minority subjectivities (including queer and feminist theory, disability and race studies), the body acquired an important role: it became a site for alternative modes of knowledge production. This focus on extraordinary forms of embodiment politicized certain traditions of thought. But to the extent that specifically marked bodies might feature as seductive and spectacular objects of study, it is essential to reflect on the relationship between the shape of our theories and our conceptions of embodiment. This panel further aims to explore how a critical analysis of the 'unmarked' (white, male, standard) body helps to investigate the failures of cultural theory. Where are the limitations of treating the body in theory as a meaningful object? How do particular cultural engagements with the body expose and/or expand the boundaries of theory?

Comparison engagée

No matter what discipline we work in, when we engage with our objects of study, we are always involved in some form of comparison. With parity at its etymological root, comparison is usually understood as a methodology based on similarity and equality. But comparison is a dangerous activity, one that often conceals universalist and essentialist suppositions and whose terms are never neutral. To deal with comparison in an engaged (engagé) way, it is important to reflect on our terms of comparison. How do we decide on these terms and how do we incorporate this decision process within the practice of comparison itself? This draws attention to the necessity for scholars to acknowledge their own role in positioning objects in relation to each other and themselves. Is it possible to stand back and let objects engage with each other, or is this engagement only possible through us? If so, how does such a mediating role affect our research position? In this panel, we would like to discuss ways of dealing with the politics of comparison and to explore how and to what extent the objects we study can affect both our terms and methodologies of comparative engagement.

This workshop is the latest in a series of ASCA International Workshops and is inspired by the 2006-2007 ASCA theory seminar *Ways of Writing: The Object Speaks Back*.

We welcome participants from any discipline. Please e-mail or send your one-page proposal (300 words maximum) and a short biographical note by October 31, 2007 to the ASCA office: asca-fgw@uva.nl

Dr. Eloë Kingma (Managing Director)

Oude Turfmarkt 147

1012 GC Amsterdam

00 31 20 525 3874

Please indicate which panel theme (out of the four mentioned above) you believe your proposal would best fit in.

Selected participants will be asked to send their 3000 words papers by January 31, so that papers can be distributed among participants in advance. To allow enough time for discussion, papers will not be read during the workshop. Instead, participants are expected to give a 10 minute summary, relating their argument to that of their fellow panelists.

We are also looking for performances to be presented during the workshop that are relevant to the workshop theme of engaging objects . Please send a proposal (500 words maximum) indicating duration, number of participants and technical requirements.

We also require a sample of your work (hard copy or electronic reference). Please send your proposals by October 31, 2007 to the ASCA office (contact see above).

Call for papers: Inaugural International Theatre for Young Audience Research Forum

October 15, 2007

ITYARN, the International Theatre for Young Audiences Research Network, is calling for proposals for the Inaugural International Theatre for Young Audiences Research Forum at the XVIth ASSITEJ World Congress in Adelaide, Australia May 9-18 2008.

This network aims to advance critical inquiry in the field of Theatre for Young Audiences (TYA) through the exchange and discussion of papers from scholars in and outside of the field of TYA. We will attempt to bridge the gap between theatre for young people and theatre for adults by discussing the field of TYA from historiographical and theoretical perspectives that have not been applied to the field before, offering multiple, intersecting narratives on the slippery relationship between theatre, young people, and the shifting material circumstances (social, cultural, economic, ideological and political) under which this theatre is generated and perceived.

The ITYARN forum will take place over the course of one day, and consist of a plenary session and 2-4 working groups.

Topics of the Working groups will include but are not limited to

1. Aesthetics of contemporary theatre in the field of TYA
2. Theories and histories of TYA
3. Reception processes in TYA
4. Child culture and cultural environment of TYA

Researchers who want to participate in a Working Group should submit a 750 word proposals and sample bibliography by email in /WORD /or /RTF/.

Proposals should include name, affiliation, and email address in the upper left corner. Proposals will be peer reviewed by the ITYARN founding board in October 2007. Notifications will go out early November 2007. Final papers may be submitted to the 2009 issue of /Youth Theatre Journal/, edited by Manon van de Water.

For more information on ITYARN and to join the network go to

<http://hia-lists.hia.no/mailman/listinfo/ityarn-nc>

For information on the 16th ASSITEJ World Congress and Festival see

<http://www.assitej2008.com.au/home.html>><http://www.assitej2008.com.au/home.html>

Please email Proposals in /WORD/ or /RTF/ by *October 15, 2008* to Prof. Geesche Warteman gwartem@uni-hildesheim.de and Prof. Young Ai Choi

choiyap@hotmail.com and Prof. Manon van de Water mvandewa@wisc.edu

Call for Papers: International Conference on Ancient Theatre and Masks

Japan - Tokyo

August 31, 2007

Conference Organizer: The Tsubouchi Memorial Theatre Museum, Waseda University, Tokyo and the International Institute for Education and Research in Theatre and Film Arts (Global COE Project)

7 - 9 December 2007

Waseda University, Tokyo, Japan

The Tsubouchi Memorial Theatre Museum at Waseda University and the International Institute for Education and Research in Theatre and Film Arts (Global COE Project), with the support of the Japan Society for the Promotion of Science and Waseda University, are organizing an international Conference on Ancient Theatre and Masks.

It is widely acknowledged that the origins of Japanese Noh theatre can be found in an ancient performing art called Sangaku. But still it is not obvious how masks turned into a main element of Noh. During the conference we will analyze the process of how the mask theatre Noh developed from Sangaku. The aim is to study the relation of masks and theatre from a comparative perspective. Therefore, we will consider papers that deal with performing arts and the use of mask in any performing tradition of the Western world, from ancient times up to the 18th century. We specially encourage papers by young scholars that deal with the use of masks in ancient Greek theater and other European traditions.

If you wish to propose a paper please send an abstract of no more than 300 words. The talk itself should not exceed 30 minutes and can be given in English, Japanese or Chinese (simultaneous interpreting provided).

Submission:

- 1) Deadline for abstracts: 31 August 2007
- 2) Information about the selection results by 15 September 2007
- 3) Deadline for the final paper: 10 November 2007

Transportation costs (arrival 6 December, departure 10 December 2007) and lodging fee will be covered. We will also pay 50 000 Yen to every speaker from abroad.

Contact:

Miss Yoko TAMURA (tamura@aoni.waseda.jp)

and Mister Kazumichi SATO (kazumichis@aoni.waseda.jp)

Further information (download of application form):

http://www.waseda.jp/prj-gcoe-enpaku/e_index01.html

Call for Papers: IV Annual Conference of the Indian Society of Theatre Research (ISTR) - Indian Theatre and the West

India - Bangalore

November 15, 2008

24-26 January 2008

Hosted by the Department of Performing Arts at Bangalore University

Having inspiration from the last three International Conferences held at the University of Hyderabad (2004), Cochin university of Science and Technology, Kochi (2005), and University of Rajasthan, Jaipur (2007) respectively, the society is highly confident that the fourth annual conference with the theme Indian Theatre and the West will bring out meaningful insights and explore the diverse terrains of the theme in different magnitudes. More over ISTR believe that

the fourth conference will further cement the sustainability of the platform of theatre researchers and foster the vast potentiality of theatre research in India.

It is a fact that the modern Indian Drama and Theatre is an offshoot of English education and later it appropriated the Indian texts and contexts in different magnitudes practiced in different local cultural expressions. At the same time it is impossible to mark the exact beginning of an influence in the area of cultural expression especially in Indian Theatre. Beginning of borrowings from the west in the area of performance practices and forms may not be possible to trace out. The new dramas in different Indian languages, as a new form of expression in literature may not be subsequently representing a performance practice of the same. But the hybrid form of Parsi theatre and its offshoots in different languages set up a form and continued and transformed in to new forms and transgressed in to other artistic medias too like films and other performance forms. The theme Indian Theatre and the West is a vast area having different kinds of operations and manifestations in Indian cultures. The conference will be enquiring in to the diverse dynamics of Indian and Western relationships in Indian drama and theatre in different angles and perspectives touching the following aspects as sub-themes:

Colonial legacy
Textual and performative conditions
Marginality
Pluralities
Socio-political experience
Translation,
Adaptation,
Politico-aesthetic motivations
Rural and Urban folk
National v/s regional

Specific proposals are invited under the broad theme of Indian Theatre and the West to present in the conference. Time duration for each presentation would be twenty minutes and there will be ten minutes for discussion.

Research Scholars forum

Apart from the Plenary Sessions on the theme there will be a forum for Research Scholars to present their papers. It is not necessary that it should fall under the general theme of the conference. Research scholars are invited to send proposals on the topic of their interest in theatre. They will be given TEN minutes for their presentation and FIVE minutes for discussion.

All the abstracts should be within 250 words along with brief details of the presenter.

Last date for sending abstracts: November 15, 2007

Announcement of acceptance of abstract: November 30, 2007

Last date for registration: January 05, 2008

We regret to inform you that due to financial constraints we are unable to provide you any travel assistance.

The abstract may be sent to akru_ananthu@yahoo.com and [theatresearch@yahoo.com/ nagkote1947@yahoo.co.in](mailto:theatresearch@yahoo.com/nagkote1947@yahoo.co.in)

Abstracts by surface mail may be sent to:

Dr. Nagesh Bettakote, Reader in Theatre Arts

Conference Coordinator

Department of Performing Arts

University of Bangalore

Jnana Bharathi,

Bangalore- 560056

Karnataka, India

Telephones: 080+ 22961708/1703

For any assistance or further information, you may contact:

Ravi Chaturvedi at ravicvdi@gmail.com

Ananthkrishana at akru_ananthu@yahoo.com

ISTR website:

<http://www.istr-sirt.net/>

Bangalore is a world famous tourist destination known as science and technology capital of India. There are several websites to give you all the information of the town. However, to make the task easy, the suggested site is <http://www.discoverbangalore.com>

Call for Papers: Popular Culture Association Meeting 2008

United States - San Francisco

November 1, 2007

LIBRARIES, ARCHIVES, AND MUSEUMS AREA

The Popular Culture Association will be holding its annual joint meeting with the American Culture Association March 19 - 22, 2008, at the San Francisco Marriott in San Francisco, California. Scholars from numerous disciplines will meet to share their Popular Culture research and interests.

The Libraries, Archives, and Museums Area is soliciting papers dealing with any aspect of Popular Culture as it pertains to libraries, archives, museums, or research. In the past this has included descriptions of research collections, studies of popular images of libraries or librarians, analyses of web resources such as Wikipedia and YouTube, and reports on developments in technical services for collecting popular culture materials.

Papers from graduate students are welcome.

Prospective presenters should send a one-page abstract (with full contact information) by November 1 2007, to:

Allen Ellis
Professor of Library Services
W. Frank Steely Library
Northern Kentucky University
Highland Heights, KY 41099-6101
USA
859-572-5527
FAX: 859-572-5390
E-Mail: ellisa@nku.edu

For more information, see the conference website at <http://www.pcaaca.org>

Conférences - Danse et Résistance I

France - Pantin

November 17, 2007

14h00 Grand Studio

Conférence dansée Lynchtown (Charles Weidman, CNSMDP, Jean-Marc Piquemal). Le spectacle de la pièce remontée aura lieu le 4 et 5 avril 2008

Entrée libre sur réservation.

15h30 Studio 8

Conférence "Redécouvrir Charles Weidman" (Deborah Carr).

Tarifs (Fees): 6 ; offert pour les abonnés.

RENSEIGNEMENTS ET RESERVATIONS/ Information and reservations

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

- par mail : reservation@cnd.fr via an e-mail
- site internet : <http://www.cnd.fr> via the web site

Danse et Résistance I: "Les travailleurs dans la danse : l'enjeu des masses"

France - Pantin

November 15, 2007

18h00 - Studio 8

Conférencier Ellen Graff

Tarifs (Fees) : 6 , offert pour les abonnés

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

La thématique « Danse et résistance » constitue un des fils rouges de la saison 2007-2008. Elle est marquée par plusieurs temps forts. En novembre 2007, en janvier et en avril 2008, des spectacles, des conférences dansées, des projections mais aussi l'exposition « Dance Is a Weapon. NDG 1932/1955 » sont l'occasion de découvrir le New Dance Group, un collectif d'artistes américains militants créé en 1932. Parallèlement, en janvier 2008, ont lieu le colloque « Danse et résistance » et le spectacle de la chorégraphe féministe et engagée Cécile Proust. Enfin, en avril, une journée est consacrée à la figure de José Limón, chorégraphe et danseur américain fortement marqué par ses origines mexicaines.

There are 3 important times with this event : in november 2007, in january and in april 2008. There will be shows, danced conferences and an exhibition « Dance Is a Weapon. NDG 1932/1955 » whose will permit to discover the New Dance group, band of American artists created in 1932.

Claire Rousier

Directrice du département du développement de la culture chorégraphique

RENSEIGNEMENTS ET RESERVATIONS/ Information and reservations

- par téléphone : 00 33/ (0)1 41 83 98 98 by telephone
- par mail : reservation@cnd.fr via an e-mail
- site internet : <http://www.cnd.fr> via the web site

Jazz et pédagogie, une journée professionnelle

France - Pantin

October 23, 2007

10h30 à 12h30 et de 14h30 à 17h30

Au Centre national de la danse (CND) dans le Grand Studio

Avec la participation d'Odile Cougoule, Daniel Housset et Patricia Karagozian

À l'occasion de la parution de l'ouvrage « Enseigner la danse Jazz », le CND organise une journée professionnelle. Elle fait appel à la parole, à l'envie de danser et à la passion de tous pour le jazz dans un moment de partage vivant et rythmé.

La journée s'ouvre avec sur une représentation de la nouvelle publication par ses auteurs, suivie d'un débat avec le public et d'un solo de Patrice Valero, Solo 01/ Et Changes !

Dans un atelier, Patricia Karagozian invite les amateurs et les professionnels à découvrir le swing, notion essentielle de la danse jazz. Daniel Housset présente des images d'œuvres de chorégraphes américains, tels que Bob Fosse ou Jack Cole, à qui beaucoup attribuent la paternité du modern jazz. Patricia Alzetta clôt cette journée avec un duo extrait de sa création Résister pourquoi ?

For the launch of the book « Enseigner la danse Jazz », the CND organizes a professional day. It appeals the word, the envy to dance and the passion of all for the jazz in a moment of alive and rhythmical sharing.

The day opens with a representation of the new book by its authors, following by a debate with the public and a solo of Patrice Valero, Solo 01/ Et Changes !

In a workshop, Patricia Karagozian invites amateurs or professionals to discover the swing, essential notion of the jazz dance. Daniel Housset presents images of American choreographic works, like the ones of Bob Fosse or Jack Cole, that a represented as the fathers of the modern jazz.

Patricia Alzetta finishes this day with a duo extract from her creation Résister pourquoi ?

ENTRÉE LIBRE SUR RÉSERVATION/ Free access on reservation

RENSEIGNEMENTS ET RESERVATIONS/ Information and reservations

- par téléphone :-T. 00 33/ (0)1 41 83 98 98 by telephone

- par mail : reservation@cnd.fr via the internet

Centre national de la danse

1, rue Victor Hugo

93507 Pantin Cedex

Le cubisme et les arts du spectacle

France - Paris

October 23, 2007

Institut national d histoire de l art

Salle Vasari

2 rue Vivienne

75002 Paris

Accès : 6 rue des Petits Champs

18h

Conférence donnée par Erik Näslund, Docteur de lettres de l'Université de Stockholm et Directeur du Dansmuseet

Très peu de temps après son apparition (1907-1909), le cubisme commença à marquer son influence dans les arts du spectacle. Traditionnellement Parade, créé pour les Ballets Russes de Diaghilev en 1917 par Picasso, Cocteau, Massine et Satie, est considéré comme le premier « ballet cubiste », dans la mesure où il met en uvre des décors et, plus encore, des costumes (les Managers) conçus comme autant de sculptures cubistes et insère des éléments mécaniques dans la musique (les fameuses machines à écrire), le porte voix de Cocteau, tandis que la chorégraphie de Massine tente de renouveler les pas et gestes de la danse dite classique.

En réalité on relève plusieurs reflets du cubisme dans les arts du spectacle avant 1917, en Europe et surtout en Russie. Ce projet de recherche est le premier à essayer de dégager les relations entre un nouveau mouvement artistique d'avant-garde comme le cubisme et le domaine des arts du spectacle, longtemps régi par la tradition ; il tentera de définir comment le cubisme offrit des nouvelles possibilités de création d'un langage des mouvements plastiques et ouvrit les portes pour un traitement plus contemporain des expressions scéniques.

Docteur de lettres de l'Université de Stockholm et Directeur du Dansmuseet (Musée de la Danse) à Stockholm depuis 1989, Erik Näslund a également écrit un grand nombre de livres et biographies sur les artistes de la danse : Carina Ari et Birgit Cullberg, le peintre Nils Dardel et le sculpteur Carl Milles.

Pendant plus de vingt ans il a rédigé des critiques sur les arts du spectacle dans les revue et quotidiens suédois et internationaux. En tant que conservateur, il a organisé un très grand nombre d'expositions, notamment sur les Ballets Suédois, les Ballets Russes et les arts russes : notamment une exposition sur les Ballets Suédois en 1994 au Musée de l'Opéra à Paris et une exposition sur Nijinsky en collaboration avec Martine Kahane, présentée en 2000 à Stockholm, Hambourg et à Paris au Musée d'Orsay.

Contact : programmation@inha.fr

Les 50 ans du spectacle Ionesco

France - Paris

October 2, 2007

18h30-20h30

Bibliothèque nationale de France
Site François-Mitterrand

Soirée organisée autour du Théâtre de la Huchette et des pièces La Cantatrice chauve et La Leçon d'Ionesco données chaque soir depuis plus de 50 ans dans ce théâtre. Il est prévu une table ronde, une présentation d'extraits de films de Jean Ravel de 1966, une courte représentation théâtrale et la signature de l'ouvrage Le Fabuleux roman du théâtre de la Huchette.

P l u s d ' i n f o r m a t i o n s :
<http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm>><http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm>

Les Européens dans le cinéma américain : émigration et exil

France - Paris

October 26, 2007

Fondation de la maison des sciences de l'homme (FMSH)
54 boulevard Raspail
75006 Paris

10h-17h

Ce programme se terminera à la fin de l'année 2007, après huit ans d'existence.

Seront présents les principaux partenaires du programme venant de différents pays européens et des États-Unis, et appartenant à diverses institutions. Chaque participant présentera son rôle, sa participation et ses activités de recherche au sein du programme. L'objectif essentiel de cet atelier sera d'établir le bilan en termes d'enjeux scientifiques, de réalisations et de résultats de recherche, mais également analyser ce que le programme a apporté (ou non) au thème choisi et aux recherches cinématographiques.

À la fin de cette réunion, sera projeté le documentaire réalisé par notre partenaire Guiliana Muscio sur les acteurs italiens à Hollywood, sujet très important pour notre programme et encore peu traité par les chercheurs.

Un bilan du programme sera présenté par Irène Bessièr devant le Conseil international d'évaluation de la FMSH et au conseil scientifique de l'INHA fin 2007.

Créé à l'initiative d'Irène Bessièr (FMSH, INHA) et de Roger Odin (université de Paris III-Sorbonne Nouvelle), par la Fondation de la maison des sciences de l'homme et la co-organisation de l'Institut national d'histoire de l'art.

Contact : programmation@inha.fr

Les représentations du Noir au théâtre

France - Paris

October 16, 2007

18h30-20h30

Bibliothèque nationale de France
Site François-Mitterrand

Rencontre organisée en avant-première de l'exposition sur le théâtre de l'Athénée.

Avec

Philip Boulay, metteur en scène

Christel Alves Meira, metteur en scène

Sylvie Chalaye, Université de Paris 3

Plus d'infos : <http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm>

Protestantisme et cinéma français

France - Paris

November 17, 2007

9h30-18h

Bibliothèque nationale de France
Site François-Mitterrand

Journée d'étude organisée par André Encrevé.

Programme et davantage d'informations : <http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm>

Richard Peduzzi

France - Paris

November 8, 2007

18h30-20h30

Bibliothèque nationale de France
Site François-Mitterrand

Conférence organisée dans le cadre du cycle Mon théâtre.

En collaboration avec le département des Arts du spectacle, La BnF propose un rendez-vous régulier avec une figure marquante du théâtre. Après Jacques Lassalle, Roger Planchon, Lucien Attoun et Micheline Attoun, c'est au tour de Richard Peduzzi d'évoquer sa carrière.

Depuis 1969, Richard Peduzzi réalise toutes les scénographies, souvent mystérieuses et labyrinthiques, des spectacles du metteur en scène Patrice Chéreau. Il retrace pour nous son parcours.

Plus d'informations: <http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm>

Theorising Performance Reception - APGRD Conference

United Kingdom - Oxford

September 14, 2007 - September 15, 2007

Classics Centre
University of Oxford

Topics to be addressed include semiotics, the body, Shakespearean performance history as comparand, audiences, authenticity, post-modernism and performance, paganism in the light of contemporary metaphysics, and the historical (re)constitution of the text.

The confirmed speakers and invited Chairs include

Keynote Speaker: Professor Erika Fischer-Lichte (Freie Universitaet, Berlin)

Dr Felix Budelmann (Open University)

Professor Freddy Decreus (University of Ghent, Belgium)

Professor Helene Foley (Barnard College, Columbia University)

Professor Mary-Kay Gamel (University of California, Santa Cruz)

Professor Simon Goldhill (University of Cambridge)

Professor Lorna Hardwick (Open University)

Professor Charles Martindale (University of Bristol)

Professor David Wiles (Royal Holloway, University of London)

Student Bursaries

Owing to the generosity of the Classical Association and the Society for the Promotion of Hellenic Studies up to 16 bursaries of at least £70 are available to students working at any University except Oxford. Although the SHPS bursaries are earmarked for postgraduate students whose work falls under the area of Hellenic Studies, students from other departments whose work would benefit from attendance at the conference are encouraged to apply. Each bursary will cover the £25 registration fee and one night's standard accommodation at Worcester College. Subject to demand, it may also be possible to offer something towards travel expenses.

To be considered for a bursary please send the following items to Theory Conference: Bursaries (at the address above) by 31 July 2007:

- a) a letter of application, including details of your programme of study and, if applicable, an outline of your research;
- b) an academic recommendation under separate cover;
- c) an estimate of your travel expenses.

Registration

The £25 registration fee includes lunch on Friday 14 September and all refreshments for the duration of the conference. In addition, it is possible to book in for the buffet supper with wine on the evening of Friday 14 September. Standard and ensuite rooms are available on a bed and breakfast basis at Worcester College, located within a ten-minute walk of the conference venue (standard single room £45; ensuite single £76). To register for this conference, please either:

- a) go to <http://www.apgrd.ox.ac.uk/events/conftheory.htm>, and follow the link to the electronic booking facility for registration and payment online (n.b. there is a surcharge of 50p for credit/debit card bookings)
 - or b) use the registration form, which you may print from <http://www.apgrd.ox.ac.uk/events/conftheory.htm>;
- alternatively, request a paper version by contacting us on apgrd@classics.ox.ac.uk or 01865 288 210.

Funding Bodies

We are very grateful to the British Academy, the Classical Association, the Society for the Promotion of Hellenic Studies, and the Classics Faculty at the University of Oxford for their generous support of this conference.

* : *Modified only*

2. EXHIBITIONS

A.T. Linhart, European Man of Excellence

Slovenia - Radovljica

December 11, 2007

The National Theatre Museum of Slovenia is preparing a permanent exhibition in collaboration with Radovljica Municipality Museums, dedicated to the 250th anniversary of A.T. Linhart's birth.

Radovljica, a small town not far away from the Lake of Bled, is the birthplace of the first Slovenian dramatist Anton Toma Linhart. Born in 1756, he studied in Vienna and spent most of his life in Ljubljana, where he died in 1795. He was one of the most important representatives of the Enlightenment in Slovenia, well read and influential on several fields of culture: Linhart contributed a great deal to organize the first public library, has written books on Slovene history, a book of poetry and drama ("Miss Jenny Love") in German language.

He is celebrated as the first Slovene dramatist as he published two comedies in Slovene language: *upanova Micka* (based upon the work of Viennese writer Richter : *Die Feldmühle*) and *Ta Veseli dan ali Matiček se eni* (based upon French author Beaumarchais: *La folle journee ou le mariage de Figaro*). Both works were printed in Ljubljana in 1789. The author staged *upanova Micka* at the end of the same year in the Ljubljana Estate Theatre where by then only Italian and German wandering troupes have performed. The roles were played by the author's friends, amateurs, and the performance is a milestone in the history of Slovene theatre. Linhart is as important to the Slovenes as Mozart or Schiller is to the Austrians or Germans. All three of them play an important role in shaping the bygone and the present-day spirit of the uniting Europe.

The exhibition will be based upon research work led by the National Theatre Museum of Slovenia. A 600 pages volume of proceedings of several authors was published in 2005 (in Slovene with English summaries). At the opening a catalogue published on the occasion of this exhibition will be presented in Slovene and English language.

Drawn to the Stage: Australian stage design from the Arts Centre s Performing Arts Collection

Australia - Melbourne

July 21, 2007 - October 28, 2007

Drawn to the Stage showcases the Arts Centre s magnificent collection of stage design, spanning the late nineteenth century to the present day. This free exhibition charts the history of Australian stage design as told through the Performing Arts Collection.

The exhibition includes over 300 works by 50 designers, following their creative journey from early concepts to their finished designs. You ll see how the designer's work evolves through costume, set designs, set models, sketches and working drawings.

Drawn to the Stage is composed around seven themes that explore the way the Arts Centre s Performing Arts Collection intersects with the history of Australian stage design.

An eclectic Uniquely Australian display explores the way designers have depicted Australian imagery for the stage and Contemporary Collecting highlights recent donations, by three leading contemporary designers Roger Kirk, Brian Thomson and the late Trina Parker.

Contemporary Collecting includes Roger Kirk's costume design bible for *Dusty: The Original Pop Diva*, a swathe of material donated by Brian Thomson relating to *The King and I*, and the bequest of the late Trina Parker. This section illustrates the scope of design work acquired for the Performing Arts Collection and preserved for future generations.

Work by mid 20th century stage designers such as Tivoli Theatre stalwart Angus Winneke and ground-breaking professional designers John Truscott and Anne Fraser will also be on display.

The Australian Ballet is represented through a roll-call of visionary designers including Hugh Colman, Kristian Fredrikson, Kenneth Rowell, Anna French, Jennifer Irwin and Michael Pearce.

The Lady Viola Tait Collection illustrates the way productions were imported for the Australian stage at the turn of the 20th century.

The Performing Arts Collection is Australia's largest and most important collection of performing arts history and traditions. It is comprised of more than 300,000 items documenting nearly 200 years of performance in Australia across theatre, music, dance, circus and opera.

The Arts Centre
George Adams Gallery
St Kilda Road Gallery & Smorgon Family Plaza
100 St Kilda Rd
Melbourne
VIC 3004

Media enquiries: Publicist Christy Bicknell (03) 9281 8198 or 0403 539 235 or christy.bicknell@theartscentre.net.au

http://www.theartscentre.net.au/about-us_media-centre_news_detail.aspx?view=329

Graziella Vigo Captures Verdi on Stage

United States - New York

November 20, 2007 - February 22, 2008

Donald and Mary Oenslager Gallery
The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York
NY 10023-7498

Hours: Tues, Wed & Fri: 11 to 6
Mon, Thurs: 12 to 8
Sat: 10 to 6

Free entrance

This exhibition features 130 images by the famed Italian fashion, portrait, and performance photographer, Graziella Vigo. At the suggestion of maestro Riccardo Muti, Vigo photographed productions of Verdi operas at the Teatro alla Scala, in Milan, and the Teatro Regio, in Parma. Ms. Vigo also photographed productions at Bunka Kaikan in Tokyo. The over-sized photographs, hand-printed on canvas, comprise strikingly dramatic images of Verdi's most popular operas: Aida, La traviata, Il trovatore, Rigoletto, Un ballo in maschera, Macbeth, and two productions each of Falstaff and Othello.

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=467>

Les Ecritures du mouvement

France - Lyon - Chartres

October 9, 2007 - January 3, 2008

Exposée au CND l'année dernière, elle va désormais tourner et sera présente à :
Exposed last year at the CND, it will now turn on different places:

- La Maison de la danse de Lyon du 9 octobre au 25 novembre 2007
- Au théâtre de Chartres du 3 décembre 2007 au 3 janvier 2008

Cette exposition, conçue par Claire Rousier, invite à découvrir les « écritures du mouvement » et retrace leur histoire.

Depuis le 15^{ème} siècle, plus d'une centaine de systèmes de notation du mouvement ont vu le jour. Des partitions de Feuillet au 18^{ème} siècle jusqu'aux transcriptions chorégraphiques d'artistes d'aujourd'hui, en passant par les figures dessinées de Carlo Blasis au 19^{ème} siècle ou encore les partitions de Laban et de Benesh au 20^{ème} siècle, l'exposition permet de situer les temps forts de l'histoire de la notation et ses figures marquantes.

Elle met aussi en lumière la grande diversité de ses formes. La notation s'affirme comme un outil remarquable pour analyser les composantes du mouvement et les styles générés par leur combinaison. À ce titre, l'utilisation des systèmes de notation dépasse largement le champ de la danse : l'anthropologie y fait notamment appel pour comprendre la spécificité culturelle des comportements moteurs.

La diffusion de cette exposition pédagogique et gratuite permet ainsi de poursuivre la volonté du CND de faire découvrir à un public toujours plus large, la diversité des écritures du mouvement, leurs fonctions, et leurs utilisations dans le monde de la danse comme dans d'autres domaines.

This exhibition conceived by Claire Rousier, invites to discover the writings of the movements and their story. For the 15th century, more than hundred of systems of notation of the movement were born. Scores of Feuillet in the 18th century until the choreographic transcriptions of current artists, by the way of faces drawn by Carlos Blasis in the 19th century or also scores of Laban and Benesh in the 20th century, the exhibition allows to place the important times of the story of the notation.

It also underlines the great diversity of its forms. The notation asserts itself as a remarkable tool to analyze the constituents of the movement and the styles generated by their combination. The use of systems of notation exceeds widely the fields of the dance: the anthropology notably appeals to it to understand the cultural specificity of the behaviours.

This exhibition will show the diversity of systems of notation, their applications and their uses in dance and in general life. Moreover, the diffusion of this free exhibition permits to follow our aim to target a largest audience.

Entrée libre / Free access

Maison de la danse de Lyon
8 avenue Jean Mermoz
69008 Lyon
Téléphone: 00 33 4 72 78 18 00
<http://www.maisondeladanse.com/index.php?id=2&L=0>

Théâtre de Chartres
Boulevard Chasles
28000 Chartres
Téléphone : 00 33 2 37 23 42 79
<http://theatredechartres.fr/>

Lincoln Kirstein: Alchemist

United States - New York

October 30, 2007 - January 30, 2008

Vincent Astor Gallery
The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York
NY 10023-7498

Hours: Tues, Wed & Fri: 11 to 6
Mon, Thurs: 12 to 8
Sat: 10 to 6

Free entrance

At his centennial, institutions around New York City are celebrating writer, poet, and arts patron Lincoln Kirstein and his impact on American culture. Lincoln Kirstein: Alchemist focuses on the five dance companies he founded the American Ballet, Ballet Caravan, American Ballet Caravan, Ballet Society, and the New York City Ballet. Each was, in its own way, experimental and pushed the edges of American culture and society. He brought choreographers together with young artists and composers, leading to masterpieces as different as Billy the Kid, Concerto Barocco, The Seasons, and Orpheus. Among the designers whose art is featured are Cecil Beaton, Aline Bernstein, Isamu Noguchi, Tchelichew, and Ben Shawn, whose designs for the unproduced Uncle Tom's Cabin are on display. The exhibition also recognizes Kirstein's role in the founding of the Library's Dance Collection, now the Jerome Robbins Dance Division.

<http://www.nypl.org/research/calendar/exhib/lpa/lpaexhibdesc.cfm?id=466>

Matthias Kralj - stage designs and costumes (

Austria - Vienna

October 24, 2007 - January 27, 2008

The National Theatre Museum of Slovenia will present an exhibition showing the work of stage and costume designer Matthias Kralj in the Austrian Theatre Museum, Lobkowitz Palais.

The exhibition with the catalogue was first presented in Ljubljana 2003 and was also seen in Klagenfurt. The artist was born in 1933 in Ljubljana, Slovenia, lived in Klagenfurt since 1942, studied in Vienna between 1952-1958 at the Akademie für bildende Künste (Academy of Arts) and at Vienna University (Theatre studies).

He was employed in several Austrian and German theatres: Lübeck (1958-63), Mannheim (1963-64), Braunschweig (1964-68), Klagenfurt (1968-1976), the Burgtheater in Vienna (1976-1993) and collaborated as a guest in several European theatres: Munich, Thessaloniki, Athens, Hamburg, Berlin, Salzburg, Lisbon, Ljubljana, Zurich, Stuttgart, Essen, in Vienna in the Staatsoper, Volksoper and Volkstheater, to mention the most important places.

He was teaching at Vienna University for several years and also invited to the USA. He gave lessons at Stanford University, California and designed for Stanford University Theatre productions. For his work he won several prizes: Goldene Fuger-Medaille der Akademie der bildenden Künste, twice Kainzmedaille and also Bundesverdienstkreuz für Wissenschaft und Kunst. The artist is retired, lives in Klagenfurt and will be present at the opening of the exhibition.

Further information:

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

Österreichisches Theatermuseum

Lobkowitzplatz 2

A-1010 Wien

00 43 1 525 24- 3460

info@theatermuseum.at

Opening

Tuesday - Sunday: 10 - 18 h

Admission

4,50 (concession 3,50)

Sacha Guitry : une vie d'artiste

France - Paris

October 17, 2007 - February 18, 2008

Cinémaèque française

51, rue de Bercy

75012 PARIS

Coproduction : Cinémathèque française et Bibliothèque nationale de France

Sacha Guitry aura été, de son vivant, adulé et admiré, puis jaloué et décrié, calomnié. Il connut une traversée du désert, avant d'être réhabilité au milieu des années 50 par un jeune critique, François Truffaut. Avec la Bibliothèque nationale de France, la Cinémathèque organise une grande exposition consacrée à Guitry, dont Noëlle Giret et Noël Herpe sont les commissaires. Ecrivain, auteur de pièces et d'opérettes, comédien, photographe et dessinateur, publicitaire de talent, cinéaste bien sûr, collectionneur, admirateur, Guitry sera revisité, de part en part, sous les facettes multiples de son personnage. Cette exposition - « Sacha Guitry, Une vie d'artiste » - fera revivre une des figures artistiques parmi les plus singulières du XXe siècle.

Plus d'informations :

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

Horaires

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

Le dimanche de 10h à 20h.

Fermeture le mardi.

01 71 19 33 33

Tarifs

5 (réduction 4)

Catalogue coédité par Gallimard, Bibliothèque nationale de France et Cinémathèque

Voir rubrique catalogues d'exposition.

Théâtre de l'Athénée Louis Jouvet 1982-2007 : 25 ans de théâtre public

France - Paris

November 13, 2007 - December 30, 2007

Bibliothèque nationale de France

Site Richelieu, Crypte

Plus d'informations :

<http://www.bnf.fr/pages/cultpubl/pdf/saison0708expos07.pdf>

Publication d'un livre en parallèle de l'exposition:

Si on voulait écrire l'histoire du théâtre : Athénée Théâtre Louis Jouvet, 1982-2007

chez Adam Biro

Theatre Museum Amsterdam - various exhibitions

Netherlands - Amsterdam

DANCE!

People dance for various reasons. For some it is art and artistic expression, for others it is relaxation and enjoyment. But how one experiences dance - on the dance floor, the stage or in the ballroom - it is always an experience. Dance! presents a wide range of dance forms and styles, ranging from classical ballet to modern dance and from world dance to show dance and club dance. Dance is brought to life by costumes, special objects, unique photos and video fragments.

One of the highlights is the monumental canvas depicting cancan dancers by the painter Jan Sluyters, probably dating

from 1915. A touching item is the little shoe left behind by Anna Pavlova after her sudden death in the Hotel Des Indes in 1931. There are sensuous photos of nightclub dancers dating from the 1960s, while the barbed-wire tutu from the Grand Cru dance company's 2004 production Double U appeals to the senses in a rather different way.

The Dance! exhibition is accompanied by an extensive supplementary programme. From September onwards there will be dance workshops, guided tours and performances in the museum.

BACKSTAGE (permanent exhibition)

Visitors to 'Backstage' - an exhibition about making theatre - discover that a performance is a combination of several disciplines. The six most important parts of theatre making are introduced: text, directing, play, costumes, scenery, light and sound. Theatre makers of all kinds comment and give their view on their passion for the profession.

MOVIMENTO, Dance photography by Joris-Jan Bos (until december 2nd)

A special exhibition with 30 photos shot by Joris-Jan Bos, the free-lance house photographer of the Nederlands Dans Theater. Joris-Jan Bos is specialised in dance photography since he started his professional career in 1984. He also photographed for the Ballett Frankfurt and Het Nationale Ballet, to mention some groups. The exhibition does not only show the development in the work of Joris-Jan Bos, but also gives a good overview on dance as it is performed by contemporary dance companies.

Theater Instituut Nederland

Herengracht 168

1016 BP Amsterdam

T: +31 (0)20 551 33 00

T: +31 (0)20 551 33 03

Email: info@tin.nl

<http://www.tin.nl>

Opening hours

Monday to Friday 11am - 5pm

Saturday and Sunday 1pm - 5pm

Admission

Adults 4,50

Groups (min. 15 people) 3,50

* : *Modified only*

3. PUBLICATIONS

3.1. GENERAL

3.2. THEATRE

Bleu et or : La scène et la salle en France au temps des Lumières

France - Paris

May 25, 2007

Michèle Sajou d'Oria

CNRS Editions

Collection Sciences de la musique

Série Etudes

Broché: 277 pages

ISBN-10: 2271065046

ISBN-13: 978-2271065049

39

Au cours de la seconde moitié du XVIII^e siècle, la France réinvente le Théâtre. La scène devient alors un espace autonome : il n'y a plus de spectateurs sur la scène, plus de places debout au parterre ! La scène s'ouvre au regard. L'éclairage, la place des acteurs : tout va changer.

Tous les hommes de lettres, architectes, journalistes, de Voltaire à Ledoux, de Marmontel à Boullée, discutent et accompagnent ces transformations qui font les salles de théâtre telles que nous les connaissons aujourd'hui. Ce sont tous ces débats où se mêlent idéal des Lumières, comportement mondain, misogynie que fait revivre Michèle Sajous D'Oria.

Le bleu et l'or, longtemps réservés à la monarchie et à l'Église, deviennent les signes d'une dignité nouvelle des salles de spectacle. Une centaine de théâtres ont été construits entre 1748 et 1807, date à laquelle Napoléon reprend en main les spectacles. Michèle Sajous sait faire revivre pour nous par l'anecdote et l'image cette période d'intense activité et de profonds renouvellements.

Biographie de l'auteur

Michèle Sajous D'Oria est professeur à l'Université de Bari (Italie). Elle a édité Nicodème dans la lune, ou la Révolution pacifique de Beffroy de Reigny (1982), et est devenue l'une des spécialistes de l'histoire des salles de spectacles en France.

http://www.cnrseditions.fr/Sources/Liste_Fiche.asp?CV=5880&type1=Ouvrage

Marian Moments in Early Modern British Drama

United Kingdom - London

May 7, 2007

Regina Buccola and Lisa Hopkins

Series: Studies in Performance and Early Modern Drama

198 pages

Hardback

219 x 153 mm
ISBN: 0 7546 5637 3
\$99.95/£50.00

Concerning itself with the complex interplay between iconoclasm against images of the Virgin Mary in post-Reformation England and stage representations that evoke various 'Marian moments' from the medieval, Catholic past, this collection answers the call for further investigation of the complex relationship between the fraught religio-political culture of the early modern period and the theater that it spawned.

Joining historians in rejecting the received belief that Catholicism could be turned on and off like a water spigot in response to sixteenth-century religious reform, the early modern British theater scholars in this collection turn their attention to the vestiges of Catholic tradition and culture that leak out in stage imagery, plot devices, and characterization in ways that are not always clearly engaged in the business of Protestant panegyric or polemic. Among the questions they address are: What is the cultural function of dramatic Marian moments? Are Marian moments nostalgic for, or critical of, the 'Old Faith'? How do Marian moments negotiate the cultural trauma of iconoclasm and/or the Reformation in early modern England? Did these stage pictures of Mary provide subversive touchstones for the Old Faith of particular import to crypto-Catholic or recusant members of the audience?

Contents

Preface; Foreword, Arthur F. Marotti; Introduction, Regina Buccola and Lisa Hopkins; 'Here in this garden': the iconography of the Virgin Queen in Shakespeare's *Richard II*, Helen Ostovich; 'One that's dead is quick': Virgin re-birth in *All's Well That Ends Well*, Alison Findlay; Inverting the Pietà in Shakespeare's *King Lear*, Katharine Goodland; 'Black but beautiful': *Othello* and the cult of the Black Madonna, Lisa Hopkins; Desdemona and the Mariological theology of the will in *Othello*, Greg Mailet; The wonder of women: virginity, sexuality and religio-politics in Marston's *The Tragedy of Sophonisba*, Thomas Rist; Easter scenes from an unholy tomb: Christian parody in *The Widow's Tears*, Alice Dailey; Virgin fairies and imperial whores: the unstable ground of religious iconography in Thomas Dekker's *The Whore of Babylon*, Regina Buccola; Not kissing the (He)rod: *The Tragedy of Mariam*, Stephanie Hodgson-Wright; Index.

Regina Buccola is Associate Professor of Literature and Language at Roosevelt University, USA. Lisa Hopkins is Professor of English at Sheffield Hallam University, UK.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%205637%203>

Revue d'Histoire du Théâtre

France - Paris

N° 234 (2007-2)

Dossier Jovet Giraudoux

Louis Jovet et Jean Giraudoux : Un « attelage dramatique si bien noué » par Guy Teissier
Lettre inédite de Louis Jovet à Jean Giraudoux
Théorie et problèmes de la mise en scène chez Jovet et Giraudoux par Elizabeth Scheele
Giraudoux et la notion de tragédie par Marie-Claude Hubert

Les revues de Gordon Craig par Marc Duvillier

Jouer les pleurs : représentation des larmes et statut de l'interprète au dix-huitième siècle par Sophie Marchand

Livres et revues (comptes rendus)

- Jean CHOLLET, « André Acquart, architecte de l'éphémère » (Paul-Louis Mignon)
- Odette ASLAN, *L'Acteur au XXe siècle, éthique et technique* (Marie-Françoise Christout)
- Tadeusz KOWZAN, *Théâtre miroir, métathéâtre de l'antiquité au XXIe siècle* (Yannick Butel)
- Georges FORESTIER, *Jean Racine* (André Blanc)
- Anne VERDIER, *Histoire et poétique de l'habit de théâtre en France au XVIIe siècle (1606-1680)* (Colette Scherer)
- Antoine ANDRIEU-GUITRANCOURT et Serge BOUILLON, *Jacques Hébertot le magnifique (1886-1970)* (Marie-Françoise Christout)
- *La Duchesse du Maine (1673-1753). Une mécène à la croisée des arts et des siècles* (Marie-Françoise Christout)
- Louise FUSIL, *Souvenirs d'une actrice* (Marie-Françoise Christout)

N° 235 (2007-3)

Le ch ur matriciel. Etude expérimentale de pratiques scéniques par Jean-Pierre Triffaux
Un drame est-il possible après 1945 ? par JeanYves Guérin
La fête juive de Pourim dans le théâtre comtadin par Roger Klotz
Le théâtre, un art de la double vue : une lecture de I Ut Pictura poesis par Emmanuelle Hénin
Fou de soi. Equivoque et théâtre dans le théâtre : Les Visionnaires de Desmarests par Normand Doiron

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

Société d'Histoire du Théâtre

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Fax : 00 33 1.42.60.27.65

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

info@sht.asso.fr

Roger Blin - Collaborations and Methodologies *

United Kingdom - Oxford

February 28, 2007

Taylor-Batty, Mark

Peter Lang Publishing

Stage and Screen Studies Vol. 6

Edited by Richards Kenneth

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

274 pages

ISBN 978-3-03910-502-1

US-ISBN 978-0-8204-7508-0

Paperback

£ 29.00

44.60

US-\$ 57.95

Roger Blin's career in the Arts was woven inextricably into the fabric of the Twentieth-Century French Avant-Garde. First appearing in the films of Abel Gance, Marcel Carné and Jean Cocteau, his acting career led him to a close friendship and association with Antonin Artaud, for whom he performed the function of assistant director. He championed Samuel Beckett's *En attendant Godot*, otherwise rejected unanimously by the French theatrical establishment, was Jean Genet's director of choice and was long associated with artists and practitioners as diverse as Arthur Adamov, Jean-Louis Barrault and Jacques Prévert. Marxist in outlook, Blin also sought to apply rigorous humanist principles to his art and delighted in the opportunities he enjoyed to disrupt and upturn the attitudes and complacencies of certain of his audiences. This book surveys all aspects of Blin's artistic output to consider and clarify his motivations, his ambitions and his aesthetic preferences. In doing so, the author hopes to offer perspectives on the methodologies that Blin employed and define the influence his work and his legacy has exerted on the French and World stage.

Contents: Biographical background and social and political contextualisation - The artistic influences of Jacques Prévert, Sylvain Itkine and Jean-Louis Barrault - Associate director of the Gaîté-Montparnasse - Arthur Adamov's early plays - Directing Samuel Beckett's early plays - The theatre of provocation: Jean Genet's drama - 'Active humility' and

a director's methodology.

Mark Taylor-Batty is Senior Lecturer in Theatre Studies at the University of Leeds, UK. He has published on the writings of Harold Pinter and Samuel Beckett, and has interests in issues of translation for the stage, author/director relationships and the status of the text in performance.

<http://www.peterlang.com/index.cfm?VID=10502&vLang=E&vHR=1&vUR=2&vUUR=1>

Samuel Beckett's Abstract Drama - Works for Stage and Screen 1962-1985

United Kingdom - Oxford

September 28, 2007

Tonning, Erik

Peter Lang Publishing

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

Stage and Screen Studies Vol. 10

Edited by Richards Kenneth

ISBN 978-3-03911-022-3 paperback

291 pages

54.60

£ 35.50

US-\$ 70.95

Samuel Beckett's *Play*, written 1962-63, was an aesthetic watershed inaugurating his late, 'abstract' dramatic style. This book gets close to Beckett's creative process by examining the possible influence of Arnold Schoenberg's twelve-tone music and Vassily Kandinsky's abstract painting upon this formal shift; by tracing Beckett's developing attitude to abstraction and its relation to his long-standing preoccupation with the 'breakdown' of the subject-object relation and the ultimate failure of all expression; and by following his formal choices through manuscript drafts. The author goes on to analyse Beckett's attempt to adapt his new methods to the media of film and television, and to demonstrate how Beckett's late works for stage and screen develop alongside one another right up to his 1985 adaptation of the play *What Where* for television. Throughout the book, unpublished manuscript materials such as Beckett's letters, drafts, notes on philosophy, psychology and art, and his 'German diaries' augment a detailed account of the submerged sources that Beckett appropriated to the evolving needs of his abstract dramatic art.

Contents: Beckett and abstraction: documented attitudes - Beckett's aesthetics: from Schopenhauer's irrational Will to the inexpressible 'incoherent continuum' - Weakness, failure, distress and the original sin of having been born - Formal disintegration in *The Unnamable* and the pre-*Play* drama - Abstract form in *Play*: foregrounding the inhuman system - Beckett's analogy with Schoenberg and Kandinsky - The search for form: drafts of *Play* and *Come and Go* - Instructive failures at abstraction in *Film* and *Eh Joe* - *Not I*, *That Time* and *Footfalls*: staging insubstantial states of self - Beckett's reshaping of Expressionist images - Depth psychology as structural template - Presenting ghostly images: *Ghost Trio* and ...but the clouds... - Vermeer as formal model - Beethoven, Yeats and Romantic 'Sehnsucht' - Ritualised desire and the unattainable Lady - Leibnizian monadology as formal model in *A Piece of Monologue*, *Ohio Impromptu*, *Rockaby*, *Quad (I & II)*, *Nacht und Träume* and *What Where* - 'Like something out of Beckett': staging the creative self as monad.

The Author: Erik Tønning, D. Phil. (Oxon), is Research Fellow of the Centre for Christianity and Culture, Regent's Park College, University of Oxford, and Norwegian Research Council Postdoctoral Fellow at the Department of Literature, Area Studies and European Languages, University of Oslo. His current project is on Beckett's lifelong agony with Christianity.

<http://www.peterlang.com/index.cfm?VID=11022&vLang=F&vHR=1&vUR=2&vUUR=1>><http://www.peterlang.com/index.cfm?VID=11022&vLang=F&vHR=1&vUR=2&vUUR=1><8a>

Theater and Nation in Eighteenth-Century Germany

United Kingdom - London

May 16, 2007

Michael J. Sosulski

Series: Studies in European Cultural Transition

252 pages

Hardback

ISBN: 0 7546 3719 0

\$99.95/£50.00

In 1767, more than a century before Germany was incorporated as a modern nation-state, the city of Hamburg chartered the first Deutsches Nationaltheater. What can it have meant for a German playhouse to have been a national theater, and what did that imply about the way these theaters operated? Michael Sosulski contends that the idea of German nationhood not only existed prior to the Napoleonic Wars but was decisive in shaping cultural production in the last third of the eighteenth century, operating not on the level of popular consciousness but instead within representational practices and institutions. Grounding his study in a Foucauldian understanding of emergent technologies of the self, Sosulski connects the increasing performance of body discipline by professional actors, soldiers, and schoolchildren to the growing interest in German national identity.

The idea of a German cultural nation gradually emerged as a conceptual force through the work of an influential series of literary intellectuals and advocates of a national theater, including G. E. Lessing and Friedrich Schiller. Sosulski combines fresh readings of canonical and lesser-known dramas, with analysis of eighteenth-century theories of nationhood and evolving acting theories, to show that the very lack of a strong national consciousness in the late eighteenth century actually spurred the emergence of the German Nationaltheater, which were conceived in the spirit of the Enlightenment as educational institutions. Since for Germans, nationality was a performed identity, theater emerged as an ideal space in which to imagine that nation.

Contents

General editor's preface; Preface; Introduction; Sitten und Sittlichkeit: Theater and nationhood in 18th-century Germany; Actors and acting in 18th-century Germany; Trained minds, disciplined bodies: Konrad Ekhof and the reform of the German actor; 'Mit täuschender wahrheit': acting, drama, and subjectivity in late 18th-century German theater; The shattered mirror; Epilogue: identity and the German national theater; Bibliography; Index.

Michael J. Sosulski is Assistant Professor of German in the Department of German, Kalamazoo College, USA.

<https://www.ashgate.com/shopping/title.asp?isbn=0%207546%203719%200>

3.3. FILM

3.4. MUSICAL THEATRE

Opera, Liberalism, and Antisemitism in Nineteenth-Century France - The Politics of Halévy's La Juive

United Kingdom - Cambridge

August 16, 2007

Series: Cambridge Studies in Opera

Cambridge University Press

Diana R. Hallman

University of Kentucky

408 pages
228 x 152 mm
ISBN-13: 9780521038812
£35.00

This comprehensive critical study of the nineteenth-century French grand opéra *La Juive* (Paris Opéra, 1835) is a powerful and successful work by the leading dramatist and librettist Eugène Scribe, and Conservatoire-trained composer, Fromental Halévy. Hallman explores the politically charged messages of the opera within the context of French social and cultural history. The book addresses the opera's portrayal of religious intolerance and Jewish-Christian conflict in subject, setting and characterization, viewing the anticlerical thrust of its critique as a reminder of the historical abuses of an autocratic Church and State and as reflection of the era's liberal ideology. It also considers the portrayal of the central Jewish characters in light of literary stereotypes and contradictory, antisemitic attitudes toward Jews in French society.

Contents

List of illustrations; Preface; Acknowledgements; List of abbreviations; Introduction; 1. The collaboration and rapprochement of the authors of *La Juive*; 2. The Halévys: citoyens and israélites of France; 3. The Council of Constance and the Voltairean critique; 4. Jewish-Christian opposition in music and drama; 5. Eléazar and Rachel as literary stereotypes; 6. The milieu of *La Juive*: Jewish imagery and identity in the July Monarchy; Epilogue; Appendices; Bibliography; Index.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521038812>

Publication of article about Letty Lind in Gaiety Magazine

United Kingdom - London

August 30, 2007

Graeme Cruickshank's 12000 word article, "The Life & Loves of Letty Lind. 1861-1923, Skirt Dancer, Soubrette and Gaiety Girl," based on researches for lectures to the British Music Hall Society Study Group and the Society for Theatre Research, has been published in *The Gaiety* magazine, Issue no. 22, Summer 2007.

http://www.geocities.com/the_gaiety

email: gaiety_publications@yahoo.co.uk

The author is currently working on Letty Lind's sister, Millie Hylton (1870-1920), male impersonator, pantomime principal boy & actress for a lecture and publication elsewhere in 2008.

Any information would be gratefully received at joycruickshank@tiscali.co.uk

See also Members' Research Interests on the Society for Theatre Research website, <http://www.str.org.uk>

Reading Opera between the Lines - Orchestral Interludes and Cultural Meaning from Wagner to Berg

United Kingdom - Cambridge

July 30, 2007

Cambridge University Press

Series: New Perspectives in Music History and Criticism (No. 8)

Christopher Morris
University College, Cork

Paperback

43 music examples
231 pages
228 x 152 mm
ISBN-13: 9780521001977
£22.99

A characteristic feature of Wagnerian and post-Wagnerian opera is the tendency to link scenes with numerous and often surprisingly lengthy orchestral interludes, frequently performed with the curtain closed. Often taken for granted or treated as a filler by audiences and critics, these interludes can take on very prominent roles, representing dream sequences, journeys and sexual encounters, and in some cases becoming a highlight of the opera. Christopher Morris investigates the implications of these important but strangely overlooked passages. Combining close readings of individual musical texts with an investigation of the critical discourse surrounding the operas, Morris shows how the interludes shed light not only on the representational and narrative capacities of the orchestra, but also on the supposed absolute realm of instrumental music, a concept to which many critics appealed when they associated the interludes with purely musical and symphonic qualities.

Contents

Acknowledgements; Introduction; 1. A walk on the wild side; 2. What the conductor saw; 3. Lost in the forest; 4. Sympathy with death ; 5. A torrent of unsettling sounds ; 6. Wagner and invisible theatre ; Conclusion: 'innocence among opposites'; Bibliography; Index.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521001978>

3.5. DANCE

Enseigner la danse Jazz

France - Paris

October 23, 2007

Ouvrage collectif sous la direction d Odile Cougoule

Édition : Le Centre national de la danse

Collection : Cahiers de la pédagogie

Auteurs : Daniel Housset, Patricia Karagozian, Eliane Seguin

Prix : 15

Enseigner la danse Jazz est le fruit d un travail de réflexion, mené pendant deux ans par des professionnels de la danse jazz (professeurs et artistes créateurs) en collaboration avec le Département du développement de la culture chorégraphique du CND. Cet ouvrage est conçu comme un outil pratique pour les professeurs et les praticiens de la danse. Loin de proposer une pédagogie « clé en main », il offre les éléments nécessaires à la compréhension de cet art. Il aborde avec simplicité et précision les problématiques inhérentes à sa pratique : les spécificités techniques, le travail d atelier, le vocabulaire. Il ouvre également la réflexion sur la question de la culture à laquelle s identifient les artistes « jazz ».

Enseigner la danse Jazz results from a work of reflection, led during two years by professionals of the jazz dance (professors and creative artists), in association with the Department of the development of the choreographic culture of the CND. This book is conceived as a tool for the professors and practionners of the dance. Far from proposing a « turnkey » pedagogy, it offers elements necessary for the comprehension of this art. It deals with the simplicity and the precision of the problems of its practice: technical specificities, workshop, vocabulary. It also opens the reflection on the question of the culture with which become identified the jazz artists.

Renseignements et commandes au :

00 33 1 41 83 98 02

Elodie Boulanger, Chargée d édition

publication@cnd.fr

L Agenda de la danse

France - Pantin

Afin de bien préparer la rentrée, cet agenda est offert à partir de deux livres achetés.

Ludique, illustré (48 pages couleurs), cet agenda est idéal pour noter ses rendez-vous tout en découvrant, au fil des jours, certaines des grandes figures ou oeuvres de la danse, cernées par le regard bienveillant et malicieux de Christine Erbé.

Il vient prolonger la démarche de Dominique Boivin (avec son solo La danse, une histoire à ma façon...), ainsi que celle de Christine Erbé et de son « A-musée ». Dans ce musée dédié à la danse, des objets du quotidien sont récupérés et détournés pour composer des tableaux, croquant situations et personnages avec humour et poésie. Entre « tableaux » et recettes de cuisine, cet agenda est avant tout un hommage aux protagonistes de la danse danseurs, chorégraphes, programmateurs mais aussi théoriciens et pédagogues, qu'ils en aient écrit l'histoire ou qu'ils en fassent l'actualité.

To prepare well the new term, this diary is offered for 2 others books bought.

Playful, illustrated (48 colours pages), this diary is ideal to note its meetings while discovering every day, some of the major figures or works of the dance, encircled by the friendly and roguish glance of Christine Erbé. It prolongs the steps of Dominique Boivin (with its solo La danse, une histoire à ma façon) and the one of Christine Erbé with her A-museum.

In this museum dedicated to dance, objects of the everyday life are got back to compose paintings, crunching situations and characters with poetry. Between paintings and recipes, it is above all a tribute to the protagonists of the dance- dancers, choreographers, but also theorists and teachers-, that they have wrote the history or that they make the current events.

Éditions : Centre national de la danse / Compagnie Beau geste

Collection : Parcours d'artistes

Artistes : Dominique Boivin, Cie Beau geste, Christine Erbé

Prix : 16 €, offert à partir de deux livres achetés

Renseignements et commandes au :

01 41 83 98 02

Elodie Boulanger, Chargée d'édition

publication@cnd.fr

3.6. OTHER SUBJECTS

About Performance No. 7 - Local Acts: Site-Based Performance

Practice

Australia - Sydney

Department of Performance Studies

University of Sydney

Editor: Gay McAuley

Contents include:

Mike Pearson, It came apart in my hands: reflections on Polis by Pearson/Brookes

Fiona Wilkie, Performance, site and remembering

Mark Minchinton & Domenico de Clario, Kellerberrin on our minds

Maryrose Casey, Containing Indigenous protest within the white Australian nation

Elizabeth Dempster, Welcome to Country: performing rights and the pedagogy of place

Paul Brown & X-R. Crittenden, Eco-centrism in community theatre (about the Murray River Story)

Kerrie Schaefer & David Watt, Place, history, memory and community-based performance

Lisa Warrington, Staging Lines of Fire (at Dunedin Railway Station)

Mary Elizabeth Anderson, *Engrounded: a developing theory of site-based performance in the context of cognitive linguistics*

Kate Lawrence, *St Catherine s Chapel Pilgrimage: a guide*

Michael Cohen, *Tracing new absence: events for place-making and place-faking*

Copies can be ordered from the Department (kirstin.bokor@arts.usyd.edu.au)

Price (GST and postage included) \$22 per copy, \$11 (students and unwaged)

Copies of No. 6 "Rehearsal and Performance Making Processes" are still on sale and No.s 1-5 are available online at <http://www.arts.usyd.edu.au/departs/perform/research/publications.html>

Order forms, information about back issues, etc. can be found on this website.

Performing Arts Collections on the Offensive - Les collections d'arts du spectacle passent à l'offensive

Germany - Frankfurt

August 31, 2007

Dembski, Ulrike / Mühlegger-Henhapel, Christiane (eds./éds.)

Peter Lang Publishing

26th SIBMAS Congress, Vienna 2006

26ème Congrès SIBMAS, Vienne 2006

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

283 pp., num. fig. and tab.

1 DVD

Schriftenreihe des Österreichischen Theatermuseums Vol. 2

Edited by Trabitsch Thomas

ISBN 978-3-631-56635-0 paperback

48.10

£ 31.30

US-\$ 62.95

The 26th SIBMAS Congress was held in Vienna from August 28 to September 1, 2006. It was hosted and organized by the Austrian Theatre Museum. The theme of the congress was «Performing Arts Collections on the Offensive» and focused on the need for institutions with theatre collections to engage actively with their audiences and to promote their activities in order to make their collections more accessible to the public.

Le 26ème Congrès de la SIBMAS s'est tenu à Vienne du 28 août au 1er septembre 2006. Il était accueilli et organisé par le Musée autrichien du théâtre. Le thème du congrès « Les collections d'arts du spectacle passent à l'offensive » entendait souligner la nécessité, pour les institutions possédant des collections en arts du spectacle, d'aller à la rencontre de leur public et de promouvoir leurs activités afin de rendre leurs collections plus accessibles.

Contents/Contenu

Martha S. LoMonaco: Theatre Library Association - SIBMAS Parnter for the Future - Carsten Jung: PERSPECTIV - Association of Historic Theatres in Europe - Julia Prestenskaja: Collecting of the Rare Materials at St. Petersburg Library: History and

Present - Dietrich Schüller: Long-term Preservation of Audiovisual Documents - Alfred Schmidt: The Austrian National Library - Innovation and Strategic Objectives - Kristy Davis: Slipping Thru the Cracks: Issues With Performing Arts Ephemera and A Discussion of the Mander and Mitchenson Theatre Collection - Caroline Raynaud : La centrale documentaire du Département des arts du spectacle Bibliothèque nationale de France - Sylvie François/Louise Guy : Cirque, collection et pérennité - Francesca Marini: The Identity of the Profession: Representing Ourselves to Funding Agencies and the Public - Michael Werner: Introducing the Barry Kay Archive, London - Dalia Sverdioliene: The Archive of Lithuanian National Opera and Ballet Theatre on the Eve of Changes - Michelle Potter: Audacious Acts:

Cross Institutional Collaboration in Australia and the Model of the Ballets Russes Project - Zdena Benesová: The Repertoire Register of the National Theatre in Prague Now in Digital Form - Ken Hagiwara/Masako Yagi: An Introduction to the Tsubouchi Memorial Theatre Museum at Waseda University, Tokyo/Japan - Winrich Meiszies: Theatre Collections on the Offensive - But Where Does the Enemy Stand? - Helen Adair: Predicting the Impact of Public Programs: A Case Study of the Stella Adler Celebration at the Harry Ransom Center - Dorota Buchwald/Agata Adamiecka-Sitek: From Highly Specialized Archive to Multi-functional Center: Theatre Institute in Warsaw - Mathias Auclair : L'association des amis de la Bibliothèque-musée de la danse et de la Bibliothèque-musée de l'Opéra (ABMD) - Magdalena Stulcová: Rarities From the Theatre Collection of the Municipal Library of Prague and the Floods of 2002 - Guy Baxter:

Sharing Performance Data - The Theatre Information Group MLA SSN Partnership Project - Hans van der Veen: Work in Virtual Progress - Camila Savu/Anisoara Burlacu : Projet «AGORA-STAR» - archives électroniques destinées aux arts interprétatifs (théâtre, musique, danse) - Margret Schild: Theatre Information - Searched and Recorded Once, Manifold Extended and Used - Ann Barbara Kersting-Meuleman: The Friedrich Nicolas Manskopf Portrait Collection. Digitization and Catalogue Project at Frankfurt University

Library - Elvyra Markeviciute: The Basic Principles of Performance Art Collections at Lithuanian Libraries. The History of Collecting at the Kaunas District Public Library - Paul S. Ulrich: Yes, We're on the Internet, But Are Our Websites Effective? A Critical Examination of SIBMAS Members' Websites - Swen Hartmut Tromm: Software Development for an Archival Relational Database - What Criteria Need to Be Observed? - Matthieu Bonicel : Vers un répertoire en ligne des sources pour l'étude du théâtre médiéval - Mathilde Le Gal : Exposition permanente, expositions temporaires : les pratiques expographiques du théâtre en France - Laurent Rossion : Lettres, scène, musée... Le nécessaire dialogue de la culture - Winrich Meiszies: To Be Or Not To Be - A Proposition For a Multinational Exhibition Project - Martin Dreier : Théâtre d'aujourd'hui et théâtre d'hier. L'exposition permanente de la Collection Suisse du Théâtre - Gerhard Vana/Karin Müller-Reineke: Museum and Theatre - Cordula Tremel: The Online Bulletin - A Valuable Instrument of Information Display and International Forum of Exchange.

The Editors

Ulrike Dembski studied Theatre History and History of Art at the University of Vienna. Since 1981 custodian in the Austrian Theatre Museum, responsible for the collection of costumes and stage models; numerous exhibitions and publications on theatre history.

Christiane Mühlegger-Henhapel studied Comparative Literature and French language and literature at the University of Innsbruck; dissertation on the French poet Jules Laforgue. Since 1999 custodian in the Austrian Theatre Museum, responsible for the collection of autographs.

Les responsables de la publication : Ulrike Dembski a étudié l'histoire du théâtre et l'histoire de l'art à l'Université de Vienne. Depuis 1981, conservatrice au Musée autrichien du théâtre, responsable des collections de costumes et de maquettes; nombreuses expositions et publications sur l'histoire du théâtre.

Christiane Mühlegger-Henhapel a étudié le Français et la littérature comparée à l'Université de Innsbruck; doctorat sur le poète français Jules Laforgue. Depuis 1999 conservatrice au Musée autrichien du théâtre, responsable de la collection d'autographes.

<http://www.peterlang.com/index.cfm?VID=56635&vLang=F&vHR=1&vUR=2&vUUR=1>><http://www.peterlang.com/index.cfm?VID=56635&vLang=F&vHR=1&vUR=2&vUUR=1><8a>

3.7. EXHIBITION CATALOGUES

Musica in scena - Artisti nei 70 anni del Maggio Musicale Fiorentino

Italy - Florence

Publication of the festival MAGGIO MUSICALE FIORENTINO

Edited by Sillabe 2007

Catalogue accompanying the exhibition in the Galleria d'Arte Moderna di Palazzo Pitti in Florence (24 April till 4 November 2007) curated by Moreno Bucci and Isabella Lapi Ballerini.

Further information:

<http://www.exhibitions.it/eventi/174/musica-in-scena-70anni-maggio-musicale-fiorentino.html>

Prague Quadrennial 07 Exhibition Catalogue

Czech Republic - Prague

Over 350 pages including a description of each of the themes from the 53 National Exhibits. The full colour publication contains information about all sections of the PQ, including the National, Student Section - Scenofest, as well as the Section of Theatre Architecture and Technology, and the description of the live programme of events.

Publishes in 2007, in Czech and English.

15.75 (+ Postage and Handling, Theatre Institute Prague)

Further information (download of order form):

<http://www.theatre.cz/art/clanek.asp?id=14318>

Sacha Guitry : une vie d'artiste

France - Paris

October 11, 2007

Editeur(s)

Bibliothèque nationale de France

Gallimard

Cinémathèque française

Dirigé par Noëlle Giret et Noël Herpe

Collection : Livres d'art

A l'occasion du cinquantième anniversaire de la mort de Sacha Guitry, une exposition réalisée à partir d'un fonds historique et iconographique inédit permet de célébrer la mémoire d'un artiste, homme de spectacle et dandy, cinéaste, compositeur, peintre, dessinateur.

ISBN / EAN

978-2-07-011898-4 / 9782070118984

Relié

240 pages

illustrations en noir et en couleur

29 x 23 cm

39

<http://editions.bnf.fr/fiche.aspx?id=2007240348>

3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

Czech Theatre Design in the 20th Century

United States - Iowa

April 1, 2007

Joe Brandesky

University of Iowa Press

118 pages

ISBN-10: 1587295253

ISBN-13: 978-1587295256

9.5 x 5.6 x 0.6 inches

24 (+ Postage and Handling) (Retail Price Theatre Institute Prague)

This stimulating compilation of essays and images reveals an essential and valuable component of Czech contributions to the world of modern theatre heretofore largely unseen outside the country itself. Featuring the craft of twenty-seven of the best stage and costume designers of the twentieth century, Joe Brandesky supplies ample evidence of their consistently high quality and dynamic creativity, survival skills for a people whose national identity had been dismantled during many years of occupation and repression.

Essays by Vera Ptacková, Dennis Christilles, Delbert Unruh, and Marie Zdenková their full texts restored and reedited for this volume since their initial publication in exhibit catalogs, provide historical and linguistic insights into contemporary Czech scenography as well as comparisons to the major art movements affecting the designers. Brandesky's informative introductory essay contextualizes the shifting tenets of Czech theatre design. Also included are biographies of the designers, a bibliography, and thirty black-and-white photographs.

The accompanying CD provides access to the vibrant and sophisticated images of the Czech theatrical world: 138 richly colorful paintings and drawings of costumes, models, and set designs and in situ photos of exhibited designs plus 27 color and black-and-white photos of the designers. The CD also includes the full text of the book with links to all the art and to the designers' biographies. Book and CD together showcase the Czech Republic as a center of international stage design.

Further information (download of order form):

<http://www.theatre.cz/art/clanek.asp?id=14318>><http://www.theatre.cz/art/clanek.asp?id=14318>

Prague Quadrennial DVD 67-03

Czech Republic - Prague

From the archives of the PQ comes the most comprehensive and illustrative collection of scenography, exploring the trends of world theatre over the last 40 years. The region free (PAL 4:3) DVD contains:

- commentary outlining the history of the PQ, and videos from each of the PQ editions
- more than 800 photographs
- statistics about each PQ including participating countries, award winners, etc.
- SPECIAL BONUS: an interview with Josef Svoboda during the PQ 95

Only in English.

17.50 + Postage and Handling (Theatre Institute Prague)

Further information (download of order form):

<http://www.theatre.cz/art/clanek.asp?id=14318>

* : *Modified only*

4. LINKS TO OTHER ORGANISATIONS

* : *Modified only*

5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

* : *Modified only*

6. RESEARCH

6.1. RESEARCH PROJECTS

Call for Papers: Articles-in-Progress Workshop

October 15, 2007

Mid-America Theatre Conference

February 28-March 2, 2008

Hyatt Regency Crown Center

Kansas City, MO

MATC is pleased to offer a workshop at the 2008 conference in Kansas City for scholars and practitioners working on articles in progress in the areas of Theatre History, Performance, Pedagogy, Theory, and/or Practice. The workshop will offer the opportunity to meet in a closed session with journal editors who have read your work in advance and who will offer suggestions for improvement or on strategies for submitting to academic journals.

Articles-in-Progress Workshop facilitators in the past two years have included editors from:

Theatre Journal

Theatre Topics

Theatre History Studies

Journal of Dramatic Theory and Criticism

Baylor Journal of Theatre and Performance

If you have an article you are preparing to submit for publication and would like critical feedback and advice from theatre scholars and professionals in the publishing field, please prepare an abstract of the work in progress and email it as a Word attachment by OCTOBER 15, 2007 to:

Scott Magelssen

Bowling Green State University

scottmagelssen@hotmail.com

Please include your name, academic affiliation, and title (identifying whether you are faculty, a student, or an independent scholar), with your abstract.

Essays for this workshop will be selected on the basis of overall clarity of the project and time limitations for the conference itself. Please look to the submission guidelines for the journals listed above as you prepare your proposal. Selected authors will be expected to submit full versions of the essays by January 31, 2007.

For more information about MATC and for calls for papers for other symposia, please visit <http://www.matc.us>

Call for Papers: Baylor Journal of Theatre and Performance

November 30, 2007

Volume 5.1, Spring 2008 - General Issue

Baylor Journal of Theatre and Performance seeks essays book and performance reviews, interviews, and other materials for our Spring 2008 issue. We welcome submissions relating broadly to the intersections of faith/spirituality and theatre/live performance.

Materials may be submitted in electronic format only to the editor Carolyn Roark at bjtp@baylor.edu. Inquiries regarding submission and subscription may be directed to the editor, and additional information, including submission guidelines and a style sheet, may be found at <http://www.baylor.edu/bjtp>

This publication is peer-reviewed and adheres to a blind submission policy. Baylor Journal of Theatre and Performance is indexed by the MLA International Bibliography and EBSCO.

Deadline for Submission is November 30, 2007.

Call for Papers: Theatre History Studies - Volume 28

January 15, 2008

Theatre History Studies is the official journal of the Mid-America Theatre Conference and is published by the University of Alabama Press.

Since its premiere issue in 1981, Theatre History Studies has provided critical, analytical, and descriptive articles on all aspects of theatre history. The journal is devoted to disseminating the highest quality scholarly endeavors in order to promote understanding and discovery of world theatre history.

Please send manuscripts prepared in conformity with the guidelines in the Chicago Manual of Style. Illustrations are encouraged. Consulting editors review the manuscripts, a process which takes approximately four months. The journal does not normally accept studies in dramatic literature unless there is a focus on actual production and performance.

Hard copies should be submitted in duplicate. Electronic submissions are accepted in WordPerfect.

Submission Deadline: January 15, 2008

Please direct manuscripts and inquiries to:
Rhona Justice-Malloy
Editor, Theatre History Studies
Department of Theatre Arts
University of Mississippi
110 Isom Hall, Box 1848
University, MS 38677

E-mail: rjmalloy@olemiss.edu

Call for submissions: Special issue of Modern Drama

October 1, 2007

The Fall 2008 Special Issue of /Modern Drama/ will be devoted to the topic "Theatre and Medicine." From the medical underpinnings of Aristotle's theory of /katharsis/ and early modern humoral psychology through the uses of physiology, epidemiology, and neurology in modern and contemporary drama, medicine and theatre have demonstrated a shared preoccupation with questions of embodiment, observation, and somatic representation. Articles are invited on all aspects of the relationship between modern drama and medical discourses, technologies, institutions, and practices.

Some larger issues that these articles might address: How do medical accounts of embodiment and identity intersect with theatrical conceptions of the same? In what ways do medical concepts of "disease", "contagion", "pathology", "health", and "remedy" condition historical definitions of drama as an intercorporeal medium? How have recent developments in medical technology-such as medical imaging, cosmetology, and the expansion of reproductive technologies- challenged the notion of the "human" in dramatic representation? How are race, gender, age, and sexuality constructed within medical and dramatic discourse? What relationship exists between the staging of illness in modern drama and such extra-theatrical forms as case studies, clinical description, and illness narrative? What dialogue might be established between a medical approach to drama, theatre, and performance and the thriving field of disability studies? Do developments in the field of bioethics have

implications for an ethics of drama and performance? How do representations of the medicalized body change between such early movements as naturalism and symbolism and more recent drama?

Submitted articles should not exceed 9,000 words, should include all appropriate documentation, and should conform to the /MLA Handbook/, 5th Edition.

Articles should be submitted to /Modern Drama/ (moddrama@chass.utoronto.ca) and guest editor Stanton B. Garner, Jr. (sgarner@utk.edu) by 1 October 2007.

6.2. SCHOLARSHIPS

Twentieth Century British History Essay Prize for Research Students

October 15, 2007

Oxford Journals and the editors of Twentieth Century British History would like to inform you of an essay prize established with the purpose of encouraging a high standard of scholarship amongst postgraduate research students. The competition is open to anyone currently registered for a higher research degree, or who completed one no earlier than October 2006, and the prize winner and any other entries of a suitable standard will be published in TCBH.

We encourage you to pass along this information to all interested research students. The deadline for entries is 15 October 2007.

Full details and an entry form, as well as poster you can print out to display at your university are available here: <http://E-B2binformation.com/cgi-bin1/DM/y/eBF1u0LEVqB0fQM0EOx80E6>

The winner's prize will consist of:

Publication of the winning essay in Twentieth Century British History

A cash prize of £300

£200 worth of OUP books. One year's free subscription to Twentieth Century British History for the year in which the winning article is published

Twentieth Century British History (TCBH) covers British history since 1900 in all its aspects. It links the many different and specialized branches of historical scholarship with work in social sciences. The journal seeks to transcend traditional disciplinary boundaries, in order to foster the study of patterns of change and continuity across the twentieth century. The editors are committed to publishing work that examines the British experience within a comparative context, and also the work of recently qualified scholars.

Please visit <http://www.tcbh.oxfordjournals.org> for more information on this journal.

6.3. RESEARCH TOOLS

Dutch Drama Database

Netherlands - Amsterdam

The website of the Theater Instituut Nederland includes a database with extracts from new contemporary Dutch-language plays by Dutch or Flemish authors in Dutch, English, German and/or French:

<http://www.dutchdrama.nl/>

Henry Irving Foundation - Irving Correspondence *

The Henry Irving Foundation, a small registered charity set up by John H.B. Irving, has opened a website to record the correspondence of the Victorian actor manager Sir Henry Irving, 1838-1905.

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

This is a fully searchable site, at present based largely on letters in the V&A Theatre Collections. Content is in the process of development. Information and queries can be sent to the compilers via the Contact tab at the bottom of the screen.

* : *Modified only*

7. MISCELLANEOUS ITEMS

Atelier International de Mime Corporel: Compagnie Intrepido - Projet Laban Decroux

France - Paris

Mouvement dramatique, matière de l'art de l'acteur
par Jorge Gayon 2003

Article adressé aux acteurs, danseurs et performers, professionnels ou amateurs, à tous ceux qui s'intéressent au mouvement comme matière artistique.

Probablement vous connaissez les mouvements du travail des ouvriers, des artisans, des paysans, de tous ceux qui s'en servent pour gagner leur pain quotidien. Sûrement vous connaissez aussi, le mouvement dans le sport, où, se servir de son habileté et de sa force peut être récréatif pour l'exécutant. Enfin, concernant les arts du spectacle, vous êtes familiers du mouvement en danse ou, comme on l'appelle dernièrement en France, du mouvement dansé.

Théâtre chorégraphique

Dans le champ des arts de la scène, il y a un autre type de mouvement qui peut être appelé "mouvement dramatique", lequel est exécuté par des acteurs. Les spectacles élaborés avec ce type de mouvement sont connus comme du "théâtre chorégraphique". Dans ce théâtre, le développement des pièces est comme un tapis de mouvements, dans lequel les séquences se suivent les unes aux autres comme tissées. Sa différence avec la danse, c'est que les danseurs dansent leur partition, tandis que les acteurs chorégraphiques la jouent, leur mouvement est joué.

Le mouvement joué

Pour que ce jeu existe, l'acteur doit établir un rapport dialectique entre son imaginaire et le mouvement qu'il fait. Rappelez vous que tout rapport dialectique implique un échange réciproque d'informations entre les éléments qui y participent. Cet échange de stimuli permet de développer la réflexion, comme dans un jeu de miroirs. L'imaginaire nourrit le mouvement qui à son tour nourrit l'imaginaire, et, à chaque étape, cela va plus loin. C'est le jeu de l'imaginaire avec la matière de l'art en question. Ceci n'est pas impossible ni même farfelu. Dans la vie quotidienne, nous sommes habitués à ce jeu en utilisant des mots, il s'appelle "association d'idées", c'est l'un des procédés de création en littérature, ainsi que dans les autres arts.

Par exemple, en peinture, sans utiliser le nom des couleurs, et même sans modèle, nous pourrions dire que l'imaginaire du peintre "joue" avec les couleurs et les formes. En musique, pour inventer une mélodie, il faut enchaîner des sons, et le musicien n'a pas besoin du nom des notes pour composer. Celui-ci est un bon exemple. Combien des fois pensons-nous en sons ? musicalement ! Ainsi, le rapport dialectique qu'établit l'artiste avec son imaginaire peut se faire par des moyens très divers ; au-delà des mots, il est possible de penser autrement.

Cette "réflexion" peut-être vécue en improvisation, ou produite lors de la composition. Partant d'une séquence s'en créent d'autres et ainsi de suite jusqu'à une pièce entière. En spectacle, ce mouvement est re-produit ou "représenté". Quant au jeu de réflexion réciproque <imaginaire-mouvement>, il est la "clef de voûte" du mouvement dramatique, et l'élément démarquant une de ses différences essentielles avec le mouvement dansé.

Pourquoi ce mouvement est-il dramatique ?

Ce mouvement est révélateur du drame quand l'acteur "joue" avec le poids de son corps, avec sa colonne vertébrale et sa tonicité musculaire. Ce jeu contrasté qui donne sa valeur dramatique au mouvement, a comme support l'intensification corporelle de données physiques concrètes; par exemple, si la poussée de la colonne vertébrale est intensifiée vers le haut, nous pouvons dire qu'elle exprime la volonté. À l'inverse, le poids corporel tirant ce corps vers le bas peut renforcer l'expression des contraintes ou des obstacles. Le jeu de tonicité musculaire permet d'exprimer la lutte que vivent ces deux forces ; il sert de relais au conflit.

Une autre des caractéristiques principales de ce jeu en mouvement est son rythme. Celui-ci se déroule en général en trois phases : préparation, action et résultat.

Le jeu, considéré comme une série d'opérations faites afin d'atteindre un objectif déterminé, est semblable au travail

et aux relations humaines, voire à la prière.

Grâce à cette chaîne d'équivalences entre le physique et le symbolique, le mouvement dramatique reflète par une métaphore inversée, la lutte de l'homme pour satisfaire ses besoins et aspirations matériels, émotionnels, intellectuels ou spirituels.

Le mouvement, matière artistique

Et l'acteur, que fait-il de ce mouvement dramatique ? C'est sa matière artistique de base, comme le son l'est au musicien, le mot à la littérature, etcetera. Ici nous arrivons à l'un des aspects les plus importants de notre définition ; s'il existe un théâtre qui est fait à partir de la littérature dramatique, laquelle utilise les mots comme matière de base, il est possible de comprendre que le théâtre-chorégraphique utilise comme matière de base le mouvement dramatique.

La production de mouvement dramatique

Quand nous parlons de "matière artistique de base", nous supposons que ce mouvement dramatique se matérialise, que quelque part, il se concrétise. Or pour exister, ce mouvement doit être produit. Il ne suffit pas d'y penser ou de l'imaginer dans sa tête.

Comparons à nouveau avec les autres arts : en général, les peintres trouvent leurs peintures quelque part, comme les sculpteurs trouvent la glaise, le plâtre ou la pierre. Ce sont leurs matériaux concrets. Quant au musicien, il s'assoit devant son piano et se met à jouer : il "produit" les sons qu'il utilisera dans ses compositions. De la même façon, l'acteur doit faire le mouvement pour le concrétiser. Cela seul lui permettra de composer avec lui.

Mais, et j'insiste sur ce "mais", si dans la production du mouvement dramatique, l'acteur veut que son corps soit le fidèle collaborateur de son esprit créatif, et que ce qu'il "pense" corporellement continue à exister, il a besoin de savoir ce qu'il a fait, et surtout, pouvoir le refaire, car c'est bien pour cela qu'il l'a fait, et c'est aussi ce qui veut dire matérialiser le mouvement.

Ces deux conditions, savoir ce que l'on a fait et pouvoir le refaire, ne sont pas si faciles à remplir. C est un problème bien connu des danseurs et danseuses et de tous ceux qui un jour ont voulu composer en mouvement. Tel qu'en musique, produire les sons que l'on veut demande un entraînement et cela tout le monde peut le comprendre, la production du mouvement dramatique aussi a besoin d'un entraînement spécifique.

Art et entraînement de l'acteur

Jusqu'ici nous avons vu que la base de cet art dramatique est le mouvement produit par l'acteur, et que pour être capable de le produire concrètement, il doit accomplir un entraînement spécifique.

À partir de cette idée, des grandes figures des arts de la scène du XX Siècle ont travaillé au développement de disciplines qui seraient, en même temps, une solide base d'entraînement pour les acteurs et le fondement de leur art. Deux de ces disciplines ont permis la définition pratique du "mouvement dramatique". Ses pionniers ont été Rudolf Laban et Etienne Decroux. Leur but était de donner aux acteurs, les moyens de leur indépendance artistique, par la production de leur propre matériau et par l'apport personnel au monde de l'art et de la culture que cela leur permet, en créant des nouvelles uvres de mouvement dramatique.

Laban et Decroux ont investi chacun plus de cinquante ans de leurs vies à leurs recherches. Ils ont travaillé au développement de moyens d'expression dramatique fondés sur la seule présence physique de l'acteur et de sa maîtrise du mouvement.

Plus ou moins à la même époque, d'autres personnes ont travaillé dans le même sens. Meyerhold développa sa "biomécanique". Plus proche de nous il y a eu Grotowski, puis Barba, entre autres. Cependant, les contributions de Decroux et de Laban sont les plus significatives par la profondeur atteinte et surtout, par les matériaux qu'ils nous ont légués.

Le "mime corporel" et "l'entraînement de l'effort"

Les méthodes d'entraînement d'acteurs synthétisées par Decroux et Laban sont connues aujourd'hui, respectivement comme : le mime corporel et l'entraînement de l'effort.

Le mime corporel, a comme base première sa nature musculaire, et comme fondement biologique, le jeu que fait l'acteur avec son poids corporel, sa colonne vertébrale et la tension musculaire, jeu dont nous avons parlé plus haut. Decroux synthétisa ces bases et fondements dans des exercices, figures et pièces qui constituent son répertoire. Nous pouvons dire que la matière du mime corporel fut concrétisée en modèles ou partitions de mouvement.

Les indications de Laban pour l'entraînement de l'effort guident l'acteur pour affiner sa perception du mouvement et à

en maîtriser l'intention. Grâce à une analyse active de la qualité du mouvement, qui permet la discrimination de ses facteurs : le flux, le poids, l'espace, le temps, l'attitude et l'attention. Ceci peut paraître clair et peut-être que tout a été compris. Néanmoins, les indications de Laban et le répertoire de Decroux sont lettre morte et ne servent à rien s'ils ne sont pas adoptés pratiquement avec un esprit d'aventure.

C'est pour cela que nous avons créé, Griet Maes et moi-même, l'Atelier International du Mime Corporel. Cet Atelier offre l'espace et la structure où le lien entre ces deux disciplines est développé et maintenu vivant par une pratique soutenue. Enfin, il est un des outils concrets au service des objectifs à long terme d'un projet dynamique, le Projet "Laban-Decroux"

Le projet "Laban-Decroux"

Ce projet, initié en 1988, donne les orientations de notre travail : la recherche en studio et la formation d'acteurs offerte à l'Atelier. Il structure la création des spectacles de notre compagnie, Intrepido. Le résultat concret aujourd'hui est notre vision du mouvement dramatique des méthodes d'entraînement d'acteurs, de composition et de création de spectacles, fondées sur la synthèse de ces deux disciplines.

Dr. Jorge Gayón (mex), ethnoscénologue et choréologue, auteur et directeur du projet "Laban-Decroux", il est co-directeur de l'Atelier International de Mime Corporel (Paris) et de la Cie. Intrepido. Interprète confirmé du répertoire de Etienne Decroux, il est acteur, metteur-en-scène/chorégraphe et pédagogue en mouvement dramatique.

Atelier International de Mime Corporel
16, square Dunois
75013 Paris
France
Tel : 00 33 1 53 61 02 02
e-mail : atomlinks@laban-decroux.org
<http://www.laban-decroux.org>

Ateliers théâtraux - Théâtre le Proscenium

France - Paris

October 11, 2007 - October 25, 2007

Théâtre le Proscenium

Direction Urszula Mikos

2, passage du bureau

75011 Paris

Tél : 00 33 1 40 09 77 19

leproscenium@wanadoo.fr

<http://www.theatre-leproscenium.com>

Du 11 au 15 octobre 2007

de 10h30 à 16h30 (4 heures)

Coût du stage : 200

INITIATION A LA BIOMECHANIQUE ET L'ACTEUR INSTRUMENTAL

Biomécanique, entraînement

La biomécanique meyerholdienne est un ensemble d'exercices qui donne à l'acteur la connaissance de son corps comme matériau et lui propose des moyens pour lutter contre la gestuelle esthétisante et imprécise, en développant la précision et la capacité de réponse à des excitations-réflexes. Le jeu de l'acteur meyerholdien part de l'extérieur pour aller vers l'intérieur : il n'y a pas suppression de l'émotion, mais elle jaillira toujours à travers un état physique convenant à tel ou tel personnage dans une situation donnée. Par la méthode de décomposition du mouvement en trois phases - intention, réalisation, réaction - la biomécanique prépare à

L'organisation des éléments du jeu et engendre chez le comédien un état de disponibilité apte à se colorer ensuite de tel ou tel sentiment ou émotion.

Du 22 au 25 octobre 2007

de 10h30 à 15h

Coût du stage : 150

THEATRE ABSURDE ET PARTITIONS POUR COMEDIENS

Le comédien parcourra une série de partitions théâtrales, dans lesquelles se côtoient et se répondent des éléments constituant la base de tout travail de l'acteur : expression et musicalité, changement de rythmes et de tonalités, attitudes quotidiennes et stylisation une recherche de la liberté scénique et de la vérité intérieure du comédien au sein d'une structure bien définie.

Ensuite, un travail dans des mini-crétions basées sur les textes comme ceux de dada ou des OBERIUT permettra de concrétiser ces acquis : l'incarnation, le développement d'une énergie ou d'une émotion évidente, la recherche d'une aisance « musicale, radicale et paradoxale », le passage d'un état, d'une intention à une autre, la rupture logique ou rythmique et non psychologique, et ses implications l'exploration des différents systèmes de théâtralisation enfin, l'acquisition de réflexes et la connaissance de son propre instrument.

Du 22 au 25 octobre 2007

de 16h à 20h30

Coût du stage : 150

THEATRE D ANTON TCHEKHOV ET LARS NOREN

Visant la recherche d'une réalité scénique et d'une vérité intérieure ou d'une véracité ayant comme support la personnalité de l'acteur Ce stage permettra d'aborder la question « d'être » en scène, et du rapport entre le scénique et le privé. Le processus où le comédien devient le personnage, où il cherche à incarner, devenant matière théâtrale en lui-même interrogeant la réalité intérieure du comédien, son intuition, sa lucidité, son organicité, son ouverture au hasard, aux échanges aléatoires dans l'ensemble de sa recherche « L'acteur est responsable de lui-même, il ne doit pas attendre qu'un metteur en scène ou qu'un dramaturge lui explique quoi faire. Il est son propre « producteur ». Jouer ne consiste pas à devenir un autre sur la scène mais à collecter des fragments d'un personnage tout en étant soi. L'acteur reste lui-même sur le plateau. Le public regarde une personne et non un rôle. Cette approche se situe à l'opposé de l'enseignement de Stanislavski fondé sur « l'identification. »

URSZULA MIKOS

Après des études de philosophie et d'histoire de l'art à l'université Jagiellone de Cracovie, en 1986, elle arrive en France en tant que réfugiée politique et poursuit des recherches théâtrales à l'université de la Sorbonne en troisième cycle. Dans son parcours théâtral, elle rencontre Tadeusz Kantor, Jerzy Grotowski, Matthias Langhoff, Robert Wilson, Peter Stein, Piotr Fomienko.

Urszula Mikos signe ses premières mises en scène en France en 1988 avec L'île Prison d'Athol Fugard et Yvonne, Princesse de Bourgogne de Witold Gombrowicz. Depuis elle met en scène une vingtaine de spectacles.

Metteur en scène et traductrice, elle fait connaître au public français quelques grands dramaturges inconnus en France comme Boguslaw Schaeffer ou Janusz Glowacki, en montant Quartette et Antigone à New York Grand Prix étudiants et théâtre et Meilleur Spectacle petites scènes en 1997, Trio, d'après l'oeuvre de Boguslaw Schaeffer (Grand Prix des 18èmes rencontres Charles Dullin), la trilogie : Kordian de Juliusz Slowacki, Comédie non divine de Zygmunt

Krasinski et Hérodiade /hero died de Laurent Contamin. Elle travaille de manière régulière avec des auteurs contemporains tels que Boguslaw Schaeffer Louis Cervin ou Laurent Contamin.

Parallèlement, elle poursuit un travail d'expérimentation théâtrale construit à partir de textes dramatiques et non dramatiques - collages montages, performances, installations en collaboration avec des vidéastes et compositeurs de musique contemporaine sous le titre général des UBERYOU

Quatre femmes, Caméléon d'après des nouvelles d'A. Tchekhov : référence aux univers d'OBERIU. 4X1 texte de Louis Cervin : confrontation des techniques japonaises avec le langage occidental. Pourquoi cette comédie tous les jours?, parcours en 5 chambres dans un immeuble de 4 étages, des textes de Tchekhov, Beckett, Schaeffer. Machine à désespoir, d'après l'oeuvre de Thomas Bernhard. Le Manque de Sarah Kane, Scénario pour trois performeurs d'après l'oeuvre de Boguslaw Schaeffer et les textes de Sarah Kane, Jean-Luc Lagarce, Sibylle Berg, Thomas Bernhard, Danil Harms, Samuel Beckett, Didier-Georges Gabily, Jean-Paul Curnier, Kurt Schwitters, Gao Xijang. 3X1

Avec Olivier Cohen, elle développe un travail important sur le théâtre musical, collabore dans ses spectacles avec des compositeurs de musique contemporaine tels que Jean François Alexandre, André Serre-Milan, Vincent Bouchot ou avec des ensembles comme TM+, le trio Allers-retours, L'Ensemble Orchestral de Paris dans L'homme à l'orchestre d'Olivier Cohen au Théâtre 13, La guerre des voyelles et des consonnes d'Olivier Cohen à la Maison de la Musique de Nanterre et à l'Opéra Comique de Paris, Terra Incognita au Festival Musique en Scène de Lyon et à La Criée de Marseille.

Depuis plusieurs années, elle mène une recherche sur les méthodes de formation du comédien avec la création de sa propre école L'Acteur instrumental. L'expérience auprès de N. Karpov en Angleterre et de G. Bogdanov du Gitis de Moscou, associées à une analyse approfondie des écrits de Meyerhold ainsi qu'une collaboration avec l'auteur et compositeur polonais Boguslaw Schaeffer contribuent à ce travail. Comme aboutissement de cette expérience, elle met en spectacle la biomécanique pour la première fois en France dans la création Hommage à Meyerhold. De même, pour parfaire le concept de l'acteur instrumental, elle utilise une connaissance du geste psychologique acquise lors des workshop internationaux de M. Tchekhov (pendant lesquels elle rencontre certains de ses élèves : Deidre Hurst, son assistante durant de nombreuses années, Mala Powers, Hurd Harfield ou Jack Corvin) ou lors de stages afdas organisés et gérés en collaboration avec Jan Peszek, professeur, comédien et metteur en scène Polonais.

Hampton Research Grant Award:

Canada - Vancouver

Dr. Francesca Marini (University of British Columbia, Vancouver, Canada) has been awarded a Hampton Research Grant for her project "Present Memory: Knowledge Requirements for Archivists Preserving Live Theatre."

The term of the award is from 1st May 2007 to 30th April 2009. Through an analysis of current scholarly and professional theory and practice, this research project aims to identify the key knowledge requirements for archivists who work with theatre materials.

Journée événements - Danse et Résistance I

France - Pantin

November 17, 2007

Du jeudi 15 novembre au samedi 17 novembre 2007 à 20h30 Grand Studio:

Spectacle Dancing Red (Compagnie Labkine).

Tarifs (Fees): 26 TP, 21 TR. Abonnés : 18 TP, 14 TR.

Samedi 17 novembre 2007 à 17h00 (Saturday 11/17/07 at 5.00 p.m) Studio 3:

Spectacle The Nagrin Project (Daniel Nagrin/ Shane O Hara).

Tarifs (Fees): 12 TP, 10 TR. Abonnés : 8 TP, 6 TR.

Samedi 17 novembre 2007 à 18h30 (Saturday 11/17/07 at 6.30 p.m), Grand Studio: Projection Daniel Nagrin par lui-même (Daniel Nagrin).

Tarifs (Fees): 6 ; offert pour les abonnés.

Pass pour tous les événements du samedi 17 novembre / Pass for all the events of the Saturday 17th November

Tarifs (Fees): 26 TP, 21 TR. Abonnés : 18 TP, 14 TR.

RENSEIGNEMENTS ET RESERVATIONS/ Information and reservations

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

- par mail : reservation@cnd.fr via an e-mail

- site internet : <http://www.cnd.fr> via the web site

Proclamation officielle des lauréats du XIIe Prix Europe pour le Théâtre et du Xe Prix Europe Nouvelles Réalités Théâtrales - Official announcement of the winners of XII Europe Theatre Prize and X Europe Prize New Theatrical Realities

Greece - Thessaloniki

April 30, 2007

La XIIe édition du Prix Europe pour le Théâtre, créé en 1986/87 comme programme pilote de la Commission Européenne et reconnu depuis 2002 par le Parlement Européen et le Conseil de l'Europe en tant que «organisation d'intérêt culturel européen», aura lieu en Grèce à Thessaloniki du 9 avril au 13 avril 2008.

L'Union des Théâtres de l'Europe et la Convention Théâtrale Européenne sont des organismes associés et bienfaiteurs, tandis que l'Association Internationale des Critiques de Théâtre, l'Instituto Internacional del Teatro del Mediterraneo et l'International Theatre Institute UNESCO sont des organismes associés.

Le Ministère de la Culture grec subventionne la prochaine édition et a confié l'organisation en Grèce au Théâtre National de la Grèce du Nord qui accueillera le Prix Europe pour le Théâtre.

Le Jury international, réuni à Thessaloniki le 30 avril 2007 au Théâtre Vassiliko et ainsi composé :

Président

Franco QUADRI

Critique La Repubblica

Secrétaire Permanent

Renzo TIAN

Professeur Université de Rome

Commissaire Extraordinaire Ente Teatrale Italiano jusque 2002

Georges BANU

Président d'honneur Association Internationale des Critiques de Théâtre

Professeur Institut d'Etudes Théâtrales - Paris

Manfred BEILHARZ

Président International Theatre Institute UNESCO

Directeur Hessisches Staatstheater Wiesbaden

Daniel BENOIN

Directeur Théâtre National de Nice

Jean Claude BERUTTI
Président Convention Théâtrale Européenne
Directeur Théâtre National de Saint Etienne

Alexandru DARIE
Président Union des Théâtres de l'Europe
Directeur Teatrul Bulandra

Marina DAVYDOVA
Critique Izvestia-Expert

Brigitte FÜRLE
Directrice Spielzeiteuropa
Directrice Berliner Festspiele

Ian HERBERT
Président Association Internationale des Critiques de Théâtre
Critique Theatre Record

Lydia KONIORDOU
Actrice
Metteur en scène
Directrice DESMI Centre pour l'Ancien Drame Grec- Athènes

Elie MALKA
Directeur Union des Théâtres de l'Europe

José MONLEON
Directeur Instituto Internacional del Teatro del Mediterraneo

D i r e c t e u r P r i m e r A c t o

Milos MISTRIK
Critique Slovenske Divadlo

Elisabeth SCHWEEGER,
Directrice Schauspiel Frankfurt

Arthur SONNEN
Directeur Artistique Stichting International Culturele Activiteiten
Centre International de Services pour les Activités Culturelles

Staffan VALDEMAR HOLM
Vice- Président Union des Théâtres de l'Europe
Directeur Dramaten

a assigné à l'unanimité:
le XII Prix Europe pour le Théâtre à Patrice Chéreau.

Le X Prix Europe Nouvelles Réalités Théâtrales à Rimini Protokoll, Sasha Waltz et Krzysztof Warlikowski.

Une mention spéciale a été attribuée, sous proposition de Vaclav Havel, Harold Pinter et Tom Stoppard au Belarus Free Théâtre pour leur résistance à l'oppression du gouvernement biélorusse.

The XII edition of Europe Theatre Prize, created in 1986/87 as a pilot programme by the European Commission and recognised, since 2002, by the European Parliament and Council as a European cultural interest organisation will take place in Thessaloniki, Greece, from 9th to 13th April 2008.

The Union of European Theatres and the European Theatre Convention are associate and supporting bodies, while the International Association of Theatre Critics, the Instituto Internacional del Teatro del Mediterraneo and the International Theatre Institute UNESCO are associate bodies.

The Greek Ministry of Culture will finance the next edition of Europe Theatre Prize and it has entrusted the organisation to the National Theatre of Northern Greece that will host the Europe Theatre Prize.

The international Jury, which gathered in Thessaloniki on 30th April 2007 at the Vassiliko Theatre has unanimously awarded the XII Europe Theatre Prize to Patrice Chéreau.

The X Europe Prize New Theatrical Realities to Rimini Protokoll, Sasha Waltz and Krzysztof Warlikowski.

A special mention has been awarded, proposed by Vaclav Havel, Harold Pinter and Tom Stoppard, to Belarus Free Theatre for their opposition against the oppression of Belarusian Government.

The Wollstonecraft Live Experience!

United Kingdom - London

September 15, 2007

Fragments & Monuments invite you to:

The Wollstonecraft Live Experience ! outdoor film screening and live music on Newington Green

Saturday 15 September 2007

6.00 picnic begins

6.30 Blow the Fuse Jazz Trio

8.00 film

Watch the picnic live online <http://www.wollstonecraftlive.com>

Tickets £10.00 and £5.00 concs.

The Cochrane Theatre

Tel. 00 44 20 72691606

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

Enquiries : director@fragmentsandmonuments.com

Come and see yourself, friends and neighbours on the screen and become part of the Wollstonecraft Live Experience!

Mother of feminism reborn in triplicate. Wollstonecraft makes for a great multimedia heroine. Long may she live!

Hermione Eyre, Independent on Sunday, Talk of the Town,

25 September 2005

By bringing this active restless spirit back to Newington Green and by continuing to re-play this performance, they hope to create a monument to this amazing woman.

Fragments of a Life: Performing History in Newington Green, Theatre Forum.Prof. Lesley Ferris November 2005

Celebrate the life and work of local historical figure, Mary Wollstonecraft (1759-1797) and discover and interact with her ghosts and become part of the recording through a live video feed.

Wollstonecraft Live! Written by Kaethe Fine and Directed by Anna Birch was performed in the same space to 1200 people over 4 nights in September 2005. 80% of the audience were local people.

Un soir quand on est seul

France - Paris

November 26, 2007

20h-22h

Bibliothèque nationale de France
Site François-Mitterrand

Pièce inédite de Sacha Guitry interprétée par Denis Podalydes suivie d'un florilège d'airs composés par Sacha Guitry.

Entrée libre

Plus d'informations : <http://www.bnf.fr/pages/zNavigat/frame/cultpubl.htm>

* : *Modified only*