

FIRT/IFTR-SIBMAS Bulletin

2008 Volume 1

INTERNATIONAL FEDERATION
FOR THEATRE RESEARCH



FÉDÉRATION INTERNATIONALE
POUR LA RECHERCHE THÉÂTRALE

International Association of Libraries
and Museums of the Performing Arts



Société Internationale des Bibliothèques
et Musées des Arts du Spectacle

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

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Email cordula.tremel@gmx.de

1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

Archive of Performances of Greek and Roman Drama lecture

United Kingdom - Oxford

April 28, 2008

DAVID BEARD (Lecturer, School of Music, University of Cardiff) will give a lecture on *Incidental Music? Settings of Greek Tragedy* by Judith Weir and Harrison Birtwistle at 2.15pm on Monday 28 April 2008 in the Classics Centre Lecture Theatre.

The lecture will be followed by refreshments. All are welcome.

Contact: apgrd@classics.ox.ac.uk

or 00 44 (0) 1865 288 210.

The Archive of Performances of Greek and Roman Drama
Classics Centre
University of Oxford
66 St Giles'
Oxford OX1 3LU

<http://www.apgrd.ox.ac.uk>

Call for papers: Camus on stage - Camus à la scène

Canada - Kingston

September 1, 2008

7 - 8 May 2009

Royal Military College of Canada (Kingston, Ontario)

The theatre of Albert Camus has not revolutionized dramatic art and stage aesthetics. Many critics - specialists in theatre or in Camus - consider it to be conventional, cerebral and moralistic. Yet it possesses a clear vitality, as is witnessed by the remarkable stage success which it enjoys. Indeed, for several decades, it has been frequently brought to the stage which testifies to the loyal interest of theatre practitioners and spectators. In this respect, one cannot but note its popularity and international influence. In French-, English-, German- and Slavonic-speaking countries within Europe, as in America, it regularly forms part of the programmes for theatres, from the most famous, vast or prestigious to the most modest, including student companies.

In Francophone Canada for example, where although the population is small, *Caligula*, *Le Malentendu* and *Les Justes* have all been brought to the stage more than once in the course of the last fifteen years. Each of these plays has been staged in theatres amongst the most prestigious and in others of lesser standing. Three of Camus's novels have also been staged there.

A further fact which binds together Camus's work and dramatic art is that his narrative corpus has given rise to numerous theatrical adaptations. *L'Étranger*, *La Peste* and especially *La Chute*, a narrative which is particularly oral and theatrical, but also some of the short stories, have been staged several times, sometimes with continental or overseas tours. The scenic potential not only of Camus's drama but also of his narrative corpus is thus worthy of mention.

It is through the medium of theatre that we would like to approach and, hopefully, rediscover Camus, within the framework of a bilingual conference entitled *Camus On Stage / Camus à la scène* which will take place at the Royal

Military College of Canada at Kingston (Ontario) on 7 - 8 May 2009. This new approach is likely to bring together Camus scholars, practitioners and theoreticians of the theatre, as well as those who are looking into transgeneric adaptations.

A fundamental question which is to be raised is how do readings proposed by theatre practitioners - directors, actors, set designers - provide a different perspective or a new contribution to the body of knowledge already known about Camus's work? How do the various codes of meaning from the performance (costumes, settings, masks/make-up, music and sound effects etc.) contribute to the hermeneutics?

The following areas, amongst others, could prove interesting to explore:

- Analysis of a particular representation, whether this be a play or a narrative;
- Diachronic study of the evolution of successive productions of the same text;
- Problems of translation, adaptation, cuts and additions, prior to production;
- Treatment of stage directions and paralinguistic speech, in the tension between text and representation, between dialogue and scenic language;
- Cinematographic inspiration or use of various media on the stage;
- Links between a text and the social context of its representation: actualization? ideological assertion?
- Critical and public receptions of productions;
- Scenic realization of Camus's work in terms of geographical, linguistic and cultural distribution;
- Interpretations of inequality in Camus's four plays as construed by theatre practitioners;
- Assessing feasibility for the stage and popularity;
- Stage value of Camus as adapter and translator of foreign plays;
- Relations between dramatic representation and literary judgment, between stage and university professionals;

It should be mentioned that film or audio adaptations of Camus's works are also relevant.

Proposals for papers, in French or English, of approximately 300 words, together with a short biography, should be sent by e-mail to Sophie Bastien - sophie.bastien@rmc.ca, before 1 September 2008. Proposals should indicate any audio-visual requirements.

An international round table will also be convened, made up of theatre practitioners who have brought Camus to the stage. A further way of participating in the conference would be to take part as a contributor to this initiative. To this end, you should send a letter of intention, summarizing relevant theatrical experience (to sophie.bastien@rmc.ca) before 1 September 2008.

Steering Committee:

- Sophie Bastien, Royal Military College of Canada
- Mark Orme, University of Central Lancashire, United Kingdom
- Geraldine F. Montgomery, independent researcher

Keynote Speakers:

- Agnès Spiquel, President of the Society for Camus Studies, University of Valenciennes, France
- Raymond Gay-Crosier, Vice-President of the Society for Camus Studies and Director of volumes III and IV of the New Pléiade Camus ;
Emeritus Professor, University of Florida

Steps are underway with a view to publishing the conference proceedings.

Call for papers: Congress on Research in Dance - 41st Annual Conference

United States - Roanoke

April 14, 2008

Hollins University
Roanoke, Virginia

Conference Co-Chairs

Ananya Chatterjea, University of Minnesota
Thomas F. DeFrantz, Massachusetts Institute of Technology

Conference Committee: Donna Faye Burchfield, Hollins University

Melissa Blanco Borelli, Massachusetts Institute of Technology

Rachmi Diyah Larasati, University of Minnesota

Halifu Osumare, University of California, Davis

Ray Miller, Appalachian State University

Barbara Sellers-Young, University of California, Davis

Dance Studies and Global Feminisms

The market forces of globalization tend to flatten the uneven terrain of spaces and map out the world in terms of flow of capital. How, within this context, can we create a resistant feminine space of Dance Studies? What would that space look like, how would it feel? How are feminist concerns constructed within dance studies, and how are they negotiated? How have global feminisms emerged, and what can they do? What can dance studies do in relation to the space of a global feminine? How has "the feminine" survived asymmetrical tensions of market forces?

We invite presentations that will speak to the emergence of a global feminine and strategies of resistance, mobilization, and art-making. We are especially interested in presentations that reach outside the traditional realms of research topics: unwieldy locations; impossible subjectivities; anarchic formulations of dance and its study.

We are also interested in proposals that focus on the current status of dance studies and the role and function of scholarly organizations to address an increasingly global context for scholarship, research, and practice.

The conference will support working groups around specific themes of interest related to the conference theme, for example:

- Global Feminisms and Technology: Possibilities for Media Interventions
- Global Feminisms and Women's Histories: Dance History and Women Artists
- Global Feminisms and Economics of Production: Material Circumstances of Masculine Domination in Dance
- Global Feminisms and Dance Techniques: Approaches to Training Women Artists
- Global Feminisms and Community Building: Dance and Social Justice

Submission Guidelines

Deadline: All proposals must be received by April 15, 2008

Individual Papers should not exceed 20 minutes for presentation. (There will be an additional 10 minutes for questions, comments, and responses.) Submit a 500-word abstract of the paper, its argument, and a statement of method and/or a brief bibliography. Graduate students who wish to be considered for the Graduate Research Award should submit a full-length paper in addition to an abstract.

Roundtables consisting of three - five individual presenters may be proposed. Submit a 250-word description of the panel and individual paper proposals as described above for each presenter. Please send roundtable proposals together.

Lecture-Demonstrations or Workshops may run from 45 to 90 minutes. Submit a 500 word abstract describing the topic and organization of the session. Also, clearly state the requirements for space, time, audio-visual equipment, and/or appropriate attire for participants.

For all Proposals

* All proposals must be accompanied by a submission form. Do not include the name of the author(s) within the abstract s text.

* Proposals sent via e-mail are preferred. If submitting by e-mail, please download submission form from conference website and your proposal as a Word document to: cord2008@mit.edu Please include your last name in the Subject Heading of the e-mail. The text should be attached and pasted in the body of the e-mail to assure access. Faxes will not be accepted.

* If submitting by regular mail, please send six copies of proposal and submission form to: Thomas F. DeFrantz, Massachusetts Institute of Technology, Room 4-246, 77 Massachusetts Avenue, Cambridge, MA 02139.

All proposals will be blind reviewed by Program Committee with the following criteria in mind: (1) relationship to the conference theme; and (2) presentation s or panel s contribution to a deeper understanding of issues of scholarship and practice in dance, or in other fields in the arts, humanities, or social sciences. Receipt of all submissions will be confirmed electronically. Notification of acceptance will be in May 2008.

Queries may be addressed by e-mail to Thomas F. DeFrantz at defrantz@mit.edu

All presenters must be members of CORD or join before the conference. For membership information, please see CORD website at <http://www.cordance.org>

Call for papers: Jewish Theatre and Cinema within the Fifteenth World Congress of Jewish Studies

Israel - Jerusalem

August 2, 2009 - August 6, 2009

rokem@post.tau.ac.il

and/or

Dr. Jeanette R. Malkin <[a href="mailto:jmalkin@mscc.huji.ac.il">jmalkin@mscc.huji.ac.il](mailto:jmalkin@mscc.huji.ac.il)>

Please, also see the instructions for joining the World Congress of Jewish Studies at:

<http://www.jewish-studies.org/ShowDoc.asp?MenuID=118>

Call for papers: Laban International Conference - The dynamic body in space: developing Rudolf Laban's ideas for performance, research and dance scholarship in the 21st century

United Kingdom - London

March 31, 2008

24-26 October 2008

Many of the seminal ideas relating to the practice, research and performance of the dynamic body in space derive from the work of Rudolf Laban. His work and ideas have been applied worldwide across a diverse range of fields from dance to behavioral science and many practitioners have used his ideas as a springboard for the development of their work.

This conference poses the question:

How relevant are Rudolf Laban s ideas today and how are they being developed in the performing arts by dancers,

choreographers, researchers, teachers, community leaders, documenters, psychologists, therapists and other practitioners?

The conference aims to provide an opportunity for cross-disciplinary dialogue, exploring the relevance, development and future application of Rudolf Laban's ideas.

Laban welcomes applications to present in a variety of media including academic papers, lecture demonstrations, workshops or other forms of enquiry. Please submit a brief abstract, of no more than 300 words, by 31 March 2008.

Abstracts must be submitted under a session theme as follows:

Choreography, Theatre, Performance
Education (Dance in Education; Education in Dance), Community
Choreology, Archiving, Documentation, Research
Movement Observation
Movement Therapy
Other Applications

Abstracts will be considered by an international panel of specialists drawn from practice and academia.

This conference is open to performers, choreographers, dance documenters, scenographers, community artists, educators, researchers, dance scholars, architects, musicians, therapists, psychologists, teachers, students; we welcome anyone interested in the practical and academic applications of Rudolf Laban's ideas.

<http://www.laban.org/conference.phtml>

email confinfo@laban.org

<http://www.laban.org/php/newsletter.php?id=365>

Call for papers: Performance Science - Drama, History, Literature

United Kingdom - Birmingham

April 15, 2008

Friday, 4 July 2008

Department of Drama and Theatre Arts University of Birmingham

Supported in part by University of Birmingham Dean's Strategic Initiative Funding

Increasing intersections between natural philosophy, the history of science, and spectacle demonstrate that theatre history is intellectual history.

Individual worldviews are shaped by natural philosophy and science, and it is impossible to underestimate the degree to which a person's worldview shapes their creative output.

Popular curiosity often operates in the same arenas as scientific study where ideas are performed theatrically through spectacle, rhetoric, and repetition. For instance Richard Altick demonstrates in 'The Shows of London' that eighteenth and nineteenth-century scientific exhibitions were a form of popular entertainment not easily separated from the theatre. In 'The Player's Passion' Joseph Roach explains how mechanical philosophy influenced key thinkers, such as Garrick and Diderot.

Sixteenth-century 'kunstkammern' or cabinets of curiosity were often discussed in theatrical terms that helped create the natural philosophy of the period.

This one day colloquium aims to bring together current work on key issues in European culture with particular interests in the cross- and interdisciplinary exchanges between the history of performance and science.

Our keynote speaker is Professor Jane Goodall whose book 'Performing Science: Darwin and the Age of Evolution' (2002) is a landmark study of the impact that evolutionary theory had upon popular performance traditions in the nineteenth century.

250-500 word abstracts for papers are due 15 April. Please send them electronically to Kara Reilly

k.reilly@bham.ac.uk

Potential Panel Topics Include:

- Automata as Performers
- Actor Training and Science
- Gender/ Sexuality and the Body
- Discipline and Science: the Performativity of Ethical Bodies

Call for papers: TaPRA Conference Theatre, Performance and Philosophy Working Group

United Kingdom - Leeds

June 30, 2008

The Theatre and Performance Research Association (TaPRA, <http://www.tapra.org>), will hold its 4th Annual Conference at the University of Leeds from September 3-5, 2008.

The TaPRA Theatre, Performance and Philosophy Working Group would like to invite proposals for papers for this conference. Please send abstracts with a brief biographical note to the convenors, Professor Daniel Meyer-Dinkgräfe dmeyerdinkgrafe@lincoln.ac.uk or Dr Dan Watt D.P.Watt@lboro.ac.uk by the deadline of 30 June 2008.

Theatre Performance and Philosophy: Mission Statement

Ever since Aristotle's Poetics in the West, and Natyashastra in what is now South Asia, philosophy has played a major role in relation to theatre, both in explaining the phenomena associated with theatre and in influencing theatre practice and theory. Besides examining the often overlooked historical links between philosophy and theatre in the works and plays of given thinkers like Hegel and Sartre, of particular interest to the TaPRA Theatre, Performance and Philosophy working group will be the use of theatrical metaphors in philosophy and the notion of the "performative" and performance, from Austin's How To Do Things with Words to Derrida's "Signature, Event, Context". The radical transformations of philosophy undertaken by thinkers such as Nietzsche, Lyotard, Deleuze, Bataille, Debord, and Baudrillard offer philosophy itself as a theatre in which its poetic aspect is asserted as irreducible to any political or social agenda that may seek to define it. In examining the links between recent philosophical enquiry and theatre and performance this working group will explore the potential practical and theoretical implications of such a turn.

Working Methods

The TPP working group will meet annually at TaPRA conference and maintain a lively debate in between through an email list and research paper presentations at both Lincoln and Loughborough. An outlet for publications exists for appropriate titles, including conference proceedings, in the Rodopi series Consciousness, Literature and the Arts, for which TPP co-convenor Daniel Meyer-Dinkgräfe serves as general editor, as well as through the refereed web journal at <http://blackboard.lincoln.ac.uk/bbcswebdav/users/dmeyerdinkgrafe/index.htm>

Crossings: David Mamet's work in different genres and media

Belgium - Bruxelles

April 24, 2008 - April 25, 2008

An international conference organized by the Belgian Luxembourg American Studies Association, the Vrije Universiteit Brussel, and the Universiteit Gent, with the support of the Fund for Scientific Research-Flanders and the Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten.

Paleis der Academiën, Hertogstraat 1,

1000 Brussels

Thursday 24 April 2008

09:00-09:45: Registration

09:45-10:00: Opening remarks: Johan Callens (Vrije Universiteit Brussel)

10:00-11:00: Keynote I: Ira Nadel (U. of British Columbia, Vancouver)

"David Mamet: The American Way."

Chair: Johan Callens.

11:00-11:30: Coffee break

11:30-13:00: Paper Session 1: "Ideologies and Confidence men."

Chair: Patrick Lennon (Université Libre de Bruxelles)

Edward Lewis (U of Canterbury at Kent), "The Carnival Comes to Town"

Ronald Geerts (Vrije Universiteit Brussel) "The Conman in Mamet's Films and Plays"

Maarten Roels (Vrije Universiteit Brussel) "Meta-Mediality in The Water Engine."

13:00-14:00: Lunch

14:00-15:00: Keynote II: Bruce Barton (University of Toronto, CA)

"Intimacy, Interdisciplinarity, and the Auteur: David Mamet in the Age of Intermedia."

Chair: Ronald Geerts (Vrije Universiteit Brussel)

15:00-15:15: Coffee break

15:15-16:45: Paper Session 2: "Intercultural & Intermedial Translations."

Chair: Jozef De Vos (Universiteit Gent)

Simona Mitocaru (Al. I. Cuza University of Iasi, Romania), "Glimpses of the

American Dream: David Mamet's Plays on the Romanian Stage."

Christophe Collard (Vrije Universiteit Brussel), "Mamet's Vanya, or Adaptation

through a Russian Looking Glass."

Roger Bechtel (Miami University, Oxford, Ohio), "The Rhythms of David Mamet."

16:45-17:00: Coffee break

17:00-18:00: Keynote III: Yannis Tzioumakis (University of Liverpool, UK)

"Adapting Oleanna for the Screen: Film Adaptation and the Institutional Apparatus of American Independent Cinema."

Chair: Christophe Den Tandt (Université Libre de Bruxelles)

18:00-19:00: Reception

20:00-22:00: Conference Dinner

Friday 25 April 2008

09:30-10:30: Keynote IV: C.W.E. Bigsby (University of East Anglia at Norwich, UK)

"David Mamet: Welcome to the Family."

Chair: Johan Callens.

10:30-11:00: Coffee break

11:00-12:30: Paper Session 3: "Badly or Well-Made Plays and Films?"

Chair: Tom Paulus (Universiteit Antwerpen)

Dennis Carroll (University of Hawaii at Manoa, US), "Naturalism and Mamet: Lakeboat and The Old Neighborhood"

Hans-Ulrich Mohr (Dresden University of Technology), "The Implied 3-Acter: Glengarry Glen Ross - the Drama and the Screenplay."

Deborah Geis (DePauw University, Greencastle), "Offstage and Offscreen Space in Mamet's Theater/Film 'Translations.'"

12:30-13:30: Lunch

13:30-15:00: Paper Session 4: "Searching for Underlying Patterns."

Chair: Ilka Saal (University of Richmond, VA)

Günter Beck (University of Haifa), "Mamet Off-Stage: Dramatic Patterns in the Novels of David Mamet."

Alain Piette (Université de Mons-Hainaut), "David Mamet's Work for the Theater and for the Cinema: The Law of Diminishing Returns?"

Steve Price (University of Wales at Bangor, UK), "Televisuality in the Films of David Mamet."

15:00-15:30: Coffee break

15:30-16:30: Keynote V: Robert Vorlicky (Tisch School of the Arts, NYU)

"Mamet's Latest at 60: November and Keep Your Pantheon."

Chair: Alain Piette (Université de Mons-Hainaut).

16:30-17:00: Closing remarks: Johan Callens.

Scientific Committee:

Johan Callens (VUB), André Helbo (ULB), Alain Piette (Mons-Hainaut), Christel Stalpaert (UGent)

Organizing Committee:

Johan Callens, Christophe Collard, Ronald Geerts, Maarten Roels.

Practical Information:

Reduced registration fee for the speakers & chairs is 50 EUR [lunch, coffee breaks & reception]; regular registration fee for participants is 80 EUR; late registration after April 1, 2008 is 100 EUR; student fee is 10 EUR. Separate payment for the conference dinner is 40 EUR, to be paid with the registration fee, mentioning "regular" or "vegetarian."

Payment details:

Before April 1, 2008 by bank transfer into the FORTIS bankaccount 001-0376518-40 (bank address: Warandeborg 3, 1000 Brussels, Belgium), specifying "Crossings Conference April 2008." For non-Belgian participants the Bank Identifier Code (BIC) is GEBABEBB and the InterBank Account No. (IBAN) 02 001 0376518 40.

Contact:

jcallens@vub.ac.be

Vrije Universiteit Brussel (VUB)

Lang. & Lit. Dept. (TALK)

Pleinlaan 2

B-1050 Brussels.

First Conference Mapping Scotland

United Kingdom - Glasgow

June 24, 2008

Scottish Consortium for Film and Visual Studies

Gilmorehill Centre
University of Glasgow

In 2007, following an application by St Andrews and Glasgow Universities, the Carnegie Trust agreed a grant to fund a series of conferences which would help to establish a Scottish Consortium for Film and Visual Studies. This will be a multi-faceted project that will evolve gradually and could provide a forum for research collaborations, practice development, knowledge transfer activities, archive work and postgraduate activity. It is intended to be open to all interested staff whatever department you work in and we hope to make contacts outside Higher Education particularly in Scottish Screen (and Creative Scotland), the archive and with practitioners.

The international speaker at the first conference will be Professor Patrice Petro, Director of the Centre for International Studies at the University of Wisconsin-Milwaukee and Professor of English and Film Studies. She is currently President of the Society of Cinema and Media Studies and in a good position to offer an overview of how our disciplines are developing.

We are keen that the first conference should be genuinely engaging and exploratory and so we are not inviting formal papers from participants. The main emphasis will be on plenaries and workshops in which people can meet and ideas be exchanged. We hope to end the conference with a map of activity already going on in Scotland, with the seeds of new collaborations planted and ideas for the next conference in 2009.

Many colleagues expressed an interest in this project when it was first being developed by Professor Dina Iordanova and Dr Dimitris Eleftheriotis and we hope that you will wish to get involved. Details about registration will be circulated later in the year. The intention of this notice is to get the date in your diary and to ask you to circulate this flyer as widely as possible. The Conference will be free and some bursaries will be available to support the attendance of postgraduate students.

International Conference: Performing Arts Training Today

Slovenia - Bovec

April 14, 2008 - April 17, 2008

The conference is open to professional performers, performing arts educators and teachers from all over the world interested in the research of topical questions and processes in contemporary performing arts education and training. The main tasks of the conference are to demonstrate various methods and techniques in contemporary performing arts education and training, to open discussions about successful and effective strategies, to establish new contacts, to exchange experiences with colleagues from different countries and to lay the foundation for future networking and collaboration.

PARTICIPANTS: actors, directors, dancers, choreographers, performing arts educators, teachers, playwrights, stage designers, script writers, theatre critics, journalists and cultural managers.

Programme: http://www.iugte.com/projects/theatre_conference.php

Registration: <http://www.iugte.com/projects/conf.reg.php>

Accommodation and venue: <http://www.iugte.com/projects/Bovec.venue.php>

You are welcome to take part in the conference as a presenter, a participant, an observer! If you are unable to attend there is opportunity to send your promotional materials (booklets or flyers about your company, announcements of workshops, courses, performances and other events).

SIBMAS Conference news!

United Kingdom - Glasgow

August 25, 2008 - August 29, 2008

"Capturing the essence of performance: the challenge of intangible heritage"

The conference will feature an interesting section of keynote speakers including the Artistic Director of the National Theatre of Scotland and designer Philippe Binot from Paris. In addition to a number of innovative documentation project presentations, we have a full programme of events; visits, exhibitions and theatre performances are planned. Also the Edinburgh International Festival is running concurrently, so this conference is not to be missed.

Conference news are regularly published on the Glasgow 2008 website:

<http://www.rsamd.ac.uk/research/SIBMASIntroduction.htm>

"Capter l'essence du spectacle: un enjeu de taille pour le patrimoine immatériel"

Le congrès proposera de nombreux conférenciers invités dont le directeur artistique du théâtre national d'Écosse et le costumier Philippe Binot de Paris. À la présentation de nombreux projets documentaires novateurs s'ajoute un programme complet d'événements, de visites, d'expositions et de représentations théâtrales. Il est à noter que le fameux Festival international d'Édimbourg se tiendra au même moment, une opportunité à ne pas manquer!

Les dernières nouveautés concernant le congrès sont régulièrement publiées sur la page Web suivante :

http://www.rsamd.ac.uk/research/SIBMASIntroduction_fr.htm

Une expérience de théâtre baroque : Benjamin Lazar et Cyrano de Bergerac"

France - Paris

April 2, 2008

BNF

Site François Mitterrand

Soirée thématique

18h30-20h

Nous connaissons tous Cyrano de Bergerac, le héros de la pièce d'Edmond de Rostand. Or, le vrai Cyrano de Bergerac n'était pas tout à fait ce cadet romantique affublé d'un nez de belle envergure, mais un grand écrivain du XVIIe siècle dont le roman *L'Autre Monde* circula sous le manteau jusqu'à sa mort et ne parut dans sa version non expurgée qu'au XXe siècle.

Ce récit irrévérencieux et fascinant d'un fabuleux voyage sur la Lune est à la fois le premier roman de science-fiction (démonstration de la rotation de la Terre autour du soleil, machines volantes incroyables), un roman philosophique (critique de notre monde et de ses dogmes politiques, religieux et moraux) et un roman d'aventures. Un « cabinet des curiosités » des idées et trouvailles de Cyrano, à la recherche de sa liberté.

En partenariat avec l'Athénée Théâtre Louis-Jouvet

Benjamin Lazar, Metteur en scène

Minh Tran Huy, rédactrice chef adjointe du Magazine littéraire

Georges Forestier, centre de Recherches sur l'Histoire du Théâtre de la Sorbonne

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

* : *Modified only*

2. EXHIBITIONS

Acteurs en scène - regards de photographes

France - Paris

May 21, 2008 - August 24, 2008

Bibliothèque Nationale de France

Site Richelieu

De l'atelier photographique du XIXe siècle à la scène contemporaine, le photographe de théâtre fixe le visage d'un "monstre sacré", l'incarnation d'un personnage, le génie d'un comédien. Pour la première fois, le département des Arts du spectacle présente un choix de photographies d'acteurs parmi une importante collection rassemblée pour capter l'éphémère de la création théâtrale et en conserver le témoignage. Des origines de la photographie à nos jours, ce choix retrace l'évolution de la sensibilité du photographe de scène et des techniques de prises de vue qui ont modifié la façon de révéler l'acteur.

Après un prologue consacré au portrait comme évocation de la scène, l'exposition s'articule en trois parties. Au XIXe siècle, dans la tradition du portrait peint, les premières photographies en studio mettent en scène l'acteur dans la pose la plus significative pour caractériser son rôle. La photographie de théâtre étant liée à la notoriété des acteurs et aux développements de la publicité, l'essor significatif que connaît la presse illustrée au début du XXe siècle généralise la pratique de la photographie de scène dans les théâtres. Au cours des séances de prise de vue, les comédiens jouent la représentation devant l'objectif du photographe, qui va progressivement chercher à s'affranchir de la spontanéité factice de ces images.

A partir des années 1950, la photographie de scène acquiert une nouvelle dimension documentaire et esthétique grâce au regard différent - notamment celui de Roger Pic - que vont porter sur elle les photographes qui vivent au contact des gens de théâtre. L'évolution progressive des techniques et des regards libère des contraintes de l'artifice. Il leur est désormais possible de capter pendant la représentation une image fidèle de la mise en scène, un instantané du jeu éphémère de l'acteur, d'immortaliser la magie du spectacle. Entre fidélité au spectacle et recherche esthétique, leurs regards d'artistes et de spectateurs privilégiés en font les acteurs d'une nouvelle représentation qui témoigne du théâtre dans sa diversité.

L'exposition présente les œuvres de photographes (George-Henri, Agnès Varda, Mario Atzinger, Roger Pic, Fernand Michaux, Daniel Cande, Martine Franck, Claude Bricage, Nicolas Treatt, Robert Doisneau), ayant travaillé avec des metteurs en scène, des compagnies, des théâtres, ainsi que d'agences spécialisées dans le spectacle (Nadar, Reutlinger, Lipnitsky, Bernand, Enguerand).

De grands acteurs mythiques de l'histoire du théâtre (Rachel, Sarah Bernhardt, Coquelin ou Mounet-Sully) aux comédiens d'aujourd'hui (Philippe Caubère, Denis Podalydès, Philippe Torreton), le visiteur retrouvera Gérard Philipe, Maria Casarès, Jean-Louis Barrault, Madeleine Renaud, Marcel Marceau, Edwige Feuillère, Laurent Terzieff, Robert Hirsch, Michel Bouquet, Gérard Depardieu et bien d'autres qui feront revivre l'émotion du spectacle.

Une pré-ouverture de l'exposition aura lieu le 17 mai 2008 pendant la Nuit des Musées.

Mardi - samedi de 10 h à 19 h

Dimanche de 12 h à 19 h

Sauf lundi et jours fériés

Tarif plein : 7

Tarif réduit : 5

Visites guidées

Inscription et réservation au 00 33 (0)1 53 79 87 93

BNF

58 rue de Richelieu

75002 Paris
Tél. 00 33 (0)1 53 79 37 64

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

Cabaret Fledermaus 1907 1913

Austria - Vienna

February 28, 2008 - June 8, 2008

A Gesamtkunstwerk by the Wiener Werkstätte
Literature, Music, Dance

Austrian Theatre Museum
Lobkowitz Palace
Lobkowitzplatz 2, Wien I
Tuesdays to Sundays 10 a.m. 6 p.m.

The Wiener Werkstätte, founded in 1913 and informed by the ideals of the Vienna Secession, was a congenial combination of innovative, avant-garde artists and a brave businessman. With their bold lifestyle-products its founders, the architect Josef Hoffmann, the painter Koloman Moser and the financier Fritz Waerndorfer, in collaboration with the artists they employed, were able to revolutionize a society still very much in thrall to nineteenth-century Historicism. As part of their endeavors to change their aesthetic surroundings the Wiener Werkstätte soon also focused on the theatre. Their immense drive for reforms freed a creative potential that sought increasingly complex challenges.

Setting-up and running their own theatre seemed the fulfillment of their aspiration to realize the idea of a Gesamtkunstwerk, a total work of art. However, their vision of theatre was quite different from Wagner's, for whom theatre was something hallowed and full of pathos. Instead they aimed for a lighter touch like the fleeting synaesthetic impressions experienced during a walk through a big city. They thus turned to cabaret with its lack of respect and traditions, and its ability to imitate and subvert a modern type of theatre created in the metropolis of Paris.

In 1907 the Wiener Werkstätte founded the Theatre and Cabaret Fledermaus. They were responsible for everything: financing, the program and, perhaps most important of all, the adaptation into a theatre-hall of an underground location in the cellar of a large block of flats on Kärntner Strasse in central Vienna. Josef Hoffmann endowed this space with great nobility; he also added a bar whose extravagant decorations were to become a signet of ultra-modern urbanity. During its two years at the helm, the Wiener Werkstätte created a truly unique style.

The collaboration on stage-design and costumes of such celebrated artists as Josef Hoffmann, Bertold Löffler, Carl Otto Czeschka, Fritz Zeymer, Eduard Josef Wimmer-Wisgrill or Alfred Roller, of such literary greats and masters of the aphorism as Egon Friedell, Alfred Polgar, Peter Altenberg, Roda Roda or Heinz Ewers, to name but a few, of such outstanding popular musicians as Konrad Scherber or Hannes Ruch, of such legendary singers and chansonniers as Marya Delvard, Mimi Marlow, Mela Mars, Marc Henry and Carl Hollitzer, as well as of innovative dancers like Grete Wiesenthal and her sisters, Gertrude Barrison, Miss Macara and many others all of these and the young Oskar Kokoschka, who chose a sensationally early-expressionist route for two programs he devised for the Fledermaus, played midwife to the birth of a totally novel form of theatre born of the ideas of the Wiener Werkstätte.

The few years between autumn 1909 and spring 1913 were marked by a succession of owners who attempted - some with more, some with less success - to maintain the high artistic level of the Fledermaus.

October 19, 2007 marked the centenary of the founding of the cabaret. This inspired an ambitious exhibition project dedicated to the whole phenomenon of the Cabaret Fledermaus the first such comprehensive exhibition. With the help of the Austrian National Bank's Jubilee Fund the exhibition tells not only the story of the Cabaret Fledermaus but also what led to its foundation, a story that is fascinating both in the context of the history of theatre and of cultural history. The scholars and experts on theatre, music, dance, art, literature and economics involved in this project were able to discover a wealth of new or unknown artistic material and documents relating to the Fledermaus.

It is the exhibition's stated aim to document as comprehensively as possible the aesthetically precious and highly-stylized cosmos that was the Fledermaus Cabaret.

Barbara Lesák is the curator of the exhibition, which is accompanied by an exhaustive catalogue that includes, among many other things, a clearly documented chronology of all the performances put on at the Fledermaus.

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

Colours on stage - scenery and costumes by Nicolaas Wijnberg

Netherlands - Amsterdam

May 23, 2008 - December 31, 2008

Last exhibition in the Theatre Museum

From 23 May to 31 December 2008, the Theatre Museum will proudly present Colours on stage scenery and costumes by Nicolaas Wijnberg. An exhibition about the wide range of work created for the theatre by expressive artist Nicolaas Wijnberg. Scenery and costume designs, scale models, costumes, posters and pictures from the productions show how in the latter half of the last century, Wijnberg developed into an all-round, innovative theatre designer who had a massive impact on the development of scenography in the Netherlands. He worked for nearly all the major theatre, dance and opera companies, alongside many of the leading theatre-makers of his era. Colours on stage was compiled by curator Joke van Pelt and designed by scenographer Paul Gallis.

Reinier Tweebeeke was responsible for the lighting and Anthon Beeke for the poster.

Amsterdam-born Nicolaas Wijnberg (1918-2006) trained at the capital's Grafische School and the Rijksacademie voor Beeldende Kunsten. He was a painter, graphic designer, draughtsman, sculptor, illustrator and writer. But it was his stage design that really earned him public acclaim. His career in this field started after he founded the Scapino Ballet with Hans Snoek and Hans van Norden in 1945. He spent the next four decades designing scenery, costumes, lighting plans, posters and programme booklets for countless productions. Wijnberg worked together with theatre-makers including Pjotr Sjorov, Johan de Meester, Cees Laseur, Han Bentz van den Berg, Ton Lutz, Adrian Brine and Hans van Manen, at companies such as de Nederlandse Comedie, de Haagse Comedie, het Rotterdams Toneel, Zuidelijk Toneel Globe, De Nederlandse Opera, Scapino Ballet and het Nederlands Dans Theater.

Wijnberg's stage designs were completely different from anything the Netherlands had ever seen before. Since his first foray into theatre, Wijnberg had dreamed of the power of illusion that carries the audience far away from this sorry world. He broke with traditional naturalism and began designing scenery that he described as concentrated realism with experiments in perspective and trompe-l'oeil. (Hoffmann's vertellingen, 1947; De drie zusters, 1954; Moortje 1957). Later, Wijnberg gradually moved away from this realism and started to portray reality in collage-like scenery (De Misanthrop, 1958; Gianni Schicci, 1958; Cyrano de Bergerac, 1962). He turned his back on painted scenery during the last twenty years of his career, opting for three-dimensional, plain sets with the occasional eye-catching object. On the other hand, he entertained lavishly with surrealist, sometimes grotesque costumes designed to magnify the personality of the characters. In this way, Wijnberg managed to create a single overall stage design in which shape, colour, the materials of the scenery and costumes and the lighting, all combined to symbolise the subject matter of the production (De hertogin van Malfi 1971; Othello 1971; Medea 1977).

As a natural progression from his work in the theatre, in 1972 Wijnberg was appointed as the first professor of scenography in the faculty he had helped to set up at the Jan van Eyckacademie in Maastricht.

The exhibition Colours on stage scenery and costumes by Nicolaas Wijnberg was made possible thanks to the VSB fund and the VandenEnde Foundation.

More Wijnberg in 2008

To coincide with the opening of the exhibition on 22 May, Theater Instituut Nederland will be publishing the beautifully illustrated booklet *Een kleurrijke parade, de scenografie van Nicolaas Wijnberg* written by curator Joke van Pelt. The text of this publication comprises a chapter taken from a bulky book about Wijnberg's complete works, which is due to be published by Uitgeverij Thoth later this year.

The Museum of Modern Art in Arnhem will also be focusing attention on Nicolaas Wijnberg this year. From 25 October 2008 until 1 February 2009, the museum will be hosting a large-scale exhibition reviewing all his private work, including paintings, drawings, graphic designs and monumental art.

Last exhibition in the Theater Museum

The exhibition about Wijnberg will be the last exhibition to be held in the Theatre Museum on the Herengracht. From 2009 onwards, the museum will be touring, collaborating with various partners, museums and cultural organisations to bring the Theater Instituut's collection into the spotlight throughout the Netherlands.

Further information:

<http://www.tin.nl/beeldbank/persbestanden.html>

New logo for SIBMAS!

United Kingdom

At the 26th SIBMAS Congress in Vienna, 2006, the Barry Kay Archive suggested the Organization consider a new logo, meaningfully reflecting its mission as the INTERNATIONAL ASSOCIATION OF LIBRAIRIES AND MUSEUMS OF THE PERFORMING ARTS. Since the Executive Committee unanimously endorsed our offer to provide the logo, our initial design work began in early spring of 2007.

Capturing the intent of SIBMAS by trying to accommodate symbols of all three components - LIBRARY, MUSEUM and PERFORMING ARTS- required us to follow the conventional route of using concrete renditions such as books, buildings and porticos. This approach inevitably led to antiquated, unnecessarily cluttered, confusing and altogether counter-productive logo designs - least associable with the performing arts, let alone clearly and succinctly conveying the significance of SIBMAS.

Hence, we reasoned conclusively that symbolic illustrations of the LIBRARY and MUSEUM are dispensable, as the THEATRE definitely ranks first in embodying the Performing Arts. For, it is by its very virtue that the raison d'être of the Museum's and the Library's mandates are explained within the context of SIBMAS. Considering also that there is no typical building involved, we thus focused on ways of abstractly characterizing the THEATRE as SIBMAS' fundamental concern.

Taking into account the multitude of venues presenting the performing arts, and to do justice to as many of them as possible, we pursued the archetype of the European theatre - the Greek amphitheatre. By making use of the graphically striking layout of its cavea, rendered in a stylized form to avoid moiré interferences, we arrived at a crisp, vivid and dynamic design solution that also allows for the harmonious integration of the SIBMAS acronym. The shades of red, ranging from burgundy to cerise, follow the colour scheme of the traditional theatre ambience with its furnishings of auditoriums and other public areas.

In our opinion, the logo is ideally suited to convey the mission of SIBMAS. It was finalized and submitted together with our presentation in the summer of 2007. At the forthcoming 27th SIBMAS Congress in Glasgow, August 2008, the Executive Committee will convene to reach their decision to adopt this new logo.

Meanwhile, SIBMAS and FIRT members, as well as anyone else interested in commenting on the new logo design, are most welcome to submit their views to sibmaslogo@barry-kay-archive.org, which eventually will be forwarded to the Executive Committee to aid their decision-making process.

The new logo suggestion can be accessed on the following two pages of the Barry Kay Archive:

<http://www.barry-kay-archive.org/NOTICEBOARD/NTB.html>

http://www.barry-kay-archive.org/NOTICEBOARD/SIBMAS_Logo_reversed.html

The Curator - Barry Kay Archive - February 2008

Renoir at the Theatre: Looking at 'La Loge'

United Kingdom - London

February 21, 2008 - May 25, 2008

Pierre-Auguste Renoir's *La Loge* (The Theatre Box), 1874, is a masterpiece of Impressionist painting and one of the most famous works in the Courtauld Gallery's collection. The exhibition unites this exceptional picture with Renoir's other paintings of elegant Parisians on display in their loges.

It also includes other depictions of the theatre box by his Impressionist contemporaries, with important works by Mary Cassatt, Edgar Degas and others borrowed from international collections. Their shared interest in the spectacle of

modern society at the theatre is further explored through a rich array of printed material such as contemporary fashion magazines and caricatures.

Opening hours

Daily 10.00 - 18.00 (last admission 17.30)

Admission

Adults £5

Concessions £4

Free admission for under 18s, full-time UK students, staff of UK universities and registered unwaged, and Friends of The Courtauld Institute.

Admission is free on Mondays from 10.00 until 14.00 (excluding public holidays)

The Courtauld Institute of Art

Somerset House

Strand

London WC2R 0RN

00 44 (0)20 7848 2526

<http://www.courtauld.ac.uk/gallery/exhibitions/2008/renoir/index.shtml>><http://www.courtauld.ac.uk/gallery/exhibitions/2008/renoir/index.shtml>

Star Quality: Aspects of Noël Coward

United Kingdom - London

January 21, 2008 - March 29, 2008

Olivier Exhibition Level, National Theatre

Southbank

London SE1

Star Quality celebrates the recent performances of Present Laughter with a display of atmospheric period photographs, original set designs and memorabilia relating to the London premiere in 1943. The exhibition also celebrates the publication of The Letters of Noël Coward, expertly edited by Barry Day, and includes extracts from a selection of entertaining and informative letters from leading actors, authors, politicians and other celebrities of his day.

Previous performances of Coward's plays at the National are featured especially the star-studded production of Hay Fever in 1964, photographed by Snowdon and Angus McBean and designed by Motley.

Other display cases focus on the breadth of Coward's talent as a composer, songwriter and cabaret artist, film star, script writer and painter. Perhaps most of all Star Quality highlights his gift for making lifelong friends, with special features on his friendship with Laurence Olivier, with American actors, Alfred Lunt and Lynn Fontanne, and with theatre historians, Raymond Mander and Joe Mitchenson, to whom he gave many personal items including an iconic silk dressing gown, now exhibited for the first time.

Star Quality is supported by The Noël Coward Foundation, Samuel French Ltd, Methuen Drama, Ten Chimneys Foundation and Warner/Chappell Music Ltd

For further information please see <http://www.nationaltheatre.org.uk> and <http://www.noelcoward.com>

* : Modified only

3. PUBLICATIONS

3.1. GENERAL

3.2. THEATRE

Modernism, Drama, and the Audience for Irish Spectacle

United Kingdom - Oxford

January 10, 2008

Paige Reynolds

College of the Holy Cross, Massachusetts

Hardback

ISBN-13: 9780521872997

£50.00

Employing previously unexamined archival material, Paige Reynolds reconstructs five large-scale public events in early twentieth-century Irish culture: the riotous premiere of J. M. Synge's *The Playboy of the Western World* in 1907; the events of Dublin Suffrage Week, including the Irish premiere of Ibsen's *Rosmersholm*, in 1913; the funeral processions of the playwright and Lord Mayor of Cork Terence MacSwiney in 1920; the sporting and arts competitions of the *Tailteann Games* in 1924; and the organized protests accompanying the premiere of Sean O'Casey's *The Plough and the Stars* in 1926.

The book provides attentive readings of the literature and theatre famously produced in tandem with these events, as well as introducing surprising texts that made valuable contributions to Irish national theatre. This detailed study revises pessimistic explanations of twentieth-century mass politics and crowd dynamics by introducing a more sympathetic account of national communities and national sentiment.

Contents

1. The audiences for Irish modernism; 2. Audience allegory: the premiere of Synge's *The Playboy of the Western World*; 3. Sub-national sentiment: Dublin Suffrage Week and the uses of Ibsen; 4. Modernist martyrdom: scripting the death of Terence MacSwiney; 5. Fictions in the Free State: the 1924 *Tailteann Games*; 6. The irreducible audience: Irish modernism and *The Plough and the Stars* riots; Bibliography.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=0521872995>

Ouvrages de théâtre importants parus en 2007

France - Paris

- Anthologie critique des auteurs dramatiques européens : 1945-2000 / par Michel Corvin. - [Paris] : SCEREN-CNDP ; Montreuil-sous-Bois : Éd. théâtrales, impr. 2007 (14-Condé-sur-Noireau : Impr. Corlet). - 1 vol. (701 p.) ; 21 cm.

- Dullin-Barrault : l'éducation dramatique en mouvement / Yves Lorelle. - Paris : Éd. de l'Amandier, DL 2007 (Paris : Impr. CL2). - 1 vol. (233 p.-XVI p. de pl.) : ill., fac-sim., couv. ill. en coul. ; 22 cm.

Bibliogr., 7 p. Filmogr., 1 p. Index

- Arts vivants en France, trop de compagnies ? / un ouvrage collectif coordonné par Philippe Henry.... - [Paris] : Éd. l'Espace d'un instant, 2007 (58-Clamecy : Impr. Laballery). - 1 vol. (229 p.) : couv. ill. ; 20 cm.

- Histoire du Festival d'Avignon / Emmanuelle Loyer, Antoine de Baecque. - Paris : Gallimard, impr. 2007 (impr. en

Italie). - 1 vol. (607 p.) : ill. en noir et en coul., couv. ill. en coul. ; 23 cm. Notes bibliogr. Index

The Theatre of War - British and Irish Plays About The First World War

United States - New York

September 4, 2007

Heinz Kosok

First Edition

Palgrave Macmillan

272 pages

Size 5 1/2 x 8 1/4

Hardcover (0-230-52558-X)

\$74.95

Description

The Theatre of War surveys more than two hundred plays about the First World War written, published and/or performed in Britain and Ireland between 1909 and 1998. Collectively, these plays constitute an important aspect of British and Irish literary, social and cultural history. They are discussed from five major perspectives: subject matter, technique, attitude, reception and evaluation. The resulting complex image is a significant contribution to the understanding of the First World War as a watershed in international history.

Author Bio

HEINZ KOSOK is Professor Emeritus of English and American Literature at the University of Wuppertal, Germany, and has previously held professorial appointments at the universities of Marburg and Stuttgart. He has acted as President of the International Association for the Study of Irish Literatures, as well as Chairman of the German Association of University Teachers of English. He has published widely on English, American and Irish literature, especially in the field of Twentieth-century drama.

Table of contents

Acknowledgments * Introduction * Theatres of War: Aspects of Subject Matter * Staging the War: Aspects of Presentation * Engaging Intellect or Emotions: Aspects of Attitude * Popular Failures and Successes: Aspects of Reception * 'Good' versus 'Bad' War Plays: Aspects of Evaluation * British and Irish Plays about the First World War: A Checklist * Notes * Index

<http://www.palgrave-usa.com/catalog/product.aspx?isbn=023052558X>

Theatre historiography as cultural practice - How knowledge on theatre arises

Switzerland - Zurich

September 30, 2007

Materials of the ITW Berne, Volume 8

Chronos Verlag Zürich 2007

Stefan Hulfeld

Not only since theatre studies exist as an academic discipline intellectuals have been reflecting the ethic and aesthetic state of culture by the means of theatre. Whether stage architecture, drama literature or actually scenic processes have been addressed thereby, theatre has been taken interest in just because of its ambiguous character, which turns social questions into artistic ones and vice versa. The study at hand examines how and for what purposes knowledge on theatre has been gathered, organised and used, how the text form of theatre history emerged, which shaped the self-conception of academic theatre studies during their development.

At first travelogues, poetics and anti-theatre writings of the 16th and 17th centuries are described as areas of development of theatre-historic thinking. Then as a key figure of the theatre discourse in the 18th century the actor and director Luigi Riccoboni is discussed, who prepared the exhibition of cultural comparisons with his widely received *Réflexions historiques et critiques sur les différents théâtres de l'Europe*. From the historiography of reformation-theatre developed in this context, which installed an ideal theatre that is improving society as the vanishing point of its history of progress, the focus finally shifts to selected tries to scientifically consolidate theatre historiography in the 20th century. In doing so the genetic method of historicism moves into the centre of interest as well as the cultural-historical approaches of Ludovico Zorzi (theatre and city) and Rudolf Münz (theatricity), which are both still getting developed due to their complexity.

With this book a history of theatre historiography is available for the first time. It repositions theatre studies as a historical discipline

Theatre in the box

Switzerland - Zurich

September 30, 2008

Materials of the ITW Berne

Volume 9

Chronos Verlag Zürich 2007

Rimini Protokoll Video of Castorf Beuys & Schlingensief Lars von Trier

Theatre likes to use media. But what actually happens, if scenic processes get mediatized, if theatre crawls away into the boxes ? Into the phone, the video camera, the film projector? Five contributions explore the use of media, which has established itself as far as in the mainstream over the last few years. There is barely a staging of a classic play that forgoes the combination of theatre and video. Theatre productions of Frank Castorf in Berlin, of Stefan Pucher in Bochum and of Matthias Hartmann in Zürich go beyond a purely decorative use of media and expand the viewers perspective due to video.

The relation of theatre and video has been discussed since the day the images learned to walk. But theatre movies are far more than filmed dramas. *Dogville* and *Idioterne* of the Danish director Lars von Trier appear as hybrids between film and theatre. Even theatre and telephone have found each other. Rimini Protokoll sends the formerly watching spectator in *Call Cutta* individually on a city tour through Berlin, guided by mobile phone by a voice in a Call Center in India. Who still (re)presents here for whom? Christoph Schlingensief crosses the boarder between arts and politics. Thereby he counts on the willing cooperation of the mass media. Before his staging of *Hamlet* in Zürich even a people s party was to be abolished. Does a comparison with the *Soziale Plastik* of his declared role model Joseph Beuys impose itself? The book discusses possibilities of systematising such theatre-media-relationships in the forefront of a media history of theatre. The use of media opens up new room and time dimensions in the theatre. Ephemeral rooms and bizarre time travels go beyond the scope of the peep box of the city theatres.

The authors: Sonja Eisl, Silvie von Kaenel, Nicolette Kretz, Rahel Leupin, Miriam Ruesch

3.3. FILM

La quête anthropologique de Werner Herzog - Documentaires et fictions en regard

France - Strasbourg

February 11, 2008

Valérie Carré

Collection FAUSTUS/Études germaniques
Université Marc Bloch

346 pages

ISBN : 978-2-86820-358-8

Prix : 22

L'uvre cinématographique de Werner Herzog n'a fait ces dernières années l'objet d'aucune publication en langue française. Elle est ici étudiée dans son ensemble. L'ouvrage se concentre tant sur les fictions bien connues du public que sur les documentaires du réalisateur, peu diffusés en France. Le cinéaste s'est intéressé, tout au long de sa carrière, aux sociétés extra-européennes et à leurs réactions face à la volonté de domination destructrice des Occidentaux. Et surtout, il met en question dans ses films les principes sur lesquels repose la civilisation occidentale et émet l'idée que ces derniers ne pourraient que la mener à une catastrophe humaine et écologique.

Ce faisant, le cinéma de Herzog revalorise le mythe et l'histoire cyclique, tous deux devant permettre aux Occidentaux de sortir de l'impasse et de retrouver le chemin de la création perdue.

L'auteur montre ainsi en quoi l'uvre du réalisateur allemand constitue une authentique réflexion sur l'histoire, et comment, sous ce rapport, s'y trouvent questionnées la nature et la valeur de l'image cinématographique.

Valérie Carré est spécialiste de cinéma allemand. Elle enseigne à l'Université Marc Bloch de Strasbourg.

<http://www.pu-strasbourg.com/faustus/carre.htm>

3.4. MUSICAL THEATRE

Call for contributions: Operabase - Global index of opera productions for rent

United Kingdom

April 15, 2008

Operabase, the leading source of opera information on the internet, is publishing a global index of opera productions for rent.

Operabase has transformed the work of artistic administrators in opera houses around the world. Over the last 12 years, we have collected global opera performance information together into a rich, comprehensive, and trusted reference source. Over 200 opera companies subscribe to Operabase Professional to access our performance, artist and manager information.

Now we have taken on a new challenge to become the world number one source for information on opera productions and productions resources. The first fruit of this will be a fully illustrated book providing a global index of productions available for rent and for sale 'The Portfolio'. The full colour book will be distributed free of charge to the General Directors and season programmers in over 500 opera companies.

This is the first time that a global listing of rental production information and images has been compiled.

The deadline to request a copy, to supply your own production information, or advertise production-related services or materials is April 15th.

Please contact us at operabase.org@gmail.com, or see <http://operabase.com/org> for more details.

3.5. DANCE

3.6. OTHER SUBJECTS

3.7. EXHIBITION CATALOGUES

3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

Barry Kay Archive - online publication release March 2008

United Kingdom - London

Costume Design by Barry Kay for Dominique Khalfouni in "Métaboles"

Ballet de l'Opéra, Théâtre National Opéra de Paris

Gala Première 1978/NOV/23

Occasion: Soirée MacMillan

The Barry Kay Archive has now launched its March 2008 online release. In this substantially expanded publication major additions and significant changes were made to almost all pages. The most important new features consist of:

1. "Biography"

Further research yielded valuable information concerning Barry Kay's early years. To incorporate the data as well as a number of new photographs the page "Biography 1932-1955" required complete restructuring to bring it in line with all other biographic pages.

http://www.barry-kay-archive.org/BIOGRAPHY/BG_32_55.html

2. "About Us"

This page was subdivided into three sections to provide a platform for biographic information in prose format that structurally and stylistically does not suit the itemized nature of the "Biography", and to accommodate an outline of the history, purpose and objectives of the Barry Kay Archive.

<http://www.barry-kay-archive.org/ABOUT/about.html>

3. "Production Design Summary"

The introduction of the "Production Design Summary" enables viewing productions at a glance on a single page. The index is a compressed alphabetical overview of all productions designed by Barry Kay, including performing companies, venues and opening nights. It is accessible via "Design Opus" and precedes all other design indices, now rearranged thereunder.

http://www.barry-kay-archive.org/DESIGN_WORKS/Indices/PDSY_Alpha_Index.html

4. "Métaboles"

We added six pages for the ballet production of "Métaboles". Two pages feature designs for "Scenery" and "Costumes", and four consist of initially projected costume designs, as well as of coiffures, preliminary sketches for the set and its final version in full-screen format.

http://www.barry-kay-archive.org/DESIGN_WORKS/Indices/MB/Costumes/MB_Costumes.html

BARRY KAY ARCHIVE

17 Moorhouse Road

London W2 5DH - UK

Tel: +44 (0)20 7229 8339

Start of project: Virtual Library Media and Communication Studies, Theatre and Film Studies

Germany - Frankfurt

Many changes have effected the digital information environment by the so-called Virtuelle Fachbibliotheken (Virtual Libraries, German abbr. ViFa). Like their real archetypes the ViFas are points of contact for scholars and scientists in search of information with the major difference, that via the internet they can be accessed at any time of the day or night. But of course, their advantages do not end there: being so-called vertical portals , that is portals specialized in a delimited subject, they function as lighthouses in the vast floods of digital information and direct their users to conventional as well as digital resources by means of convenient search facilities. Bibliographic references to the classic printed monographs can be found in them as well as links and metadata to research-project websites provided with all the features of WEB 2.0.

In September 2007 the University Library Frankfurt am Main started designing the project Virtual Library Media and Communication Studies, Theatre and Film Studies (Virtuelle Fachbibliothek Medien- und Kommunikationswissenschaft, Theater- und Filmwissenschaft) under the working title ViFa KoMFIT in cooperation with the University Library Leipzig (project management), the Film & Television Academy (HFF) Potsdam and the University of Music & Theatre Leipzig.

The project is financially supported by the Deutsche Forschungsgemeinschaft (German Research Foundation, DFG) according to the conditions of its support programme Verteilte Digitale Forschungsbibliothek , a programme which was set up at the end of the 90 s dedicated to the realization of digital libraries. According to the special subject fields programme of the German Research Foundation the University Library Frankfurt is responsible for - amongst others - the subjects Theatre and Film Studies. Thus, since the 50 s, the library has built up an extensive stock in both subjects including not only national and international journals and monographs but also so-called grey literature and antiquaria. Consequently, in the ViFa KoMFIT project the University Library Frankfurt is mainly responsible for the areas Theatre and Film Studies.

For all of the three subjects represented (Theatre Studies, Film Studies and Media and Communication Studies) the ViFa will offer three modules: a virtual catalogue will enable integrated retrieval in the subject relevant online catalogues (OPACs) of the cooperating libraries. Taking the example of the subject Film Studies, this would be the OPAC of the University Library Frankfurt and the Verbundkatalog Film , a union catalogue including bibliographic records of more than 200.000 films (on DVD/Video) in German libraries.

The second module, Online-Contents, provides access via a search mask common to libraries to the contents lists of about 200 Journals in the fields of Theatre and Film studies and around 250 journals concerning media and communication studies.

Finally, the third module, Fachinformationsführer , consists of a collection of selected scientifically relevant internet resources as websites of institutions and projects, topical websites, online bibliographies and e-publications. The collection stands out from conventional link lists by containing exclusively resources that are checked for their quality in form and content. The cataloguing records comprise a short description of the websites as well as standardised webliographic data (according to the Dublin Core Metadata Initiative). To avoid dead links , as they frequently occur in the fast moving internet, the implemented database uses linkcheckers to guarantee the actuality of the collection.

In this last module we attach great importance to the interaction with our users: interesting websites can be recommended by using a simple form.

To combine all components of the virtual library a meta-search engine will enable simultaneous retrieval across all modules and media types.

To ensure that the virtual library covers the full range of the represented scientific fields and to be up to date about new research projects and activities, we bank on cooperation with the respective professional associations and institutions as the Deutsches Filminstitut - DIF e.V. (German Film Institute), the Arbeitskreis Filmbibliotheken (Working

Group Film Libraries), the Hans-Bredow-Institut für Medienforschung (Hans Bredow Institute for Media Research) et al.

ViFa KoMFiT will go online in late summer 2008. Until the end of the first stage of the project in September 2009 the development of the modules and the functional and graphic design of the web portal are top on the agenda. Potentially in a second stage in 2010 further bibliographic databases will be included in the virtual library and an online tutor will help to introduce users to request strategies.

Until then, the URL <http://www.vifakomfit.de> provides information about the goals and contents of the project and gives information about contact persons for questions and proposals.

Simon Rettelbach (Universitätsbibliothek J.C. Senckenberg, Frankfurt a.M.)

* : *Modified only*

4. LINKS TO OTHER ORGANISATIONS

* : *Modified only*

5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

* : *Modified only*

6. RESEARCH

6.1. RESEARCH PROJECTS

6.2. SCHOLARSHIPS

Four PhD Bursaries - Department of Drama and Theatre

United Kingdom - London

March 20, 2008

Department of Drama and Theatre at Royal Holloway, University of London.

One of these awards is a Thomas Holloway Scholarship which includes a bursary (to the value of Home/ EU fees, but may be held in part payment by a non-EU student), and an additional annual maintenance grant of £7500 per annum, and fees. To qualify for this award, the applicant must undertake research in International Theatre/Performance. International theatre/performance is interpreted broadly to include:

comparative analyses of plays, movements, traditions and practices in more than one nation;
analyses of the performance/reception of particular works and/or practices in transnational contexts;
research, including practice-based work, in applied theatre and/or theatre for development in international or transnational contexts;
analyses of postcolonial, intercultural, cross-cultural and/or diasporic theatre and performance practices; and
analyses of productions, audiences, practices, or industry structures in reference to globalisation and/or cosmopolitanism.

A further two bursaries of £5000 will be awarded to international students each year towards the cost of tuition and one full bursary for Home/ EU fees.

The Department of Drama and Theatre has a vibrant research culture. There are currently over 80 PhD students actively engaged in doctoral research. The Postgraduate e-journal, Platform, is run by PhD students (<http://www.rhul.ac.uk/Drama/platform>) and there is a lively programme of workshops, seminars and lectures to which students contribute. The Ways of Working Programme offers specialised training in research methods for drama students.

In 2007, 14 students from the Department of Drama and Theatre were successfully awarded PhDs, and many recent PhD graduates have secured prestigious academic posts in different parts of the world.

All applicants will be considered for the appropriate bursaries, provided that their applications are received by Thursday 20th March 2008. More information from <http://www.rhul.ac.uk/drama>, or from Dr Helen Nicholson, Director of Graduate Studies, Department of Drama and Theatre, Royal Holloway, University of London.

6.3. RESEARCH TOOLS

Royal Opera House Collections Online

United Kingdom - London

Royal Opera House Collections' Catalogue and Performance Database are now online at <http://www.rohcollections.org.uk> These resources, the result of many years of dedicated work, are an important milestone in an ambitious, ongoing project to open up ROH Collections to as wide and diverse an audience as possible.

The website provides an overview of ROH Collections and brief introductions to each collection in the archive. The Collections Catalogue contains individual catalogue records, with images, for the Frank Sharman Photographic Collection and a section of the Costume Collection. Over the coming months, additional catalogue records will be made available online.

The Performance Database has three levels: work (creators and premieres), production (director and design team), and performance (dancers, singers, and music staff). Currently online are all the works performed by The Royal Opera and The Royal Ballet (and their earlier names) since 1946, as well as all new productions and first night casts of each production. Similar data for The Birmingham Royal Ballet will be available in April, and nightly performance records will be added on a regular basis. The database can be searched by title, person, company, character, and date. Records are linked to items in the Collections Catalogue, such as costumes worn in a certain production, and therefore searches can be undertaken across both sets of information.

In addition, the website offers interactive 'Highlights from the Collections', allowing users to focus in detail on certain items, through magnifying images, brief textual explanations, and audio clips. The website launched with three highlights: the costume for Turandot worn by Amy Shuard and Birgit Nilsson, designed by Cecil Beaton in 1963; Constant Lambert's score for Frederick Ashton's ballet Dante Sonata (1940); and an architectural detail of the theatre, normally quite difficult to view.

* : *Modified only*

7. MISCELLANEOUS ITEMS

Festival Nová dráma / New Drama 2008

Slovakia - Bratislava

May 9, 2008 - May 14, 2008

4th Festival of Contemporary Slovak and World Drama

Festival of contemporary Slovak and world drama Nová dráma / New Drama Festival was established in 2005 as an annual presentation of the best contemporary Slovak and world drama productions created by Slovak theatre makers. Visited by more than 30 foreign guests every year, the festival offers an overview of contemporary Slovak theatre, interesting insight into Slovak directors and playwrights' work, a wide range of performances from different regions of Slovakia. The main programme will bring 8 - 12 productions from theatres of all Slovak regions.

The new feature of the festival in 2008 is its foreign section. This special section of the programme entitled Focus Russia is an original presentation of contemporary Russian drama and dramatists. There are 5 renowned dramatists who accepted our invitation - Yelena Isayeva, Olya Mukhina, Rodion Beletsky, Yuri Klavdiev and Maxim Kurochkin. Within the Focus Russia project we organize an international conference entitled Russian Drama in Theatre after 1989, creative writing workshop, translation workshop, lecture on contemporary drama, staged readings, encounters and discussions with our Russian guests, specialists focusing on Russia from Europe and Slovak theatre professionals. There will be a production of the visiting theatre from Moscow presented within the programme. The final festival programme will be available in March 2008 on the Theatre Institute website <http://www.novadrama.sk>

The festival is organized by the Bratislava Theatre Institute in cooperation with the Slovak National Theatre, the Astorka Korzo'90 Theatre and the Association of Contemporary Theatre. The festival is being held with the support of the European Commission as a part of the international project European Workshop of Translation (L'Atelier Européen de la Traduction) a partner of which has been the Theatre Institute from 2005.

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<http://www.novadrama.sk>, <http://www.theatre.sk>

* : *Modified only*