

FIRT/IFTR-SIBMAS Bulletin

2008 Volume 2

INTERNATIONAL FEDERATION
FOR THEATRE RESEARCH



FÉDÉRATION INTERNATIONALE
POUR LA RECHERCHE THÉÂTRALE

International Association of Libraries
and Museums of the Performing Arts



Société Internationale des Bibliothèques
et Musées des Arts du Spectacle

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

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

1. CONFERENCES, CONGRESSES, SYMPOSIA & COURSES

60th Anniversary International Conference: The Georgian Playhouse and its Continental Counterparts 1750-1850

United Kingdom - Richmond

September 12, 2008 - September 14, 2008

Georgian Theatre Royal, Richmond, Yorkshire

Conference Convenors: Professor Vivien Gardner, Iain Mackintosh
Professor David Mayer Dr David Wilmore

The Society for Theatre Research will host an international and interdisciplinary conference, The Georgian Playhouse 1750-1850 and its Continental Counterparts, between Friday 12th September and Sunday 14th September 2008. The conference will convene with a reception on the Friday evening. Sessions are scheduled during the day on Saturday and Sunday, and will include papers on performance styles, actors and celebrity, provincial circuits, colonial and continental theatres, the work of James Winston, scenography and musical theatre.

A series of gala performances on Friday, Saturday and Sunday evenings will be presented by the production company of The Georgian Theatre Royal and sponsored by Turner & Townsend, who were project managers for the recent restoration of the theatre. The programme will consist of a celebration of Samuel Butler, who built the theatre in 1788, followed by the first modern revival of David Garrick's comical one-act dramatic satire *Lethe*. Timothy West CBE, who is President of the Society for Theatre Research, will lead a distinguished company of actors who will perform within the Woodland Scene, Britain's oldest scenery (and entirely appropriate for the groves of *Lethe*).

There will also be a commemorative publication to celebrate the occasion. Further details of the celebrations and of conference fees for Society members, the public, and students can be found online at: www.georgianplayhouse.org.uk. Here you can also locate details of the speakers and their papers, and read an introduction to James Winston taken from the forthcoming facsimile of his *Theatrical Tourist* (1805), co-published by the British Library and the Society for Theatre Research.

For more information, please see the website or contact conference co-ordinator Dr Vanessa L. Rogers at: vanessa@georgianplayhouse.org.uk or 00 44 20 7482 4808.

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

Call for papers: Jews/Theatre/Performance in an Intercultural World

United States - New York

October 20, 2008

Jewish Theological Seminary

22-24 February 2009

Deadline for submission of proposals: 20 October 2008. Proposals are for lectures of 20 minutes. Queries and proposals can be directed to one of the three co-conveners:

Edna Nahshon. Jewish Theological Seminary, New York wednahshon@jtsa.edu

Jeanette R. Malkin. Hebrew University, Jerusalem jmalkin@post.huji.ac.il

Peter W. Marx. University of Mainz, Germany pmarx@mail.uni-mainz.de

The focus of this conference is on drama, theatre, and performance that are of Jewish interest by virtue of their themes, authors, artists, or audiences. We seek to chart and understand the intercultural ties between the theatre that Jews created for themselves and the wider theatrical culture, as well as the impact of Jewish artists on the theatrical

culture of their host societies. Such questions of interculturality are especially relevant in our multicultural and globalized world, where theatre and performance offer a unique and public forum for negotiating cultural positions.

Although we are interested in charting the intersection of multiple cultural influences and confluences within the context of the varieties of Jewish cultures and their performance products, the conference organizers welcome presentations grounded in various models. We are committed to the inclusion of a wide range of performance modes, such as popular, experimental, canonic, as well as stand-up, circus, musical and dance theatre, without geographic, national, or temporal restraints.

We encourage scholars from all fields of Theatre, Performance, Jewish Studies, Cultural Studies and other related fields to send proposals in the area of the conference.

We will also provide a young- scholars forum for PhD-students to present their projects.

POSSIBLE TOPICS:

- Jewish culture within (non-Jewish) national theatre cultures
- Yiddish / Ladino theatres across the continent and the links among them
- Plays about Jews and Jewishness by non-Jewish playwrights
- Jewish feminist theatre and performance
- Theatre and assimilation: theme and /or production styles
- The Holocaust on the modern stage
- Religious theatre and its cultural intersections
- Jewish elements in Israeli theatre
- Performance-centered Jewish theatre art
- Dance, choreography, and Jewish body language
- Jewish directors in a particular country, or of a particular style
- Jewish actors in a particular country, or of a particular style
- Jewish elements in scene design
- Performance theory and Jewish thinkers

There will be a Registration fee of \$50

Call for papers: Living Landscapes - An international conference on performance, landscape and environment

United Kingdom - Aberystwyth

December 1, 2008

18-21 June 2009

Aberystwyth University (UK)

Hosted by the Department of Theatre, Film and Television Studies, Aberystwyth University. In collaboration with the Arts and Humanities Research Council Landscape and Environment programme.

landscape and performance: performance in landscape, performance about landscape, performance as landscape, landscape as performance
site-specific events, walking projects, land art, environmental activism, traditional customs, mediated visits, guided tours, leisure activities, dwelling
phenomenology, performativity, non-representational theory, mobility, affect...

Landscape and environment are currently of compelling cultural significance: as fields of scholarly research, sites of artistic endeavour and arenas of public concern. As both imaginative representations and material realities, they are

the site of negotiation for the expression of complex ideas and feelings about beauty, belonging, access to resources, relations with nature, the past and the future, making sense of the world and people's place in it. Performance is increasingly regarded not only as a creative practice and mode of representation but also as a vital means of embodied enquiry and as analytical trope. Landscape as a concept includes a range of places: urban, rural and industrial, spectacular and overlooked, everyday and enchanting, remembered and contested, looked at, moved through, worked on, lived in

Performance offers approaches to encountering and experiencing such places, to examining and understanding them, to characterising them, to re-imagining them

A field opens in which scholarly and artistic practices inform each other, and new, critical perspectives on, sensitivities to, and involvements with landscape and environment emerge: movement, visitation, engagement, immersion, dwelling, struggle become means to appreciate and exemplify the nature of places. This four-day trans-disciplinary conference attends to the manifold and diverse relationships actual and potential between landscape, environment and performance; it draws together artists, practitioners and academics from such fields as geography, archaeology, anthropology, performance, music and dance studies, media studies, museology, cultural and environmental policy, folklore studies, art history

We welcome participation from all disciplines and from varying research approaches, both scholarly and practice-led. And we invite proposals for papers, presentations, dialogues, showings, interventions and workshops in all formats.

DEADLINE: 1 DECEMBER 2008

NOTIFICATION: 31 JANUARY 2009

Please send proposals or abstracts of no more than 300 words to: landscape@aber.ac.uk

Or to the organisers at:

Living Landscapes

Aberystwyth University

Parry-Williams Building

Aberystwyth SY23 3AJ

Call for papers: Material and visual cultures of dress in European courts (1300-1850)

France - Versailles

June 15, 2008

Un colloque consacré aux cultures matérielles et visuelles vestimentaires des cours européennes entre 1300 et 1815 aura lieu du 4 au 6 juin 2009, au moment où se déroulera l'exposition « De l'influence de la France sur le costume de cour en Europe 1650-1800 » (titre provisoire) qui se tiendra au château de Versailles au printemps de la même année (16 mars au 14 juin 2009).

Ce colloque propose d'interroger la question vestimentaire dans les cours européennes, dans une perspective temporelle large, partant en amont de la fin du Moyen Âge, quand s'invente un « corps de mode » et quand les cours prennent leur essor. Il s'achève avec les derniers éclats de la cour impériale française. Le colloque de Versailles sera l'occasion de faire le point sur les travaux dans ce domaine, sur un temps long, entre 1300 et 1815, qui permettra aux participants de prendre la mesure des évolutions, de comparer les cours entre elles et d'appréhender leurs influences mutuelles. Il s'inscrit dans trois champs de recherche : le champ très actif des Court studies qui ont mis en évidence le rôle de la cour comme lieu de pouvoir et de culture, celui de l'histoire de la culture matérielle et de la consommation et celui de la culture des apparences vestimentaires et des cultures visuelles, domaines de recherche actuellement en plein essor.

Objectifs du colloque

Le colloque sera centré autour de deux thèmes étroitement liés qui sont ceux de la culture matérielle et la culture visuelle. Il s'agira, d'une part, d'aborder la culture matérielle vestimentaire des princes régnants et souverains, de la fin du Moyen Âge au début de l'époque contemporaine, à travers l'objet vestimentaire, tel qu'il a pu être conservé dans les

musées ou/et à travers les traces laissées dans les inventaires et documents comptables des souverains et princes régnants. Il s'agira, d'autre part, d'étudier les représentations iconographiques variées des apparences vestimentaires des princes et courtisans. Elles participent à la construction d'une culture visuelle vestimentaire dont il s'agira de mesurer la place dans la floraison des images de mode à partir de l'époque moderne.

Ces thématiques seront poursuivies jusqu'à l'époque contemporaine afin d'étudier les vêtements de cour ou plus généralement le vêtement ancien de luxe, à travers la mode et la culture visuelle de la scène (théâtre, opéra), du cinéma et de la télévision.

L'approche de la question se veut donc pluridisciplinaire (histoire économique et sociale, histoire des arts, conservation du patrimoine, histoire de la mode, études théâtrales et cinématographiques, création de costume de scène et de mode) afin de permettre un décloisonnement des disciplines et la rencontre entre les différents métiers impliqués (chercheurs, conservateurs, costumiers et créateurs).

Axes du colloque

Le colloque s'articulera autour de trois axes à répartir sur les deux journées et demie du colloque dont l'organisation matérielle et le financement seront assurés par le Centre de recherche du château de Versailles :

Garde-robes des princes régnants et souverains en Europe (1300-1815)

- Le contenu des garde-robes royales et princières : études de cas (styles, textiles et couleurs, distinction privé/public, distinction homme/femme, etc.); leur valeur économique
- État des connaissances actuelles sur les garde-robes royales et princières : approches historiographiques et perspectives de recherche

Images des manières de se vêtir dans les cours européennes (1300-1815)

- Les cultures vestimentaires curiales à travers les représentations iconographiques des princes et courtisans : portraits aristocratiques, scènes de la vie de cour, imagerie de mode
- Apports et limites de ces sources pour la connaissance des cultures vestimentaires curiales.

Les « costumes de cour » mis en scène : théâtre, écran, podium (XXe-XXIe siècles)

- Créer le costume de cour pour la scène : métier, techniques ; relations entre le costumier, le metteur en scène, le scénariste ou/et le conseiller historique et l'histoire du costume
- L'utilisation du « costume de cour » dans les productions théâtrales, cinématographiques et dans les séries historiques télévisuelles : reconstitution ou création ?
- Le « costume de cour » et les podiums : influence des costumes de cour sur la création de mode dans la haute couture.

Registration for proposals

The proposals for a lecture to the symposium would contain: name and surname, addresses, discipline or/and profession, research centre, an abstract of the lecture (one page, Word, Times 12, simple spacing) and a curriculum vitae (one page).

To send be sent before the 15th of June 2008 to:

isabelle.paresys@univ-lille3.fr

IRHiS Septentrion - Institut de Recherches Historiques du Septentrion

UMR 8529 - Université de Lille 3 / CNRS

Domaine universitaire du Pont de Bois- B.P. 60 149

F-59 659 Villeneuve d'Ascq Cedex

The scientific comity of the symposium will select the proposals to build the programme. The reply to the lecturers will be given during the first part of early in July 2008.

Organization of the working sessions

Isabelle Paresys (IRHiS - Institut de recherches historiques du Septentrion - UMR 8529 - université de Lille 3 / CNRS) (isabelle.paresys@univ-lille3.fr) is in charge of the scientific management in collaboration with Corinne Thépaut-Cabasset (researcher, château de Versailles).

The working sessions will be held at the Versailles Castle Palace for two days and a half between the 4th and the 6th of June 2009. The conference will be organised into several theme-based sections consisting of 25-minute papers (French or English), accompanied or not by slide presentations.

The material organization and financing are provided by the Research centre of the château of Versailles (CRCV). Contact : Mathieu Da Vinha, Coordinateur de la recherche et de la formation (contact : mathieu.davinha@chateauversailles.fr)

Centre de recherche du château de Versailles
Pavillon de Jussieu - RP 834
F-78008 Versailles Cedex

A scientific committee will evaluate and select the proposals of papers for the conference. It will build the programme of the working sessions.

Call for papers: Patriotic Dissent: Staging Political Protest since 9/11

United States

October 30, 2008

Call for Papers and Abstracts:

This anthology attempts to document and analyze activist theatre and political performances directly engaged in protesting neo-conservative US and UK government policies since 9/11. In an age characterized by polarizing political debates and computer-based political organizing, what role has (and can) theatre and live performance play in moving forward a more progressive agenda? What kinds of unifying connections have, or could, be made to undermine the with us or against us stance of President Bush's declaration of a war on terror? How has the Patriot Act, and other less public methods of censorship, affected the political conversation for activists and artists? How can performance scholars and critics honestly assess, historicize, and also assist playwrights and performers who engage in activist work? How can performance studies scholars further our understanding of political protest as it appears in the media, in political campaign encounters, in individual acts of protest (such as Cindy Sheehan's) or in organized demonstrations? What is uniquely possible, as well as impossible, about doing politics through live theatre and performance?

The editor is looking for papers that offer in-depth analysis of plays, productions, or protests that take institutional context and audience reception into account, as well as more theoretical essays that use staged plays or performances as case studies. Preference will be given to essays dealing with theatre and live events, but work on the political impact of particular films, art exhibits, or installations will also be considered, as will papers that deal with unexpected absences of political content in venues otherwise noted for it.

Deadline for papers or detailed abstracts: Oct. 30, 2008.

Please include full contact details with your submission and email to jspencer@english.umass.edu

Drama, Performance and Debate: The Role of Theatre and Theatricality in Public Opinion in the Early Modern Period

Netherlands - Amsterdam

May 29, 2008 - May 31, 2008

Universiteitstheater
Nieuwe Doelenstraat 16
1012 CP Amsterdam

Organizing committee

Jan Bloemendal, Peter Eversmann, Juliette Groenland (UvA)

Early modern plays were seen as media expressing explicitly or implicitly ethical, political, philosophical or religious views. The authors tried to influence or instruct their audience. In this way theatre played a role in public discourse. But it was not only drama that contributed to the forming of public opinions. There were also other forms of theatrical events, such as anatomical lessons, royal entrances, rituals, pantomimes, carnival, executions, etc. that through their specific performative qualities actively engaged in ethical, political, philosophical or theological/religious discourse.

This conference will explore the role of plays, theatre and theatricality in public discourse from various inter- and multidisciplinary angles. The main question of the conference will be:

To what extent and in what ways do the theatrical events of the early modern period engage in contemporary topical discourse?

Participants who will not read a paper at the conference will be charged 50 for costs, including lunches. For students (including graduate/PhD students) the costs are 20 for lunches, if they should wish to partake. For participation of only one day the costs are 25/10. Who wants to attend the theatre performance on Thursday, will be charged 30, the costs for the conference dinner (also optional) are 40. You are requested to remit the amount due to the conference postal giro account (see the online registration form).

Program Thursday, 29 May

13.00-14.00 Registration/coffee & tea

14.00-14.15 Opening

14.15-15.30 Keynote lecture: Helmar Schramm (Freie Universität Berlin) - Masks and Skulls. Towards an Anatomy of Drama in 17th Century

15.30-17.00 - Session I: Positioning theatre

15.30-15.45 Peter Eversmann (University of Amsterdam) - Writings on the theatre walls. The decorations of the Amsterdam Schouwburg from 1637

15.45-16.00 Frans-Willem Korsten (Erasmus University Rotterdam) - Who are you/are you talking to? Vondel as actor, and condensations of time and place in public debates

16.00-16.15 Marco Prandoni (University of Padua, University of Utrecht) - The staging of the history of Amsterdam in Vondel's Gysbreght van Aemstel as a dramatic contribution to the narrative of the Dutch Revolt

16.15-17.00 Discussion

Program Friday, 30 May

09.00-10.30 - Session II: The birth of modern theatre

09.30-09.45 Arjan van Dixhoorn (University of Antwerp), - Theatre Society in the Low Countries. Performative Culture and Political and Cultural Leadership in the Fifteenth and Sixteenth Centuries

09.45-10.00 Juliette Groenland (Huygens Instituut - KNAW - and University of Amsterdam), - The times they are a-changing. The emergence of Dutch history drama.

10.00-10.15 Arnold Becker (Universität Bonn), - Performing the invective. The polemical dialogues' of Ulrich von Hutten

10.15-11.00 Discussion

11.00-11.30 Coffee & tea

11.30-13.00 - Session III: Literary strategies

11.30-11.45 Katell Lavéant (University of Utrecht), The role of drama in the public discourse of the Puy in Northern France (15th-16th centuries)

11.45-12.00 Elsa Strietman (University of Cambridge), - Rhetoricians Chambers exchanging the news of the day

12.00-12.15 Hubert Meeus (University of Antwerp), - The peasant as a mouthpiece of the public opinion in sixteenth and seventeenth century Dutch theatre

12.15-13.00 Discussion

13.00-14.00 Lunch

14.00-15.30 - Session IV: The exploitation of theatre

14.00-14.15 Jelle Koopmans (University of Amsterdam), - Drama out on the Street . Public Debate and Violence

14.15-14.30 Verena Demoed (Huygens Instituut - KNAW - and University of Amsterdam), - Bringing Theatre into Court. Guilielmus Gnapheus accused of heresy

14.30-14.45 Stijn Bussels (University of Leiden), All About Eve. Genesis and Gender in a Fireworks Display in the Antwerp Entry of Charles V and his Son Philip

14.45-15.30 Discussion

15.30-16.00 Coffee & tea

16.00-17.00 - Session V: Formative theatre

16.00-16.15 Jean-Frédéric Chevalier (University of Metz), Les enjeux de la peinture des passions dans les Tragoediae sacrae de Nicolas Caussin (1620)

16.15-16.30 Imre Bésanger (Stichting Kwast), Ballet de la Paix' (1668), A seventeenth century theatre performance has its difficulties

16.30-17.00 Discussion

Program Saturday, 31 May

09.30-11.00 - Session VI: Intervening theatre

09.30-09.45 Hartmut Beyer (University of Münster), - Marcellino Verardi's 'Fernandus servatus' and the Poem 'Supra casum Hispani regis' by Petrus Martyr. Drama and Diplomacy in Papal Rome under Alexander VI

09.45-10.00 Vincent van Zuilen (University of Groningen), - Celebrations in Defence of an Undesired Truce. Politics and Public Opinion in Abraham Kemp's 'Triumph of Peace' (Gorcum 1609)

10.00-10.15 Helmer Helmers (University of Leiden), - Charles Stuart on the Amsterdam Stage

11.00-11.30 Coffee & tea

11.30-12.30 Jan Bloemendal (Huygens Instituut - KNAW - and University of Amsterdam), - Closing statement

12.30-14.00 Lunch and departure

Abstracts can be downloaded at:

<http://www.hum.uva.nl/dramadebate/object.cfm/4D4233D0-1321-B0BE-68DDB39D006AFD65>

<http://www.hum.uva.nl/dramadebate>

Contact

NWO (Netherlands Organisation for Scientific Research)

dramadebate@uva.nl

Laboratoire de recherche - Effets de présence et Effets de réel dans les Arts de la Scène et les Arts médiatiques

Canada - Montréal

À notre époque, les nouvelles technologies infiltrent plus que jamais les productions artistiques et contribuent largement à l'évolution des langages scéniques actuels au point de voir se dissoudre l'espace scénique dans des télécènes (dispositif théâtral à distance, fonctionnant en réseau). Par ailleurs, depuis une vingtaine d'années, les recherches se sont intensifiées dans le domaine de la création de personnages virtuels ou de simulations 3D en vue d'arriver à produire une forme humaine réaliste et expressive. Ces créations ont eu un impact sur la présence de l'acteur alors confronté à cet Autre virtuel, ainsi que sur la perception des spectateurs.

Qu'est-ce qui crée le sentiment de présence face à un personnage virtuel ? Quels rôles le personnage virtuel est-il appelé à jouer ? Et selon quels dispositifs, quelles interfaces renouvelle-t-il la dynamique entre le jeu des acteurs, le rôle des spectateurs, l'espace de la scène ? Dans quelle mesure l'organicité du corps de l'acteur se trouve-t-elle impliquée dans la création d'effets de présence ? Ce sont là autant de questions qui parcourront ces journées d'étude.

Pour répondre à ces questions, un laboratoire de recherche a été créé à l'Université du Québec à Montréal dont les responsables (Josette Féral, École supérieure de théâtre, et Louise Poissant, École des arts visuels et médiatiques invitent toute personne qui travaille sur le sujet à prendre contact avec elles.

Des rencontres annuelles sont envisagées pour les 3 prochaines années. La première vient d'avoir lieu à Montréal les 5 et 6 juin 2008.

Parmi les sujets traités : 1) Le réel à l'épreuve des technologies ; 2) Personnage virtuel : de l'effet de présence à la performativité ; 3) Effets de présence et effet de réel : quelles conditions de perception ? ; 4) Entre absence et distance : les effets de présence

Ont participé à ces journées d'études : Olivier Asselin : « Une aura technologique. La réalité mixte sur la scène et au musée » ;

Ollivier Dyens : « Catherine Ikam et François Fléri : La sensibilité du monde machine » ;

Michel Lemieux : « Le performeur virtuel : parcours dans l'œuvre de 4D Art »

Jean-Marie Dallet : « La relation interactive »

Enrico Pitozzi : « Impact des nouvelles technologies sur les conditions de perception »

Frédéric Curien : « Le son porteur d'espaces u-topiques »

Helga Finter : « La voix atopique : Présences de l'absence »

Clarisse Bardiou : « Du téléphérique au théâtre pour extensions mobiles : présences à distance dans les télécènes »

Ainsi que Marie-Christine Lesage et Thierry Guibert ; Liviu Dospinescu et Edwige Perrot ; Paule Mackrous et Marjolaine Béland ; Virginie Lachaise et Jonathan Lamy

Marionnettes et chercheurs : état des lieux Rencontres universitaires

France - Paris

September 27, 2008

Bibliothèque Nationale de France

Il y a aujourd'hui un réel déficit de la recherche sur le travail des artistes pratiquant la marionnette et les arts associés,

comme en témoigne tout simplement (mais de manière réellement significative)
la définition de cet art que nous donne un dictionnaire usuel comme le Larousse :

« petite figure de bois ou de carton qu'une personne cachée fait mouvoir avec la main ou grâce à des fils ». Cette définition témoigne d'une réelle méconnaissance de l'art de la marionnette tel qu'il est pratiqué aujourd'hui, tout en rendant compte de l'image désuète qu'en a le public.

La recherche en son état actuel n'est pas en capacité de rendre compte d'un art protéiforme en profonde mutation et des réflexions artistiques innovantes qui y sont développées. Elle ne peut pas non plus réaliser son travail de diffusion de la culture scientifique et technique auprès du public.

Interrogeons-nous sur les raisons de ce constat. Tout d'abord, les laboratoires de recherche sont dépourvus de spécialistes et les universités dispensent de ce fait un enseignement très réduit, voire inexistant, sur la marionnette. De plus, une recherche est le plus souvent suscitée par un fonds documentaire riche ; or les rayons des bibliothèques des universités françaises sont largement dépourvus des livres les plus fondamentaux et les plus récents publiés sur le sujet.

Les études sur ce sujet, qu'elles soient artistiques, technologiques, ethnologiques, archéologiques, sociologiques ou littéraires sont très peu nombreuses. La matière est pourtant extrêmement riche. Cette recherche se perd, alors que la demande des artistes est très forte pour promouvoir les nouvelles pratiques. De plus, cette matière serait capable d'apporter des lumières sur de nombreux sujets de recherche contemporains. En arts du spectacle, on peut penser notamment aux recherches actuelles sur l'intermédialité des arts scéniques, sur les nouvelles techniques et leur utilisation

scénique, ou encore sur les mises en scène du corps sur la scène contemporaine
Le cadre d'un événement comme les Saisons de la Marionnette 2008-2010 semble être une occasion idéale pour promouvoir un travail conséquent et nécessaire en faveur de la recherche sur la marionnette.

Un colloque annuel mettant à plat l'état de la recherche dans ce domaine et la confrontant à la pratique est souhaitable afin de créer une émulation entre les chercheurs confirmés et les jeunes chercheurs et doctorants.

<http://www.themaa.com/saisons/chercheurs.htm>

Orbis Pictus - Theatrum Mundi: Word - Picture - Theatre - Perspectives of the 21st century

Netherlands - Amsterdam

October 23, 2008 - October 26, 2008

9th international conference of the Gesellschaft für Theaterwissenschaft

<http://www.theatrummundi.com>

The conference will focus on the relationship between theatre and world picture across different historical epochs and cultures. The well-known topoi of Orbis Pictus on the one hand, and Theatrum Mundi on the other form the conceptual frame for questioning this relation. The conference thus invites reflections on ways and spaces of representing the world, knowledge of the world as well as views of the world. The conference is thus thematically divided into four sections: Paradigm Shifts, Methods, Aesthetics and Politics.

Call for Papers (English): http://www.theatrummundi.com/downloads/optm_english.pdf

and German: http://www.theatrummundi.com/downloads/optm_german.pdf

Politics, Culture and the ancient world in post-war Greece

United Kingdom - Oxford

June 16, 2008

2 PM - 6.30 PM

Lecture Theatre, Classics Centre, 66 St Giles

Constanze Guthenke (Princeton University)

Inside or Outside the University? Greek Classical Scholarship After 1945

Eleftheria Ioannidou (University of Oxford)

The Heterotopia of the Ancient Theatre: Greek Tragedy and Cultural Politics in Post-War Greece

Pantelis Michelakis (University of Bristol)

The Tragedy of History in Theo Angelopoulos' Travelling Players

Dimitris Papanikolaou (University of Oxford)

Popular Culture, Banal Exceptionalism and the Classical Tradition in Post-War Greece

Dimitris Tziouvas (University of Birmingham)

Meta-Classical Revisions: Modern Attitudes to the Past

The Plenary discussion, led by Edith Hall (Royal Holloway, University of London, Co-Director APGRD) and Oliver Taplin (University of Oxford, Co-Director APGRD), will be followed by a drinks reception.

APGRD

Classics Centre

University of Oxford

66 St. Giles'

Oxford OX1 3LU

00 44 (0)1865 288 210

apgrd@classics.ox.ac.uk

Seventh biennial Fleur Cowles Flair Symposium: Creating a Usable Past: Writers, Archives, and Institutions

United States - Austin

November 13, 2008 - November 15, 2008

Harry Ransom Center

In response to the ever-increasing global interest in the future of research libraries and archives, digitization, preservation, and the value of original materials, the Harry Ransom Center will bring together leading writers, archivists, agents, and library directors to examine the ways in which they are engaged in creating a literary and personal past for future generations to study.

Writers Lee Blessing, Tim O'Brien, and Amy Tan will discuss the issues they confront as they create their own archives. Dana Gioia, Chairman of the National Endowment for the Arts, will deliver a keynote address about the future of reading and its implications for archives and institutions. Prominent dealers of rare books and archives will discuss the marketing and sale of archives. Archivists and institutional directors will examine the challenges of processing collections in meaningful ways, the issues they face in the growing age of digital information, and other concerns that confront institutions now and in the future.

For more information about the symposium and registration, please visit <http://www.hrc.utexas.edu/flair>

Théâtres français et irlandais: influences et interactions / French and Irish Theatres : Influences and interactions

France - Lille

June 13, 2008 - June 14, 2008

Ce symposium s inscrit dans le cadre du projet international « Irish Theatrical Diaspora » (<http://www.irishtheatricaldiaspora.org>) qui rassemble universitaires et praticiens de la scène pour étudier la diffusion du théâtre irlandais, son influence, ses interactions avec les théâtres d autres pays, les modalités de son adaptation et de sa réception. Cette manifestation sera la première consacrée à un échange entre le théâtre irlandais et un théâtre non anglophone. L objectif est de permettre la rencontre de spécialistes et professionnels issus de domaines variés (théâtre français, théâtre irlandais, traduction, universitaires et praticiens, acteurs, metteurs en scène) français, irlandais et britanniques pour mieux comprendre comment le théâtre français a été adapté et reçu en Irlande et comment la France s est approprié une partie du répertoire irlandais. Le Théâtre du Nord et le Centre Culturel Irlandais seront partie prenante pour le volet spectacle.

The Irish Theatrical Diaspora, in association with CERIUL (Centre d Etudes et de Recherches Irlandaises de l Université Lille 3) and Théâtre du Nord (dir. Stuart Seide), and with the support of « Le Centre Culturel Irlandais » will host its fifth conference at the Université Charles-de-Gaulle, Lille 3 and Théâtre du Nord in Lille (France) on 13-14 June, 2007. The aim of this conference is to explore the various modalities of interaction, influence and collaboration between French and Irish playwrights, theatre practitioners and academics.

Programme

13/06 campus Lille III

VA ET VIENT : INFLUENCES CROISEES / COME AND GO : CROSS-FERTILISATION

9h : ouverture du colloque / conference opening

9h15-9h45h : Pascal Aquien : Sardoodledom revisited, or a few trivial remarks about Oscar Wilde s An Ideal Husband (1895).

9h45-10h15 : Shaun Richards: Synge and the Savage God.

10h15-10h45 : Peter Kuch: Sarah Bernhardt, the Irish, et le pays de Kangaroo.

10h45-11h: discussion

Pause / coffee break

11h30-12h : Brian Singleton : The Performance of Artaud in Ireland.

12h-12h30 : Wesley Hutchinson: « Un point d interrogation qui se voudrait écriture » : Gatti s Maze.

12h30-12h45 : discussion

13h Déjeuner à l Université

D UNE LANGUE A L AUTRE : TRADUCTIONS ET ADAPTATIONS / PLAYS IN TRANSLATION

14h30-15h : Alexandra Poulain: Lady Gregory s en va t en guerre : the Kiltartan Molière.

15h-15h30 : Michael West : Translating Molière.

15h30-15h45 : discussion

Pause / coffee break

16h15-16h45: Julie Vatain : Face to face in word and translation: playing with words and playing with accents in two scenes by Oscar Wilde and G. B. Shaw.

16h45-17h15: Isabelle Famchon : « Traduire la différence ».

17h15-30: discussion

18h30 : Spectacle - Molloy, Gare St Lazare Players (Théâtre des Passerelles, campus Lille III)

Dîner au restaurant

14/06 Théâtre du Nord (petite salle)

BECKETT IRLANDAIS, BECKETT FRANÇAIS / FRENCH BECKETT, IRISH BECKETT

9h30-10h : Helen Penet-Astbury: Rough for Theatre I and II and why they stayed that way, or when Beckett's French theatre became Irish again.

10h-10h30 : Nicholas Grene: The Hibernization of En Attendant Godot.

10h30-11h : Anna McMullan: Staging metamorphosis: selected Irish and French stage adaptations of Beckett's prose.

11h-11h15 : discussion

Pause / coffee break

11h45 : Table ronde / Round table : Stuart Seide, Nathalie Kourouma, les Gare St Lazare Players

Déjeuner : buffet au Théâtre / lunch at the Théâtre du Nord

14/06 PM Théâtre du Nord (petite salle)

RENCONTRES : COLLABORATIONS FRANCO-IRLANDAISES / DOING IT TOGETHER : COLLABORATIVE PRODUCTIONS

14h-14h40 : E-J Dumay & Kazem Shahryari : Traduire et mettre en scène Dermott Bolger.

14h40-15h20 : Cathy Leeney & Mikel Murfi: Under the Influence - Lecoq, the Body, and the Irish.

15h20-15h40 : discussion

Pause / coffee break

16h-18h : Table ronde / Round table: Stuart Seide, Christian Schiaretti, Michael West

18h30 Lecture-spectacle/ Staged readings : morceaux choisis du théâtre irlandais, mise en espace de Stuart Seide

20h Cocktail au théâtre clôture du colloque/Closing address

Organisation et contacts :

Alexandra Poulain (alexandra.poulain@univ-lille3.fr)

Martine Pelletier (martine.pelletier@univ-tours.fr)

Catherine Maignant (catherine.maignant@univ-lille3.fr)

Le formulaire d'inscription est téléchargeable sous le lien suivant

The registration form can be found at :

<http://www.univ-lille3.fr/fr/recherche/agenda-de-la-recherche/?date=2008-06>

Hamlet Transfer. Aesthetics, Language, Politics

Germany - Düsseldorf

October 3, 2008 - October 5, 2008

The international Hamlet-Conference as a first step towards an international exhibition

The Exhibition should make a contribution to the discourse about a cultural identity, by highlighting the common roots of the European culture using Shakespeare's Hamlet as an example. When one traces Hamlet's history of reception, it also becomes evident that these common roots are interpreted and presented differently in each national context. These differences, along with their history, will be highlighted in the exhibition. The title, Hamlet Transfer, is programmatic for the conference, as well as for the project in its entirety.

The exhibition presents the results of a discourse about Hamlet, which covers everything from the history of the piece and its historical reception, to the question concerning the meaning of its history of reception for contemporary European culture and its present day relevance. In addition to experienced theatre theorists and practitioners, young

scholars, students, and acting students from various European countries will also be involved in this project in order to take part in a dialogue about European cultural inheritance and its meaning for the contemporary European identity based on the example of Shakespeare's Hamlet.

In order to raise awareness in a broader public, the results of these dialogues will be reflected in the exhibition. The concept of the exhibition is designed so that in addition to the information about the history of the play and its reception, there will also be the initiation to examine Hamlet as a European myth. Public commentary on Hamlet will also be given a platform within the framework of the exhibition. As the exhibition will be presented in various European countries, there will also be an opportunity for a European dialogue, which will be supported by the special offers from the exhibition's fringe events.

The project Hamlet Transfer is distinguished by the fact that it is in a first step a European project in which especially younger scholars and students co-operate. The exhibition reflects the European approach in two ways: the first is through the subject-matter of the exhibition Hamlet as a European drama and its European history of reception, and the second is through the European co-operation during the preparation.

The international Hamlet Conference - under the patronage of the State Secretary for cultural affairs of the state of Northrhine-Westfalia, Hans-Heinrich Grosse-Brockhoff - in Düsseldorf 3rd- 5th Oct. 2008 will serve as a prelude for the entire project. Keynote-speakers will outline the dimensions of the subject.

The regional capital Düsseldorf's Theatre Museum will be the lead manager of the project. Co-operation partners are, among others, the Danish Cultural Institute, Bonn; the International Theatre Institute, German section, Berlin; the Globe-Theatre Neuss, and 26 members of the Société Internationale des Bibliothèques et des Musées des Arts du Spectacle (SIBMAS). The project is supported by the ZDF-Theaterkanal (the theatre channel of the Second channel of the German Television Broadcasting).

* : *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>

Image(s) de la danse

France - Paris

June 19, 2008 - January 11, 2009

La Bibliothèque nationale de France organise une exposition consacrée à la représentation de la danse à travers une centaine de dessins, estampes, photographies, sculptures et tableaux. L'exposition se tient à la Bibliothèque-musée de l'Opéra.

La danse peut-elle s'accommoder de la représentation graphique, plastique ou photographique? De nombreux artistes ont pourtant relevé le défi, certains, comme le sculpteur Maurice Charpentier-Mio ou la dessinatrice Monique Lancelot, ayant même consacré la quasi totalité de leur production à la danse.

Les collections de la Bibliothèque-musée de l'Opéra sont donc riches d'images de danseurs dans l'exercice de leur art. Sur scène, en répétition, à l'étude, ils ont été dessinés par Edgar Degas ou Serge Ivanoff, peints par Gustave Boulanger ou Jean Gabriel Domergue, sculptés par Jean Auguste Barre ou Boris Froedman-Cluzel.

Au début du XXe siècle, la danse devient un thème de prédilection: elle rencontre les préoccupations des artistes de l'Art nouveau, tout adonnés à l'arabesque, et les recherches sur la lumière et la vitesse des Futuristes ou du Bauhaus. Les mouvements de rénovation qui la traversent et le succès public des spectacles de Loïe Fuller, d'Isadora Duncan, des Ballets russes ou des Ballets suédois renforcent encore son attrait.

Enfin, les contraintes techniques et artistiques qu'elle impose ne manquent pas de stimuler l'intérêt des photographes d'avant-garde, parmi lesquels Man Ray ou Arturo Bragaglia. Les Archives internationales de la danse, institution pionnière dans la promotion de la danse dont le fonds est aujourd'hui conservé en presque totalité à la Bibliothèque-musée de l'Opéra, leur commande des œuvres présentées en 1933 lors de l'exposition *La danse et le mouvement*. Au-delà de la restitution du mouvement et de l'expression, elles illustrent bien les propos que tenait Maurice Béjart à la photographe Colette Masson: «photographier la danse est impossible [...] l'intéressant dans la démarche, c'est la rencontre de deux arts: la photographie, la danse, le mouvement, son vertige et sa mort éternisée. Alors la photographie s'envole et devient autre chose que reportage, elle est code, formule, magique, jeu du je!"

Réduite jusqu'au milieu du XIXe siècle à quelques positions conventionnelles ou caricaturée à outrance, la transcription du mouvement ne saurait être une fin en soi. L'enjeu de cette iconographie n'est d'ailleurs pas toujours de restituer fidèlement un art mais aussi de traduire le statut social du danseur. Ainsi le roi dansant est représenté pour ce qu'il est socialement. Les gravures et caricatures de presse reflètent les évolutions de la condition professionnelle et sociale des danseurs, notamment le discrédit qui pèse sur la danse masculine à la fin des années 1820 et l'émergence des premières danseuses solistes, aujourd'hui mythiques, du ballet romantique: Marie Taglioni, Carlotta Grisi, Fanny Elssler.

Ces représentations ne sont pas toujours exemptes des fantasmes que projette la société sur la danse. L'époque romantique exaltant la virginité féminine montre un corps féminin dansant comme désincarné et flottant dans les airs. Elle l'oppose à son double dans de nombreux ballets, la femme charnelle, qui renvoie peut-être, à la prostitution à laquelle se livraient certaines danseuses au XIXe siècle. Le fétichisme développé autour du pied de la danseuse est potentialisé par la démultiplication, chargée parfois de connotations homosexuelles, qu'incarne le corps de ballet.

La forte composante sexuelle de la danse n'est pas non plus étrangère à la stimulation qu'elle exerce sur l'imaginaire des artistes. Au XVIIIe siècle, ceux-ci s'éloignent de la représentation fidèle et transportent danseurs et danseuses de l'Académie royale de musique dans des cadres mythologiques, champêtres ou idylliques. Plus près de nous, certains danseurs, ou leurs imprésarios, nourrissent parfois délibérément cette fascination, tel Diaghilev entretenant soigneusement le mystère autour de Nijinsky (qui n'a jamais été filmé) en faisant ainsi naître un mythe.

Un dossier Danse publié dans le numéro 29 de la Revue de la Bibliothèque nationale de France accompagne l'exposition; il est constitué d'articles de Caroline Arucci, Mathias Auclair, Clement Crisp, Vannina Olivesi, Maud Pouradier et Pierre Vidal.

Un livre-catalogue sous la direction de Mathias Auclair et Pierre Vidal est publié aux éditions Gradenigo-Gourcuff et

contient des textes de Mathias Auclair, Vannina Olivesi, Maud Pouradier et Valérie Colette-Folliot.

Bibliothèque-musée de l'Opéra Palais Garnier
Place de l'Opéra
75009 Paris

Tous les jours, de 10h à 17h (18h à partir de la fin de la saison de l'Opéra).

Renseignements
00 33 1 53 79 37 40

Entrée : 8 - TR : 4
Avec la visite du théâtre

Commissariat
Mathias Auclair
Conservateur à la Bibliothèque-musée de l'Opéra
Pierre Vidal, directeur de la Bibliothèque-musée de l'Opéra

<http://www.operadeparis.fr/visites/Information.asp?lng=fr&id=655>

Lioba Winterhalder: stage and costume designs for the European theatre.

Germany - Düsseldorf

June 1, 2008 - September 14, 2008

In her professional career Lioba Winterhalder has not only worked with many well-known representatives of the German theatre – as there are Peter Zadek, Jürgen Flimm, Werner Schroeter – but was also international in great demand as stage and costume designer. In 1968, at the age of 23, she already had the chance to realize her own costume designs for productions of Roger Blin and Jean Genet as André Acquati's assistant.

In the eighties she was employed at the Festival dei due mondi at Spoleto for *The Flying Dutchman* and by the Amsterdam Opera for Busoni's *Faust*. This was followed in the nineties by productions, in Munich, Wuppertal, Berlin, Düsseldorf. She also worked as a film architect, costume designer for German and international cinema and TV productions.

In 1973 Lioba Winterhalder received the Capital of NRW award for her stage designs.

With *Tanz ums goldene Selbst* (*Dance around the golden Self*) in 2008 she presented her first work as a director the FFT (Forum Free Theatre) in Düsseldorf.

The exhibition at the Theatre Museum shows designs and numerous costumes by Lioba Winterhalder and tells of a costume designer's activities from the sketch to the final product.

The exhibition is accompanied by two school projects. With one group of handicapped Lioba Winterhalder is preparing a stage adaptation of Lewis Carroll's *Alice in Wonderland* ; the other group is designing and creating the costumes under Lioba's guidance.

Opening

Tuesday - Thursday 10:00 - 16:00 h (and by appointment)

Admission

Adults: 3

Concession: 1,50

Theatermuseum Düsseldorf

Merowingerstrasse 88

40225 Düsseldorf

Phone: 00 49 211.89-96119

<http://www.duesseldorf.de/theatermuseum/index.shtml>

Snapshots in Time: 150 Years of Excellence

United Kingdom - London

March 10, 2008 - August 4, 2008

Royal Opera House

Covent Garden

London WC2E 9DD

This exhibition marks the 150th anniversary of the opening of the present theatre on 15 May 1858, one of several events from Royal Opera House Collections to mark the anniversary. A series of showcases and wall displays, themed to reflect historical periods, recall some of the great artists associated with the Royal Opera House. The first years of the theatre are recalled in a showcase of material associated with Adelina Patti, the great Victorian soprano. The opera superstar of her day, she was reputed to be both Queen Victoria's and Giuseppe Verdi's favourite singer. The material is displayed against a jewelled Victorian bedspread from the collection of the Royal School of Needlework, which is collaborating in the exhibition.

The second half of the nineteenth century saw ballet at Covent Garden largely represented by dance scenes in operas. This changed dramatically in the early twentieth century when Diaghilev's Ballets Russes came to the Royal Opera House as part of the Coronation Season to mark the accession of King George V and Queen Mary. The company, led by Tamara Karsavina and Vaslav Nijinsky, enjoyed a great success and returned in the autumn when Anna Pavlova and Mathilde Kshessinskaya also appeared. Pavlova was to bring her own company to Covent Garden in the 1920s. Photographs and other material from these early seasons are on display.

Other cases reflect the Edwardian period, the 1920s and the 1930s and include costumes worn by Eva Turner, the first great British soprano of the 20th century, and Rosa Ponselle.

The exhibition includes the costume worn by Boris Christoff as King Philip II in The Royal Opera's iconic production of Verdi's Don Carlos, produced and designed by Visconti. This production, first seen in May 1958, was chosen to commemorate the centenary of the present theatre. Also on display is the costume worn by ballerina Margot Fonteyn in Frederick Ashton's Birthday Offering, created for The Royal Ballet's 25th anniversary and danced in 1958 as part of the Royal Gala to mark the centenary of the theatre.

ROH Collections also holds material which reflects the changes in the theatre building both front of house and back stage and a selection of this material including architectural salvage is on view.

Visiting Hours: Monday-Friday 10.00am-3.30pm. Before making a special visit, please ring 00 44 (0)20 7212 4000 to check that the front of house spaces are open.

Admission: Free

<http://www.roh.org.uk> (What's On - Exhibitions)

Zeitensucher (Time Searcher): Images of the world and human nature in the stage work of Karl Heinz Stroux

Germany - Düsseldorf

February 24, 2008 - October 5, 2008

A new special exhibition at the Düsseldorfer Theatre Museum celebrating the centenary of the actor, stage director and general director of the Düsseldorfer Schauspielhaus.

While studying at the drama school in Berlin, he also read history Karl Heinz Stroux (1908-1985), son of a Duisburg general practitioner, had had his ability as an actor tested in 1926 at the Schauspielhaus Düsseldorf. His life's work at the theatre comprised more than 50 years including 17 years as head of the Düsseldorfer Schauspielhaus (1955 - 1972). He also initiated the new theatre building (at Gustaf-Gründgens-Platz).

The theme of his life is the theatre as the mirror of the world: in the first place in the language of the dramatist, and also in the actor's ability to draw human character. His close exchange with contemporary authors such as Böll, Dürrematt, Ionesco, Mrozek, is counterbalanced by his preoccupation of a wide range of world classics: Goethe,

Schiller, Lessing, Kleist, Büchner, Shakespeare, Calderon and Molière.

The exhibition at the Theatre museum Düsseldorf offers an insight into the work of the stage director, head of the theatre company and the actor Karl Heinz Stroux; it reflects his view of the world and of human nature by means of photographs, TV recordings, interviews, and documents from the archives and collection of the Theatre museum.

Opening

Tuesday - Thursday 10:00 - 16:00 h (and by appointment)

Admission

Adults: 3

Concession: 1,50

Theatermuseum Düsseldorf

Merowingerstrasse 88

40225 Düsseldorf

Phone: 00 49 211.89-96119

<http://www.duesseldorf.de/theatermuseum/index.shtml>

* : *Modified only*

3. PUBLICATIONS

3.1. GENERAL

3.2. THEATRE

A Treatise on Acting, From Memory and by Improvisation (1699) by Andrea Perrucci. Dell'Arte rappresentativa, premeditata ed all'improvviso.

United Kingdom - London

November 28, 2007

A bilingual (Italian/English) edition of theatrical source material.

Edited and translated by Francesco Cotticelli, Anne Goodrich Heck, and Thomas F. Heck

Lanham & London: Scarecrow Press, 2007

ISBN: 0-8108-6033-3

ISBN-13: 978-0-8108-6033-9

256 pages

Paperback

33

Andrea Perrucci was himself a playwright and actor, with experience in regular as well as improvised theatre. He provides a vital insider's view of the "art of representation," as he calls it, describing in considerable depth the staging, the comic episodes, the verbal and physical diversions known as lazzi, and all the little details (minuzie) that are necessary for a successful Commedia dell'arte performance. The Perrucci treatise directly complements the largest Italian collection of Commedia scenarios, the Casamarciano ms. (1700), published by the aforementioned scholars as *The Commedia dell'Arte in Naples* (Scarecrow Press, 2001).

Drama, Theatre, and Identity in the American New Republic

United Kingdom - Cambridge

June 19, 2008

Series: Cambridge Studies in American Theatre and Drama (No. 22)

Jeffrey H. Richards

Old Dominion University, Virginia

Paperback

ISBN-13: 9780521066686

£26.99

Drama, Theatre, and Identity in the American New Republic investigates the way in which theatre both reflects and shapes the question of identity in post-revolutionary American culture. Richards examines a variety of phenomena connected to the stage, including closet Revolutionary political plays, British drama on American boards, American-authored stage plays, and poetry and fiction by early Republican writers. American theatre is viewed by Richards as a transatlantic hybrid in which British theatrical traditions in writing and acting provide material and templates by which Americans see and express themselves and their relationship to others. Through intensive analyses of plays both inside and outside of the early American canon, this book confronts matters of political, ethnic and cultural identity by

moving from play text to theatrical context and from historical event to audience demography.

Contents

Introduction; 1. American identities and the transatlantic stage; Part I. Staging Revolution at the Margins of Celebration: 2. Revolution and unnatural identity in Crevecoeur's Landscapes; 3. British author, American text: The Poor Soldier in the New Republic; 4. American author, British source: writing revolution in Murray's Traveller Returned; 5. Patriotic interrogations: committees of safety in early American drama; 6. Dunlap's Queer Andre: versions of revolution and manhood; Part II. Coloring Identities: Race, Religion, and the Exotic: 7. Susannah Rowson and the dramatized Muslim; 8. James Nelson Barker and the stage American native; 9. American stage Irish in the Early Republic; 10. Black theater, white theater, and the stage African; Part III. Theatre, Culture, and Reflected Identity: 11. Tales of the Philadelphia theatre: Ormond, National performance, and supranational identity; 12. A British or an American Tar? Play, player, and spectator in Norfolk, 1797-1800; 13. After The Contrast: Tyler, civic virtue, and the Boston stage.

<http://www.cambridge.org/uk/catalogue/catalogue.asp?isbn=9780521066686>

Mnemopoetics - Memory and Slavery in African-American Drama

Belgium - Bruxelles

May 7, 2008

Bada, Valérie

Edited by Maufort Marc

Dramaturgies, Textes, Cultures et Représentations, Texts, Cultures and Performances Vol. 14, 226 pages

Paperback

ISBN 978-90-5201-276-6 br.

34.50

£ 25.90

From its very beginning, African American drama has borne witness to the creative power of the slaves to maintain their human dignity as well as to fashion a complex culture of survival. If the memory of slavery has always been at the heart of the African American theatrical tradition, it is the way in which it is processed and inscribed that has developed and is still changing. Through the close reading and socio-historical analysis of eight plays from 1939 to 1996, the author seeks to unravel the fluctuating patterns in the shaping of the theatrical memory of slavery long after its abolition. To do so, she

defines the concept and practice of mnemopoetics as the making of memory through imagination as well as the critical approaches that decipher and interpret cultural productions of memory. As a constellation of processes akin to the fluidity of memory, mnemopoetics blends creative representation and critical exploration to suggest that the cultural creation of memory necessarily entails a self-reflexive involvement with its own interpretation. If slavery embodies the deep, foundational memory of America, African American drama represents the open, communal space where it becomes possible to convert the irretrievable nature of a vicarious past into the redeeming function of a collective memory.

Contents: Ambivalent Mnemopoetics. Choral Drama, Epic and Pageantry in Owen Dodson's *Amistad* (1939) - Spiritual Mnemopoetics. Music as Articulation in Langston Hughes's *The Sun Do Move* (1942) - Place, Time and Action. Fundamental Disunities in Shirley Graham's *It's Mornin'* (1940) - Ambivalent Tragedy. Cross-Cultural Poetics in Rita Dove's *The Darker Face of the Earth* (1994-1996) - Phonomnesia. LeRoi Jones/Amiri Baraka's *Slave Ship* (1967) - Ontological Journey from Darkness to Blk-ness. Val Ferdinand/Kalamu ya Salaam's *Blk Love Song #1* (1969) - Apocalyptic «Eclipsed Presences». Daniel W. Owens's *The Box* (1989) - «Ripping the Veil». Robbie McCauley's *Sally's Rape* (1989).

The Author: After graduating from Liège University in 1995, Valérie Bada started her doctoral research at the W.E.B. Du Bois Institute for African and African American at Harvard University under a Belgian American Educational Foundation and Francqui Fellowship. She worked as an assistant on the Du Bois Slave Trade Database project under the supervision of Prof. David Eltis. She completed her Ph.D. at the University of Liège in 2003 thanks to a Junior fellowship from the National Fund for Scientific Research - Belgium (FNRS) and has been working as a FNRS post-doctoral researcher since 2005.

<http://www.peterlang.com/Index.cfm?VID=21276&vHR=1&vUR=2&vUUR=1&vLang=F>

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>

Publication project by Jenny Spencer

United States

What to make of the fact that there has been no outpouring of artistic response to the war in Iraq, Bush's global war on terror? On the one hand, it may be that audiences have difficulty facing something that seems so beyond their own ability to stop there is a discomfort even on the left with expressions of anger that might seem unpatriotic in the wake of 9/11. The US films that have taken up the war as their subject matter have not been viewed as either popular or critical successes.

Is it guilty conscience?

Recent examples of terrorist and state violence have given new life to stage practices that focus attention on the real through appeals to fact: verbatim theatre and British dramadoc (not to be confused with American docudrama) make particular kinds of truth claims and depend for their appeal on the primary use of factual, evidentiary materials.

Although documentary forms provide a helpful comparison, I am most interested in looking at plays and performances that respond in self-consciously fictional ways to current political events, considering how politically inflected work addresses and positions their audiences in the theatre, and to what effect.

I do believe there is something uniquely possible, as well as something uniquely impossible, about doing politics through live theatre and performance.

In order to analyze the ontological queasiness audiences and drama scholars associate with the experience of theatre, Nicolas Rideout first exposes its guilty secret: theatre is uncomfortable, compromised, boring, conventional, bourgeois, overpriced and unsatisfactory most of the time and what's more, this is part and parcel of the whole business (3-4). Ironically, he finds theatre's current political value precisely located in its status as a bourgeois pastime embedded in capitalist leisure. I think the political value of theatre and performance goes beyond the narrow claims

that

Does Nicolas Rideout's claim that theatre is a privileged place for the actual experience of a failure to evade or transcend capital prove useful when taking up alternative, as opposed to conventional, theatre practices?

In 2001, Bush infamously declared a crusade against terrorism with a warning that political leaders, and the countries and peoples they represent, would be considered as either friends or enemies. The patriot act..

Possible topics:

Lysistrata Project,
Roy Williams, Days of Significance (RSC)
David Burke's Black Watch
David Hare's Stuff Happens, Vertical Hour
Robin Sloan's Talking to Terrorists
Brian Mawes' marathon anti-war protest at Buckingham Palace
Cindy Sheehan's protest in Crawford, Texas
Dario Fo, Peace Mom
Sean Huze, The Wolf (Vet playwright) a spate of these in US
Ellen McLaughlin, The Persians, Women of Troy (and other adaptations)
Naomi Wallace and Fraser Grace, Two Into War
Tim Robbins

Jenny Spencer
English Department
University of Massachusetts
Amherst, MA 01003
jspencer@english.umass.edu

Theatre and Relationships in Shakespeare's Later Plays

United Kingdom - Oxford

May 7, 2008

Grainger, Roger

Oxford, Bern, Berlin, Bruxelles, Frankfurt am Main, New York, Wien, 2008

151 pp.

ISBN 978-3-03911-125-1

Paperback

44.60

£ 29.00

Shakespeare's plays present the dynamics of personal relationships in a way that is direct and unambiguous, and with unparalleled forcefulness. This book concentrates on three of Shakespeare's last plays, King Lear, Pericles and The Tempest, allowing them to demonstrate the underlying dynamic of theatre as it is embodied within the work of a master craftsman. The three plays are widely dissimilar from one another at the surface level, yet they all concentrate on a particular relationship - that between fathers and daughters - working outwards from the centre of human experience and using the fundamental relational paradigm as it is enshrined in theatre, especially Shakespeare's. As a professional actor as well as an academic, the author combines an actor's understanding with psychodynamics and literary criticism.

Contents: Three Scenarios - Theatre and Relationship - Space for Meeting - Catharsis and Sharing - Dramatic Irony - The Perilous Journey - Fathers and Daughters - Theatre and Spirituality - Ghastly Mirth - Ritual and Existential Change.

The Author: Roger Grainger has a Ph.D. for his research into therapeutic drama at Leeds Metropolitan University, and has written several books on the subject. After leaving RADA, he was a member of Joan Littlewood's Theatre Workshop, and later on, the Old Vic Company. He is Professor Extraordinary at Northwest University, South Africa, and Research Fellow in Psychology and Therapeutic Studies at Roehampton University.

Having worked in the mental health field for more than thirty years, he combines his academic and theatrical work with his psychotherapeutic practice as a Senior Practitioner of the British Psychological Society. He is an Associate Fellow of the BPS, and Fellow of the Royal Anthropological Institute.

<http://www.peterlang.com/Index.cfm?VID=11125&vHR=1&vUR=2&vUUR=1&vLang=F>

3.3. FILM

3.4. MUSICAL THEATRE

3.5. DANCE

3.6. OTHER SUBJECTS

What's Welsh for Performance? Beth yw >performance< yn Gymraeg? An Oral History of Performance Art in Wales 1968-2008

United Kingdom - Cardiff

January 1, 2008

Heike Roms

With: Shirley Cameron; Ivor Davies; Anthony Howell; John Chris Jones; Timothy Emlyn Jones; Andrew Knight; Roland Miller.

Editor: trace:Samizdat Press, Cardiff

Illustrated with historic photographs and other performance documentation.

In English with Welsh introduction. Yn Saesneg gyda chyflwyniad Cymraeg.

200 pages

ISBN 9 780955 392726

RRP: £10

For more than forty years artists have been creating performances, happenings and other time-based art in Wales, yet their work remains largely confined to half-remembered anecdotes, rumours and hearsay. What's Welsh for Performance? tries to uncover Wales's hidden history of performance in conversations with key artists who have shaped this history since 1968. Their memories, accompanied by extensive documentation, paint a vivid picture of the vibrancy and importance of performance art in Wales and elsewhere.

This unique publication brings together the full transcripts from season 1 of What's Welsh for Performance? Beth yw >performance< yn Gymraeg? - An Oral History of Performance Art in Wales

Includes:

Ivor Davies: in conversation about his performance work in the 1960s, the Destruction in Art Symposium in 1966 and his involvement with the Wales-based Beca group.

Shirley Cameron & Roland Miller: in conversation about performance at the legendary Barry Summer School, their joint performance work in Wales and the British performance scene of the 1970s.

Timothy Emlyn Jones, John Chris Jones and Andrew Knight: in conversation about their participation in the

international performance festival at the National Eisteddfod in 1977, also featuring work by Joseph Beuys, Mario Merz, Jannis Kounellis and (unofficial) interventions by Welsh artist Paul Davies.

Anthony Howell: in conversation about his performance work with Theatre of Mistakes, Cardiff's performance scene in the 1990s and his involvement in Grey Suit and Cardiff Art in Time.

Heike Roms is lecturer in Performance Studies at Aberystwyth University.
The publication was made possible with a grant from the Arts Council of Wales.

trace: Samizdat Press
26 Moira Place
Cardiff / Caerdydd CF24 0ET
mail@performance-wales.org

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

3.7. EXHIBITION CATALOGUES

Acteurs en scène : regards de photographes

France - Paris

May 15, 2008

Editeur(s)

Bibliothèque nationale de France

Texte Joëlle Garcia, Noëlle Guibert

Collection : Beaux livres

ISBN / EAN

978-2-7177-2417-2 / 9782717724172

Broché ; illustrations en noir et blanc

25 x 22 cm

32

L'évolution du jeu théâtral et de sa captation photographique présentées au travers des représentations et des interprètes qui ont contribué à les rendre célèbres, depuis les premières photographies posées jusqu'aux portraits d'acteurs contemporains. Le catalogue, illustré par les collections de la BnF, contient une analyse de l'art de la photographie de scène et une présentation des photographes.

Catalogue de l'exposition organisée à la Bibliothèque nationale de France, site Richelieu, du 21 mai au 24 août 2008

<http://editions.bnf.fr/fiche.aspx?id=2008081509>

3.8. AUDIO-VISUAL AND ONLINE PUBLICATIONS

Unfinished Histories: Recording the History of Alternative Theatre

United Kingdom - London

May 1, 2008

Unfinished Histories, a project by In Tandem TC and Susan Croft, is an important new initiative to chronicle the history of the alternative theatre movement in Britain from 1968 through to the 1980s. Through a series of oral history recordings with some of the many individuals who took part, the project aims to create a detailed record of a hugely influential period, where theatre-makers experimented with new ways of creating work, took theatre to new audiences

and challenged traditional images and roles in society.

Unfinished Histories has just celebrated the launch of its first series of 14 interviews on audio and video DVD, recording the history of the women's theatre movement from the late 1960s to the 1980s. The DVDs will be available to hear and view at the National Sound Archive, V&A Theatre Collections and the Bristol University Theatre Collection. Drawing on series of extensive oral history interviews it begins to map a field as lively and controversial as the names of the companies who were part of it, from Sadista Sisters to Female Trouble, Mrs Worthington's Daughters to Beryl and the Perils, all largely neglected by theatre history until now. Interviews bring to life vital moments in the history like the production of Jane Arden's Vagina Rex and the Gas Oven in 1969, demonstrations at the Miss World contest, or the Women's Festival at the Drill Hall in 1977, alongside political splits, struggles against censorship, celebrations, disputes, accounts of legendary, day-long collective meetings, van breakdowns in far-flung places, and of performances that changed lives.

A CD of extracts from the interviews is available from In Tandem TC for £10. This covers postage, packing and a £5 donation to the next phase of the project. Orders to:

lnantc@aol.com or

In Tandem TC
41A Barnsbury St
London N1 1PW
Tel/fax: 00 44 20 7359 7848

The launch of the interviews were celebrated with events at two iconic London alternative theatre venues: The Drill Hall and Oval House and exhibitions of some of the many archive photos, posters, scripts and flyers discovered through the project. The Oval House event also launched the next phase of the project and celebrated the work of the late Peter Oliver, Oval's first Director from 1961-1974 who transformed it into an arts venue where companies like Phantom Captain, Forkbeard Fantasy, Matchbox Purveyors, The People Show and Lumiere and Son made many of their early works. Many of those who were theatre-makers or youth theatre members in that period attended and recorded their memories.

Unfinished Histories is seeking financial and other support for future interviews. For details of how you can help, please see: <http://www.susan.croft.btinternet.co.uk>

Interviewees in the first series were: Jude Alderson, Sheila Allen, Kate Crutchley, Anne Engel, Michele Frankel, Bryony Lavery, Ruth Mackenzie, Natasha Morgan, Julie Parker, Eileen Pollock, Jacqueline Rudet, Adele Salem, Lily Susan Todd, Michelene Wandor.

Unfinished Histories, Phase 1 was funded by Unity Theatre Trust, the Lipman- Miliband Trust, Awards for All, and the Society for Theatre Research. Additional support was given by Rose Bruford College.

* : *Modified only*

4. LINKS TO OTHER ORGANISATIONS

Society for Theatre Research - New website!

United Kingdom - London

The Society for Theatre Research has a new very attractive website including information about events, publications, members' research activities, awards, latest news etc.:

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

* : *Modified only*

5. THEATRE BUILDINGS, RESTORATIONS & NEW DEVELOPMENTS

* : *Modified only*

6. RESEARCH

6.1. RESEARCH PROJECTS

Call for papers: / Puppetry International/

United States

July 1, 2008

/Puppetry International/, a publication of UNIMA-USA, is seeking papers for its fall/winter 2008 issue.

Our upcoming issue, *Crossing Borders*, will focus on how foreign travels shape puppetry and puppeteers. We are especially interested in articles that explore the experiences of U.S. puppet artists who go abroad to work or study. How does a foreign culture influence aesthetics, work habits, and self-image? How does the puppeteer's own work and world-view affect his or her hosts, co-workers, or students? We also seek articles that explore related topics: the experience of international puppeteers in the U.S.; the challenges of crossing borders, obtaining visas and finding work in an age of heightened security; and the artistic effects of the current global status of the United States. Our focus is not simply on projects and performances that are the result of international collaborations, but rather on how the global experience furthers the mission of UNIMA-USA (international friendship and understanding through the art of puppetry). Accounts of experiences at international festivals may be appropriate, although we are not looking for reviews of specific performances at those festivals.

Have other ideas? We love to be surprised send proposals to Andrew Periale:

ab2periale@metrocast.net

We generally publish one peer-reviewed article per issue. If you would like an article to be considered for peer review please send it to:

john.bell.puppeteer@gmail.com

Deadlines:

regular articles: August 1, 2008

for peer review: July 1, 2008

2000 words max.

Please send as MS Word attachment (.rtf or .doc), with brief cover letter describing article and including your address and email. Use of images is strongly encouraged; send images large enough for printing (minimum 300 dpi at print size) in jpeg format.

There is currently no honorarium for writers, though we will send two copies of the issue to authors (one for overseas or for book reviews). Authors retain copyright of their own work.

/Puppetry International/ is intended for readers with a serious interest in theatre and art. Although we publish scholarship, we are not primarily a scholarly journal. Anything more than a few endnotes or limited bibliography (MLA format, please) is likely to be posted on our website. We also use our website to publish longer versions of articles that appear in our print journal.

Call for papers: Glocal Dramatic Theories

United States - Lawrence - Kansas

October 15, 2008

A SPECIAL SECTION IN THE SPRING 2009 ISSUE OF THE JOURNAL of DRAMATIC THEORY and CRITICISM

The field of performance studies, with its receptivity to non-Western practices and general inclination towards experimental forms, has now inspired several generations of scholarship on how performance practices travel across cultural and political borders. However, the global migration of theatre and performance is also evident within the reception and production of theory itself. One need only think of the extraordinary travels of Aristotle's Poetics through ancient and early modern Europe and Arabia and of the Sanskrit Natyasastra through pre-modern Asia to recognize the role syncretism (synthesis of disparate cultural elements) and glocality (interpenetration of global and local) has played in the history of dramatic theory. While some recent anthologizers (e.g. Sidnell, Brandt) still present dramatic theory as a strictly European discourse, others (e.g. Gerould, Bial) modestly hint at global or glocal frameworks. A handful of major theories (Soyinka, Thiong o, Boal) have circulated widely, and a growing body of studies (e.g. Balme, Fei, Dharwadker) recognizes theory itself as a fundamental site of glocal negotiation.

For this special section of the Journal of Dramatic Theory and Criticism, we invite essays of 20-25 manuscript pages, exclusive of notes, examining writings produced within glocal or syncretic contexts outside Europe and the United States. These theories may be recent or historical, and need not necessarily be produced within an explicitly theoretical

discourse (e.g. theoretical formulations produced within religious, literary, philosophical or other discourses). They may have been shaped through reception of Euro-American dramatic theory, e.g., local versions of Western dramatic aesthetics. They may attempt to recover or modernize pre-colonial aesthetics, or make radical statements seeking to move beyond both Western and local traditions. We seek articulations and treatments of articulations that take the form of theory, rather than of performance, whose intent is to lay out paths for future practice or new understandings of prior models.

Areas of possible concern might include:

- how difference is articulated, and how locality is framed within theory
- the form and desirability of a new national drama vis-à-vis other identity claims
- articulation of sub-national particularities through drama
- claims to universality, globality or sameness as distinct from locality
- relation to (local or imported) notions of historicity, periodicity and aesthetic or cultural development
- attempts to reconcile contradictory signifying frameworks

Inquiries may be directed to guest editor Evan Winet at evanwinet@gmail.com

To submit a manuscript, please send an electronic copy as a Word attachment (including mailing address, email, and phone number in cover message).

Manuscripts may also be sent (with personal information indicated above) by mail to:

Evan Darwin Winet, Guest Editor
c/o Journal of Dramatic Theory and Criticism
Department of English
The University of Kansas
Wescoe Hall, Room 3107
1445 Jayhawk Blvd.
Lawrence, KS 66045

All manuscripts must be received by October 15, 2008 to receive full consideration.

Call for papers: Performance Paradigm (# 5) 2009

Australia - Sydney

September 30, 2008

After Effects: Performing the Ends of Memory

This issue of Performance Paradigm investigates the role of performance in the lived experiences and discourses of trauma and memory. Alongside trauma studies, Performance studies foregrounds models of witnessing, embodiment and rehearsal to examine why and how trauma is represented and what work these representations do in the world. For some, performance provides a social space in which to act out as well as work through personal trauma. For others, performance facilitates processes of surrogacy and substitution, becoming a place to create prosthetic memories and to produce proxy witnesses.

The editors invite papers that consider the connection between trauma, memory and performance across a range of theatrical, cultural, social and political sites. Some of the questions we are interested in include the following: what can performance studies bring to our understandings of trauma? What can trauma and memory studies bring to the dramaturgies and exigencies of performance? How do particular performances illuminate or complicate the ethics of representing trauma? How can social and political concerns connect with the personal and pathological dimensions of memory and trauma studies?

Topics might include, but are not limited to:

- national apologies;
- ceremonies of reparation and public memorials;
- documentary, verbatim, and testimonial theatres;
- false memory, false witness, perjury and performance;
- witnessing in/as/through performance;
- site-specific performance and traumascapes ;
- mediatised witnessing and global performance;
- acts of surrogacy, substitution and displacement;
- the relation between the archive and repertoire;
- new modes of perception and spectatorship;
- human rights theatre, communities of memory;
- postmemory, prosthetic memory and displaced embodiment;
- the contaminated logics of the postdramatic and posttraumatic;
- the parallel fortunes of performance studies and trauma studies.

Please send proposals by email, including a short abstract or description to:

Dr. Bryoni Trezise
School of English, Media and Performing Arts
University of New South Wales
Sydney, Australia
(b.trezise@unsw.edu.au)

Caroline Wake
School of English, Media and Performing Arts
University of New South Wales
(cwake@hotmail.com)

The due date for proposals is September 30 2008. Final material will be due by 31 January 2009. Performance Paradigm (#5) will be published in May 2009. Please visit our website for further information and instructions for submission at

<http://www.performanceparadigm.net>

Call for papers: Theatre Research in Canada / Recherches théâtrales au Canada

Canada - Toronto

September 30, 2008

Submissions for a special issue on Intermediality and Theatre in Canada

With accelerating momentum throughout the twentieth century and into the twenty-first, the development of new media technologies has had broad and deep transformative effects upon contemporaneous cultures and ideologies. Specifically, despite early (and enduring) efforts of entrenchment, these evolutionary tensions have thoroughly infiltrated theatrical practice and theory, with profound implications. As artists and theorists explore new integrations of media and performance, they simultaneously question, reinterpret, problematize, and defy existing boundaries between art forms, between media, between liveness and recording, and between presence and representation.

In *Intermediality in Theatre and Performance* (2006), Freda Chapple and Chiel Kattenbelt define intermediality as a powerful and potentially radical force, which operates in-between performer and audience; in-between theatre, performance and other media; and in-between realities [] In addition, intermediality is positioned in-between several conceptual frameworks and artistic/philosophical movements.

The effects of intermediality, they contend, include new modes of representation; new dramaturgical strategies; new ways of structuring and staging words, images and sounds; new ways of positioning bodies in time and space; new ways of creating temporal and spatial interrelations (11-12). In addition to these formal and conceptual characteristics, however perhaps even more definitively intermediality may be understood as a cultural and ideological positioning and basis for strategy. According to Klaus-Peter Busse, intermedia is not performance, but performative action (*Intermedia: Enacting the Liminal* [2005] 264).

This issue of TRiC / RTaC proposes to investigate the radical force and performative action of theatrical intermediality in Canada, through the investigation of a wide range of forms, territories, strategies, and motivations.

Possible topics:

The reinterpretation of boundaries: mixed media, multimedia, crossover and hybrid performances, live performance in virtual space and virtual performance in live space

Remediations: explorations of the ways recent media remediate earlier media (i.e. filmic remediation of theatre; televisual remediation of radio, theatre, and film; digital remediation of print, photograph, television, etc.)

Intermedial dramaturg(ies)

Spatial and temporal representation and interrelationships

Intemedial bodies in performance

Perception, memory, and/or consciousness in intermedial performance

Intercultural Intermedia

Intermedial audiences

Online theatre and performance

Training models for intermedial performance

Intermedial theatre criticism and education

All articles will be peer-reviewed, and should follow the submission guidelines for TRiC/RTaC. Please carefully review the guidelines printed in the current issue and available at:

<http://www.lib.unb.ca/Texts/TRIC/subguide.html>

Articles are usually no longer than 5,000 words. We also encourage the submission of visual materials (photos, illustrations, plans, etc.), Forum section items (see submission guidelines on the TRIC website for criteria), and titles for appropriate book review items.

Papers should be sent to the addresses given below. Submissions can be sent by email or regular post; in either case, please send to both addresses.

Please forward a statement of intention by 30 July 2008 to:

Bruce Kirkley OR
Theatre Department
University of the Fraser Valley
45635 Yale Road
Chilliwack BC V2P 6T4
bruce.kirkley@ucfv.ca

Bruce Barton
Graduate Centre for Study of Drama
University of Toronto
214 College Street, 3rd Floor
Toronto, ON M5T 2Z9
bruce.barton@utoronto.ca

The deadline for the submission of papers is 30 September 2008.

MA Theatre in Europe

United Kingdom - Kent

July 15, 2008

The new, one-year taught MA Theatre in Europe offers a unique insight into European theatre practice beyond the horizon of British contexts. Students will have the opportunity to work alongside Professor Patrice Pavis, one of the most renowned international theatre scholars, Professor Paul Allain, leading expert on Grotowski and Polish theatre, as well as other members of staff with strong interests in continental European theatre.

Also, students will be able to participate fully in the activities of the Kent-based European Theatre Research Network, founded in 2007, which currently includes the activities of the British Grotowski Project and the project Training for Performance: Tradition and innovation: Britain/Russia, in conjunction with the Moscow Arts Theatre School.

There will be the opportunity to spend a term at one of our European partner universities (such as the Universities of Utrecht, Brussels, or Munich), or to undertake a professional work placement and research at a theatre company or venue on the continent, or to attend and participate in a major European theatre festival, such as the KunstenFestivalDesArts, the Holland Festival, the Theatertreffen, or the Festival d'Avignon.

Deadline for Applications: 15 July 2008.

For informal enquiries, please contact the programme convenor, Dr Peter M Boenisch (P.M.Boenisch@kent.ac.uk), or Kevin Goddard, SDFVA Postgraduate Administrator.

Entry route: Applicants will have a first degree of II.i or higher, typically in Drama, Theatre or Performance Studies or a related discipline, e.g. Dance, Music, Literature and Languages, History, Film, Television and Media Studies, Art and Design. Applicants should submit a statement of intent, and a sample of written work exploring a historical, theoretical, or critical topic in theatre and/or performance that is relevant for this Masters programme. It is furthermore desirable that applicants can demonstrate proficient skills in (at least) one other European language, or that they are willing to acquire such language skills in the preparatory period and over the first half of their MA year before undertaking their exchange and/or research period in a European country.

Further information:

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

6.2. SCHOLARSHIPS

6.3. RESEARCH TOOLS

Call for contributions: What's Welsh for Performance? Beth yw >performance< yn Gymraeg?

United Kingdom - Aberystwyth

The What's Welsh for Performance? Beth yw >Performance< yn Gymraeg? database is an online searchable resource documenting nearly 2000 performance events in Wales from January 1965 to the present day.

<http://www.performance-wales.org/english/archive/database.htm>

1965: Happenings in Cardiff

1968: Fluxus in Aberystwyth

1968: Yoko Ono at the National Museum of Wales

1969: Destruction in Art in Swansea

1970: Performance Art at Barry Summer School

1974: Experimental Theatre in Cardiff with Moving Being, Cardiff Lab and the Keith Wood Group

1977: Joseph Beuys and Paul Davies at the National Eisteddfod Wrexham

1994: Cardiff Art in Time and Grey Suit...

The database combines: a record of dates and venues, artists' accounts, reviews, photographic records, oral histories and an index of other available documentary materials (audio-visual documentation, publications, ephemera, imagery or memory) and their locations.

It is housed at the What's Welsh for Performance? Beth yw >Performance< yn Gymraeg? website devoted to uncovering and archiving the history of performance art in Wales. The site offers an archive, publications, events information, resources and links.

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

If you have any information on performance in Wales that could be of use to the project, please get in touch! Whether you are an artist who has made performance work in Wales, or an audience member who once witnessed a performance (voluntarily or involuntarily!), we would be pleased to hear from you. Any material will be of interest - from actual pieces of documentation to vague memories of events caught out of the corner of one's eye.

mail@performance-wales.org

Project Director: Dr Heike Roms, Performance Studies, Aberystwyth University

* : *Modified only*

7. MISCELLANEOUS ITEMS

From Ritual to Theatre Asian Ritual Festival Workshop

Taiwan - Taipei

August 13, 2008 - August 24, 2008

The workshop is organized by OISTAT Secretariat and supported by Taiwanese Governments and will take place during the Ghost Festival in Taiwan.

A two-day trip to visit the Ghost Festival ceremony in Keelung will be arranged for the participants to observe the Taoist Shaman's ritual performance, lantern pole erection, folk art parades and most important the "water lantern releasing to the sea". You will also have once-in-a-life-time experience with the exotic spirit in rituals like "Grand Putu" as well as the Hakka Holy Boar Competition.

In the workshop followed by the trip, we are hoping you to share your observation and inspiration with the Taiwanese performing art profession (directors, designers), as well as theatre apprentices/assistances who will tour and work with you. The intention of the workshop is to encourage intercultural exchange and dialogues based on the grass-roots culture and to transform the ritual into theatrical ideas.

It is expected to present your initial works in the last day of the workshop in the forms of installations, story boards for a potential production, video/photo documentary and its transformation, design as performance, etc. Further development of works from the workshop is encouraged and we are hoping the works could be presented in future OISTAT events such as Scenofest, World Stage Design, or even end up as production in Taiwan.

The participants will be provided with logistic support, basic working materials, space for workshop/presentation. Local trip to Keelung, Welcome & Farewell dinners will be arranged and covered by the host. However, you are responsible for your own travelling arrangements and local accommodations.

For detail information, please click below to link to OISTAT Website. (<http://www.oistat.org/newsletter/ghostfestival/>) If you are willing to join the workshop, please fill out the registration form (can be downloaded on the website) and email back to OISTAT Secretariat secretariat@oistat.org before 25th June with your traveling information. We hope to celebrate the cultural feast with performing profession with you altogether!

OISTAT Secretariat

Project Director: Wei-Wen Chang executivedirector@oistat.org

Contact Person: Chin Mu secretariat@oistat.org

Tel: 886-2-77260088

Fax: 886-2-7726-0808

New Gothic musical

Poland - Gdansk

August 8, 2008 - August 9, 2008

The California-based Transversal Theater Company (<http://drama.arts.uci.edu/faculty/reynolds02.html>) is performing Bryan Reynolds and Michael Hooker's new Gothic musical, Lumping in Fargo, in Poland at 12th International Shakespeare Festival in Gdansk on August 8 and 9, 2008 (http://www.teatr-szekspir.gda.pl/article/miedzynarodowy_festiwal_szekspirowski/).

Collaging King Lear, Hamlet, A Midsummer Night's Dream, As You Like It and several other of Shakespeare's plays, Lumping in Fargo rock operas the eccentric world of multi-millionaire misanthrope Leopold Wallersheim out of a tempestuous winter that could only be mellowed by his puckish retro 80s new wave poodle, Elvira, until the melodious

voice of a nubile furniture mover, Cathy Lynn Bommerbasch, ignites hitherto unimagined passions. Yet the Fargoean romantics are unexpectedly muffled when accusations of a terrible crime compromise their idyllic future. The ensuing drama, haunted by tragic histories as well as ghostly forbearance, raises questions unanswerable by Betty Sue and Linda Lou. Who they are, of course, remains a mystery until you go Lumping in Fargo.

Publication announcement

United States

Dr. Maria Ignatieva, Department of Theatre, at the Ohio State University, announces the publication of her new book 'Stanislavsky and Female Actors' in autumn 2008 by University Press of America.

* : *Modified only*