

KATHARINA OTTO-BERNSTEIN

Katharina Otto-Bernstein

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Absolute Wilson The Biography

Richard Kostelanetz



Absolute Wilson The Biography:

Absolute Wilson Katharina Otto-Bernstein, 2006 The author was granted unprecedented access to the influential artist and stage designer Robert Wilson She traces his career from his Texas childhood to his present day studio at the Watermill Center on Long Island **Absolute Wilson**, 2006 *Great North American Stage Directors Volume 6* Ann M.

Shanahan, 2024-01-25 This volume assesses the work of Meredith Monk Richard Foreman and Robert Wilson three artists who have revolutionized the craft of directing and the art of theatre in both related and unique ways Though their early artistic backgrounds differ ranging from architecture music and dance to writing they are similar in that none of them began their career as a director per se or received formal training as such They each assumed the director's role based on the demands of their complex artistic visions which combine art forms but resist synthesis finding expression in the differences and tensions between the forms The essays in this volume explore how these auteur directors combine text movement film sound and music installation and visual arts to achieve their visions employing multi perceptual modes to evoke full and rich theatrical experiences The Great North American Stage Directors series provides an authoritative account of the art of directing in North America by examining the work of twenty four major practitioners from the late 19th century to the present Each of the eight volumes examines three directors and offers an overview of their practices theoretical ideas and contributions to modern theatre The studies chart the life and work of each director placing his or her achievement in the context of other important theatre practitioners and broader social history Written by a team of leading experts the series presents the genealogy of directing in North America while simultaneously chronicling crucial trends and championing contemporary interpretation **space.time.narrative** Frank den Ouden, 2016-12-05 Making exhibitions is a collaborative art producing is a multi layered unity of ideas and objects of invention and manifestation of content and form However there is an antagonistic dimension to it because content and form are traditionally represented by the entirely different realms of curator and designer Future successful developments in exhibition making are dependent on whether this gap of antagonism can be bridged space time narrative calls for a paradigmatic shift of focus It puts forward a unique approach breaking down traditional barriers and offering a wide ranging theoretical context redefining and expanding the parameters and the dynamics of the exhibition format in terms of an open narrative environment which at its roots displays deep similarities with performance on stage or installation in urban and rural space The book breaks new ground by looking at the exhibition as a cultural format firstly within a great sweep of the arts in general weaving a web of philosophical museological linguistic and media theoretical references which expands the contextual field of the profession It then offers unique and important insights from within in extreme close up by bringing together interviews with six of the leading exhibition designers who discuss the dynamics of the medium its interactive dimensions the soft parameters of the exhibition and how to get to grips with the format as a complex narrative space in which the public takes part Curator and designer should reposition themselves

professionally at the heart of the axis which divides or connects content and form Artists' SoHo Richard Kostelanetz, 2015-01-02 During the 1960s and 1970s in New York City young artists exploited an industrial wasteland to create spacious studios where they lived and worked redefining the Manhattan area just south of Houston Street Its use fueled not by city planning schemes but by word of mouth recommendations the area soon grew to become a world class center for artistic creation indeed the largest urban artists colony ever in America let alone the world Richard Kostelanetz's *Artists SoHo* not only examines why the artists came and how they accomplished what they did but also delves into the lives and works of some of the most creative personalities who lived there during that period including Nam June Paik Robert Wilson Meredith Monk Richard Foreman Hannah Wilke George MacGuinias and Alan Suicid Gellerists followed the artists in fashioning themselves their homes their buildings and even their streets into transiently prominent exhibition and performance spaces *SoHo* pioneer Richard Kostelanetz's extensively researched intimate history is framed within a personal memoir that unearths myriad perspectives social and cultural history the changing rules for residency and ownership the ethos of the community the physical layouts of the lofts the types of art produced venues that opened and closed the daily rhythm and the gradual invasion of new people *Artists SoHo* also explores how and why this fertile bohemia couldn't last forever As wealthier people paid higher prices galleries left younger artists settled elsewhere and the neighborhood became a *SoHo* Mall of trendy stores and restaurants Compelling and often humorous *Artists SoHo* provides an analysis of a remarkable neighborhood that transformed the art and culture of New York City over the past five decades *Alternative Chinese Opera in the Age of Globalization* D. Lei, 2011-02-08 Bringing the study of Chinese theatre into the 21st century Lei discusses ways in which traditional art can survive and thrive in the age of modernization and globalization Building on her previous work this new book focuses on various forms of Chinese opera in locations around the Pacific Rim including Hong Kong Taiwan and California **The History and Theory of Environmental Scenography** Arnold Aronson, 2018-06-28 A classic work of theatre history and criticism when first published Arnold Aronson's formative study surveyed the phenomenon known as environmental theatre Now updated in this richly illustrated second edition to reflect developments and practice since the 1980s it offers readers a comprehensive study of the theatre practice which has evolved to become the dominant mode of much contemporary innovative performance For most audiences particularly in the Western tradition theatre means going to a building in which seats face a stage on which actors perform a play But there has always been a vital alternative that came to be known as environmental theatre Whether in folk performances street theatre avant garde performance utopian architecture Happenings mass spectacles or contemporary immersive theatre the relationship of the spectator to the performance has been one in which the audience is surrounded or immersed in a shared space in which the multiple events may be happening simultaneously and in which the experience of theatrical space is visceral and often kinetic This book examines the history of this phenomenon and looks at a range of contemporary practice New chapters examine how the

transformed spaces of earlier work have become the interactive and immersive productions that characterize the work of companies such as Punchdrunk dreamthinkspeak Teatro da Vertigem En Garde Arts and The Industry among others Updated to take account of the burgeoning scholarship on the subject The History and Theory of Environmental Scenography remains the authoritative account that illuminates present day theatre practice and its antecedents Musical Portraits Joshua S. Walden, 2018 Joshua S Walden s study of the genre of musical portraiture since 1945 focuses on significant composers of the period including Pierre Boulez Morton Feldman Philip Glass and Gy rgy Ligeti Grounding his exploration in key works Walden uncovers contemporary understandings of music s capacity to depict identity and of intersections between music literature theater film and the visual arts *Great Lengths* Jonathan Kalb, 2011-10-06 Reading this book is certainly a vigorous experience Kalb s sense of nuance unpredictability and the complexity of perception brings these productions to life He is our surrogate our scapegoat even enduring the length of these productions so that he can convey the essence of their power Stanton B Garner Jr University of Tennessee Jonathan Kalb takes us on a tour of monumental theater events which flaunt the rules of economy Aristotelian and otherwise Kalb captures these unwieldy marathon productions by skillfully mixing personal experience and scholarly analysis I read this engaging book in a single sitting and came away ready to join the first theater marathon I could find Martin Puchner Harvard University Jonathan Kalb s *Great Lengths* leaps to the head of any class in theatre history Rich with critical perspective of marathon works by Peter Brook Tony Kushner Robert Wilson and others and written with panache and lucidity Kalb s book is filled with suspense as he describes and demystifies more than the post modern and post dramatic haunting recent theatre This is history as present event embracing the Greeks Shakespeare and even Charles Dickens Gordon Rogoff Yale University We know that size matters in many areas of human endeavor but what about works of the imagination Why do some dramatic creations extend to five hours or more and how does their extreme length help them accomplish extraordinarily ambitious aims In *Great Lengths* theater critic and scholar Jonathan Kalb addresses these and other questions through a close look at seven internationally prominent theater productions including Tony Kushner s *Angels in America* Robert Wilson s *Einstein on the Beach* and the Royal Shakespeare Company s *Nicholas Nickleby* This is a book about extreme length monumental scope and intensive immersion in the theater in general written by a passionate spectator reflecting on selected pinnacles of his theatergoing over thirty years The book s examples deliberately chosen for their diversity range from adapted novels and epics to dramatic chronicles with macrohistorical and macropolitical implications to stagings of super size classic plays to postdramatic works that negotiate the border between life and art Kalb reconstructs each of the works re creating the experience of seeing it while at the same time explaining how it maintained attention and interest over so many hours and then expanding the scope to embrace a wider view and ask broader questions The discussion of *Nicholas Nickleby* for example considers melodrama as a basic tool of theatrical communication and the section on Peter Brook s *The Mahabharata* explores the ethical problems surrounding

theatrical exoticism The chapter on Einstein on the Beach grows into a reflection on the media age status of the much debated Gesamtkunstwerk or total artwork and a reassessment of the long avant gardist tradition of challenging the primacy of rational language in theater The essay on Peter Stein s Faust I II becomes a reflection on the interpretive role of theater directors and the theatrical viability of antitheatrical closet drama Great Lengths thus offers a remarkable panorama of the surprisingly broad field of contemporary marathon theater an art form that diverse audiences of savvy screen weaned spectators continue to seek out for the increasingly rare experiences of awe transcendence and sustained immersion that it provides Great Lengths will appeal to general readers as well as theater specialists It situates the chosen productions in various historical and critical contexts and engages with the many lively scholarly debates that have swirled around them At the same time it uses the productions as springboards for wide ranging reflections on the basic purpose and enduring power of theater in an attention challenged media saturated era

Affect, Animals, and Autists Marla Carlson,2018-05-21

Explores the emotional responses of audiences to neurodiverse characters and non human animals on stage to question the boundaries of the human

Fifty Key Theatre Designers Arnold Aronson,2023-11-21 Fifty Key Theatre Designers looks at the history of theatrical scenography by examining the work and contributions of fifty ground breaking set costume lighting and projection designers since the Renaissance Developments of scenic design are traced from the introduction of perspective painting to create illusionistic scenery in Renaissance Italy to the use of digital projection in the twenty first century The book also discusses important landmarks in the evolution of costume and lighting design as well as the introduction of film and video technology to stage design A broad range of work is explored including opera dance Broadway and West End commercial theatre avant garde performance and even Olympic spectacles Each chapter features one designer including basic biographical information and a discussion of that artist s style aesthetics and contributions Designers covered include Sebastiano Serlio Ferdinando Bibiena Richard Wagner Adolphe Appia and Edward Gordon Craig amongst many other notable individuals Each chapter also includes references to other significant designers with similar aesthetics or who made similarly important contributions to the development of that aspect of scenography This book is ideal for undergraduates and graduates of scenography theatrical design and theatre history

French Theatre Today Edward Baron Turk,2011-06-15

font face font family Times font face font family Palatino p MsoNormal li MsoNormal div MsoNormal margin 0in 0in 0 0001pt font size 12pt font family Times New Roman div Section1 page Section1 In 2005 literary and film critic Edward Turk immersed himself in New York City s ACT FRENCH festival a bold effort to enhance American contact with the contemporary French stage This dizzying crash course on numerous aspects of current French theatre paved the way for six months of theatregoing in Paris and a month s sojourn at the 2006 Avignon Festival In French Theatre Today he turns his yearlong involvement with this rich topic into an accessible intelligent and comprehensive overview of contemporary French theatre Situating many of the nearly 150 stage pieces he attended within contexts and timeframes that stretch backward and forward

over a number of years he reveals French theatre during the first decade of the twenty first century to be remarkably vital inclined toward both innovation and concern for its audience and as open to international influence as it is respectful of national tradition French Theatre Today provides a seamless mix of critical analysis with lively description theoretical considerations with reflexive remarks by the theatremakers themselves and matters of current French and American cultural politics In the first part New York Turk offers close ups of French theatre works singled out during the ACT FRENCH festival for their presumed attractiveness to American audiences and critics The second part Paris depicts a more expansive range of French theatre pieces as they play out on their own soil In the third part Avignon Turk captures the subject within a more fluid context that is most interestingly both eminently French and resolutely international The Paris and Avignon chapters contain valuable and well informed contextual and background information as well as descriptions of the milieus of the Avignon Festival and the various neighborhoods in Paris where he attended performances information that readers cannot find easily elsewhere Finally in the spirit of inclusiveness that characterizes so much new French theatre and to give a representative account of his own experiences as a spectator Turk rounds out his survey with observations on Paris s lively opera scene and France s wealth of circus entertainments both traditional and newly envisioned With his shrewd assessments of contemporary French theatre Turk conveys an excitement and an affection for his topic destined to arouse similar responses in his readers His book s freshness and openness will reward theatre enthusiasts who are curious about an aspect of French culture that is inadequately known in this country veteran scholars and students of contemporary world theatre and those American theatre professionals who have the ultimate authority and good fortune to determine which new French works will reach audie

Musicality in Theatre David Roesner, 2016-04-29 As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods music has continued to be immensely influential in key developments of theatrical practices In this study of musicality in the theatre David Roesner offers a revised view of the nature of the relationship The new perspective results from two shifts in focus on the one hand Roesner concentrates in particular on theatre making that is the creation processes of theatre and on the other he traces a notion of musicality in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif focusing on musical qualities metaphors and principles derived from a wide range of genres Roesner looks in particular at the ways in which those who attempted to experiment with advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances His study reveals both the continuous changes in the understanding of music as model method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years Musicality thus becomes a complementary concept to theatricality helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life The theoretical scope of the book is developed from a wide range of case studies some of which are re readings of the classics of

theatre history Appia Meyerhold Artaud Beckett while others introduce or rediscover less discussed practitioners such as Joe Chaikin Thomas Bernhard Elfriede Jelinek Michael Thalheimer and Karin Beier *Remixing the Civil War* Thomas J. Brown, 2011-11-10 In his book *The Legacy of the Civil War* Robert Penn Warren remarked that the Civil War is for the American imagination the great single event of our history This volume reconsiders whether fifty years later Warren's influential claim still holds true Essays from scholars in art literature and history examine how the Civil War is represented and interpreted in contemporary culture They look at the works of more than thirty artists and writers as well as multiple political movements to reveal the many and provocative ways in which Americans engage the Civil War today including chapters on the importance of Abraham Lincoln to Barack Obama's presidential campaign controversies over the Confederate flag and the proliferation of Juneteenth observances Special attention is paid to the works of African Americans and white southerners for whom the Civil War was a revolutionary and defining moment Such prominent scholars as Robert H Brinkmeyer Jr W Fitzhugh Brundage Kirk Savage and Elizabeth Young explore the works of major artists and less well known figures including Bobbie Ann Mason Kara Walker Dario Robleto and John Huddleston The authors repeatedly find that Americans today openly and playfully manipulate familiar images of the Civil War to explore the malleability of traditional social categories such as national identity gender and race With the sesquicentennial of the Civil War upon us this collection continues the conversation Warren began fifty years ago albeit in unorthodox and challenging ways to offer fresh and stimulating perspectives on the war's presence in the collective imagination of the nation **Transfigured Stages** Margaret Hamilton, Dr. Margaret Hamilton, 2011 Preliminary Material List of Figures Series Editor's Preface Acknowledgements Introduction Open City and the Politics of the Everyday The Sydney Front and Grotesque Realism Jenny Kemp's Landscapes of the Psyche The Aboriginal Protesters Confront the Postdramatic Text An International Perspective on the Postdramatic Theatre Text Transforming the Lexicon of Theatre in Australia Conclusion Bibliography Index

Performing Architectures Andrew Filmer, Juliet Rufford, 2018-05-03 *Performing Architectures* offers a coherent introduction to the fields of performance and contemporary architecture exploring the significance of architecture for performance theory and theatre and performance practice It maps the diverse relations that exist between these disciplines and demonstrates how their aims concerns and practices overlap through shared interests in space action and event Through a wide range of international examples and contributions from scholars and practitioners it offers readers an analytical survey of current practices and equips them with the tools for analyzing site specific and immersive theatre and performance The essays in this volume contributed by leading theorists and practitioners from both disciplines focus on three key sites of encounter *Projects* examines recent trends in architecture for performance *Practices* looks at cross currents in artistic practice including spatial dramaturgies performance architectonics and performative architectures and *Pedagogies* considers the uses of performance in architectural education and architecture in teaching performance The volume provides an

essential introduction to the ways in which performance and architecture as socio spatial processes and as things made or constructed operate as generating shaping and steering forces in understanding and performing the other *Dramaturgy and Architecture* Cathy Turner, 2015-09-09 Dramaturgy and Architecture approaches modern and postmodern theatre's contribution to the way we think about the buildings and spaces we inhabit. It discusses in detail ways in which theatre and performance have critiqued and intervened in everyday spaces modelled our dreams or fears and made proposals for the future.

Authenticity in Contemporary Theatre and Performance Daniel Schulze, 2017-03-23 Authenticity is one of the major values of our time. It is visible everywhere from clothing to food to self-help books. While it is such a prevalent phenomenon, it is also very evasive. This study analyses the culture of authenticity as it relates to theatre and establishes a theoretical framework for analysis. Daniel Schulz argues that authenticity is sought out and marked by the individual and springs from a culture that is perceived as inherently fake and lacking depth. The study examines three types of performances that exemplify this structure of feeling: intimate theatre seen in Forced Entertainment productions such as *Quizoola* 1996, 2015 as well as one-on-one performances such as *Oentroerend Goed's Internal* 2009, immersive theatres as illustrated by *Punchdrunk's* *The Masque of the Red Death* 2007 and *The Drowned Man* 2013, which provide a visceral, sensate understanding for audiences. Finally, the study scrutinises the popular category of documentary theatre through various examples such as Robin Soan's *Talking to Terrorists* 2005, David Hare's *Stuff Happens* 2004, Edmund Burke's *Black Watch* 2007 and Dennis Kelly's pseudo-documentary play *Taking Care of Baby* 2007. It is specifically the value of the document that lends such performances their truth value and consequently their authenticity. The study analyses how the success of these disparate categories of performance can be explained through a common concern with notions of truth and authenticity. It argues that this hunger for authentic, unmediated experience is characteristic of a structure of feeling that has superseded postmodernism and that actively seeks to resignify artistic and cultural practices of the everyday.

Theory for Theatre Studies: Light Dean Wilcox, 2024-06-27 What properties of light can be manipulated for aesthetic effect? What role does the perception of the audience play in how stage information is received and processed? How do changes in technology affect methods or approaches to design and practice? This book is designed to introduce key ideas about light and to generate questions and perspectives that will encourage readers to explore light in the theatre more fully in their own critical and creative practices. Examining the theories behind stage lighting practice to help students learn to analyse the aesthetic and critical impacts of light in performance, this book traces the development of lighting practice by focusing on important shifts in technology and aesthetics from the classical period to the modern era. Central to this study are ideas developed by New Stagecraft theorists and designers Adolphe Appia, Edward Gordon Craig and Robert Edmond Jones. Case studies include semiotic approaches to Loie Fuller's combination of light movement and costume, Robert Wilson's *Einstein on the Beach* and Tadashi Suzuki's *The Trojan Women*. Further case studies including the installation work of James Turrell and Refik Anadol.

the Winston Salem Light Project and David Byrne's American Utopia examine the use of light in theatrical and non theatrical spaces by focusing on phenomenology community engagement and the evolution of lighting technology A companion website features links to images chapter summaries questions and further resources for study **Rain Taxi Review of Books** ,2006

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