

RUSSIAN AND SOVIET THEATER 1905-1932



KONSTANTIN RUDNITSKY

Russian And Soviet Theater 1905 1932

Helen Solterer



Russian And Soviet Theater 1905 1932:

Russian and Soviet Theater, 1905-1932 Konstantin Rudnitsky, 1988 **Russian and Soviet Theater, 1905-1932**
Konstantin Rudnikii, 1988 **A Cultural History of Theatre in the Modern Age** Kim Solga, 2019-08-08 To call something modern is to assert something fundamental about the social cultural economic and technical sophistication of that thing over and against what has come before A Cultural History of Theatre in the Modern Age provides an interdisciplinary overview of theatre and performance in their social and material contexts from the late 19th century through the early 2000s emphasizing key developments and trends that both exemplify and trouble the various meanings of the term modern and the identity of modernist theatre and performance Highly illustrated with 40 images the ten chapters each take a different theme as their focus institutional frameworks social functions sexuality and gender the environment of theatre circulation interpretations communities of production repertoire and genres technologies of performance and knowledge transmission

Medieval Roles for Modern Times Helen Solterer, 2010-01-01 Examines the performances of a Parisian youth group Gustave Cohen's Th ophiliens and the process of making medieval culture a part of the modern world Explores the work of actor Moussa Abadi and his clandestine resistance under the Vichy regime in France during World War II Provided by publisher Legacies of Twentieth-Century Dance Lynn Garafola, 2005-01-28 Selected writings illuminate a century of international dance *Acrobatic Modernism from the Avant-garde to Prehistory* Jed Rasula, 2020 Moving through a vast geographical cultural and artistic terrain and juxtaposing numerous modernist works this volume explores the multiplicity of modernism and provides in depth case studies including of James Joyce's Finnegans Wake the reception of jazz music in Europe and the Cubist movement in the visual arts *Commedia dell'Arte in Context* Christopher B. Balme, Piermario Vescovo, Daniele Vianello, 2018-04-05 The commedia dell'arte the improvised Italian theatre that dominated the European stage from 1550 to 1750 is arguably the most famous theatre tradition to emerge from Europe in the early modern period Its celebrated masks have come to symbolize theatre itself and have become part of the European cultural imagination Over the past twenty years a revolution in commedia dell'arte scholarship has taken place generated mainly by a number of distinguished Italian scholars Their work in which they have radically separated out the myth from the history of the phenomenon remains however largely untranslated into English or any other language The present volume gathers together these Italian and English speaking scholars to synthesize for the first time this research for both specialist and non specialist readers The book is structured around key topics that span both the early modern period and the twentieth century reinvention of the commedia dell'arte Performance: A Critical Introduction Marvin Carlson, 2017-10-25 Since its original publication in 1996 Marvin Carlson's Performance A Critical Introduction has remained the definitive guide to understanding performance as a theatrical activity It is an unparalleled exploration of the myriad ways in which performance has been interpreted its importance to disciplines from anthropology to linguistics and how it underpins essential concepts of human

society In this comprehensively revised and updated third edition Carlson tackles the pressing themes and theories of our age with expanded coverage of the growth and importance of racial and ethnic performance the emergence of performance concerned with age and disability the popularity and significance of participatory and immersive theatre the crucial relevance of identity politics and cultural performance in the twenty first century Also including a fully updated bibliography and glossary this classic text is an invaluable touchstone for any student of performance studies theatre history and the performing and visual arts

Encountering Ensemble John Britton, 2013-08-29 Encountering Ensemble is a text for students teachers researchers and practitioners who wish to develop a deeper understanding of the history conceptual foundations and practicalities of the world of ensemble theatre It is the first book to draw together definitions and practitioner examples making it a cutting edge work on the subject Encountering Ensemble combines historical and contemporary case studies with a wide range of approaches and perspectives It is written collaboratively with practitioners and members from the academic community and is divided into three sections 1 Introduction and an approach to training ensembles 2 Practitioner case studies and analysis of specific practical approaches to training ensembles or individuals in an ensemble context 3 Succinct perspectives from practitioners reflecting on a range of questions including What is an ensemble the place of ensemble in the contemporary theatre landscape and training issues

A History of the Theatre Laboratory Bryan Brown, 2018-10-26 The term theatre laboratory has entered the regular lexicon of theatre artists producers scholars and critics alike yet use of the term is far from unified often operating as a catch all for a web of intertwining practices territories pedagogies and ideologies Russian theatre however has seen a clear emergence of laboratory practice that can be divided into two distinct organisational structures the studio and the masterskaya artisanal guild By assessing these structures Bryan Brown offers two archetypes of group organisation that can be applied across the arts and sciences and reveals a complex history of the laboratory's characteristics and functions that support the term's use in theatre This book's discursive historical approach has been informed substantially by contemporary practice through interviews with and examinations of practitioners including Slava Polunin Anatoli Vassiliev Sergei Zhenovach and Dmitry Krymov

April in Paris Irena Makaryk, 2018-11-22 Attracting over fifteen million visitors the 1925 Paris Expo had an ambitious goal to create a new modernist style which would reflect the great scientific industrial and technological advances that produced a new spirit known as modern In April in Paris author Irena R Makaryk explores the theatre arts vital cultural and political impact at this celebrated international exhibition Drawing extensively from unexplored archival documents from France Austria and North America April in Paris is the first major study to focus on theatre arts at the 1925 Paris Expo and the audacious Soviet contributions to this fair Turning a spotlight on the uses and representations of theatricalized spaces Makaryk analyses their political challenge at a time when relations between the West and the USSR were rife with tension Copiously illustrated with beautiful colour and black and white illustrations this book elucidates the complex role of the

international fair as a catalyst for spirited cultural debate and for aesthetic change *Fragile Images* Mirjam Rajner, 2019-09-16 In *Fragile Images* Jews and Art in Yugoslavia 1918-1945 Mirjam Rajner traces the lives and creativity of seven artists of Jewish origin. The artists Mo a Pijade, Daniel Kabiljo, Adolf Weiller, Bora Baruh, Daniel Ozmo, Ivan Rein, and Johanna Lutzer were characterized by multiple and changeable identities: nationalist and universalist, Zionist and Sephardic, communist and cosmopolitan. These fluctuating identities found expression in their art as did their wartime fate as refugees, camp inmates, partisans, and survivors. A wealth of newly discovered images, diaries, and letters highlight this little-known aspect of Jewish life and art in Yugoslavia, illuminating a turbulent era that included integration into a newly founded country, the catastrophe of the Holocaust, and renewal in its aftermath. Interview with the author. **Rebel Women** Stephen Wilmer, John Dillon, 2014-07-04 A collection of essays by many distinguished contributors focused on the portrayal of rebel women in ancient Greek drama. Ancient Greek drama provides the modern stage with a host of powerful female characters who stand in opposition to the patriarchal structures that seek to limit and define them. For contemporary theatre directors, their representation serves as a vehicle for examining and illuminating issues of gender, power, family, and morality as germane today as when the plays were first written. *Rebel Women* brings together essays by leading writers from across different disciplines examining the representation of ancient Greek heroines in their original contexts and on today's stage. Divided into three sections, it considers in turn international productions, Irish versions, and studies of the original texts. The articles explore how such characters as Iphigenia, Medea, Antigone, and Clytemnestra have been portrayed in recent times and the challenges and provocation they offer to both contemporary audiences and dramatists alike. Seamus Heaney and Athol Fugard are brought together as contributors by the inspiration that ancient Greek tragedy has offered to them both. There are offerings here on Iphigenia, Medea, Antigone, Clytemnestra, film, drama, Greece, Russia, and especially Ireland. Amidst all this variety, the level of interest and of scholarship are consistently high. Oliver Taplin, Professor of Classical Languages and Literature, Oxford University. Petrushka Andrew Wachtel, 1998-05-13 In this groundbreaking book, four distinguished scholars offer a detailed exploration of the ballet *Petrushka*, which premiered in Paris in 1911 and became one of the most important and influential theatrical works of the modernist period. The first book to study every level of a complex theatrical production, this is a work unlike any other in Russian or theater studies. The book is a joy to read. Slavic Review

Imitations of Life Louise McReynolds, Joan Neuberger, 2002-03-29 Uses the under-studied genre of melodrama as a critical prism for understanding Russian/Soviet history, politics, and culture, in particular the uses to which popular culture was put in the Soviet period. *What Was Bolshevism?* Lars T. Lih, 2023-10-20 How did the Bolsheviks see themselves? What grand narrative gave meaning to their revolutionary aspirations? The leading Western expert on Bolshevism, Lars T. Lih, answers these questions in the first ever study of the Bolshevik outlook from Lenin to perestroika. Sharply focused case studies allow individual leaders—Lenin, Stalin, Bukharin, Trotsky, Zinoviev—to come alive and speak in their own voices, with

surprising results that challenge conventional narratives left and right What Was Bolshevism uses novels plays literary criticism photographs statues poetry history textbooks songs and film to paint an indispensable self portrait of Soviet civilization

Sublime Noise Josh Epstein, 2014-12-15 What is the significance of noise in modernist music and literature When Stravinsky's Rite of Spring premiered in Paris in 1913 the crowd rioted in response to the harsh dissonance and jarring rhythms of its score This was noise not music In Sublime Noise Josh Epstein examines the significance of noise in modernist music and literature How and why did composers and writers incorporate the noises of modern industry warfare and big city life into their work Epstein argues that as the creative class engaged with the racket of cityscapes and new media they reconsidered not just the aesthetic of music but also its cultural effects Noise after all is more than a sonic category it is a cultural value judgment a way of abating and categorizing the sounds of a social space or of new music Pulled into dialogue with modern music's innovative rhythms noise signaled the breakdown of art's autonomy from social life even the old favorites of Beethoven and Wagner took on new cultural meanings when circulated in noisy modern contexts The use of noise also opened up the closed space of art to the pressures of publicity and technological mediation Building both on literary cultural studies and work in the new musicology Sublime Noise examines the rich material relationship that exists between music and literature Through close readings of modernist authors including James Joyce T S Eliot Edith Sitwell E M Forster and Ezra Pound and composers including George Antheil William Walton Erik Satie and Benjamin Britten Epstein offers a radically contemporary account of musical literary interactions that goes well beyond pure formalism This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period

European Culture in the Great War Aviel Roshwald, Richard Stites, 2002-02-14 It is commonplace to refer to the First World War as an historical watershed but the nature of that great cataclysm's impact upon European society and culture remains a hotly debated topic Many recent works have dealt with the Great War's role in shaping artistic and intellectual modernism and with the social history of the war Yet the English language literature remains dominated by a disproportionate emphasis on the western European experience This book redresses the balance by giving equal attention to the countries of eastern and central Europe and distinguishes itself by focusing specifically on cultural change during the course of the war as distinct from the after effects and memories of the conflict

Theatrical Costume, Masks, Make-Up and Wigs Sidney Jackson Jowers, 2013-10-15 This is the first bibliography in its field based on first hand collations of the actual articles International in scope it includes publications found in public theatre libraries and archives of Barcelona Berlin Brussels Budapest Florence London Milan New York and Paris amongst others Over 3500 detailed entries on separately published sources such as books sales and exhibition catalogues and pamphlets provide an indispensable guide for theatre students practitioners and historians Indices cover designers productions actors and performers The iconography provides an indexed record of over 6000 printed plates of performers in

role illustrating performance costume from the 18th to 20th century *Revoliutsiia! Demonstratsiia!* Matthew S. Witkovsky, Devin Fore, 2017-01-01 Groundbreaking new insight into a rich spectrum of early Soviet art and its spaces of display Published on the centenary of the Russian Revolution this landmark book gathers information from the forefront of current research in early Soviet art providing a new understanding of where art was presented who saw it and how the images incorporated and conveyed Soviet values More than 350 works are grouped into areas of critical importance for the production reception and circulation of early Soviet art battlegrounds schools the press theaters homes and storefronts factories festivals and exhibitions Paintings by El Lissitzky and Liubov Popova are joined by sculptures costumes and textiles decorative arts architectural models books magazines films and more Also included are rare and important artifacts among them a selection of illustrated children s notes by Joseph Stalin s daughter Svetlana Allilueva as well as reproductions of key exhibition spaces such as the legendary Obmokhu Constructivist exhibition in 1921 Aleksandr Rodchenko s Workers Club in 1925 and a Radio Orator kiosk for live projected and printed propaganda designed by Gustav Klutss in 1922 Bountifully illustrated this book offers an unprecedented cross disciplinary analysis of two momentous decades of Soviet visual culture

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