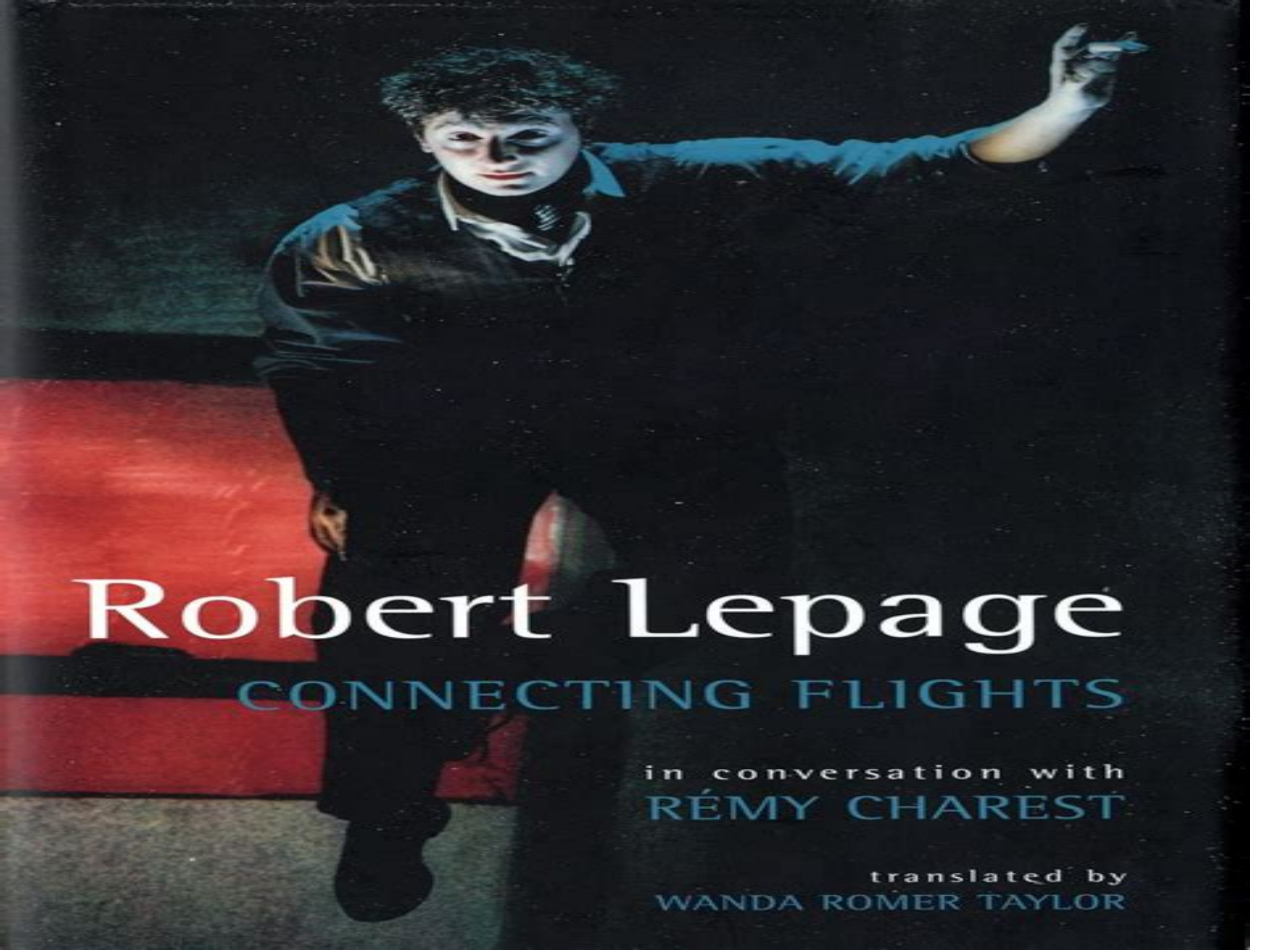




Robert Lepage

CONNECTING FLIGHTS

in conversation with
RÉMY CHAREST

translated by
WANDA ROMER TAYLOR

Robert Lepage Connecting Flights

Aleksandar Dundjerovich



Robert Lepage Connecting Flights:

Robert Lepage Robert Lepage, Rémy Charest, 1997 Interviews with one of the world's most stimulating creative talents. Audiences internationally have been thrilled and moved by such remarkable and personal works as Robert Lepage's *The Dragon's Trilogy*, *Needles and Opium*, and *The Seven Streams of the River Ota*, versions of world classics like Strindberg's *A Dream Play* and Shakespeare's *The Tempest*, *Coriolanus*, *Macbeth*, and a solo *Hamlet*, and films including *The Confessional* and *Polygraph*, a version of his stage play. In these revealing interviews with Quebec journalist Remy Charest, Lepage explores the sources of his creative inspiration and the compelling ideas that have animated his best known productions. He reveals strong views on art, culture, place, and politics. In these lengthy interviews with Quebec journalist Remy Charest, Lepage explores the sources of his creative inspiration and the compelling ideas that have animated his best known productions. He reveals strong views on art, culture, place, and politics. *Robert Lepage* Rémy Charest, 1997 **The Theatricality of Robert Lepage**

Aleksandar Saša Dundjerović, Aleksandar Saša Dundjerović, 2007-08-24 Since the 1980s, multimedia and new technologies have had a great impact on theatre, allowing performance to establish its own language of communication with the audience independent of the written text. Robert Lepage is one of the pioneers and main exponents of mixed media performance, internationally renowned for a notoriously distinct aesthetic. Aleksandar Dundjerović, in the first book to explore Lepage's practical work, offers a comprehensive analysis of his creative process, his transformative *mise en scene*. **Robert Lepage** Aleksandar Saša Dundjerović, 2019-05-16 Robert Lepage is one of Canada's foremost theatre authors and directors. His company *Ex Machina* has toured to international acclaim, and he has lent his talents to areas as diverse as opera, film, solo performance, and installation art. His most celebrated work blends acute personal narratives with bold global themes through collaborative and multimedia theatricality. This book is the first to combine an overview of the key phases in Lepage's life and career, an examination of the issues and questions pertinent to his work, a discussion of *The Dragon's Trilogy* as a paradigm of his working methods, a variety of practical exercises designed to give an insight into Lepage's creative process. As a first step towards critical understanding and as an initial exploration before going on to further primary research, Routledge Performance Practitioners are of unbeatable value for today's student. **Robert Lepage** Aleksandar Saša Dundjerović, 2008-11-25 Routledge Performance Practitioners is a series of introductory guides to the key theatre makers of the last century. Each volume explains the background to and the work of one of the major influences on twentieth and twenty-first century performance. Robert Lepage is one of Canada's foremost playwrights and directors. His company *Ex Machina* has toured to international acclaim, and he has lent his talents to areas as diverse as opera, concert, tours, acting, and installation art. His most celebrated work blends acute personal narratives with bold global themes. This is the first book to combine an overview of the key phases in Lepage's life and career, an examination of the issues and questions pertinent to his work, a discussion of *The Dragon's Trilogy* as a paradigm of his working methods, a variety of practical exercises designed to

give an insight into Lepage's creative process As a first step towards critical understanding and as an initial exploration before going on to further primary research Routledge Performance Practitioners are unbeatable value for today's student

Robert Lepage / Ex Machina James Reynolds, 2019-02-07 Robert Lepage Ex Machina Revolutions in Theatrical Space provides an ideal introduction to one of our most innovative companies and a much needed and timely reappraisal of Lepage's oeuvre International interdisciplinary and intercultural to the core Ex Machina have negotiated some of the most complex creative and cultural challenges of our time This book maps the story of that journey by analysing the full spectrum of their richly varied work Through a comprehensive historiography of productions since 1994 Robert Lepage Ex Machina offers a detailed picture of the relationship between director and company while connecting Ex Machina to culturally specific features of Quebec and its theatre This book reveals for the first time how overlooked aspects of creativity and culture shaped the company's early work while installing a dynamic interplay between director and company that would spark a unique and ongoing evolution of praxis Central to this re-evaluation of practice is the book's identification of an architectural aesthetic at the heart of Ex Machina's work an aesthetic which provides its artistic and political centres of gravity Moreover this architectural aesthetic powers the emergence of concrete narrative as a new and distinctive mode of theatrical storytelling uniting story and space body and technology content and form and demanding that we discover the politics of these performances in the energetic gestures of theatre design and space itself Drawing on extensive interviews with Lepage Ex Machina personnel and collaborative partners Robert Lepage Ex Machina calls upon us to revise both our creative and critical perceptions of this vital and distinctive practice *Robert Lepage's Scenographic Dramaturgy* Melissa

Poll, 2018-07-10 This book theorizes auteur Robert Lepage's scenography based approach to adapting canonical texts Lepage's technique is defined here as scenographic dramaturgy a process and product that de-privileges dramatic text and relies instead on evocative visual performance and intercultural collaboration to re-envision extant plays and operas Following a detailed analysis of Lepage's adaptive process and its place in the continuum of scenic writing and auteur theatre this book features four case studies charting the role of Lepage's scenographic dramaturgy in re-writing extant texts including Shakespeare's *Tempest* on Huron Wendat territory Stravinsky's *Nightingale* in a twenty-seven-ton pool and Wagner's *Ring* cycle via the infamous sixteen million dollar Metropolitan Opera production The final case study offers the first interrogation of Lepage's twenty-first century auto-adaptations of his own seminal texts *The Dragons Trilogy* and *Needles Opium* Though aimed at academic readers this book will also appeal to practitioners given its focus on performance making adaptation and intercultural collaboration

Robert Lepage's original stage productions Karen Fricker, 2020-07-28 This book explores the development of Robert Lepage's distinctive approach to stage direction in the early 1984 1994 and middle 1995 2008 stages of his career arguing that globalisation had a defining effect on shaping his aesthetic and his professional trajectory In addition to globalisation theory the book draws on cinema studies queer theory and theories of affect and reception Each of

six chapters treats a particular aspect of globalisation using this as a means to explore one or more of Lepage's productions. Productions discussed include *The Dragon's Trilogy*, *Needles and Opium* and *The Far Side of the Moon*. Making theatre global. Robert Lepage's original stage productions will be of interest to scholars of contemporary theatre at an advanced level, undergraduates and arts lovers keen for new perspectives on one of the most talked-about theatre artists of the early 21st century. The Cinema of Robert Lepage Aleksandar Dundjerovich, 2003. The Cinema of Robert Lepage is the first critical study of one of the most striking artists of Quebecois and Canadian independent filmmaking. The book examines Lepage's creative methods of filmmaking in their cultural and social context and argues that his work cannot be seen separately from his oeuvre as a multidisciplinary artist and challenges the notions that Lepage should be considered only in the terms of Quebecois film tradition. The author explores such themes with Lepage in a new exclusive and detailed interview.

Intermediality and Spectatorship in the Theatre Work of Robert Lepage Aristita I. Albacan, 2016-09-23. Robert Lepage has imposed himself in the past three decades as a Wunderkind of contemporary theatre with eagerly awaited and widely acclaimed productions at the most prestigious theatre festivals and venues around the world. Soon after his international breakthrough with *The Dragon's Trilogy* 1984, Lepage's work became an object of particular scrutiny for critics and scholars and continues to be subject to media exposure, inspiring cultural critique, academic study and the admiration of audiences across the world. A recurrent fascination with the formal novelty of his theatrical approach imbues most if not all critical considerations. However, in spite of the wide interest provoked, little space has been devoted to the quintessential impact of his work on spectatorship and most importantly to connecting the dots between his creative practice and its substantial impact on audiences. *Intermediality and Spectatorship in the Theatre Work of Robert Lepage* bridges this gap by exploring the notion that intermediality observed both as a *mise en scene* strategy and a perceptual effect in performance is situated at the core of the director's approach. This approach is situated in direct relation to the evolving expectations and medial competencies of spectators, demonstrating an in-depth understanding of the ways in which different media can be engaged in the creative process in a holistic way in order to alter the regime of spectatorship to enhance its creative and cognitive potential. Lepage's work and theatre-making process are analysed here from an interdisciplinary perspective that combines theatre, media and cultural studies and which is applied to his solo shows: namely *Vinci* 1986, *Needles and Opium* 1991, *Elsinore* 1995, *Far Side of the Moon* 2000 and *Project Andersen* 2005. In bringing to the forefront interconnecting notions of intermediality and contemporary spectatorship, the book highlights the director's preoccupation with an ongoing dialogue with audiences across the world and their particular involvement in the development of one of the most innovative practices of the Western theatre landscape. Directors/Directing Maria Shevtsova, Christopher Innes, 2009-04-09. In this book, nine leading international theatre directors discuss their work and careers, providing fascinating insight into their approaches and creative relationships with actors. Each conversation is framed by an introduction to the work of the director.

a detailed chronology of productions and an indicative bibliography to inspire further reading and research **The Routledge Companion to Studio Performance Practice** Franc Chamberlain, Bernadette Sweeney, 2021-11-29 The Routledge Companion to Studio Performance Practice is a unique indispensable guide to the training methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: How did this artist work? How can I begin to put my understanding of this to practical use? Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume *Brook, Hall, Ninagawa, Lepage* Peter Holland, 2013-12-04 *Great Shakespeareans* offers a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare both nationally and internationally. In this volume, leading scholars assess the contribution of Peter Hall, Peter Brook, Yukio Ninagawa and Robert Lepage to the afterlife and reception of Shakespeare and his plays. Each substantial contribution assesses the double impact of Shakespeare on the figure covered and of the figure on the understanding, interpretation and appreciation of Shakespeare, provide a sketch of their subject's intellectual and professional biography and an account of the wider cultural context, including comparison with other figures or works within the same field **The Routledge Companion to Theatre and Performance** Paul Allain, Jen Harvie, 2014-08-01 What is theatre? What is performance? What connects them and how are they different? What events, people, practices and ideas have shaped theatre and performance in the twentieth and twenty-first century? The Routledge Companion to Theatre and Performance offers some answers to these big questions. It provides an analytical, informative and engaging introduction to important people, companies, events, concepts and practices that have defined the complementary fields of theatre and performance studies. This fully updated second edition contains three easy-to-use, alphabetized sections including over 120 revised entries on topics and people ranging from performance artist Ron Athey to directors Vsevolod Meyerhold and Robert Wilson, megamusicals, postdramatic theatre and documentation. Each entry includes crucial historical and contextual information, extensive cross-referencing, detailed analysis and an annotated bibliography. The Routledge Companion to Theatre and Performance is a perfect reference guide for the keen student **Staging the Screen** Greg Giesekam, 2018-02-06 The use of film and video is widespread in contemporary theatre. *Staging the Screen* explores a variety of productions ranging from Piscator to Forced Entertainment, charting the impact of developing technologies on practices in dramaturgy and performance. Giesekam addresses critical issues raised by multi-media work and inter-media work **Great Shakespeareans Set IV** Adrian Poole, Peter Holland, 2014-09-11 *Great Shakespeareans* presents a systematic account of those figures who have had the greatest influence on the interpretation, understanding and cultural reception of Shakespeare.

both nationally and internationally This major project offers an unprecedented scholarly analysis of the contribution made by the most important Shakespearean critics editors actors and directors as well as novelists poets composers and thinkers from the seventeenth to the twentieth century An essential resource for students and scholars in Shakespeare studies Staging Nationalism Kiki Gounaridou,2005-05-05 When a nation wants to reconnect with a sense of national identity its cultural celebrations including its theatre are often tinged with nostalgia for a cultural high point in its history Leaders often try to create a neo classical cultural identity Artificially returning to an imagined pinnacle however can fail to take into account new aspects of national identity such as the infusion of other cultures and languages This collection of essays discusses the relationship between political power and the construction or subversion of cultural identity The collection takes a wide historical perspective from distinct periods and cultures from all over the world A few of the topics examined include how theatre in 18th century Poland tried to reconstitute the identity of an imagined classical heritage clung to by Polish nobles how festival practices during the French Revolution tried to give meaning to recent events and rein in anxiety about split loyalties how Athenian prologues cemented early American culture how romantic admiration of peasant culture spread from Germany throughout Europe how Greek tragedy in postwar Japan reflects the conflict of Japan s imposed identity as a Western style democracy with its prewar identity as a samurai nation and how Mexican archeological performance links the indigenous past with a post revolutionary identity as a mixed race country *The Routledge Companion to Performance Practitioners* Franc Chamberlain,Bernadette Sweeney,2020-08-16 The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks Each of the chapters is written by an expert on a particular figure from Stanislavsky and Brecht to Laban and Decroux and places their work in its social and historical context Summaries and analyses of their key productions indicate how each practitioner s theoretical approaches to performance and the performer were manifested in practice All 22 practitioners from the original series are represented with this volume covering those born after 1915 This is the definitive first step for students scholars and practitioners hoping to acquaint themselves with the leading names in performance or deepen their knowledge of these seminal figures Direction Simon Shepherd,2012-12-17 Is directing an art Do directors need to be trained What do directors actually do These questions and more are answered in this accessibly written survey of the art of theatre direction Its broad scope ranges across the theatres of both America and Europe looking at practices from Stanislavski up to the present day **Shakespeare in Succession** Michael Saenger,Sergio Costola,2023-02-15 It may certainly be said that nothing can be assumed about Shakespeare on the one hand the Elizabethan poet seems to be thriving with more editions productions studies and translations appearing every year on the other hand in a time of global crisis and decolonization the question of why Shakespeare is relevant at all is now more pertinent than ever Shakespeare in Succession approaches the question of relevance by positioning Shakespeare as a

participant as well as an object of adaptive translation a labour that has always mediated between the foreign and the domestic between the past and the present between the arcane and the urgent The volume situates Shakespeare on a continuum of transfers that can be understood from cultural spatial temporal or linguistic points of view by studying how the text of Shakespeare is transformed into other languages and examining Shakespeare himself as a kind of translator of previous times older stories and prior theatrical and linguistic systems Contending with the poet s contemporary fate Shakespeare in Succession asks how Shakespeare s work can be offered to the multicultural present in which we live and how we might relate our position to that of the iconic writer

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the main line of tenshin shōden katori shintō ryū is currently represented by the kyōsō shibu led by kyōsō shigetoshi 6 Ōtake risuke s younger son the honbu dojo is located at iizasa yasusada s home near the katori shrine and is used by branches in

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