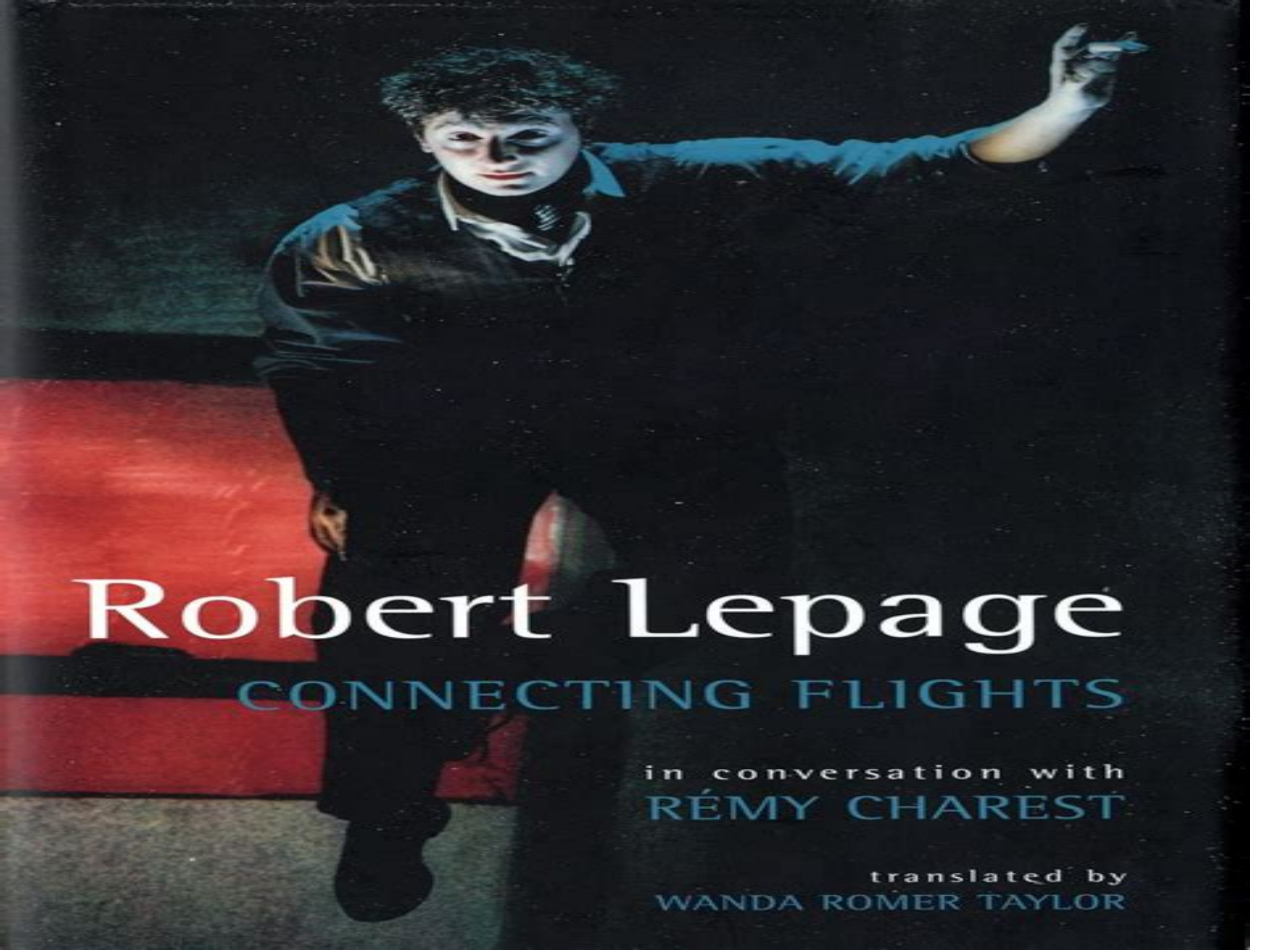




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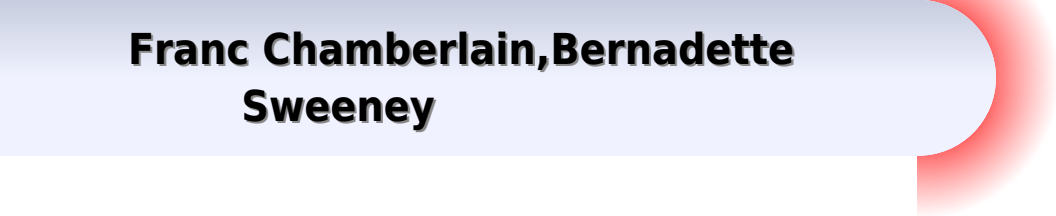
CONNECTING FLIGHTS

in conversation with
RÉMY CHAREST

translated by
WANDA ROMER TAYLOR

Robert Lepage Connecting Flights

**Franc Chamberlain, Bernadette
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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 Rémy 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 Rémy 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 **Theatricality of Robert Lepage** Aleksandar Saša Dundjerović, 2007-08-24 *The Theatricality of Robert Lepage* studies several productions including *The Dragons Trilogy*, *Vinci* and *Tectonic Plates*, *The Seven Streams of River Ota*, *Zulu Time* and *The Far Side of the Moon*. Dundjerović provides major new insights into Lepage's creative process through an examination of his workshops, open rehearsals and performances as well as interviews with Lepage and his collaborators. Outlining the key production elements of Lepage's theatricality, Dundjerović provides a practitioner's view of how Lepage creates as a director, actor and writer and explores Lepage's practice within both the local Quebecois and the international theatre context.

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work a discussion of The Dragons 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 *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

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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 1980s, 1990s and middle 1990s to 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, advanced level undergraduates and arts lovers keen for new perspectives on one of the most talked-about theatre artists of the early 21st century.

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, providing 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.

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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

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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

Great North American Stage Directors Volume 7 James Peck, 2024-01-25 This volume focuses on three artists who embrace media and technology as essential elements of their theatrical expression Elizabeth LeCompte Ping Chong and Robert Lepage Diverse in their aesthetic interests they nevertheless share an approach to directing that includes technological media on stage as central to a rigorously crafted production concept Technological elements live alongside and negotiate with the theatre's human players disclosing shaping and even intruding on the dramas they enact The essays in this volume explore how all three directors have provided decisive responses to a question that has dogged the theatre for at least the last century what relationship can theatre an art form grounded in live ephemeral expression have to technology The Great North American Stage Directors series provides an authoritative account of the art of directing in

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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

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.

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