

Das Politische Theater Erwin Piscator 1893 1966

Das politische Theater Strijdonelen The Theatre of Erwin Piscator The Revolution in German Theatre 1900-1933 (Routledge Revivals) The Performance of Power Essays on Brecht Space and Time in Epic Theater Crowds and Democracy The Piscator Notebook Essays on Brecht: Theater and Politics Erwin Piscator Erwin Piscator and the American Theatre Aspekte des politischen Theaters und Dramas von Calderón bis Georg Seidel Erwin Piscator's Political Theatre National Union Catalog Subject Catalog Library of Congress Catalogs Subject Catalog, 1978 Marburg in den Nachkriegsjahren The Great Debate Erwin Piscator Andreas Wilhelmus Tarcisius van der Velden John Willett Michael Patterson Sue-Ellen Case Siegfried Mews Sarah Bryant-Bertail Stefan Jonsson Judith Malina Siegfried Mews Peter Jung Gerhard F. Probst Horst Turk C. D. Innes Library of Congress Library of Congress Library of Congress Benno Hafener John H. Zammito Das politische Theater Strijdonelen The Theatre of Erwin Piscator The Revolution in German Theatre 1900-1933 (Routledge Revivals) The Performance of Power Essays on Brecht Space and Time in Epic Theater Crowds and Democracy The Piscator Notebook Essays on Brecht: Theater and Politics Erwin Piscator Erwin Piscator and the American Theatre Aspekte des politischen Theaters und Dramas von Calderón bis Georg Seidel Erwin Piscator's Political Theatre National Union Catalog Subject Catalog Library of Congress Catalogs Subject Catalog, 1978 Marburg in den Nachkriegsjahren The Great Debate *Erwin Piscator Andreas Wilhelmus Tarcisius van der Velden John Willett Michael Patterson Sue-Ellen Case Siegfried Mews Sarah Bryant-Bertail Stefan Jonsson Judith Malina Siegfried Mews Peter Jung Gerhard F. Probst Horst Turk C. D. Innes Library of Congress Library of Congress Library of Congress Benno Hafener John H. Zammito*

covers the theatrical career of erwin piscator

first published in 1981 this book represents the first work in english to give a comprehensive account of the revolutionary developments in german theatre from the decline of naturalism through the expressionist upheaval to the political theatre of piscator and brecht early productions of kaiser s from morning till midnight and toller s transfiguration are presented as examples of expressionism a thorough analysis of piscator s hoppla such is life and brecht s man show the similarities and differences in political theatre in addition elements of stage craft are examined illustrated with tabulated information an extensive chronology and photographs and designs of productions

recently in the field of theatre studies there has been an increasing amount of debate and dissonance regarding the borders of its territory its methodologies subject matter and scholarly perspectives the nature of this debate could be termed political and in fact concerns the performance of power the struggle over power relations embedded in texts methodologies and the academy itself this striking new collection of nineteen divergent essays represents this performance of power and the way in which the recent convergence of new critical theories with historical studies has politicized the study of the theatre neither play text performance nor scholarship and teaching can safely reside any longer in the free politically neutral self signifying realm of the aesthetic politicizing theatrical discourse means that both the hermeneutics and the histories of theatre reveal the role of ideology and power dynamics new strategies and concepts and a vital new phase of awareness appear in these illuminating essays a variety of historical periods from the renaissance through the victorian and up to the most contemporary work of the wooster group illustrate the ways in which contemporary strategies do not require contemporary texts and performances but can combine with historical methods and subjects to produce new theatrical discourse

these essays represent the push to provide interdisciplinary brecht research to english speaking audiences following his death in 1956 and offer novel readings of his works indicative of the major literary questions of the time the essays explore both brecht s theoretical approach and political thought with many also taking a comparative approach to analysis of individual plays the contributors are reinhold grimm karl heinz schoeps herbert knust hans meyer siegfried mews raymond english james lyon darko suvin gisela bahr grace allen ralph ley john fuegi andrzej wirth and david bathrick

the development of epic theater before during and after brecht s time and analysis of epic productions showing the form s continued relevance bertolt brecht and the director erwin piscator developed epic theater in the 1920s because they found western realism limited to the single perspective of an individual and thus unable to confront the new realities technologicalwarfare revolution the metropolis and the mass media among others the epic stage juxtaposed the old media of actors and scenery with new media including film photography and electronic sound bryant bertail provides analyses of theatrical productions in the epic tradition from before during and after brecht s lifetime hasek s the good soldier schwejk directed by piscator mother courage written and directed by brecht lenz s the tutor directed by brecht ibsen s peer gynt in productions directed by peter stein and rustom bharucha büchner s leon and lena lenz directed by joanne akalaitis and les atrides the house of atreus from aeschylus and euripides directed by ariane mnouchkine bryant bertail shows that epic theater s relevance for politically engaged artists lies in its discovery that history fate and human nature are spatio temporal constructs that may be reconstructed on stage sarah bryant bertail is associate professor in the school of drama at the university of washington

between 1918 and 1933 the masses became a decisive preoccupation of european culture fueling modernist movements in art literature architecture theater and cinema as well as the rise of communism fascism and experiments in radical democracy spanning aesthetics cultural studies intellectual history and political theory this volume unpacks the significance of the shadow agent known as the mass during a critical period in european history it follows its evolution into the preferred conceptual tool for social scientists the ideal slogan for politicians and the chosen image for artists and writers trying to capture a society in flux and a people in upheaval this volume is the second installment in stefan jonsson s epic study of the crowd and the mass in modern europe building on his work in a brief history of the masses which focused on monumental artworks produced in 1789 1889 and 1989

piscator founded the workshop after emigrating to new york having collaborated with brecht to create epic theatre in germany the piscator notebook documents the author malina s intensive and idiosyncratic training at piscator s school

as the centennial of his birth approaches a revaluation of erwin piscator s influence on the theatre of the western world seems due although he was the first to do political qua epic theatre it was his pupil brecht who received all the attention during the hitler years piscator spent almost 13 years 1939 1951 in the united states where he founded and directed the dramatic workshop at the new school for social research and had among his students beatrice arthur harry belafonte marlon brando tony curtis judith malina walther matthau tony randall to name only a few the question is raised whether his alleged influence can be felt in contemporary american theatre particularly with regard to playwrights such as a miller r p warren th wilder and tennessee williams

der band behandelt den historischen wandel des theater dramen und politikverständnisses des 17 20 jahrhunderts an einer reihe von fallbeispielen die teils unter traditionsgechichtlichem teils unter rezeptionsgechichtlichem aspekt untersucht werden im zentrum steht das bisher kaum hinreichend erforschte konzept des politischen theaters bzw dramas piscators theorie des politischen theaters p langemeyer dient zum ausgangspunkt um die vorgeschichte dieses konzepts über chr d grabbe g schneilin und p langemeyer fr schiller h turk j g lindner und das schuldrama h graubner bis hin zu d c v lohenstein j m valentin und p calderón b fritz zurückzuverfolgen die anschließenden untersuchungen konzentrieren sich auf das ausgehende 19 und das 20 jahrhundert während für das späte 18 und frühe 19 jahrhundert eine ablösung des politischen theaters durch das historische drama zu verzeichnen ist kommt es am ende des 19 jahrhunderts zu einer reaktualisierung des politischen wie des theatralischen im reflex der epik ist dieser prozeß bereits bei th fontane zu fassen m scheffel entfaltet wird er an einer reihe von dramen traditionelle mittel auf der ebene der figuren und handlungsschemata verbinden sich mit politischen strömungen b choluj zu e mühsam bzw mit der reaktion auf sie w sabler zu th herzl mit mitteln der politischen

inszenierung h göbel zu h johst sowie mit argumenten der oppositionellen integrität th unger zu e toller das geflecht der strukturellen gewalt kommt ebenso zur sprache i haag und j m winkler zum volksstück wie die gleichsetzung von Ästhetik und politik a combes zu p weiss die ausflucht ins fragmentarische f maier schaeffer zu h müller und anekdotische chr klein zu g seidel ebenso wie die fixierung auf das literarische in der rezeption b reifenberg zu h achternbusch

this 1977 text was the first full study of erwin piscator the german theatrical producer who was prominent in the 1920s and worked after 1945 with the writers hochhuth kipphardt and weiss professor innes sketches the background of dadaism and expressionism from which piscator came and points out the differences between piscator and the other experimenters of his time he also gives a vivid description of piscator s technical innovations the modern means of communication such as film the illumination of the stage from below and the treadmill a flat moving band along which the characters walked these turned drama into a multi media event professor innes uses piscator s career as a focus to describe theatrical developments in the twentieth century and to discuss the role of the author the director and the actor in drama the purpose of the theatre and the involvement of the audience

includes entries for maps and atlases

this study interprets debates within the weimar literary left over the relation of literature to politics the historical key to these debates was the german revolution of 1918 1919 and the idea of bolshevism i e a symbolic allegiance to the only successful revolutionary movement of 1917 1920 in covering the arguments of figures like g grosz w herzfelde e piscator j becher a döblin b brecht and w benjamin it demonstrates the great ambivalence and historical specificity of the stances writers adopted in the twenties over the issue of political allegiance to marxism thus the work contributes to a historical appreciation of the mentality of the weimar republic and especially of weimar culture but its concerns extend beyond weimar to the larger question of the relation of intellectuals to politics in the twentieth century

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