

MAX REINHARDT
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Edited by
Margaret Jacobs
and
John Warren

Max Reinhardt The Oxford Symposium

Judith R. Buchanan



Max Reinhardt The Oxford Symposium:

Max Reinhardt Margaret Jacobs, John Warren, 1986 **Max Reinhardt** Peter W. Marx, 2024-09-15 Max Reinhardt was one of the formative directors of modern theater Starting as an actor it soon became clear that he wanted more His vision of a theater that returns joy to the people was vast and expansive It included intimate theatrical arrangement as well as mass production in the circus arena Reinhardt's aesthetics were not restricted to a single program but indulged in a playful eclecticism Thus his career as a director that lasted for almost 40 years comprises a broad variety of artists of various genres as well as many different styles At the same time Reinhardt soon longed for an international range guest performances throughout Europe and to the US soon made him into a global star and even a brand He represents a metropolitan culture that roots in the late nineteenth century but comes to an end when Fascism in Europe ended any hopes for an international culture As a Jew Reinhardt himself had to flee the Nazis but when he eventually arrived in the US he could not follow up with his earlier successes Marx provides a broad panorama of Reinhardt's work portraying not only his work method and some of his best known productions but also the cultural conditions of his visionary enterprise *The Great European Stage Directors Volume 4* Michael Patterson, 2021-10-07 In this volume leading scholars assess the contributions of Max Reinhardt Leopold Jessner and Harley Granville Barker to European theatre Their work represents the cultural shift from traditional theatre practices of the 19th century to the rise of Modernism and its means of establishing theatre as an art form in its own right Uncovering the theories and visions of theatre held by Reinhardt Jessner and Barker this volume establishes the contribution and importance of these directors in the development of modern theatre and their significance alongside the better known names of Stanislavski and Brecht *A Cultural History of Tragedy in the Modern Age* Jennifer Wallace, 2021-05-20 In this book leading scholars come together to provide a comprehensive wide ranging overview of tragedy in theatre and other media from 1920 to the present The 20th century is often considered to have witnessed the death of tragedy as a theatrical genre but it was marked by many tragic events and historical catastrophes from two world wars and genocide to the proliferation of nuclear weapons and the anticipation and onset of climate change The authors in this volume wrestle with this paradox and consider the degree to which the definitions forms and media of tragedy were transformed in the modern period and how far the tragic tradition updated in performance still spoke to 20th and 21st century challenges While theater remains the primary focus of investigation in this strikingly illustrated book the essays also cover tragic representation often re mediated fragmented and provocatively questioned in film art and installation photography fiction and creative non fiction documentary reporting political theory and activism Since 24/7 news cycles travel fast and modern crises cross borders and are reported across the globe more swiftly than in previous centuries this volume includes intercultural encounters various forms of hybridity and postcolonial tragic representations Each chapter takes a different theme as its focus forms and media sites of performance and circulation communities of production and

consumption philosophy and social theory religion ritual and myth politics of city and nation society and family and gender and sexuality **Shakespeare's Tercentenary** Monika Smialkowska,2023-12-21 The worldwide commemorations of the three hundredth anniversary of Shakespeare's death were held amid the global upheaval of the First World War As empires battled for world domination and nations sought self determination diverse communities vied to claim Shakespeare as their own to underpin their sense of collective identity and cohesion Unearthing previously unknown Tercentenary events in Europe the British Empire and the USA Monika Smialkowska demonstrates that the 1916 Shakespeare commemorators did not speak with one unified voice Tributes by marginalised social ethnic and racial groups often challenged the homogenising narratives of the official celebrations Rather than the traditionally patriotic Bard used to support totalising versions of national or imperial identity this study reveals Shakespeare as a site of debate and contestation in which diverse voices local and global nationalist and universalist militant and pacifist combined and clashed in a fascinating open ended dialogue

The Text and Its Context Nigel Harris,Joanne Sayner,2008 This Festschrift for Ronald Speirs Professor of German at the University of Birmingham contains twenty four original essays by scholars from Great Britain Germany Austria and Norway Between them they encompass the entire modern period from the later eighteenth century onwards and focus on a wide range of German speaking environments Several essays throw new light on authors to whom Professor Speirs himself has devoted particular attention such as Brecht Thomas Mann Nietzsche and Fontane whilst others discuss writers such as Lenz Bchner Bhlau C F Meyer Keyserling Jahn and Huch Above all however the contributions address the complexities of writing in ideologically diverse contexts including the Third Reich and the former German Democratic Republic This interplay between text and context is the cornerstone which links all the essays as it has consistently informed Ronald Speirs's own work which combines a scrupulous attention to textual detail with an acute awareness of the socio political milieu and philosophical influences that shape creative literature *Choruses, Ancient and Modern* Joshua Billings,Felix

Budelmann,Fiona Macintosh,2013-09-19 The ancient singing and dancing chorus has exerted a powerful influence in the modern world This is the first book to look systematically at the points of similarity and difference between ancient and modern choruses across time and place in their ancient contexts in modern theatre opera dance musical theatre and in political debate *Weathering Shakespeare* Evelyn O'Malley,2020-12-24 Winner of the ASLE UKI 2022 Book Prize From

The Pastoral Players 1884 performance of As You Like It to contemporary site specific productions activist interventions there is a rich history of open air performances of Shakespeare's plays beyond their early modern origins Weathering Shakespeare reveals how new insights from the environmental humanities can transform our understanding of this popular performance practice Drawing on audience accounts of outdoor productions of those plays most commonly chosen for open air performance including A Midsummer Night's Dream and The Tempest the book examines how performers and audiences alike have reacted to unpredictable natural environments **Shakespeare on Film** Judith R. Buchanan,2014-07-22 From

the earliest days of the cinema to the present Shakespeare has offered a tempting bank of source material than the film industry has been happy to plunder Shakespeare on Film deftly examines an extensive range of films that have emerged from the curious union of an iconic dramatist with a medium of mass appeal The many films Buchanan studies are shown to be telling indicators of trends in Shakespearean performance interpretation illuminating markers of developments in the film industry and culturally revealing about broader influences in the world beyond the movie theatre As with other titles from the Inside Film series the book is illustrated throughout with stills Each chapter concludes with a list of suggested further reading in the field

Sophocles and the Language of Tragedy Simon Goldhill, 2012-03-05 Written by one of the best known interpreters of classical literature today Sophocles and the Language of Tragedy presents a revolutionary take on the work of this great classical playwright and on how our understanding of tragedy has been shaped by our literary past Simon Goldhill sheds new light on Sophocles distinctive brilliance as a dramatist illuminating such aspects of his work as his manipulation of irony his construction of dialogue and his deployment of the actors and the chorus Goldhill also investigates how nineteenth century critics like Hegel Nietzsche and Wagner developed a specific understanding of tragedy one that has shaped our current approach to the genre Finally Goldhill addresses one of the foundational questions of literary criticism how historically self conscious should a reading of Greek tragedy be The result is an invigorating and exciting new interpretation of the most canonical of Western authors

Minor Histories Mike Kelley, 2004-02-06 The second volume of writings by Los Angeles artist Mike Kelley focusing on his own work What John C Welchman calls the blazing network of focused conflations from which Mike Kelley's styles are generated is on display in all its diversity in this second volume of the artist's writings The first volume Foul Perfection contained thematic essays and writings about other artists this collection concentrates on Kelley's own work ranging from texts in voices that grew out of scripts for performance pieces to expository critical and autobiographical writings Minor Histories organizes Kelley's writings into five sections Statements consists of twenty pieces produced between 1984 and 2002 most of which were written to accompany exhibitions including Ajax which draws on Homer Colgate Palmolive and Longinus to present its eponymous hero Some Aesthetic High Points an exercise in autobiography that counters the standard artist bio included in catalogs and press releases and a sequence of creative writings that use mass cultural tropes in concert with high art mannerisms approximating in prose the visual styles that characterize Kelley's artwork Video Statements and Proposals are introductions to videos made by Kelley and other artists including Paul McCarthy and Bob Flanagan and Sheree Rose Image Texts offers writings that accompany or are part of artworks and installations This section includes A Stopgap Measure Kelley's zestful millennial essay in social satire and Meet John Doe a collage of appropriated texts Architecture features an discussion of Kelley's Educational Complex 1995 and an interview in which he reflects on the role of architecture in his work Finally Ufology considers the aesthetics and sexuality of space as manifested by UFO sightings and abduction scenarios

The Mask: A Periodical Performance by Edward Gordon

Craig Olga Taxidou, 2014-06-03 No study of modern theater is complete without a thorough understanding of the enormous influence of visionary genius Edward Gordon Craig Born in England in 1872 Craig went on to become famous world wide as an actor manager director playwright designer and most importantly an author and theorist whose books were translated into German Russian Japanese Dutch Hungarian and Danish Although an essential parallel to the European avant garde Craig was often read as exceptional and highly innovative in his native Britain thus *The Mask* not only appears as Craig's main cosmopolitan project but also at times functions as a surrogate stage for his experiments in theater practice The book has a comprehensive chronology extensive notes and a bibliography making it an essential text for undergraduates postgraduates actors theatre professionals designers directors researchers and writers in the fields of theatre studies especially theater set and lighting and theater history **Shakespeare in the Undiscovered Bourn** Irene Rima

Makaryk, 2004-01-01 This book is a study of the theatre in Kyiv and Kharkiv in the years following the 1917 Revolution Irena Makaryk draws on her knowledge of Shakespearian scholarship and postcolonial theory in order to illuminate Kurbas's contest with the ethnographic realist traditions of Ukraine and with the Soviet authorities book jacket *Looking at Shakespeare* Dennis Kennedy, 2001-12-20 Most studies of the performance of Shakespeare's work concentrate on how the text has been played and what meanings have been conveyed through acting and interpretive directing Dennis Kennedy demonstrates that much of audience response is determined by the visual representation which is normally more immediate and direct than the aural conveyance of a text Ranging widely over productions in Britain Europe Japan and North America Kennedy gives a thorough account of the main scenographic movements of the century investigating how the visual relates to Shakespeare on the stage The second edition of this acclaimed history includes a new chapter on Shakespeare performance in the 1990s bringing the story up to date by drawing on examples from a wide international field There are more than twenty new illustrations some of them in colour bringing the total number of illustrations to almost 200 and previous references have been updated *Aesthetics and Politics in Modern German Culture* Brigid Haines, Stephen R. Parker, Colin Riordan, 2010 The papers were delivered at a conference Aesthetics and Politics in Modern German Culture which was held in honour of Professor Rhys W Williams the conference took place from 31 August to 2 September 2008 at the University of Wales Conference Centre Gregynog Hall Foreword

Richard Strauss: Salome Derrick Puffett, 1989-10-19 This first full length study of Salome in English since Lawrence Gilman's 1907 moves from historical and literary analysis to critical appraisal and includes a synopsis bibliography and discography **The Reel Shakespeare** Lisa S. Starks, Courtney

Lehmann, 2002 This collection models an approach to Shakespeare and cinema that is concerned with the other side of Shakespeare's Hollywood celebrity taking the reader on a practical and theoretical tour through important non mainstream films and the oppositional messages they convey The collection includes essays on early silent adaptations of Hamlet Greenway's Prospero's Books Godard's King Lear Hall's A Midsummer Night's Dream Taymor's Titus Polanski's Macbeth

Welles Chimes at Midnight and Van Sant's My Own Private Idaho *Derrick Puffett on Music* Kathryn Bailey Puffett, 2017-07-05 I listen to a piece and ask myself what has made the greatest impression on me What has moved me the most about it what has excited me the most what it is I want to write about what sets my mind working what sets off my imagination Derrick Puffett's description to a group of Cambridge graduate students of his approach to listening and writing about music is clearly evident in the articles reprinted in this collection For the first time the book makes available in one place writings previously widely dispersed amongst many journals and symposia Resonances emerge that cross from essay to essay with the result that a larger coherent project is revealed Insistent on the need of music analysis to be accompanied by a wider historical knowledge Puffett believed strongly that the methods to be adopted on each occasion must be dictated by the music at hand His work on Bruckner Strauss Webern Zemlinsky Delius and Debussy is of enduring importance to the study of music With a prose style distinguished for its elegance and clarity Puffett's writings will enhance the understanding and enjoyment of the music that he discusses amongst students and teachers alike **Shakespeare and the Moving Image** Anthony Davies, Stanley Wells, 1994 Towards the end of the 1980s it looked as if television had displaced cinema as the photographic medium for bringing Shakespeare to the modern audience In recent years there has been a renaissance of Shakespearian cinema including Kenneth Branagh's Henry V and Much Ado About Nothing Franco Zeffirelli's Hamlet Peter Greenaway's Prospero's Books and Christine Edzard's As You Like It In this volume a range of writers study the best known and most entertaining film television and video versions of Shakespeare's plays Particular attention is given to the work of Olivier Zeffirelli and Kurosawa and to the BBC Television series In addition the volume includes a survey of previous scholarship and an invaluable filmography **Our Moonlight Revels** Gary Jay Williams, 1997 In his richly detailed beautifully illustrated history of Shakespeare's most popular play the first comprehensive study of A Midsummer Night's Dream in the theatre Gary Jay Williams covers four hundred years of landmark productions in Europe the United States and Canada as well as important opera dance and film adaptations Williams shows how the visual and musical vocabularies of production can be read as cultural texts and how these mediative texts determine this play's available meanings from generation to generation His account then is the story of our imaginative and astonishing uses of Shakespeare's play Williams offers detailed theatrical and cultural analyses of the productions of David Garrick Ludwig Tieck Elizabeth Vestris Charles Kean Harley Granville Barker Sir Herbert Beerbohm Tree Max Reinhardt Peter Brook Liviu Ciulei and other artists His engaging intelligent study will be invaluable to scholars and teachers of Shakespeare and theatre history and to professional directors designers critics and actors

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