

Appia

Eine Entdeckungsreise auf der Königin der Straßen – von Rom bis zum Herzen des Mittelmeers. Die Via Appia wiederentdecken, Europas erste große Straße erwandern – davon träumte Italiens berühmtester Reisender schon lange. Über 540 km führt die legendäre Römerstraße, 1000 Jahre älter als der Jakobsweg, vom Zentrum der Antike nach Brindisi, dem Tor zum Osten. Jahrhunderte der Vernachlässigung und Ignoranz haben sie beinahe aus dem Gedächtnis gelöscht. Mit einer Handvoll passionierter Reisegegnossen folgt Rumiz den Spuren von Horaz und dem hl. Petrus, der Langobarden, Sarazenen und Normannen: Sie stoßen auf antike Villen und überwucherte Baudenkmäler, erkunden mittelalterliche Kirchen und Burgen, aber auch die Wunder der Gastfreundschaft, die Düfte und Genüsse des Südens. Selbst wo endlose Kornfelder und Autobahnen die Via Appia verbergen, ist sie noch da und weist den Weg zum Herzen des Mittelmeers.

Adolphe Appia swept away the foundations of traditional theatre and set the agenda for the development of theatrical practice this century. In *Adolphe Appia: Texts on Theatre*, Richard Beacham brings together for the first time selections from all his major writings. The publication of these essays, many of which have long been unavailable in English, represents a significant addition to our understanding of the development of theatrical art. It will be an invaluable sourcebook for theatre students and welcomed as an important contribution to the literature of the modern stage.

This book explores an under-researched body of work from the early decades of the twentieth century, connecting plays, performances and practitioners together in dynamic dialogues.

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Moving across national, generational and social borders, the book reads experiments in Britain during this period alongside theatrical innovations overseas.

This book is a historical study of the use of Asian theatre for modern Western theatre as practiced by its founding fathers, including Aurélien Lugné-Poe, Adolphe Appia, Gordon Craig, W. B. Yeats, Jacques Copeau, Charles Dullin, Antonin Artaud, V. E. Meyerhold, Sergei Eisenstein, and Bertolt Brecht. It investigates the theories and practices of these leading figures in their transnational and cross-cultural relationship with Asian theatrical traditions and their interpretations and appropriations of the Asian traditions in their reactionary struggles against the dominance of commercialism and naturalism. From the historical and aesthetic perspectives of traditional Asian theatres, it approaches this intercultural phenomenon as a (Euro)centred process of displacement of the aesthetically and culturally differentiated Asian theatrical traditions and of their historical differences and identities. Looking into the displaced and distorted mirror of Asian theatre, the founding fathers of modern Western theatre saw, in their imagination of the 'ghostly' Other, nothing but a (self-)reflection or, more precisely, a (self-)projection and emplacement, of their competing ideas and theories preconceived for the construction, and the future development, of modern Western theatre.

An insightful assessment of the work of Raffaele Fabretti, the first researcher of Rome's aqueduct system

Exhibition held in Rome, British School at Rome, c2003.

The Art of Light on Stage is the first history of theatre lighting design to bring the story right up to date. In this extraordinary volume, award-winning designer Yaron Abulafia explores the poetics of light, charting the evolution of lighting design against the background of

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contemporary performance. The book looks at the material and the conceptual; the technological and the transcendental. Never before has theatre design been so vividly and excitingly illuminated. The book examines the evolution of lighting design in contemporary theatre through an exploration of two fundamental issues: 1. What gave rise to the new directions in lighting design in contemporary theatre? 2. How can these new directions be viewed within the context of lighting design history? The study then focuses on the phenomenological and semiotic aspects of the medium for light – the role of light as a performer, as the medium of visual perception and as a stimulus for imaginative representations – in selected contemporary theatre productions by Robert Wilson, Romeo Castellucci, Heiner Goebbels, Jossi Wieler and David Zinder. This ground-breaking book will be required reading for anyone concerned with the future of performance.

As the complicated relationship between music and theatre has evolved and changed in the modern and postmodern periods, music has continued to be immensely influential in key developments of theatrical practices. In this study of musicality in the theatre, David Roesner offers a revised view of the nature of the relationship. The new perspective results from two shifts in focus: on the one hand, Roesner concentrates in particular on theatre-making - that is the creation processes of theatre - and on the other, he traces a notion of 'musicality' in the historical and contemporary discourses as driver of theatrical innovation and aesthetic dispositif, focusing on musical qualities, metaphors and principles derived from a wide range of genres. Roesner looks in particular at the ways in which those who attempted to experiment with, advance or even revolutionize theatre often sought to use and integrate a sense of musicality in training and directing processes and in performances. His study reveals both the

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continuous changes in the understanding of music as model, method and metaphor for the theatre and how different notions of music had a vital impact on theatrical innovation in the past 150 years. Musicality thus becomes a complementary concept to theatricality, helping to highlight what is germane to an art form as well as to explain its traction in other art forms and areas of life. The theoretical scope of the book is developed from a wide range of case studies, some of which are re-readings of the classics of theatre history (Appia, Meyerhold, Artaud, Beckett), while others introduce or rediscover less-discussed practitioners such as Joe Chaikin, Thomas Bernhard, Elfriede Jelinek, Michael Thalheimer and Karin Beier. Painters have immortalized them; poets have rhapsodized over them; and composers have arranged them' - here, Pulvers is referring to the wonderful array of fountains found in Rome. First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

A Companion to the Archaeology of the Roman Republic offers a diversity of perspectives to explore how differing approaches and methodologies can contribute to a greater understanding of the formation of the Roman Republic. Brings together the experiences and ideas of archaeologists from around the world, with multiple backgrounds and areas of interest. Offers a vibrant exploration of the ways in which archaeological methods can be used to explore different elements of the Roman Republican period. Demonstrates that the Republic was not formed in a vacuum, but was influenced by non-Latin-speaking cultures from throughout the Mediterranean region. Enables archaeological thinking in this area to be made accessible both to a

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more general audience and as a valuable addition to existing discourse Investigates the archaeology of the Roman Republican period with reference to material culture, landscape, technology, identity and empire

Starting in Rome, the Appian Way takes travelers back to 312 BC. The Via Appia winds past the churches, tombs, catacombs and other monuments that dot the landscape. The view changes with the seasons, exploding in spring with purple wisteria and verdant year-round with tall cypress trees. Pass through the ancient wall of Rome and explore this ancient road with the full-color photos in *Along the Via Appia: Rome's Ancient Appian Way* (a Travel Photo Art book).

Adolphe Appia: Artist and Visionary of the Modern Theatre Routledge

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