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'The Political Theatre' is among the most important documents of the modern stage. It tells of the foundation and flowering in Weimar Germany of a new form of theatre - epic theatre - designed to bring on to the stage the real political issues of the time, and to do so with all the aids that modern technology could supply.

The story of Czech theatre in the twentieth century involves generations of mesmerizing players and memorable productions. Beyond these artistic considerations, however, lies a larger story: a theatre that has resonated with the intense concerns of its audiences acquires a significance and a force beyond anything created by striking individual talents or random stage hits. Amid the variety of performances during the past hundred years, that basic and provocative reality has been repeatedly demonstrated, as Jarka Burian reveals in his extraordinary history of the dramatic world of Czech theatre. Following a brief historical background, Burian provides a chronological series of perspectives and observations on the evolving nature of Czech theatre productions during this century in relation to their similarly evolving social and political contexts. Once Czechoslovak independence was achieved in 1918, a repeated interplay of theatre with political realities became the norm, sometimes stifling the creative urge but often producing even greater artistry. When playwright Václav Havel became president in 1990, this was but the latest and most celebrated example of the vital engagement between stage and society that has been a repeated condition of Czech theatre for the past two hundred years. In Jarka Burian's skillful hands, Modern Czech Theatre becomes an extremely important touchstone for understanding the history of modern theatre within western culture.

August Strindberg is one of the most enduring of nineteenth-century dramatists, and is also an internationally recognised novelist, autobiographer, and painter. This Companion presents contributions by leading international scholars on different aspects of Strindberg's highly colourful life and work. The essays focus primarily on his most celebrated plays; these include the Naturalist Dramas, *The Father* and *Miss Julie*; the experimental dramas with which he created a true modernist theatre – *To Damascus* and *A Dream Play*; and the Chamber Plays of 1908 which, like so much of his work, exerted a powerful influence on much later twentieth-century drama. His plays are contextualised for what they contribute both to the history of drama and developments in theatre practice, and other essays clarify the enormous importance to these dramas of his other work, most notably the autobiographical novel *Inferno*, and his lifelong interest in science, the occult, sexual politics, and the visual arts.

A collection of ten essays which cover topics such as: arguments for King Sejong's personal creation of the script; the Asian and domestic linguistic and socio-cultural background to its creation; the principles under which each symbol was created; and the structure of phonological units.

If you are interested in how control systems and computer networks are used in all areas of live entertainment, *Control Systems for Live Entertainment* is the industry standard reference. With a unique combined focus on computers, networking, art, and practice, this book offers an in-depth examination of control for lighting, lasers, sound, , stage machinery, animatronics, special effects, and pyrotechnics for concerts, theme parks, theatre, themed-retail, cruise ships, museums, special and other events. This new edition also includes: •expanded emphasis on networking technology and practice •complete coverage of important new protocols such as ACN and RDM •completely revised and updated case studies •a completely reorganized and revised structure Drawing on his extensive experience in the field and classroom, author John Huntington clearly explains everything that goes on behind the scenes and inside the machines to bring bold visions to life in real-world settings. * Author's website is a live, updated resource for this audience - visited from control systems technicians in countries around the globe! * Systems formerly solo are now being networked together and audio and lighting techs need this knowledge * Loaded with realistic examples that readers love

Meredith Davis draws on her many years' experience teaching graphic design students to explain complex theories with total clarity, encouraging readers to evaluate existing design work critically, and to use theoretical frameworks to enhance their own studio practice

This text examines some of the most important performance in Britain from the mid-1980s into the new millennium. It considers contemporary British theatre in relation to national and supranational identities, critical concepts like globalisation and diaspora, and contemporary contexts such as the election of New Labour.

This book gathers together a group of international artists, architects, scenographers, performers, and theorists to establish Performance Design as a fluid and emerging field, which explores the speculative and projective acts of designing performance and performing design. The theoretical essays and realised projects offer a lively and stimulating range of performative expressions across disciplines, where design artefacts -- objects, gestures, images, occasions and environments -- are aligned to performance through notions of embodiment, action and event. Performance Design is presented as an aesthetic practice that harnesses and orchestrates the dynamic forces of the lived world, as well as the participatory role of a co-creative audience, to provide a critical tool for reflecting, confronting and realigning worldviews.

The topics treated in this handbook cover all areas of games and entertainment technologies, such as digital entertainment; technology, design/art, and sociology. The handbook consists of contributions from top class scholars and researchers from the interdisciplinary topic areas. The aim of this handbook is to serving as a key reference work in the field and provides readers with a holistic picture of this interdisciplinary field covering technical issues, aesthetic/design issues, and sociological issues. At present, there is no reference work in the field that provides such a broad and complete picture of the field. Engineers and researchers who want to learn about this emerging area will be able to find adequate answers regarding technology issues on digital entertainment. Designers and artists can learn how their skills and expertise can contribute to this emerging area. Also researchers working in the field of sociology and psychology will find how their experience and knowledge are connected to other areas such as technology and art/design. Although topics are written by foremost experts from the field, the description for each topic has been intended to be easily understandable but yet comprehensive enough so that it caters not only for the experts but also beginners and students in the field.

Today's networked society offers us many possibilities for transmitting information, for interactive communication, mobility and flexibility. It also has a latent side effect: it renders the world 'flat.' Time-honored hierarchies, traditions, elites and canons are subject to the challenge of

eroding movements. In such a flattened, horizontal world, art institutions are finding it hard to survive. After all, institutions traditionally represent verticality: historic profundity, tradition, dignity and certainty. In "Institutional Attitudes," Kenny Cupers, Bart De Baere, Ann Demeester, Jimmie Durham, Alex Farquharson, Mark Fisher, Pascal Gielen, Marc Jacobs, Sonja Lavaert, Thijs Lijster, Isabell Lorey, Markus Miessen, Chantal Mouffe, Gerald Raunig, Patricia Reed, Nicolaus Schafhausen and Blake Stimson explore the future identity of art institutions. Will they be able to reinvent historical profundity? Is this desirable? And if so, what would these new vertical institutions look like? A OBIE award-winning play by Europe's leading experimental playwright, thematically explores the persistence of memory and the relationship between the living and the dead, as well as the contradictory nature of repression in history. The author's concern with the roles of state, military, and church within Polish society, are now of universal interest.

This is the true moving story of a young man growing up in the 1950's, of staunch Roman Catholic parents. Encouraged by family and teachers, the eleven years old holds a burning desire to become a Missionary Priest. His story unfolds against the backdrop of a Catholic Church going through massive change, yet stuck firmly in the past, with teachings and traditions going back hundreds of years. Leaving the love of his family he joins a junior seminary where he begins his progress towards becoming a priest. It describes his fears and concerns about his calling from God and his life at a boarding school. It tracks his adolescent life, desperately trying to come to terms with being a youth with normal feelings, whilst living in the unusual environment of a Monastery. It tells of his emotional turmoil and inability to make a definite decision about his future, as he becomes more and more institutionalised. It follows his time in a Scottish Monastery where he is initiated into strict Monastic ways, then moves onto a Seminary where he struggles with Monastic life, his studies and emotional relationships. Finally, illness and love are the catalysts for The Nearly Man making the decision of his lifetime.

Beauty in architecture matters again. This issue of AD posits that after 80 years of aggressive suppression of engagement with aesthetics, the temporarily dormant preoccupation with beauty is back. This is evidenced by a current cultural shift from the supposedly objective to an emerging trust in the subjective – a renewed fascination for aesthetics supported by new knowledge emanating simultaneously from disparate disciplines. Digital design continues to influence architectural discourse, not only due to changes in manufacturing but also through establishing meaning. The very term 'post-digital' was introduced by computational designers and artists, who accept that digital gains in architectural design are augmented by human judgement and cognitive intuition. The issue takes an interdisciplinary approach to this re-emerging interest in beauty across neuroscience, neuroaesthetics, mathematics, philosophy and architecture, while discussing the work of the international architects, in both practice and academe, who are generating new aesthetics. Contributors: Alisa Andrasek, Izaskun Chinchilla, Marjan Colletti, Peter Cook, Robbert Dijkgraaf, Winka Dubbeldam, David Garcia, Graham Harman, Claudia Pasquero and Marco Poletto, Alan Powers, Gilles Retsin, Kristina Schinegger and Stefan Rutzinger, Fleur Watson and Martyn Hook and Semir Zeki. Featured architects: Archi-Tectonics, ecoLogicStudio, NaJa & deOstos, Kazuyo Sejima + Ryue Nishizawa/SANAA, soma architecture, Studio Gang, John Wardle Architects and Tom Wiscombe Architecture.

Diesel's Be Stupid advertising campaign created a stir worldwide. Now the philosophy behind the campaign is presented in full in Renzo Rosso's manual of practical advice and business-tested wisdom for achieving success. Drawing on his experience as a creative entrepreneur, Rosso explains how the braveness to make stupid decisions and the ability to see things for how they could be helped him build a successful company. Be Stupid is a method for learning: a guide for how to listen to your heart and not your head, to be creative instead of critical, and to get back on your feet after a downfall. The book reflects the inspiring story and personality of the author: methodical but fun, creative but rational, passionate and pragmatic.

Performance as Research (PAR) is characterised by an extraordinary elasticity and interdisciplinary drive. Performance as Research: Knowledge, Methods, Impact celebrates this energy, bringing together chapters from a wide range of disciplines and eight different countries. This volume focuses explicitly on three critical, often contentious themes that run through much discussion of PaR as a discipline: Knowledge - the areas and manners in which performance can generate knowledge Methods - methods and methodologies for approaching performance as research Impact - a broad understanding of the impact of this form of research These themes are framed by four essays from the book's editors, contextualising their interrelated conversations, teasing out common threads, and exploring the new questions that the contributions pose to the field of performance. As both an intervention into and extension of current debates, this is a vital collection for any reader concerned with the value and legitimacy of performance as research.

The first English-language edition of H. G. Adler's acclaimed account of the Jewish ghetto in the Czech city of Terezin.

The third edition of Pamela Howard's What is Scenography? expands on the author's holistic analysis of scenography as comprising space, text, research, art, performers, directors and spectators, to examine the changing nature of scenography in the twenty-first century. The book includes new investigations of recent production projects from Howard's celebrated career, including Carmen and Charlotte: A Tri-Coloured Play with Music, full-colour illustrations of her recent work and updated commentary from a wide spectrum of contemporary theatre makers. This book is suitable for students in Scenography and Theatre Design courses, along with theatre professionals.

In this invaluable and detailed presentation of the leading creative figures in a richly innovative and dynamic period of Czech theatre, Professor Jarka M. Burian provides us with insightful portraits of the directors K. H. Hilar, E. F. Burian, Alfred Radok, and Otomar Krejca: of the famous Voskovec and Werich comedic duo; of the scenographer Josef Svoboda; and of the playwright, now President of the Czech Republic, Václav Havel. There are also briefer studies of numerous other directors, designers, and actors. The author, a Czech-American theatre scholar and practitioner, has been a frequent on-site observer of Czech theatre since 1965. He is directly acquainted with many of the major artists and the most notable productions that have made Czech theatre internationally famous.

This collection offers an expansive, multiplatform exploration of the rapidly-expanding area of motion design and motion graphics, taking into account both theoretical questions and creative professional practice. Spanning interaction design, product interfaces, kinetic data visualizations, typography, TV and film title design, brand building, narrative storytelling, history, exhibits and environments, editors R. Brian Stone and Leah Wahlin offer an interdisciplinary range of academic essays and professional interviews that together form a dialogue between motion design theory and professional practice. Written for both those critically engaged with motion design as well as those working or aspiring to work professionally in the field, the book features a range of international contributors and interviews with some of the best-known designers in the field, including Kyle Cooper, Karin Fong, and Daniel Alenquer. The Theory and Practice of Motion Design seeks to illuminate the diverse, interdisciplinary field of motion design by offering a structured examination of how motion design has evolved, what forces define our current understanding and implementation of motion design, and how we can plan for and imagine the future of motion design as it unfolds.

Chicago is famous for its role in fostering modern architecture. Now Jeanne Gang, founder of Studio Gang Architects, is giving the epithet "Chicago School" a new meaning. Her recently completed 82-story Aqua residential tower is already an icon of the Chicago

skyline and has been universally hailed as a masterwork for the young firm. *Reveal* presents an in-depth look at the firm's unique work and working process through drawings, diagrams, sketches, and photographs that illuminate the evolution of each of the book's eight featured projects, both public and private, and ranging in size from exhibition to high-rise.

It is said that British Drama was shockingly lifted out of the doldrums by the 'revolutionary' appearance of John Osborne's *Look Back in Anger* at the Royal Court in May 1956. But had the theatre been as ephemeral and effeminate as the Angry Young Men claimed? Was the era of Terence Rattigan and 'Binkie' Beaumont as repressed and closeted as it seems? In this bold and fascinating challenge to the received wisdom of the last forty years of theatrical history, Dan Rebellato uncovers a different story altogether. It is one where Britain's declining Empire and increasing panic over the 'problem' of homosexuality played a crucial role in the construction of an enduring myth of the theatre. By going back to primary sources and rigorously questioning all assumptions, Rebellato has rewritten the history of the Making of Modern British Drama.

Music as a Chariot offers a multidisciplinary perspective whose primary proposition is that theatre is a type of music. Understanding how music enables the theatre experience helps to shape our entire approach to the performing arts. Beginning with a discussion on the origin and nature of time, the author takes us on an evolutionary journey to discover how music, language and mimesis co-evolved, eventually coming together to produce the complex way we experience theatre. The book integrates the evolutionary neuroscience of the human brain into this journey, offering practical implications and applications for the auditory expression of this concept—namely the fundamental techniques artists use to create sound scores for theatre. With contributions from directors, playwrights, actors and designers, *Music as a Chariot* explores the use of music to carry ideas into the human soul—a concept that extends beyond the theatrical to include film, video gaming, dance, or anywhere art is manipulated in time.

This book renews thinking about the moving body by drawing on dance practice and performance from across the world. Eighteen internationally recognised scholars show how dance can challenge our thoughts and feelings about our own and other cultures, our emotions and prejudices, and our sense of public and private space. In so doing, they offer a multi-layered response to ideas of affect and emotion, culture and politics, and ultimately, the place of dance and art itself within society. The chapters in this collection arise from a number of different political and historical contexts. By teasing out their detail and situating dance within them, art is given a political charge. That charge is informed by the work of Michel Foucault, Stuart Hall, Gilles Deleuze, Jacques Derrida, Rancière and Luce Irigaray as well as their forebears such as Spinoza, Plato and Freud. Taken together, *Choreography and Corporeality: RELAY in Motion* puts thought into motion, without forgetting its origins in the social world.

Australia's Empire is the first collaborative evaluation of Australia's imperial experience in more than a generation. Bringing together political, cultural, and aboriginal understandings of the past, it argues that the legacies of empire continue to influence the fabric of modern Australian society.

A novel.

The *Green Studio Handbook* remains an essential resource for design studios and professional practice. This extensive and user-friendly tool presents practical guidelines for the application of green strategies during the schematic design of buildings. Students and professionals can quickly get up to speed on system viability and sizing. Each of forty-three environmental strategies includes a brief description of principles and concepts, step-by-step guidance for integrating the strategy during the early stages of design, annotated tables and charts to assist with preliminary sizing, key issues to consider when implementing the strategy, and pointers to further resources. Ten new in-depth case studies illustrate diverse and successful green buildings integrated design projects and how the whole process comes together. This third edition features updated tables and charts that will help to save energy, water, and material resources during the early stages of design. More than 500 sketches and full-color images illustrate how to successfully apply strategies. A glossary, a project index listing 105 buildings in 20 countries, updated tables and drawings, and I-P and SI units increase the usefulness of *The Green Studio Handbook*.

When Adolf Hitler created the model camp at Theresienstadt for the better-known of Europe's Jewish transportees, he gathered together many of the continent's finest musicians. This book examines the associations, compositions, performances (opera, orchestras, chamber music, recitals) and above all, the people in Terezin. The Protectorate or Terezin Ghetto was not as bad as the concentration camps and it held Czech Jews and the best musicians of the times. After 3 1/2 years, in the fall of 1944, 1,000 Jews were transported from Terezin to Auschwitz to the gas chamber.

The main affirmation of artistic practice must today happen through thinking about the conditions and the status of the artist's work. Only then can it be revealed that what is a part of the speculations of capital is not art itself, but mostly artistic life. *Artist at Work* examines the recent changes in the labour of an artist and addresses them from the perspective of performance.

Political Performances: Theory and Practice emerges from the work of the Political Performances Working Group of the International Federation for Theatre Research/Fédération Internationale pour la Recherche de Théâtre. The collection of essays strives to interrogate definitions and expand boundaries of political performance. Members of Political Performances are from around the world and so approach the intersection of politics and performance from very different perspectives. Some focus on socio-political context, others on dramatic content, others on political issues and activism, and still others examine the ways in which communities perform their collective identity and political agency. The organizational structure of *Political Performances* highlights the variety of ways in which politics and performance converge. Each section - "Queries", "Texts", "Contexts" and "Practice" - frames this confluence according to certain common threads that emerge from essays that deal with topics from the ethics of autobiographical performance, the political efficacy of verbatim theatre, the challenges of community-based performance, political and self-censorship, and the impossibility of representing atrocity. The essays challenge existing ideas of political performance and point the way to new approaches.

From 1942 to 1944, twelve thousand children passed through the Theresienstadt internment camp, near Prague, on their way to Auschwitz. Only a few hundred of them survived the war. In *The Girls of Room 28*, ten of these children—mothers and grandmothers today in their seventies—tell us how they did it. The Jews deported to Theresienstadt from countries all over Europe were aware of the fate that awaited them, and they decided that it was the young people who had the best chance to survive. Keeping these adolescents alive, keeping them whole in body, mind, and spirit, became the priority. They were housed separately, in dormitory-like barracks, where they had a greater chance of staying healthy and better access to food, and where counselors (young men and women who had been teachers and youth workers) created a disciplined environment despite the surrounding horrors. The counselors also made available to the young people the talents of an amazing array of world-class artists, musicians, and playwrights—European Jews who were also on their way to Auschwitz. Under their instruction, the children produced art, poetry, and music, and they performed in theatrical

productions, most notably Brundibar, the legendary “children’s opera” that celebrates the triumph of good over evil. In the mid-1990s, German journalist Hannelore Brenner met ten of these child survivors—women in their late-seventies today, who reunite every year at a resort in the Czech Republic. Weaving her interviews with the women together with excerpts from diaries that were kept secretly during the war and samples of the art, music, and poetry created at Theresienstadt, Brenner gives us an unprecedented picture of daily life there, and of the extraordinary strength, sacrifice, and indomitable will that combined—in the girls and in their caretakers—to make survival possible.

Accompanying CD-ROM contains ... "138 richly colorful paintings and drawings of costumes, models, and set designs and in situ photos of exhibited designs plus 27 color and black-and-white photos of the designers. The CD[-ROM] also includes the full text of the book with links to all the art and to the designers' biographies."--Dust jacket.

Contemporary Scenography investigates scenographic concepts, practices and aesthetics in Germany from 1989 to the present. Facing the end of the political divide, the advent of the digital age and the challenges of globalization, German-based designers and scenographers have reacted in a variety of ways to these shifts in the cultural landscape. The edited volume, a compilation of 12 original chapters written in collaboration with acclaimed scenographers, stage designers and distinguished scholars, offers fresh insights and in-depth analyses of current artistic concepts, discourse and innovation in this multifaceted, dynamic field. The book covers a broad spectrum of scenography, including theatre works by Katrin Brack, Bert Neumann, Aleksandar Denic, Klaus Grünberg, Vinge/Müller and Rimini Protokoll, in addition to scenography in museums, exhibitions, social spaces and in various urban contexts. Presenting a range of perspectives, the volume explores the interdisciplinarity of contemporary scenography and its ongoing diversification, raising questions relating to cultural heritage, genre and media specificity, knowledge transfer, local versus global practices, internationalization and cultural exchange. Combined with a set of stimulating examples of scenographic design in action – presented through interviews, artists' statements and case studies – the contributors develop a theoretical framework for understanding scenography as an art practice and discourse.

Music as a ChariotThe Evolutionary Origins of Theatre in Time, Sound, and MusicTaylor & Francis

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