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RUSSIAN AVANT-GARDE THEATRE: WAR, REVOLUTION AND DESIGN

1913–1933

18 October 2014 – 25 January 2015

Russian Avant Garde Theatre War Revolution And Design

L Cohen



Russian Avant Garde Theatre War Revolution And Design:

Russian Avant-garde Theatre John E. Bowlt, Victoria and Albert Museum, 2014 A landmark volume which explores the remarkable flowering of radical visionary and experimental design for performance in Russia from 1913-1933 Historical Dictionary of Russian Theatre Laurence Senelick, 2015-08-13 A latecomer continually hampered by government control and interference the Russian theatre seems an unlikely source of innovation and creativity Yet by the middle of the nineteenth century it had given rise to a number of outstanding playwrights and actors and by the start of the twentieth century it was in the vanguard of progressive thinking in the realms of directing and design Its influence throughout the world was pervasive Nikolai Gogol Anton Chekhov and Maksim Gor'kii remain staples of repertoires in every language the ideas of Konstantin Stanislavskii Vsevolod Meierhold and Mikhail Chekhov continue to inspire actors and directors while designers still draw on the graphics of the World of Art group and the Constructivists What distinguishes Russian theater from almost any other is the way in which these achievements evolved and survived in ongoing conflict or cooperation with the State This second edition of Historical Dictionary of Russian Theatre covers the history through a chronology an introductory essay appendixes and an extensive bibliography The dictionary section has over 1000 cross referenced entries on individual actors directors designers entrepreneurs plays playhouses and institutions Censorship Children's Theater migr Theater and Shakespeare in Russia This book is an excellent access point for students researchers and anyone wanting to know more about Russian Theatre Handbook of International Futurism Günter Berghaus, 2018-12-17 The Handbook of International Futurism is the first reference work ever to presents in a comparative fashion all media and countries in which the movement initiated by F T Marinetti in 1909 exercised a particularly noteworthy influence The handbook offers a synthesis of the state of scholarship regarding the international radiation of Futurism and its influence in some fifteen artistic disciplines and thirty eight countries While acknowledging the great achievements of the movement in the visual and literary arts of Italy and Russia it treats Futurism as an international multidisciplinary phenomenon that left a lasting mark on the manifold artistic manifestations of the early twentieth century avant garde Hundreds of artists who in some phase in their career absorbed Futurist ideas and stylistic devices are presented in the context of their national traditions their international connections and the media in which they were predominantly active The handbook acts as a kind of multi disciplinary geographical encyclopaedia of Futurism and gives scholars with varying levels of experience a detailed overview of all countries and disciplines in which the movement had a major impact *Russian Futurist Theatre* Robert Leach, 2018-05-31 A collection of original essays establishing how wide the intellectual boundaries of narrative theory have become *Russian Theatre in Practice* Amy Skinner, 2019-04-18 Amidst the turmoil of political revolution the stage directors of twentieth century Russia rewrote the rules of theatre making From realism to the avant garde politics to postmodernism and revolution to repression these practitioners shaped perceptions of theatre direction across the world This edited volume introduces students and

practitioners alike to the innovations of Russia's directors from Konstantin Stanislavsky and Vsevolod Meyerhold to Anatoly Efros, Oleg Efremov and Genrietta Ivanovskaia. Strongly practical in its approach, *Russian Theatre in Practice: The Director's Guide* equips readers with an understanding of the varying approaches of each director as well as the opportunity to participate and explore their ideas in practice. The full range of the director's role is covered, including work on text, rehearsal technique, space and proxemics, audience theory and characterization. Each chapter focuses on one director, exploring their historical context and combining an examination of their directing theory and technique with practical exercises for use in classroom or rehearsal settings. Through their ground-breaking ideas and techniques, Russia's directors still demand our attention, and in this volume they come to life as a powerful resource for today's theatre makers.

The Theatre of Katie Mitchell Benjamin Fowler, 2018-08-06 This first volume in the 4x45 series investigates the work of theatre director Katie Mitchell. Pausing to reconsider a career in progress, it engages with some of Mitchell's most recent work in the UK and Europe across theatre, opera and Live Cinema. It also takes a longer view, considering the early turns that Mitchell took at the start of her career in the late 1980s. This volume gives full scope to the voice of the practitioner alongside scholarly perspectives in order to understand the work from within. Interviews with Mitchell's collaborators get inside her process and inside the thinking of key artists who help craft the distinctive visual aesthetic and technological forms of Mitchell's productions. Three major concerns criss-cross these contributions: the political implications of aesthetic form, the meaning of Mitchell's interest in the radical project of early Naturalism, and the influence of Europe on Mitchell's avant-garde experimentalism, which often draws on technology to open up new modes of perception and experience. An accessible and encompassing examination of one of Europe's most celebrated theatrical talents.

4x45 *The Theatre of Katie Mitchell* is a unique resource for scholars, students and practitioners of Theatre Studies, Performance and Directing.

The Futurist Files Iva Glisic, 2018-10-26 Futurism was Russia's first avant-garde movement. Gatecrashing the Russian public sphere in the early twentieth century, the movement called for the destruction of everything old so that the past could not hinder the creation of a new, modern society. Over the next two decades, the protagonists of Russian Futurism pursued their goal of modernizing human experience through radical art. The success of this mission has long been the subject of scholarly debate. Critics have often characterized Russian Futurism as an expression of utopian daydreaming by young artists who were unrealistic in their visions of Soviet society and naïve in their comprehension of the Bolshevik political agenda. By tracing the political and ideological evolution of Russian Futurism between 1905 and 1930, Iva Glisic challenges this view, demonstrating that Futurism took a calculated and systematic approach to its contemporary socio-political reality. This approach ultimately allowed Russia's Futurists to devise a unique artistic practice that would later become an integral element of the distinctly Soviet cultural paradigm. Drawing upon a unique combination of archival materials and employing a theoretical framework inspired by the works of philosophers such as Lewis Mumford, Karl Mannheim, Ernst Bloch, Fred Polak and Slavoj Žižek, *The*

Futurist Files presents Futurists not as blinded idealists but rather as active and judicious participants in the larger project of building a modern Soviet consciousness This fascinating study ultimately stands as a reminder that while radical ideas are often dismissed as utopian and impossible they did and can have a critical role in driving social change It will be of interest to art historians cultural historians and scholars and students of Russian history The Nineteenth-Century Novel and the Pre-Cinematic Imagination Alberto Gabriele,2024-11-14 This book fills a gap in existing scholarship on the history of the novel in relation to visual culture by discussing the visual fascination that novelists such as Nathaniel Hawthorne Herman Melville Honor de Balzac and George Eliot show for several types of pre cinematic spectacle It also identifies a so far neglected aspect of novel theory that nineteenth century authors elaborated by incorporating suggestions from pre cinematic visual spectacles By shedding light on forms of visuality that were not entertained by the dominant aesthetic modes of painting and photography The Nineteenth Century Novel and the Pre Cinematic Imagination argues that the presence of nineteenth century pre cinematic optical illusions in works of fiction redefines the notion of mimesis as animated movement and points to a continuity between pre cinema the literary imagination and the structures of knowledge production of the modern episteme **The Russian Revolution and Civil War 1917-1921** Jonathan Smele,2006-04-15 The Russian Revolution and Civil War in the years 1917 to 1921 is one of the most widely studied periods in history It is also somewhat inevitably one that has generated a huge flow of literature in the decades that have passed since the events themselves However until now historians of the revolution have had no dedicated bibliography of the period and little claim to bibliographical control over the literature The Russian Revolution and Civil War 1917 1921 offers for the first time a comprehensive bibliographical guide to this crucial and fascinating period of history The Bibliography focuses on the key years of 1917 to 1921 starting with the February Revolution of 1917 and concluding with the 10th Party Congress of March 1921 and covers all the key events of the intervening years As such it identifies these crucial years as something more than simply the creation of a communist state Modern Theatre in Russia Stefan Aquilina,2020-07-09 What did modern theatre in Russia look like and how did it foreground tradition building and transmission processes The book challenges conventional historiographical approaches by weaving contemporary theories on cultural transmission into its historical narrative It argues that processes of transmission training spaces acting manuals photographic evidence newspaper reports international networking informal encounters cultural memories contribute to the formation and consolidation of theatre traditions Through English translations of rare Russian sources the book expounds on side lined material on Stanislavsky including his relationship with German actor Ludwig Barnay use of improvisation at the First Studio and rehearsal practices for Artists and Admirers 1933 Valentin Smyshlaev s acting manual The Technique to Process Stage Performance and the creation of hybrid practices proletarian theatre as an amateur professional combination and force in the transformation of everyday life as seen in the Proletkult s volume Art at the Workers Clubs Meyerhold s Borodin Studio as an early example of Practice as Research

his European tour of 1930 and international persona as depicted in newspapers published in the West and Asja Lacis's work with children which contributes to current efforts to address the gender imbalance that is often characteristic of modernism. This historical theoretical investigation is combined with practical exercises that provide a more experiential understanding of the modern performance realities involved. In this way the book speaks not only to theatre scholars and historians but also to students and practitioners engaged in practical work.

The Business of Ballet Ira Nadel, 2024-01-04 The Business of Ballet Diaghilev's Ballets Russes between Profit and the Avant garde explores how a remarkable internationally recognized ballet company the Ballets Russes was able to survive for twenty years without stable funding. Focusing on Ballets Russes's founder Serge Diaghilev and his talent for discovering monies through an uncanny ability to secure funds from aristocrats industrialists artists and swindlers Ira Nadel offers new insight into the financial life of modern ballet. Throughout his analysis Nadel reveals that Diaghilev was able to attract not only financial support but also the most innovative artistic and musical talents and choreographers of the period who collectively changed the nature of ballet from the conventional to the contemporary. Through it all Diaghilev never sacrificed the essential Russianness of his enterprise transforming Russian traditions by incorporating new and original musical and choreographic stagings. In doing so Nadel argues Diaghilev's Ballet Russes revised the idea of ballet as an art form causing audiences throughout Europe and North America to riot and artists to create revolutionary compositions in art and music.

Dramaturgy and Architecture Cathy Turner, 2015-09-09 Dramaturgy and Architecture approaches modern and postmodern theatre's contribution to the way we think about the buildings and spaces we inhabit. It discusses in detail ways in which theatre and performance have critiqued and intervened in everyday spaces modelled our dreams or fears and made proposals for the future.

April in Paris Irena Makaryk, 2018-11-22 Attracting over fifteen million visitors the 1925 Paris Expo had an ambitious goal to create a new modernist style which would reflect the great scientific industrial and technological advances that produced a new spirit known as modern. In *April in Paris* author Irena R Makaryk explores the theatre arts vital cultural and political impact at this celebrated international exhibition. Drawing extensively from unexplored archival documents from France Austria and North America *April in Paris* is the first major study to focus on theatre arts at the 1925 Paris Expo and the audacious Soviet contributions to this fair. Turning a spotlight on the uses and representations of theatricalized spaces Makaryk analyses their political challenge at a time when relations between the West and the USSR were rife with tension. Copiously illustrated with beautiful colour and black and white illustrations this book elucidates the complex role of the international fair as a catalyst for spirited cultural debate and for aesthetic change.

Revoliutsiia! Demonstratsiia! Matthew S. Witkovsky, Devin Fore, 2017-01-01 Groundbreaking new insight into a rich spectrum of early Soviet art and its spaces of display. Published on the centenary of the Russian Revolution this landmark book gathers information from the forefront of current research in early Soviet art providing a new understanding of where art was presented who saw it and how the images incorporated and

conveyed Soviet values More than 350 works are grouped into areas of critical importance for the production reception and circulation of early Soviet art battlegrounds schools the press theaters homes and storefronts factories festivals and exhibitions Paintings by El Lissitzky and Liubov Popova are joined by sculptures costumes and textiles decorative arts architectural models books magazines films and more Also included are rare and important artifacts among them a selection of illustrated children s notes by Joseph Stalin s daughter Svetlana Allilueva as well as reproductions of key exhibition spaces such as the legendary Obmokhu Constructivist exhibition in 1921 Aleksandr Rodchenko s Workers Club in 1925 and a Radio Orator kiosk for live projected and printed propaganda designed by Gustav Klutss in 1922 Bountifully illustrated this book offers an unprecedented cross disciplinary analysis of two momentous decades of Soviet visual culture

Costume in Performance Donatella Barbieri, 2017-06-29 Winner of Best Performance Design and Scenography Publication Award Prague Quadrennial 2019 This beautifully illustrated book conveys the centrality of costume to live performance Finding associations between contemporary practices and historical manifestations costume is explored in six thematic chapters examining the transformative ritual of costuming choruses as reflective of society the grotesque transgressive costume the female sublime as emancipation costume as sculptural art in motion and the here and now as history Viewing the material costume as a crucial aspect in the preparation presentation and reception of live performance the book brings together costumed performances through history These range from ancient Greece to modern experimental productions from medieval theatre to modernist dance from the fashion plays to contemporary Shakespeare marking developments in both culture and performance Revealing the relationship between dress the body and human existence and acknowledging a global as well as an Anglo and Eurocentric perspective this book shows costume s ability to cross both geographical and disciplinary borders Through it we come to question the extent to which the material costume actually co authors the performance itself speaking of embodied histories states of being and never before imagined futures which come to life in the temporary space of the performance With a contribution by Melissa Trimmingham University of Kent UK

Digital Humanities and New Ways of Teaching Anna Wing-bo Tso, 2019-01-10 This volume includes a variety of first hand case studies critical analyses action research and reflective practice in the digital humanities which ranges from digital literature library science online games museum studies information literacy to corpus linguistics in the 21st century It informs readers of the latest developments in the digital humanities and their influence on learning and teaching With the growing advancement of digital technology humanistic inquiries have expanded and transformed in unfathomable complexity as new content is being rapidly created The emergence of electronic archiving digital scholarship digitized pedagogy textual digitization and software creation has brought about huge impacts on both humanities subjects and the university curricula in terms of nature scope and design This volume provides insights into what these technological changes mean for all the stakeholders involved and for the ways in which humanities subjects are understood Part 1 of this volume begins with a broad perspective on digital humanities and

discusses the current status of the field in Asia Canada and Europe Then with a special focus on new literacies educational implications and innovative research in the digital humanities Parts 2 4 explore how digital technology revolutionizes art forms curricula and pedagogy revealing the current practices and latest trends in the digital humanities Written by experts and researchers across Asia Australia Canada and Europe this volume brings global insights into the digital humanities particularly in the education aspect It is of interest to researchers and students of cultural studies literature education and technology studies The strongest point of this collection of work is that it brings important concepts to the study of digital literacies for example looking at it from the perspective of new literacies languages and education Daniel Churchill Associate Professor Faculty of Education The University of Hong Kong With a rapidly growing advancement in digital tools this book has made a relevant contribution by informing readers what the latest development of these tools are and discusses how they can aid research libraries education and even poets across different continents Samuel Kai wah Chu Associate Professor Faculty of Education The University of Hong Kong

Physical Theatres Simon Murray, John Keefe, 2016-03-17 This new edition of *Physical Theatres A Critical Introduction* continues to provide an unparalleled overview of non text based theatre from experimental dance to traditional mime It synthesizes the history theory and practice of physical theatres for students and performers in what is both a core area of study and a dynamic and innovative aspect of theatrical practice This comprehensive book traces the roots of physical performance in classical and popular theatrical traditions looks at the Dance Theatre of DV8 Pina Bausch Liz Aggiss and J r me Bel examines the contemporary practice of companies such as Th atre du Soleil Complicite and Goat Island focuses on principles and practices in actor training with reference to figures such as Jacques Lecoq Lev Dodin Philippe Gaulier Monika Pagneux Etienne Decroux Anne Bogart and Joan Littlewood Extensive cross references ensure that *Physical Theatres A Critical Introduction* can be used as a standalone text or together with its companion volume *Physical Theatres A Critical Reader* to provide an invaluable introduction to the physical in theatre and performance New to this edition a chapter on The Body and Technology exploring the impact of digital technologies on the portrayal perception and reading of the theatre body spanning from onstage technology to virtual realities and motion capture additional profiles of Jerzy Grotowski Wrights and Sites Punchdrunk and Mike Pearson focus on circus and aerial performance new training practices immersive and site specific theatres and the latest developments in neuroscience especially as these impact on the place and role of the spectator

2015 Günter Berghaus, 2015-07-01 The special issue of *International Yearbook of Futurism Studies* for 2015 will investigate the role of Futurism in the uvre of a number of Women artists and writers These include a number of women actively supporting Futurism e g R ena Z tkov Edyth von Haynau Olga Rozanova Eva K hn others periodically involved with the movement e g Valentine de Saint Point Aleksandra Ekster Mary Swanzy others again inspired only by certain aspects of the movement e g Natalia Goncharova Alice Bailly Giovanna Klien Several artists operated on the margins of a Futurist inspired aesthetics but they felt attracted to Futurism because of its

support for women artists or because of its innovatory roles in the social and intellectual spheres Most of the artists covered in Volume 5 2015 are far from straightforward cases but exactly because of this they can offer genuinely new insights into a still largely under researched domain of twentieth century art and literature Guiding questions for these investigations are How did these women come into contact with Futurist ideas Was it first hand knowledge poems paintings manifestos etc or second hand knowledge usually newspaper reports or personal conversions with artists who had been in contact with Futurism How did the women respond to the positive or negative reports How did this show up in their uvre How did it influence their subsequent often non Futurist career

Performance Costume Sofia Pantouvaki, Peter McNeil, 2020-12-10

Costume is an active agent for performance making it is a material object that embodies ideas shaped through collaborative creative work A new focus in recent years on research in the area of costume has connected this practice in vital and new ways with theories of the body and embodiment design practices artistic and other forms of collaboration Costume like fashion and dress is now viewed as an area of dynamic social significance and not simply as passive reflector of a pre conceived social state or practice This book offers new approaches to the study of costume as well as fresh insights into the better understood frames of historical theoretical practice based and archival research into costume for performance This anthology draws on the experience of a global group of established researchers as well as emerging voices Below is a list of just some of the things it achieves

- 1 Introduces diverse perspectives innovative new research methods and approaches for researching design and the costumed body in performance
- 2 Contributes towards a new understanding of how costume actually performs in time and space
- 3 Offers new insights into existing practices as well as creating a space of connection between practitioners and researchers from design the humanities and social sciences

Modern Architecture in Theatre A. Read, 2013-11-21

If the city is the theatre of urban life how does architecture act in its many performances This book reconstructs the spatial experiments of Art et Action a theatre troupe active in 1920s Paris and how their designs for theater buildings show how the performance spaces interacted with actors and spectators according to their type

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