

## Chapter 1 : CREATIVE CONDITIONS PART 1: NON-THEATRICAL REVOLUTIONS |

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None could accommodate the range of expressions found in underground filmmaking, a movement so often caught in conflict. Those conflicts were with censors, for its most wild, violent, and bawdy invocations; with audiences, trained by mainstream culture, with pretenses to form, who would broadly parse films into categories of good and bad, who might readily dismiss liveliness as incompetence; and with critics, who then, by large, lacked a cohesive vision of the underground, too many of them dismissive or silent. Those who would lead the formation of such a network would have to look south. There, Grierson had supported formal innovation, evident in the experimental animations of Len Lye and Norman MacLaren, set to the service of promoting modern communications. The postwar mission of the National Film Board was to educate the masses through illustrations of Canadian life, and in doing so, to document and preserve Canadian culture. Outsiders to this system included those pursuing the freer forms of modern art, as well as those interested in narrative entertainments and character dramas. The Canadian propaganda film soon found purchase in the trade union hall and the classroom, but the truly independent film, emancipated of debts to the government or political message-making, was left to the marginal world of civic and university film societies, a world that would increasingly fall under attack from censors, vice squads, and other, less ordered puritanical forces. While the NFB began producing work of broad social comment, Canada was elsewhere seeing its first signs of an independent film culture influenced by the American improvisatory filmmaker John Cassavetes. This underground was a vanguard of music, poetry, cinema, painting, dance, often but not always parceled with the outrages of a burgeoning counterculture, a world of outsiders enraged by widespread dehumanization of modern life, and seeking aesthetic, intellectual, and sensual renewal. The experience of the Canadian filmgoer was still, by large, that of any average North American filmgoer, but for the few who were paying attention to the movement for an indigenous Canadian cinema, they could see omens of a free cinema, one that was wild and transgressive, and that dealt with a range of expressions that were taboo and personal. In London, Greg Curnoe and Jack Chambers were making films with modest circulation; in Toronto, Richard Gorman was making collages, film loops, and direct cinema experiments; and expatriates Michael Snow, Joyce Wieland, and Bob Cowan had departed for New York City where they were developing significant bodies of work in film and other media. Against this, other young Toronto filmmakers, such as Don Shebib, Iain Ewing, Clarke Mackey, and Julius Kohanyi, began to make independent films, ranging from documentaries to experimental subjects. In the fall of , the vantage point was changing in Toronto. Oddballs Bob Fothergill and Sam Gupta, As beautiful a notion as the Film-makers Cooperative of Canada had been, it would never reach full operation. But it did inspire some in the community, notably Fothergill and Patricia Murphy, to take action toward forming such a service. The new Distribution Centre would establish their first office at Yonge, near the commercial art-house distributor Film Canada and its underground theatre, Cinecity. Their first office manager was Patricia Murphy, and Rob Fothergill was its first director. With the formation of the CFMDC, power was further shifting away from bureaucrats, and into the hands of artists, who were proving that they could organize themselves, that they could work selflessly toward a common cause. As Grierson had discovered in his report on Canadian filmmaking, the marketplace for a new cinema could not be restricted to the movie theatre. Adams Sitney " made serious efforts to wrestle with the relative merits of underground films, and what the movement ultimately meant for an evolving cinema. The critic to ultimately give this movement its first cohesive portrait was Sitney, with Visionary Film Wartime Information Board, 15 June , Dutton, , Even as this revealed a hazardous competition, it affirmed an overarching harmony between the constructive systems of cinema and of poetry. This critical discourse was an acknowledgement, however subtle, that the forms that cinema had taken on, outside of the dominant ideologies of narrative and documentary form, evolved toward similar expressions as modern poetry. University of Toronto Press,

Chapter 2 : A Theatrical Revolution | East Bay Express

*Embracing new technologies and integrating them into performance not only foster a new form of theatre but can enhance traditionally staged work. Giverny Masso explores the kit pushing the.*

Written and directed by Mark Jackson or S hotgunPlayers. Meyerhold was unbending in his pursuit of a new form of theater that would inspire and educate the masses. He supported many innovations that survive to this day. He was a big one for breaking the fourth wall, for example, the imaginary chasm that divides actors from audience. After leaving his teacher, Meyerhold went on to develop an acting methodology he called "biomechanics. Put simply and broadly, there are a few different ways for an actor to approach the development of a character. The classical model, handed down to us from the Greeks, focuses on a rigid adherence to the structure of verse. Stanislavski cast aside this declamatory model -- the heightened voices, stilted staging, and patently false gestures -- in favor of a naturalistic process of character development that created a huge scandal. Actors with their backs and butts to the audience! Actors making eye contact with and speaking their lines to each other. In the Stanislavski model, the actor creates the character from the inside out by being the character, down to the emotions, thoughts, and physical ties. He had a bad moment where he could not separate from his character and was traumatized by the experience. So he set out to create a third way, a way of building character from the outside in, leading to a "Theater of the Grotesque" where "grotesque" stood for heightened dramatic experience. Toward that end, Meyerhold created a set of what he called "etudes," highly refined and exaggerated movement sequences with names such as "The Horse and Rider" and "Stabbing with the Dagger. One of the etudes gets used to great comic effect when company member Samoilov begs Meyerhold to give him meatier roles. I want to act! Jackson also has integrated Meyerholdian aesthetics into the set design, and in his use of cinematic projections to delineate time and place. If Meyerhold had so much of an influence on the course of modern theater, why is his name so unfamiliar? The answer is part of the tragedy of his life, and boils down to two reasons. After his execution in , Meyerhold was virtually erased. After the revolution of , the arts in Russia were given the kind of state support unimaginable in the West. But there was a trade-off. Theaters had to tread cautiously and make sure that their work supported revolutionary ideals as Stalin understood them. In the late s, Meyerhold fell from favor with Stalin, although, interestingly enough, he was once the only artistic director of a state theater who actually belonged to the Party. A series of incendiary anonymous editorials in Pravda denounced him and his theater as retrograde, and rumors later invalidated were spread that he was a monster to work with. Letting the actress Maria Babanova go and favoring his less-talented wife Zinaida Raikh when he was casting his plays are two good examples. And of course there is the greater blindness, the belief that his record as a soldier in the Red Army, a good Communist, and a theatrical hero would shield him from the capriciously paranoid Stalin. The other performances are uniformly excellent. Richard James Louis is a natural as Stanislavski, whom we encounter several times over a forty-year period; James captures the passage of time beautifully, trembling hands and all. With The Death of Meyerhold, the Shotgunners completely validate their habit of taking big risks. Contact the author of this piece, send a letter to the editor, like us on Facebook, or follow us on Twitter.

**Chapter 3 : Revolution: The Beatles | Schirmer Theatrical**

*Revolution, a co-production of Schirmer Theatrical, LLC, Greenberg Artists and Jeff Tyzik, comes with all orchestral arrangements, four vocalists, rhythm section musicians and a video projectionist. Presenter shall provide the conductor, orchestra, additional rhythm section musicians as required, a sound engineer and lighting engineer.*

Bring fact-checked results to the top of your browser search. The evolution of modern theatrical production Underlying the theatrical developments of the 19th century, and in many cases inspiring them, were the social upheavals that followed the French Revolution. Throughout Europe the middle class took over the theatres and effected changes in repertoire , style, and decorum. In those countries that experienced revolutionary change or failure, national theatres were founded to give expression to the views and values of the middle class, whose aspirations in these cases coincided with a more general movement of national liberation. In England , where the Industrial Revolution was more advanced than in the other European countries, the middle class had to struggle for its own theatres against the entrenched power of the two patent houses licensed by the Crown , Drury Lane and Covent Garden , which had enjoyed an almost total monopoly of dramatic theatre since As early as , attempts were made to evade the legal restrictions on building new theatres. This is probably because there were already sufficient illegal theatres in operation when the act was passed. The boulevard theatres of Paris experienced less trouble in establishing themselves. As the new class came into the theatres, the theatres were cleaned up. They also dropped the melodrama and attracted a wide audience with the social comedies of Tom Robertson, making a considerable fortune in the process. Throughout the 19th century, cities throughout Europe and North America exploded in size, and industrial centres attracted labour to their factories and mills. The working-class suburbs of cities and the industrial towns created their own demand for entertainment, which led to the construction of large theatres. Accelerating this change was the growth of the railways. The pattern of theatre was disrupted in England as productions were mounted in London and sent on tour. The old provincial stock companies folded and theatres became touring venues rather than producing houses. A breed of managers arose who made money from the possession of the bricks and mortar property rather than by presenting their own productions. In the United States the Theatrical Syndicate established great fortunes from the New York theatres and the almost unlimited touring circuit that the railways opened up. The change in status from enterprise to industry gave rise to the commercial theatre systems of the West End in London and Broadway in New York City. Improvement in travel in general made it possible to increase the links between the two systems early in the 20th century, and the exchange of productions further extended the possibilities of profitable exploitation. Modern theatre began around with the revolt of the younger generation against the material injustices of society. Those in revolt founded so-called independent theatres to present a more critical or scientific view of the workings of society or so-called art theatres to rise above vulgar materialism with the establishment of aesthetic standards. The independent theatres took the Meiningen Players as their starting point. The art theatres looked to Wagner for inspiration. It hired rooms or theatres where they were available and sold tickets for its performances to a closed membership. In this way it avoided censorship. The major impact the group made was with a number of naturalistic plays. Following on the scientific developments and the philosophical skepticism of the 19th century, the social reformers of the last two decades of the century probed into the causes of human behaviour and postulated that the meaning of human character was to be found in its interaction with the physical, social, and economic environment. The actors were expected to ignore the audience and to behave and speak as though they were at home. Zola, the philosopher of the movement, had deplored the fact that the Naturalist theatre began by creating an external representation of the world instead of concentrating on the inner state of the characters. Strindberg showed that a few carefully selected properties could suggest an entire room. With the ideas of Antoine and Strindberg, the days of flapping canvas doors and kitchen shelves painted on the walls of the set came to be numbered. The more natural and detailed the acting became, the more it clashed with a painted background. The new pattern of theatre set in France was imitated in Germany during the same period. On the basis of this and other examples, it could be said that Ibsen pioneered the repertoire, Saxe-Meiningen the staging methods, and Antoine the

organizational form for a range of small, independent theatres springing up throughout Europe. Eventually the two arms recombined and were able not only to subsidize performances but also to build their own theatre and mount their own productions. During the 1880s in France, a similar program of democratization was attempted. In England the works of Ibsen aroused great interest and attracted the attention of the censors. Shaw remained the mainstay of the independent theatre movement in Britain. His preeminence in the independent theatre in England coupled with the success of Arthur Wing Pinero in the commercial realist theatre led to a major innovation in staging in England. Shaw was able to impose his own interpretation and stage direction on the production of his plays. Russia also followed the pattern of the independent theatre movement that developed in France, Germany, and England see below Developments in Russia and the Soviet Union. Symbolism developed out of a total opposition to the philosophy that lay behind Naturalism. It sought an intuitive and spiritual form of knowledge, regarded by its proponents as higher than that which science could provide. If Naturalism attacked the materialist values of society from a critical and reformist standpoint, Symbolism rejected them altogether. In their manifesto the Symbolists suggested that subjectivity, spirituality, and mysterious internal forces represented a higher form of truth than the objective observation of appearances. The Belgian Maurice Maeterlinck, the most successful Symbolist playwright, gave as his opinion that an old man sitting at his table, surrounded by silence, was more dramatic and true-to-life than the lover who strangles his mistress in a tirade of jealousy. The Symbolists drew for example and inspiration on Wagner and on the later plays of Ibsen. The expressive paintings of Gauguin were also influential. Fort was principally concerned with the power of the poetic text but nevertheless made some ingenious contributions to staging. This is the first instance in which the setting of a play derives entirely from the ideas of the director and the designer rather than from tradition or from direct evidence in the text of the play itself. The setting for *The Girl with the Cut-off Hands* is a visual image, suggested by the play but not dictated by it. It is a poetic vision and does not place the play in a specific context. All the scene settings were displayed simultaneously on a backdrop, and the costumes and makeup were deliberately grotesque, as was the acting style, an amalgam of buffoonery, the horror of *Grand Guignol*, and extravagant mock-tragedy. The dialectics of conflict had shifted from being contained within the stage area to being opened between the stage and the auditorium. If an attack on the audience were to be mounted effectively, however, the separation of stage and auditorium had to be diminished. Various attempts were subsequently made either to contain stage and auditorium in a single unified spatial area or to adapt existing spaces in order to break through the barrier imposed by the proscenium arch. Appia began with the assumption posited by Wagner that the fundamental goal of a theatrical production was artistic unity. Appia felt, however, that the incongruity of placing three-dimensional actors in front of two-dimensional settings, which many of the stage reformers rejected, was intensified by the mythic, symbolic nature of the Wagner operas. He concluded that there were three conflicting elements in production—the moving three-dimensional actor, the stationary vertical scenery, and the horizontal floor. He categorized stage lighting under three headings: He saw the illusionist theatre as employing only the first and last of these types. Appia proposed replacing illusory scene painting with three-dimensional structures that could be altered in appearance by varying the colour, intensity, and direction of lighting. The lights, too, would change in response to the musical score, thus reflecting or eliciting changes in emotion, mood, and action. In creating a scene, Appia conceived of light as visual music with an equal range of expression and intensity. Intensely shy, he created only a few designs and realized even fewer productions. Jaques-Dalcroze was a fellow Swiss who developed, and published in 1900, a system of physical exercises that he called eurythmics, intended to inculcate in the student a sense of rhythm and control over it. The exercises made liberal use of space and grew into an expressive dance movement. For Appia, eurythmics became a part of his integrated system of production. In 1903, at Hellerau on the outskirts of Dresden, as part of one of the first garden city developments in Europe, a large hall was built to the design of Appia and Jaques-Dalcroze. Stage and auditorium were united as a single rectangular hall without proscenium or separate lighting. The walls and ceiling were hung with translucent silk through which beams of light filtered. The lighting equipment comprised 10 lamps, all controlled by a gigantic console capable of fine gradations of intensity. Appia designed an abstract scenic architecture of platforms and steps that could be arranged in a variety of combinations. Every trace of illusionistic scenery

was dispensed with, and the setting served only as a structural foundation for the rhythmic, gymnastic movements of the players. The few performances, which were interrupted by the outbreak of World War I, were attended by many of the leading innovative directors in Europe at that time. The use of diffuse light solved one of the most vexatious problems of electric lighting—how to blend the individual beams. This problem was equally trying in the illusionist theatre, where the consciousness of separate lightbeams coming from distinct mechanical sources ruined the naturalistic effect. The backdrop remained as a large, finite, painted expanse that any reasonable amount of light revealed to be of a different order than the three-dimensional pieces in front of it. It also necessitated, because of the critical rising sight lines from the stall seats, a series of hanging borders to mask the top limits of the cloth. As lanterns began to be hung on bars above the stage, the number of borders increased. At first he covered the dome with white translucent cloth, an extension of an earlier experiment in which he hung strips of cloth from the ceiling of the stage and diffused light through them. Later the dome had a plaster surface and the lights were diffused by reflection, playing on its inside surface. Instead of a flat, restricted backdrop there was now a spacious vault that created an impression of indeterminate distance. The dome was expensive and very cumbersome to maneuver and was soon replaced by a cyclorama horizon or sky-cloth, which is still used today. This consists of a cloth stretched over a semicircular framework to mask the rear wall and corners of the stage. Some modern theatres have been built with a permanent plaster cyclorama. The Fortuny dome and the cyclorama became essential tools of the scenic illusionists, but their invention served the anti-illusionists equally well, as they gave a sense of space beyond the finite limits of the stage, gave solidity to the stylized decor, and silhouetted the rhythmic action of the players against a background of diffused light. There were, however, certain crucial differences. The most fundamental of these arose out of their differing backgrounds. Appia began his work with Wagner, and for him the music dominated and controlled the work. Craig was an actor before becoming a designer and director, and for him all the elements of production were of equal value. Appia had no apparent interest in theatre history, whereas Craig had an abiding interest in it. Appia was a retiring, contemplative thinker; Craig was a polemicist. In order to facilitate this and make colour changes possible, Craig devised an overhead bridge accessible from both sides. The back drape ascended to the flies space over the stage from which scenery and lights can be hung, and the proscenium was very low in contrast to the great width of the stage. The sides of the setting were enclosed by curtains hung at right angles to the proscenium arch. He experimented with movable proscenium arches for adjusting the stage opening to suit the play or scene. His experiments with all sorts of materials and the effects of coloured light upon them greatly increased the resources of the stage. The controlling artist for Craig, unlike Wagner and Appia, was to be the director.

**Chapter 4 : A full-blown theatrical revolution? Could be Young Marx, Bridge Theatre, review**

*Artists and Climate Change* is a blog that tracks artistic responses from all disciplines to the problem of climate change. It is both a study about what is being done, and a resource for anyone interested in the subject.

Yet chronology, if nothing else, draws the two novels together. Although neither of the novels include direct references to these extraordinary events, it can be argued that both Goethe and Austen find indirect ways to evoke the sense of transformation and upheaval that had taken hold of Europe at the time of their writing, and that they do so by means of the same image: This article will concern itself with how Goethe and Austen use the experience of play-acting to investigate issues of order and authority, and how, in both novels, the theatrical episodes are presented as disruption of established domestic contexts, as miniature revolutions on the space of the everyday. It will also show how the exciting but dangerously subversive experience of the theatre is opposed with the model of a measured, gradual reform, rewarded in the end with the conquest of the perfect home. My aim is to clarify the way in which the dialectic relation, existing in both novels, between freewheeling formation years and settled adult life is reflected on two spatial paradigms, the theatre and the house, which are also associated with the conflicting principles of revolution and reform. Franco Moretti says it with one of his sharp phrases: On the one hand, and especially in the *Sendung*, theatre remains for Wilhelm an exciting playground, where he imagines the true nobility of art prevailing against bourgeois limitations and materialistic worldview. Rather, it brings to the fore a tension that lies at the heart of the novel since its earliest formulation, that between order and disorder, individual freedom and universal harmony, the excitement of adventure and the contentment of a settled life. It is little wonder, then, that Goethe does not participate in the Jacobin enthusiasms of other European intellectuals, and that the hero of his novel opts out of the theatrical plan, renouncing the moral and material disorder of the acting life. A connection between theatre, disorder and forms of resistance to an established authority is also made by Austen in *Mansfield Park*. However, both in Austen and in Goethe the criticism of play-acting is not absolute, and a distinction is carefully made between high theatre as a valuable art and theatricals of the lower order, which indulge in vulgar and narcissistic pleasures. Wilhelm sees the discrepancy between his ideal way of living and the gritty theatre business, Edmund instead argues that theatre is best left to only one sort of people, the ungentlemanly, but they both come to the same conclusion: One of the reasons for this, I argue, is the affinity both novels postulate between theatre and revolution. The idea is not new: In her musings we even find trace of the concept of natural metamorphosis, a theory Goethe had long studied, as the attainment of multiplicity in a perfectly integrated whole. Considering the example of the evergreen plants, she exclaims: As a further example of vegetal virtues, trees are often images of continuity and flourishing tradition for Austen, and indicate the economical and moral wellbeing of an estate: Rather than turbulent changes of scene, mindless demolition, and uprooting, the eighteenth-century Tory Austen and Goethe the bridge-building polymath always choose the ordered quiet of a well-managed, substantial, comfortable home. The *Lehrjahre* opens in the dressing room of the young performer Mariane, where she receives Wilhelm after her evening show is over. Within it rose a porch, concealed by a mysterious curtain. Guests are seldom invited, and all gatherings become elaborate and ceremonious functions. Every object of the house is described as heavy, dark, and immovable: Yet lightness is not only the opposite of weight, but also the opposite of profundity, steadiness, and order. Once there, they realize that there are two castles: The old castle is transformed into a scene of confusion: Man jagte sich durch die Zimmer, verkleidete sich, versteckte sich, [ The people ran chasing one another through the rooms, they changed clothes, they disguised themselves. It is a passageway from one world to the other, which allows the theatrical disease to spread into the apparently dignified ambience of the court. In reality, it becomes soon clear that the private chambers of the aristocrats are ruled by vanity, envy, and petty rivalries not unlike those troubling the precarious community of the actors. Theatre sneaks into a too orderly and oppressive household, and is seized on by the domestic insurgents as a way to elude rules and find the gratification and freedom they desire. For Burke, England had to quarantine herself against the plague that was ravishing France. Carlyle too, in his history of the French Revolution of , uses the idea of revolution as a social pathology, a sort of nervous

disorder that spreads through mutual emotional response. The theatricals come then as a refreshing diversion from domestic boredom, and especially as an occasion to unsettle and rearrange the restrictive boundaries of domestic life at Mansfield. As announced in the improvement plans for Sotherton, the Crawfords and the Bertrams are keen on pulling down walls and revolutionizing the traditional organization of space: The same impetus for renovation manifests itself in the episode of the theatricals at Mansfield Park, which, besides questions of modesty and decorum, appear to be reprehensible because of their effects on the house itself. In spite of all assurances, the preparations involve greater confusion and greater expense than predicted, and result in major alterations to the appearance and use of the domestic space, and especially of the personal domains of the patriarch. Under the supervision of Tom Bertram, the elegantly dissipated heir to Mansfield, the company sets up a proper theatre with stage, curtain, and painted sceneries in the billiard room, the preserve of respectable and old-fashioned country gentlemen like Sir Thomas. Showing her taste for the farcical, Austen takes the profanation even further: There "very good school-room chairs, not made for a theatre, I dare say; more fitted for little girls to sit and kick their feet against when they are learning a lesson. What would your governess and your uncle say to see them used for such a purpose? Could Sir Thomas look in upon us just now, he would bless himself, for we are rehearsing all over the house. And of course, his return marks the end of feasting and merrymaking, and the expulsion of all intruders the Crawfords. Incidentally, it is interesting to note that Goethe had resumed his study of Homer while he was working on the *Lehrjahre*,<sup>23</sup> and incorporated several references to the *Odyssey* in the new *Meister*: Going back to Mansfield Park, the insurgents are caught unawares by the unforeseen return of the king, and easily vanquished. A process of restoration then begins, which involves both the reestablishment of an autocratic domestic regime, and, more literally, repairing the alterations and damages caused to the house by the theatrical venture. Now Fanny can carry out her plan of reform for Mansfield: Norris or mend their ways Tom Bertram, while Sir Thomas is gradually brought to accept a limitation of his powers, to renounce his unreasonable despotism and comply, as it seems, to the sane principles of English parliamentary monarchy, accepting Fanny as the moral successor to the Mansfield heirloom. But the home to which Fanny and Wilhelm return is not the one they had left when they embarked in, or were pulled along, the theatrical adventure. While repudiating the revolutionary methods of theatre, Goethe and Austen do recognize the necessity of change, and in their novels they propose a model of reform based on the ideas of metamorphosis and harmonious variety they both saw in the realm of nature. After the theatrical furore has eased off, characters are shuffled around and locations change, and, finally, they are directed to a new spatial construction, which contains everything they want to retain of their past, and, potentially, all that they can imagine for their future, like a well-designed family home. We must turn again to Burke, since, as Alistair Duckworth has noted, it is in his *Reflections* that we find the imagery of improvement used to illustrate the excesses of the revolution, and, conversely, the careful amelioration of the estate as a metaphor for English reformism. One difference between our two novelists and the Bororo, I suppose, is that the spatial arrangement Goethe and Austen invest with positive values is not an inheritance received from past generations to which no change should be made. They both attach scarce value to the pre-theatrical or pre-revolutionary domestic strictures, and explicitly condemn the treatment to which Wilhelm, and to a larger extent Fanny, have been subjected in their childhood homes. Neither Goethe nor Austen are advocates of conservation, and their narratives do not express an absolute disapproval of the carnivalesque reversal of the theatre and the free experimentation with space and self-identity it enables. Theatre and the subversion that comes with it are but a transitory phase in the process of *Bildung*, a flawed strategy of advancement which must be abandoned. In the conclusion, subversive tensions are neutralized and an ideal order is established, whose material manifestation in the world of the novel is nothing but a wealthy and wisely managed conjugal abode. The collection reappears here as an element charged with great significance, which can be connected again to the current political debate. The French Revolution transformed princely galleries into public art museums, appropriated aristocratic and ecclesiastical collections and rearranged them according to new scientific principles, to educate the new citizens and serve the collective good of the state. Also in this instance of spatial organization, the collection, Goethe rejects what he considers the dehumanizing universalism of revolutionary ideology and conceives in its place an ideal structure where the values of the past can be

incorporated with the lively energies of the present and brought to perfection. It should be noted that Fanny is a collector, too. She has taken possession of the old school room, and stored her personal effects there: Both the assembling of the collection and the appropriation of the space are described as a gradual, imperceptible progress similar to a natural phenomenon: Her itinerary is not guided by the Humanist ideals of the Tower, but rather it is dominated by the harrowing moral dilemmas and the existential solitude of the Christian vox clamantis in deserto. It is fair to say that both Austen and Goethe invest the central phase of experimentations, mistakes, and theatrical confusion with a decisive formative import; but on the other hand, both are clearly concerned with setting firm boundaries to the transgression and to affirm that, among the range of options and variations presented, only one is the right and proper closure. The libertarian space of the theatre must be done with, control has to be regained and characters are required to initiate a process of reform, concluded not with the storming of the Bastille but with the lawful acquisition, by marriage, of a splendid neoclassical mansion. The ultimate result of Bildung is thus a house whose 12 limits fit perfectly the boundaries set by the self, a state of perfect congruence between desire and duty, personal value and social position. How to accommodate personal freedom within the framework of an ordered and rational state of affairs, and, in broader terms, how to integrate change and temporal discontinuity with necessity and the universals, are the main questions that concern the philosophical thought of the time. There Humboldt expounds his political theory, based on the recognition, shared by Goethe, of the need for non-violent political reforms and a fairer regulation of the relations between citizens and state. Even the most free and self-reliant of men is thwarted and hindered in his development by uniformity of position. But as it is evident, on the one hand, that such a diversity is a constant result of freedom, and on the other, that there is a species of oppression which, without imposing restrictions on man himself, gives a peculiar impress of its own to surrounding circumstances; these two conditions, of freedom and variety of situation, may be regarded, in a certain sense, as one and the same. I would say instead that after the Bildungs-process is completed the Bildungs-condition replaces freedom, because, in the social thinking of Humboldt and Goethe, once the individual has freely determined where the boundaries of his being should lie, the need for freedom, and even the very concept of it, naturally subside. This is the meaning of the hasty matchmaking that concludes the Lehrjahre as well as Mansfield Park with the formation of unlikely couples most evidently: Mariane, Mary, and Maria. As is well known, these narrative solutions have provoked endless criticism of both novels, as especially the all-too-predictable marriage of Fanny and Edmund and the union of Wilhelm with the frigid Natalie fail to thrill the reader. It is easy to sympathize with the acting parties and their explosion of collective folly not least because Goethe and Austen do not underplay the attractiveness of the theatrical world and its capacity to reveal undercurrents of anger, discontent, envy, and sexual attraction that run through the social group and within the individual. I have tried to show that in order to represent all this, they choose the same symbol, theatre; and to signify the benign force that creates and maintains order they form the same idealized image of the country estate as an ideal domestic environment where the confluence of norm and desire, tradition and change can be effortlessly realized. The Bildungsroman in European Culture London: Verso, , pp. The Poet and the Age, vol. Revolution and Renunciation " Oxford: Clarendon Press, , p. Penguin, , p. Goethe e la Rivoluzione francese Napoli: Guida, , p. British Conservatism and the French Revolution Cambridge: Cambridge University Press, Hambleton and London, , pp. Oxford University Press, , p. Stanford University Press, , pp. The Macmillan Press, , pp. On morphology and natural growth see Dorothea Kuhn, Typus und Metamorphose. Goethe- Studien Marbach am Neckar: Deutsche Schillergesellschaft, , pp. Man and Other Plants Oxford: Clarendon Press, , especially pp. Chapman and Hall, , I, All subsequent translations refer to this edition. Bucknell University Press, , pp. Exploring Forms of Political Theatre London:

*I made this trailer in the span of 4 days and even messed around with it when I should have been reading for one of my business classes! Enjoy, and let me kn.*

Share Now Embracing new technologies and integrating them into performance not only foster a new form of theatre but can enhance traditionally staged work. Giverny Masso explores the kit pushing the boundaries of creativity Whether projecting a 20ft computer-generated Ariel into The Tempest , conjuring an opera diva from the dead, or allowing the audience to step into a three-dimensional illustrated world, theatre is exploring how a range of pioneering technologies can take the form in new directions. The industry is experimenting with so-called immersive technologies including: The biggest theatres in the UK, from the National to the Royal Shakespeare Company, are exploring how best they can use them. It teamed up with technology company Intel and digital group the Imaginarium Studios “ which pioneered the use of motion capture in films “ to use motion capture to create a CGI Ariel, controlled by actor Mark Quartley. You might see a famous opera singer performing as if they were in concert mode with a live orchestra, but the opera singer is from a recording from when they were alive and their character is holographically projected. I stepped into a seven-metre-square box with five other participants. We sat on rotating stools and put on the rather clunky headsets. As I turned my chair, I could watch the facial expressions of different musicians and focus on the different instruments “ due to the degree video and sound. As the experience continues, the visuals begin to flicker to fragments of outer space, until you become entirely immersed in space with the music still playing around you. This moment was surreal, and made me feel wonder about the potential for this technology and where it could take us. After removing the headset and standing up, it took me a minute or so to regain my balance and become reoriented with the real world. Other immersive technologies the RSC is exploring include virtual reality, augmented reality, and mixed reality. As part of a newly announced partnership with tech company Magic Leap, fellowships will be given to allow artists to experiment in these fields. Virtual reality involves placing a participant in a world that is entirely computer generated and viewed through a headset. Augmented reality involves layering something artificially created on to the real world, often viewed through a smartphone or tablet screen, with the most successful example outside of theatre being the game Pokemon Go. Mixed reality brings together both a virtual and real environment, merging the boundaries between real and imaginary, and is often viewed through glasses or a headset. You open the door to the front of the house and walk in. Layering a computer-generated image on to the real world, viewed through a headset or glasses. Simulation of touch sensation using a computer application, transmitted on to glass “ such as on a smartphone “ joysticks or modified clothing. Displaying a three-dimensional image of a digital recording, using lighting patterns, which can be viewed without special glasses. Any form of technology used to draw audiences into a story or to blur the boundaries between the physical and digital world. Brings together both a virtual and real environment, merging the boundaries between real and imaginary, and is often viewed through glasses or a headset. The data is then used to create and animate a digital character. Uses objects of any shape as a display surface for video projection. An entirely computer-generated simulation of a world that can be viewed through a headset. The ability to record something from every angle. At the moment there are two directions of travel in terms of performance. One is that immersive technologies can foster a new form of theatre, a new genre, and the other is that traditionally staged work will be enhanced by the inclusion of them. This was a collaboration with 59 Productions, which specialises in another important immersive technology “ and which has already been integrated into theatre “ projection mapping. Projection mapping involves projecting an image on to any object or physical environment, turning common objects of any shape into interactive displays. Projection designers 59 Productions: Writers will be able to write storylines they might not have conceived as possible before. It can make theatre more cinematic because of how you can jump from location to location. Other immersive technologies the wider cultural sector is currently experimenting with include haptics “ the simulation of touch already used in some mobile phones “ degree sound, volumetric video, the ability to record a performance from every angle, and developments in lighting. The key thing,

Chitty says, will be how all of these technologies will be combined within theatrical experiences. I think [this] is good because it suggests we are doing things that defy description or definition, which I think is really exciting.

Chapter 6 : Home | Revolution Dance Theatre

*Read "Theatrical Revolutions and Domestic Reforms: Space and Ideology in Goethe's Wilhelm Meisters Lehrjahre and Austen's Mansfield Park, Comparative Critical Studies" on DeepDyve, the largest online rental service for scholarly research with thousands of academic publications available at your fingertips.*

In lieu of an abstract, here is a brief excerpt of the content: Cambridge Studies in American Theatre and Drama. Cambridge University Press, ; pp. Curiously, plays were still written by American authors, and distributed in pamphlet form as political propaganda. And even with the ban in place, American soldiers got up amateur theatricals between skirmishes. But by far the most theatre happening in the colonies during the Revolution was put together by British occupying forces, who in many eyes added insult to injury when they commandeered American buildings as makeshift theatres. Brown meticulously traces the history of these performances: By the end of the conflict, the author asserts, these British affronts to American propriety had ironically done Yanks the favor of fostering native drama by creating an audience ready to rethink their earlier hostility to the stage. Histories of early American drama tend to focus themselves geographically: Brown draws together the information in these foundational histories, supplementing them with research in contemporary newspapers and playbills. By focusing on all theatre happening during the Revolution, Brown even sidesteps the ever-increasing difficulty of declaring what should be considered American drama—or even how such an animal might be identified. The difficulties attendant upon defining American literature are only increased in the case of the theatre, where individuals, troupes, and texts moved freely not only between Europe and the colonies, but all along the Atlantic seaboard and to far-flung locales like Australia. Brown focuses on the entertainment value of plays performed by both British and American soldiers, although the repertoire selected by each often reflects modes of political and cultural definition. His method for dealing with these plays is not new, however: But this conclusion is as unsatisfying coming from Brown as it was from Philbrick. Recent books by Ann Fairfax Withington and Jeffrey Richards, have analyzed the many complex ways the theatre—both as event and idea—had an effect on the emergent political and cultural life of the nation. It is difficult to separate the meanings of the theatre from the practice of the theatre, as Brown does, because it leaves unanswered the question of why authors chose to write plays at all. Even in discussion of theatre production and performance the metaphorical meanings of the theatre bear analysis, because the plays themselves were operating metaphorically. Brown privileges the history of the stage over analysis, presenting in narrative form the information to be gleaned from playbills, newspapers and account books, lit up by the occasional journal entry or letter. This makes his book a useful resource, although the reader sometimes bumps against the limitations of the technique: You are not currently authenticated. View freely available titles:

Chapter 7 : The Matrix Revolutions - Wikipedia

*A study of the theatre and the house as symbolic loci in which Goethe and Austen present their responses to the historical changes brought about by the French Revolution and the Napoleonic Wars.*

I have come to greet you. The cast took the stage one at a time to greet the audience. But as part of the same project in , this was how we started our production: He rants, he calls us stupid, gullible and whiny. And his only real concern seems to be getting his Chipotle. We cut him off, mid-rant, and ushered in other plays to shout facts and fear at our audience: The last polar bear alone on an ice floe; parents wrangling over whether or not they should kill their own children rather than let them encounter the end of the world. And then we allowed him to come back on stage. The guy looks up at the sun overhead. Looks back at us. I mean, come on! Crushes the plastic and tosses it to the ground. The stage gets brighter and brighter and brighterâ€! The end. That was our mandate. We needed the audience to be our hope, and we would overwhelm them with unvarnished truth and terrifying circumstances until they took up arms and gave us the hope we needed. I remember one tenet from my undergrad Introduction to Sociology class sorry Professor???? They revolt when an indication of light reaches into the mine, an omen of opportunity that summons the strength to exact reformation. And in the fall of , we were miserable. Way more than we were in And yet, in our deliberations over which plays to perform, the desire to provide hope that would lead to action was palpable. We would offer our audience that spark, that bit of light that they needed to incite a revolution. We realized that we had to be the purveyors of hope. We welcomed our audience. We received them into our home, our circle. But rather than quit, they plant a tree. Featuring Emily Bisno and Lilia Shrayfer. Directed by Alex Jacobs. We comforted the audience: But along with these hopeful pieces, we wanted to include plays that provoked the audience to action. We sought out plays that gave agency to the audience to engage with the text. We performed Appreciation by Katie Pearl, a piece that encouraged the audience to clap for a multitude of devastating events brought about by climate change: Like the best activist theatre, it was fun, and funny, and you are clapping and laughing until you are really uncomfortable doing so. It feels gross, but you are required to clap for the play to succeed. And by the end, the audience is still clapping, but it is faint and painful. And we all want it to stop. Directed by Raphael Stigliano. OK, the audience is primed for participation now. This play turns the audience into a Rube Goldberg machine. Every audience member is given a strip of paper with an instruction, like this: Stage-Manager If everyone closes their eyes, and takes a deep breath, turn out all the lights. If the lights go out, begin to cry, loud enough that everyone can hear you for about ten seconds. Complete audience participation, leaving-your-seats-coming-on-stage-audience-participation. But when the two performers climbed onto rehearsal cubes at the end of the play, surrounded by a dancing audience, we were ecstatic and relieved. The audience gazed up at the actors, still dancing, while the performers delivered a substantive promise of hope. Directed by Brandon Green. When I think of how improbable it all is, that a planet should have formed in just the right place, with rocks, and water, and one perfect, circling moon â€” like the biggest symphony of ball bearings you ever saw. How improbable it is that rock and water could catalyze into lifeâ€”like the littlest symphony of ball bearings you ever saw. That life evolved into fish and moss and dinosaurs and bees and a species of bipedal primate with a brain that happens to generate the tiny electrical storm of consciousness. That this species could come to their own extinction, see their selfishness and say STOP! That we can stand together in this moment, letting nothing but a few words, written by a small woman far away, start us dancing, dancing in the face of it all â€” B: But I like to think that the things we put in motion can be bigger, and more complicated than us, and yet very, very simple. And maybe it is silly. But our experience with this show is a testament. This is how the revolution will start. With people in a room baring their hearts. With the one ball bearing rolling down a tube that will launch a revolution. Bare Spaces by Angella J. She has also taught several courses and directed readings of new and existing plays at Brandeis. Artists and Climate Change is a blog that tracks artistic responses from all disciplines to the problem of climate change. It is both a study about what is being done, and a resource for anyone interested in the subject. Art has the power to reframe the conversation about our environmental crisis so it is inclusive, constructive,

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and conducive to action. Art can, and should, shape our values and behavior so we are better equipped to face the formidable challenge in front of us.

### Chapter 8 : Revolution ( film) - Wikipedia

*SUBSCRIBE for more BBC highlights: [calendrierdelascience.com](http://calendrierdelascience.com) More about this programme: [calendrierdelascience.com](http://calendrierdelascience.com) When Shakespeare was born, London did.*

### Chapter 9 : How immersive technologies have sparked a theatrical revolution

*The Matrix Revolutions is a science fiction action film written and directed by The Wachowski [calendrierdelascience.com](http://calendrierdelascience.com) was the third installment of The Matrix trilogy, released six months following The Matrix Reloaded.*