

BERTOLT BRECHT:
CRITICAL AND PRIMARY SOURCES

Volume 1

LIFE AND WORK

Edited by David Barnett

ROUTLEDGE

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Bertolt Brecht Critical Anthology

John J. White



Bertolt Brecht Critical Anthology:

Brecht Sourcebook Henry Bial, Carol Martin, 1999-12-16 Bertolt Brecht is one of the most prolific and influential writer directors of the twentieth century This fascinating anthology brings together in one volume many of the most important articles written about Brecht between 1957 and 1997 The collection explores a wide range of viewpoints about Brecht s theatre theories and practice as well as including three plays not otherwise available in English The Beggar or The Dead Dog Baden Lehrstück and The Seven Deadly Sins of the Lower Middle Class Editors Martin and Bial have brought together a unique compendium which covers all the key areas including the development of Brecht s aesthetic theories the relationship of Epic theatre to orthodox dramatic theatre Brecht s collaboration with Kurt Weill Paul Dessau and Max Frisch Brecht s influence on a variety of cultures and contexts including England Italy Moscow and Japan Together these essays are an ideal companion to Brecht s plays and provide an invaluable reconsideration of Brecht s work Contributors include Werner Hecht Mordecai Gorelik Eric Bentley Jean Paul Sartre Kurt Weill Ernst Bloch Darko Suvin Carl Weber Paul Dessau Denis Calandra W Stuart McDowell Ernst Schmacher Hans Joachim Bunge Martin Esslin Arturo Lazzari Tadashi Uchino Diana Taylor Elin Diamond and Lee Baxandall

Brecht Sourcebook Henry Bial, Carol Martin, 2005-08-08 A fascinating anthology that brings together in one volume many of the most important articles written about Brecht between 1957 and 1997 These essays are an ideal companion to Brecht s plays

Chicorel Index to Poetry in Anthologies and Collections in Print Marietta Chicorel, 1974

Bertolt Brecht's Dramatic Theory John J. White, 2004 In concert with his work as a politically charged playwright and dramaturge Bertolt Brecht concerned himself extensively with the theory of drama He was convinced that the Aristotelian ideal of audience catharsis through identification with a hero and the resultant experience of terror and pity worked against his goal of bettering society He did not want his audiences to feel but to think and his main theoretical thrusts Verfremdungseffekte de familiarization effects and epic theater among others were conceived in pursuit of this goal This is the first detailed study in English of Brecht s writings on the theater to take account of works first made available in the recent German edition of his collected works It offers in depth analyses of Brecht s canonical essays on the theater from 1930 to the late 1940s and early GDR years Close readings of the individual essays are supplemented by surveys of the changing connotations within Brecht s dramaturgical oeuvre of key theoretical terms including epic and anti Aristotelian theater de familiarization historicization and dialectical theater Brecht s distinct contribution to the theorizing of acting and audience response is examined in detail and each theoretical essay and concept is placed in the context of the aesthetic debates of the time subjected to a critical assessment and considered in light of subsequent scholarly thinking In many cases the playwright s theoretical discourse is shown to employ methods of epic presentation and techniques of de familiarization that are corollaries of the dramatic techniques for which his plays are justly famous John J White is Professor of German and Comparative Literature at King s College London

Modernist Literature Rachel Potter, 2012-04-02 Introduces students

to a wide range of modernist writers and critical debates in modernism studies **China—Art—Modernity** David Clarke, 2019-01-22 *China Art Modernity* provides a critical introduction to modern and contemporary Chinese art as a whole. It illuminates what is distinctive and significant about the rich range of art created during the tumultuous period of Chinese history from the end of Imperial rule to the present day. The story of Chinese art in the twentieth and twenty-first centuries is shown to be deeply intertwined with that of the country's broader socio-political development, with art serving both as a tool for the creation of a new national culture and as a means for critiquing the forms that culture has taken. The book's approach is inclusive. In addition to treating art within the Chinese Mainland itself during the Republican and Communist eras, for instance, it also looks at the art of colonial Hong Kong, Taiwan, and the Chinese diaspora. Similarly, it gives equal prominence to artists employing tools and idioms of indigenous Chinese origin and those who engage with international styles and contemporary media. In this way, it writes China into the global story of modern art as a whole at a moment in intellectual history when Western-centred stories of modern and contemporary culture are finally being recognized as parochial and inadequate. Assuming no previous background knowledge of Chinese history and culture, this concise yet comprehensive and richly illustrated book will appeal to those who already have an established interest in modern Chinese art and those for whom this is a novel topic. It will be of particular value to students of Chinese art or modern art in general, but it is also for those in the wider reading public with a curiosity about modern China. At a time when that country has become a major actor on the world stage, in all sorts of ways, accessible sources of information concerning its modern visual culture are nevertheless surprisingly scarce. As a consequence, a fully nuanced picture of China's place in the modern world remains elusive. *China Art Modernity* is a timely remedy for that situation. Here is a book that offers a comprehensive account of the dizzying transformations of Chinese art and society in the twentieth and twenty-first centuries. Breaking free of conventional dichotomies between traditional and modern Chinese and Western, that have hobbled earlier studies, Clarke's highly original book is exactly what I would assign my own students. Anyone eager to understand developments in China within the global history of modern art should read this book. Robert E. Harrist Jr, Columbia University. Clarke's book presents a critically astute mapping of the arts of modern and contemporary China. It highlights the significance of urban and industrial contexts, migration, diasporas, and the margins of the mainland while imaginatively seeking to inscribe its subject into the broader story of modern art. A timely and reliable intervention and indispensable for the student and non-specialist reader. Shane McCausland, SOAS University of London. *Chicorel Theater Index to Plays in Anthologies and Collections*, 1977 *Moving Pictures and Renaissance Art History* Patricia Emison, 2025-10-01. Film, like the printed imagery inaugurated during the Renaissance, spread ideas, not least the idea of the power of visual art across not only geographical and political divides but also strata of class and gender. *Moving Pictures and Renaissance Art History* examines the early flourishing of film from the 1920s to the mid-1960s, as partly reprising the introduction of mass media in the Renaissance, allowing for innovation that

reflected an art free of the control of a patron though required to attract a broad public Rivalry between word and image between the demands of narrative and those of visual composition spurred new ways of addressing the compelling nature of the visual The twentieth century also saw the development of the discipline of art history transfusions between cinematic practice and art historical postulates are part of the story told here

Musical Witness and Holocaust Representation Amy Lynn Wlodarski, 2015-07-09 The first comprehensive study of musical Holocaust representations in the Western tradition to examine both musical language and cultural value

Conceptual Art and the Politics of Publicity Alexander Alberro, 2003 An examination of the origins and legacy of the conceptual art movement

Commitment in the Artistic Practice of Aref El-Rayess Natasha Gasparian, 2020-11-13 In April 1968 ten months after the Arab defeat of the 1967 June War Aref El Rayess's *Dima wa Hurriyya* Blood and Freedom opened to the public in the exhibition hall of the *L Orient* newspaper headquarters in Beirut Lebanon The 5th of June or The Changing of Horses a realist mural painting on canvas was the exhibition's centerpiece With this artwork El Rayess declared his commitment to national liberation and socialist revolution The Changing of Horses was presented and received as an allegory of political commitment but the slips silences and repetitions in the public reception point to its excessive disturbing and fundamentally uncanny character In *Commitment in the Artistic Practice of Aref El Rayess* the first comprehensive study of the work Natasha Gasparian weaves together a social art history from the artist's writings exhibition reviews guestbook comments personal correspondences and testimonies as well as social political and aesthetic shifts particularly as they related to the debates on commitment *iltizam* in the aftermath of the June 1967 war By attempting to reconstruct this history of the artwork and tracing the caesuras in the discourse around it Gasparian exposes the social antagonism that is repressed and obfuscated in the idealized narrative sustained by El Rayess and his audiences She argues that the oversight in the reception the critics and audiences inability to see attests to the delay in grasping the work historically and signals its avant gardism

Video Art Historicized Malin Hedlin Hayden, 2016-03-03 Video art emerged as an art form that from the 1960s and onwards challenged the concept of art hence art historical practices From the perspective of artists critics and scholars engaged with this new medium art was seen as too limiting a notion Important issues were to re think art as a means for critical investigations and a demand for visual reconsiderations Likewise art history was argued to be in crisis and in need of adapting its theories and methods in order to produce interpretations and thereby establish historical sense for moving images as fine art Yet as this book argues video art history has evolved into a discourse clinging to traditional concepts ideologies and narrative structures manifested in an increasing body of texts *Video Art Historicized* provides a novel insightful and also challenging re interpretation of this field by examining the discourse and its own premises It takes a firm conceptual approach to the material examining the conceptual theoretical and methodological implications that are simultaneously contested by both artists and authors yet intertwined in both the legitimizing and the historicizing processes of video as art By engaging art history's most debated

concepts canon art and history this study provides an in depth investigation of the mechanisms of the historiography of video art Scrutinizing various narratives on video art the book emphasizes the profound and widespread hesitations towards but also the efforts to negotiate traditional concepts and practices By focusing on the politics of this discourse theoretical issues of gender nationality and particular themes in video art Malin Hedlin Hayden contests the presumptions that inform video art and its history

Adaptations of Shakespeare Daniel Fischlin, Mark Fortier, 2000 Shakespeare's plays have been adapted or rewritten in various ways since the 17th century This anthology brings together 13 theatrical adaptations of Shakespeare's work from around the world and across the centuries

Adaptations of Shakespeare Daniel Fischlin, Mark Fortier, 2014-05-01 Shakespeare's plays have been adapted or rewritten in various often surprising ways since the seventeenth century This groundbreaking anthology brings together twelve theatrical adaptations of Shakespeare's work from around the world and across the centuries The plays include The Woman's Prize or the Tamer Tamed John Fletcher The History of King Lear Nahum Tate King Stephen A Fragment of a Tragedy John Keats The Public El P blico Federico Garcia Lorca The Resistible Rise of Arturo Ui Bertolt Brecht uMabatha Welcome Msomi Measure for Measure Charles Marowitz Hamletmachine Heiner Müller Lears Daughters The Womens Theatre Group Elaine Feinstein Desdemona A Play About a Handkerchief Paula Vogel This Islands Mine Philip Osment Harlem Duet Djanet Sears Each play is introduced by a concise informative introduction with suggestions for further reading The collection is prefaced by a detailed General Introduction which offers an invaluable examination of issues related to

Bertolt Brecht's Adaptations and Anti-capitalist Aesthetics Today Anthony Squiers, 2025-02-13 This book examines Brecht's theory and method of adaptation It first reconstructs it into a single framework using four key Brechtian concepts Fabel gestus estrangement effects and historicizing It then uses that framework to analyse four Brechtian adaptations The Tutor Don Juan Socrates Wounded and Kriegsfibel It argues that adaptation occupies a previously unrealised central place in Brecht's thought demonstrating that he provides us with a unique way to think about adaptation as material transformation It concludes by describing how Brecht is useful for anti capitalist aesthetics today because through him one can foster a new consciousness which enables better social conditions to be created This book is practical for both theatre practitioners and artists as well as theorists

Changing the System: The Music of Christian Wolff Stephen Chase, 2016-04-08 Christian Wolff is a composer who has followed a distinctive path often at the centre of avant garde activity working alongside figures such as John Cage Merce Cunningham and Cornelius Cardew In a career spanning sixty years he has produced a significant and influential body of work that has aimed to address in a searching and provocative manner what it means to be an experimental and socially aware artist This book provides a wide ranging introduction to a composer often overlooked despite his influence upon many of the major figures in new music since the 1950s from Cage to John Zorn to the new wave of experimentalists across the globe As the first detailed analysis of the music of this prolific and highly individual composer Changing the System The

Music of Christian Wolff contains contributions from leading experts in the field of new and experimental music as well as from performers and composers who have worked with Wolff The reception of Wolff s music is discussed in relation to the European avant garde and also within the context of Wolff s association with Cage and Feldman Music from his earliest compositions of the 1950s the highly indeterminate scores the politically inspired pieces up to the most recent works are discussed in detail both in relation to their compositional techniques general aesthetic development and matters of performance The particular challenges and aesthetic issues arising from Wolff s idiosyncratic notations and the implications for performers are a central theme Likewise the ways in which Wolff s political persuasions which arguably account for some of the notational methods he chooses have been worked out through his music are examined With a foreword by his close associate Michael Parsons this is a valuable addition to experimental music literature

The Ethical Function of Architecture Karsten Harries,1998-07-31 Can architecture help us find our place and way in today s complex world Can it return individuals to a whole to a world to a community Developing Giedion s claim that contemporary architecture s main task is to interpret a way of life valid for our time philosopher Karsten Harries answers that architecture should serve a common ethos But if architecture is to meet that task it first has to free itself from the dominant formalist approach and get beyond the notion that its purpose is to produce endless variations of the decorated shed In a series of cogent and balanced arguments Harries questions the premises on which architects and theorists have long relied premises which have contributed to architecture s current identity crisis and marginalization He first criticizes the aesthetic approach focusing on the problems of decoration and ornament He then turns to the language of architecture If the main task of architecture is indeed interpretation in just what sense can it be said to speak and what should it be speaking about Expanding upon suggestions made by Martin Heidegger Harries also considers the relationship of building to the idea and meaning of dwelling Architecture Harries observes has a responsibility to community but its ethical function is inevitably also political He concludes by examining these seemingly paradoxical functions

The Director as Collaborator Robert Knopf,2015-10-05 The Director as Collaborator teaches essential directing skills while emphasizing how directors and theatre productions benefit from collaboration Good collaboration occurs when the director shares responsibility for the artistic creation with the entire production including actors designers stage managers and technical staff Leadership does not preclude collaboration in theatre these concepts can and should be complementary Students will develop their abilities by directing short scenes and plays and by participating in group exercises

A Concise Companion to World Literature Ken Seignurie,Paula Karger,2025-12-22 Provides a student friendly introduction to World Literature Bridging the gap between introductory materials and advanced scholarly research the Concise Companion to World Literature offers a streamlined selection of the most popular and essential essays from The Companion to World Literature specifically tailored for undergraduate students and instructors This single volume resource edited by Ken Seignurie and Paula Karger presents 100

carefully curated chapters fully revised for clarity and accompanied by newly commissioned essays The Concise Companion which retains the original work's three tiered organizational structure period essays thematic bridge essays and author title chapters offers a nuanced exploration of major literary traditions across time and geography Each entry contextualizes major literary works within the broader framework of global literary traditions enriching discussions on periodization literary movements and cross cultural connections With its accessible scholarship and enhanced learning tools it is a vital resource for students beginning their journey in World Literature and for educators seeking a structured easy to use reference Providing an engaging approach to the vast landscape of global literary traditions the Concise Companion to World Literature Features an entirely new introductory section that offers contemporary perspectives on World Literature Showcases a diverse array of global texts authors and traditions to deliver a broad and inclusive literary perspective Addresses key debates in World Literature including periodization cross cultural exchange and literary historiography Includes a new pedagogical supplement to assist instructors in course design and aid students in literary analysis The Concise Companion to World Literature designed for second and third year undergraduate students is an essential resource for courses in World Literature Comparative Literature and Humanities programs It is also a valuable tool for graduate students and faculty seeking an authoritative and easy to use reference for teaching and research in the field

Humor, Satire, and Identity Jill Twark, 2012-02-14 This is the first book in English to survey the Eastern German literary trend of employing humor and satire to come to terms with experiences in the German Democratic Republic and after the fall of the Berlin Wall As sophisticated attempts to make sense of socialism's failure and a difficult unification process these contemporary texts help define Germany today from a specific Eastern German perspective Grounded in politics and history ten humorous and satirical novels are analyzed for their literary aesthetics and language cultural critiques and socio political insights The texts include popular novels such as Thomas Brussig's *Helden wie wir* Ingo Schulze's *Simple Stories* and Jens Sparschuh's *Der Zimmerspringbrunnen* as well as lesser known but equally relevant works like *Schlehwins Giraffe* by Bernd Schirmer and *Katerfr hst ck* by Erich Loest A broad spectrum of humor and satire theories is applied to probe texts from various angles and suggest multi layered answers to the question of how these literary modes function in postwall Germany to construct a specifically Eastern German identity Interviews the author conducted with five of the satirists are appended as primary sources and contribute to the interpretation of the texts

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