

# Das Politische Theater Erwin Piscator 1893 1966

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this volume surveys and assesses the contributions of vsevolod meyerhold erwin piscator and bertolt brecht to theatre making which richly exemplify the range of ways that directors address dramatic material theatrical space and their audiences their directorial work marks an unmistakeable interest in developing the political potential of theatre in the early 20th century although each director offered more to their actors collaborators and spectators than simply the staging of politics and the political

these essays represent the push to provide interdisciplinary brecht research to english speaking audiences following his death in 1956 and offer novel readings of his works indicative of the major literary questions of the time the essays explore both brecht s

theoretical approach and political thought with many also taking a comparative approach to analysis of individual plays the contributors are reinhold grimm karl heinz schoeps herbert knust hans meyer siegfried mews raymond english james lyon darko suvin gisela bahr grace allen ralph ley john fuegi andrzej wirth and david bathrick

if you are struggling to decipher your boal from your brecht your meisner from your marowitz or your adler from your artaud this is the book for you who are the great teachers and theorists of dramatic art what methods are associated with which practitioners how does their work connect to one another when was realism as a concept born how did david garrick s ideas about acting impact those of stanislavski grotowski and brecht what were the foundational ideas of joan littlewood all of these questions and many many more are answered in this book which offers a refreshingly accessible survey of the major acting teachers from the early 1700s up to the present day it looks at what their major influences were where their ideas came from and their legacy structured by practitioner and arranged in chronological order this much needed book brings together the foundational acting theories that have shaped the arts scene for centuries

this analysis of four major productions by erwin piscator hoppla rasputin schweik and konjunktur 1927 28 examines the nature of his pioneering visual effects the films projections cartoons elaborate sets and machinery here designated visual aids are shown to have a didactic function they frame the action politically thus evolving a sophisticated new theatrical method comparison with brecht s work establishes differences of emphasis in the approach to a common goal piscator s montage of disparate elements is seen as a vital contribution to epic theatre

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