

Erwin Piscator - politics on the stage in the Weimar Republic

Chadwyck-Healey in association with the Consortium for Drama and Media in Higher Education - Erwin Piscator : politics on the stage in the Weimar Republic (Visual material, 1987) [vip.stumagz.com]



Description: -

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Nonalignment -- Congresses.

Communication -- Developing countries -- Congresses.

Communication -- International cooperation -- Congresses.

Great Britain -- Periodicals.

Law reports, digests, etc. -- Great Britain.

Theater -- Political aspects.

Theater -- Germany -- History.

Theatrical producers and directors -- Germany.

Piscator, Erwin, -- 1893-1966. Erwin Piscator - politics on the stage in the Weimar Republic

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Theatre in focus Erwin Piscator - politics on the stage in the Weimar Republic

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Die späte Heimkehr des Erwin Piscator.

Erwin Piscator. Archive. The Lahr von Leitis Academy & Archive

For that reason, art labeled as agitprop acquires specific aesthetic elements, which highlight its emotional impact on the viewers, crucial for the mediation of information. By erasing differences between administrative staff, actors, directors, and audience, it would abolish not only traditional categories that separate professionals from amateur audiences, but also the opposition between the classes endowed with means of social production and the education that assigns them a superior social role, and the uneducated working class members consigned to role of consumers. The theatrical production was meant to educate and enlighten the proletarian audience on their social position, strengthening their rational understanding of social laws that govern history, which supposedly grants them autonomy.

Erwin Piscator's political theatre; the development of modern German drama in SearchWorks catalog

He presented the protagonist Karl Moor as a substantially self-absorbed insurgent.

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And only by taking these three factors into account, either by affirming them or by fighting against them, will we bring our lives into contact with the historical aspect of the twentieth century. As he died, the audience heard The Internationale sung.

Erwin Piscator

At the end of the war revolution broke out across Germany, inspired by Russia and raising the possibility of fundamental transformation of society. Namely, Piscator embraced Marxism as an alternative to capitalism, which he saw as responsible for WWI. Moreover, totalitarian regimes employed terror to correct every aspect of human life that departed from these historical laws, with the aim to produce a universal mankind that would embody the law Arendt 461-68.

Piscator stage

Namely, Piscator used original documentary sources, such as writing, photography, and film, to highlight the historical context of the performance, which he saw as crucial for the emancipation of the viewers.

Erwin Piscator: staging the revolution

To repeat, the analysis of history as social construct is seen as emancipative, as it encourages the questioning of established hierarchies, which becomes a sounding board for historical change.

Erwin Piscator: staging the revolution

The KPD did make use of some of his performances to gain public support, such as the Red Revue and Despite All! The twenty-year-old was confronted by War. Art and Politics in the Weimar Period: The New Sobriety 1917—1933. The stage directions indicate an ending typical for agitprop: Voices.

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