

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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Piscator stage

On September 6, 1929, Piscator opened a second Piscator stage in the Theater am Nollendorfsplatz. In 1928 he produced a notable adaptation of the unfinished episodic comic Czech novel *The Good Soldier Schweik*. These highly emotional theatrical elements immersed the audience into the simplified events presented on the stage, with the aim to activate them in accordance with the didactic message of the performance.

Erwin Piscator

The Theatre of the Weimer Republic.

Erwin Piscator : politics on the stage in the Weimar Republic (Visual material, 1987) [play.fridaynightfunk.rf.gd]

This discouraged the rational analysis of social phenomena that was perceived as a source of emancipation, while the concept of history as class struggle was transformed into an eternal law that provided legitimacy both for communist practice, and for the use of authoritarian methods, which were perceived as administering justice. The scientifically objective analysis of history, pertaining to historical materialism, was coupled with an irrational aesthetics that weakened the critical attitude of the audience, while simultaneously strengthening their emotional readiness for political action.

Erwin Piscator: staging the revolution

In addition to issues with proper categorization, the work of Erwin Piscator has been evaluated rather differently by various critics. By using this website you agree to the and the policy. He left Russia and finally moved to the US in 1939.

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He presented the protagonist Karl Moor as a substantially self-absorbed insurgent. This can be accounted for by the numerous failures which he suffered, due to finance, political conflict, and a fervent drive for experiment that often backfired.

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