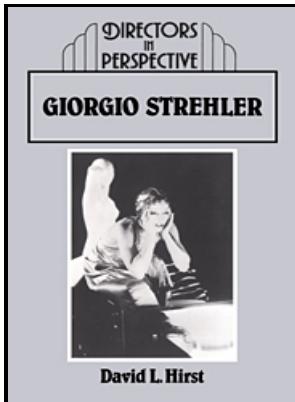


Erwin Piscator - politics on the stage in the Weimar Republic

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) [vivchar.tom.ru]

Description: -



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 Nonalignment -- Congresses.
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 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
 -
 Theatre in focus
 Notes: Bibliography: p. 52.
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Erwin Piscator's political theatre; the development of modern German drama in SearchWorks catalog

The awe-inspiring machinery produced effects of fascination, immersion, and emotional activation, which directly clashed with the objectivity of the historical narratives, perceived as the source of emancipation. Berlin: Edition Henrich 1986 Sites of the History of Berlin, 11.

Erwin Piscator: staging the revolution

When Piscator took up the position of director at the Freie Volkbühne, he became dedicated to staging plays that addressed sensitive issues from the German past, such as the Nazi genocide, which were not spoken about in the post-war Germany for two decades.

Erwin Piscator

Rallying cries of the Voice of Russia entice the proletariat to revolution. However, in the process of constituting itself against myth, science produced itself as myth, as the belief in science as the source of human empowerment became accepted without questioning, while anything that failed to conform to rational evidence was discarded as superstition. Since the performance used irrational means to support a specific understanding of history, a method commonly ascribed to myth, the concept of history as class struggle was stripped of its scientific essence and became established as its opposite, providing an irrational understanding of the world comparable to myth.

Erwin Piscator

Namely, Piscator either chose texts which directly reflected the political concerns of his era, or adapted traditional plays to his own needs. This social hierarchy is perpetuated by the dominant ideology which naturalizes the aforementioned order, transforming its own standards into a universal law that provides legitimacy to its own rule Marx and Engels 36-48.

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

Very similar to Brecht, Piscator rejected the concept of art as an embodiment of eternal values, cultivating instead the perspective of art as a historical product created by relative social relations Piscator 187-88.

SIC Journal

Published in association with the Consortium for Drama and Media in Higher Education. Namely, in totalitarian regimes such as these, social laws were not seen as historically relative frameworks for the establishment of human legality, but were rather treated as eternal laws of History or Nature that provide parameters of justice.

Erwin Piscator: staging the revolution

The Development of Modern German Drama. Abstract The work of Erwin Piscator as a theatre director is marked by attempts to introduce communist ideology into theatre, which was reflected in various aspects of his theatrical practice.

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