

ANDY LAVENDER

HAMLET IN PIECES

Shakespeare reworked by

Peter Brook
Robert Lepage
Robert Wilson

Hamlet In Pieces Shakespeare Reworked Peter Brook
Robert Lepage Robert Wilson

Mary Luckhurst



Hamlet In Pieces Shakespeare Reworked Peter Brook Robert Lepage Robert Wilson:

Hamlet in Pieces Andy Lavender, 2003-02-12 Within the space of a year between 1995 and 1996 three highly unusual shows were produced by three celebrated figures in world theatre Qui Est La directed by Peter Brook Elsinore directed by Robert Lepage and Hamlet a monologue directed by Robert Wilson Each was a version at least in part of Shakespeare's Hamlet although none of them treated the show in anything like an orthodox manner **The Shakespearean**

International Yearbook Sukanta Chaudhuri, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics **World-Wide Shakespeares** Sonia Massai, 2007-05-07 Drawing on debates around the global

local dimensions of cultural production an international team of contributors explore the appropriation of Shakespeare's plays in film and performance around the world In particular the book examines the ways in which adapters and directors have put Shakespeare into dialogue with local traditions and contexts The contributors look in turn at local Shakespeares for local national and international audiences covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between centre and periphery and big time and small time Shakespeares Responding to a surge of critical interest in the poetics and politics of appropriation World Wide Shakespeares is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally Shakespeare's Sense of Character Michael W.

Shurgot, 2016-04-01 Making a unique intervention in an incipient but powerful resurgence of academic interest in character based approaches to Shakespeare this book brings scholars and theatre practitioners together to rethink why and how character continues to matter Contributors seek in particular to expand our notions of what Shakespearean character is and to extend the range of critical vocabularies in which character criticism can work The return to character thus involves incorporating as well as contesting postmodern ideas that have radically revised our conceptions of subjectivity and selfhood At the same time by engaging theatre practitioners this book promotes the kind of comprehensive dialogue that is necessary for the common endeavor of sustaining the vitality of Shakespeare's characters *Shakespeare on screen : Television*

Shakespeare Nathalie Vienne-Guerrin, Sarah Hatchuel, Television Shakespeare l'expression a-t-elle encore un sens une poque o Shakespeare la t l vision ne se r duit plus la s rie BBC mais est devenu notamment au fil des innovations technologiques un concept de plus en plus hybride porteur d'une infinie vari t Ce volume offre au lecteur un examen pr cis d'adaptations t l visuelles des pi ces shakespeareiennes tout en questionnant les limites poreuses que le 21e si cle fait appara tre entre la t l vision et les autres m dias Shakespeare semblant pouvoir ou devoir se pr ter toutes les m tamorphoses

Shakespeare and the Problem of Adaptation Margaret Jane Kidnie, 2009 Kidnie's study presents original sophisticated and profoundly intelligent answers to important questions Lukas Erne University of Geneva This is a fine and productive book one that will surely draw significant attention and commentary well beyond the precincts of Shakespeare studies W B Worthen Columbia University Shakespeare's plays continue to be circulated on a massive scale in a variety of guises as editions performances and adaptations and it is by means of such mediation that we come to know his drama Shakespeare and the Problem of Adaptation addresses fundamental questions about this process of mediation making use of the fraught category of adaptation to explore how we currently understand the Shakespearean work To adapt implies there exists something to alter but what constitutes the category of the play and how does it relate to adaptation How do play and adaptation relate to drama's twin media text and performance What impact might answers to these questions have on current editorial performance and adaptation studies Margaret Jane Kidnie argues that play and adaptation are provisional categories mutually dependent processes that evolve over time in accordance with the needs of users This theoretical argument about the identity of works and the nature of text and performance is pursued in relation to diverse examples including theatrical productions by the Royal Shakespeare Company the BBC's ShakespeaRe Told the Reduced Shakespeare Company and recent print editions of the complete works These new readings build up a persuasive picture of the cultural and intellectual processes that determine how the authentically Shakespearean is distinguished from the fraudulent and adaptive Adaptation thus emerges as the conceptually necessary but culturally problematic category that results from partial or occasional failures to recognize a shifting work in its textual theatrical instance

The Shakespearean International Yearbook Graham Bradshaw, Tom Bishop, 2017-05-15 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares proceeding from the claim that Shakespeare's literary craft was not just native English or British but was filtered and fashioned through a Renaissance awareness that needs to be recognized as European and that has had effects and afterlives across the Continent Guest editors Ton Hoenselaars and Clara Calvo have constructed this section to highlight both how the spread of Shakespeare throughout Europe has brought together the energies of a wide variety of European cultures across several centuries and how the inclusion of Shakespeare in European culture has been not only a European but also a world affair The Shakespearean International Yearbook continues to provide an annual survey of important issues and developments in contemporary Shakespeare studies Contributors to this issue come from the US and

the UK Spain Switzerland and South Africa Canada The Netherlands India Portugal Greece France and Hungary In addition to the section on European Shakespeares this volume includes essays on the genre of romance issues of character and other topics

Special Section, European Shakespeares Graham Bradshaw, Tom Bishop, 2008 This eighth volume of The Shakespearean International Yearbook presents a special section on European Shakespeares which highlights how the inclusion of Shakespeare in European culture has been not only a European but also a world affair Contributors to this issue come from Europe North America South Africa and India In addition to the section on European Shakespeares essays in this volume consider issues of character and the genre of romance and other topics

Tragic Time in Drama, Film, and Videogames Rebecca Bushnell, 2016-11-14 This book explores how classical and Shakespearean tragedy has shaped the temporality of crisis on the stage and in time travel films and videogames In turn it uncovers how performance and new media can challenge common assumptions about tragic causality and fate Traditional tragedies may present us with a present when a calamity is staged a decisive moment in which everything changes However modern performance adaptation and new media can question the premises of that kind of present crisis and its fatality By offering replays or alternative endings experimental theatre adaptation time travel films and videogames reinvent the tragic experience of irreversible present time This book offers the reader a fresh understanding of tragic character and agency through these new media s exposure of the genre s deep structure

The Routledge Companion to Directors' Shakespeare John Russell Brown, 2009-06-02 The Routledge Companion to Directors Shakespeare is a major collaborative book about plays in performance Thirty authoritative accounts describe in illuminating detail how some of theatre s most talented directors have brought Shakespeare s texts to the stage Each chapter has a revealing story to tell as it explores a new and revitalising approach to the most familiar works in the English language A must have work of reference for students of both Shakespeare and theatre this book presents some of the most acclaimed productions of the last hundred years in a variety of cultural and political contexts Each entry describes a director s own theatrical vision and methods of rehearsal and production These studies chart the extraordinary feats of interpretation and innovation that have given Shakespeare s plays enduring life in the theatre Notable entries include Ingmar Bergman Peter Brook Declan Donnellan Tyrone Guthrie Peter Hall Fritz Kortner Robert Lepage Joan Littlewood Ninagawa Yukio Joseph Papp Roger Planchon Max Reinhardt Giorgio Strehler Deborah Warner Orson Welles Franco Zeffirelli

Direction Simon Shepherd, 2012-12-17 Is directing an art Do directors need to be trained What do directors actually do These questions and more are answered in this accessibly written survey of the art of theatre direction Its broad scope ranges across the theatres of both America and Europe looking at practices from Stanislavski up to the present day

The Routledge Dictionary of Performance and Contemporary Theatre Patrice Pavis, 2016-04-28 the ideal follow on to and development from his previous Dictionary of the theatre 1999 provides access to a wide range of theoretical terms which feature at HE the perfect match of big name and comprehensive student reference

Reworking the Ballet Vida L. Midgell, 2007-11-13 Reworking the Ballet illuminates the choreographic praxis the context and the politics of reworkings in the light of counter canonical discourses as developed within feminism queer theory and postcolonialism

A Companion to Modern British and Irish Drama, 1880 - 2005 Mary Luckhurst, 2008-04-15 This wide ranging Companion to Modern British and Irish Drama offers challenging analyses of a range of plays in their political contexts It explores the cultural social economic and institutional agendas that readers need to engage with in order to appreciate modern theatre in all its complexity An authoritative guide to modern British and Irish drama Engages with theoretical discourses challenging a canon that has privileged London as well as white English males and realism Topics covered include national regional and fringe theatres post colonial stages and multiculturalism feminist and queer theatres sex and consumerism technology and globalisation representations of war terrorism and trauma

Intermediality in Theatre and Performance Freda Chapple, Chiel Kattenbelt, 2006 Intermediality the incorporation of digital technology into theatre practice and the presence of film television and digital media in contemporary theatre is a significant feature of twentieth century performance Presented here for the first time is a major collection of essays written by the Theatre and Intermediality Research Group of the International Federation for Theatre Research which assesses intermediality in theatre and performance The book draws on the history of ideas to present a concept of intermediality as an integration of thoughts and medial processes and it locates intermediality at the inter sections situated in between the performers the observers and the confluence of media medial spaces and art forms involved in performance at a particular moment in time Referencing examples from contemporary theatre cinema television opera dance and puppet theatre the book puts forward a thesis that the intermedial is a space where the boundaries soften and we are in between and within a mixing of space media and realities with theatre providing the staging space for intermediality The book places theatre and performance at the heart of the new media debate and will be of keen interest to students with clear relevance to undergraduates and post graduates in Theatre Studies and Film and Media Studies as well as the theatre research community

Scenographic Design Drawing Sue Field, 2020-12-14 This enlightening study explores the set design drawings for theatre and live performance highlighting their unique qualities within the greater arena of drawing practice and theory The latest volume in the Drawing In series Scenographic Design Drawing encourages an interdisciplinary dialogue in the field of drawing with the inclusion of illustrations throughout Scenographic design drawings visualize the images in the designer s mind s eye early in the design process They are the initial design tool in the creative engagement with theatre opera dance and non text based performance It is in particular this body of drawings that is unique as both a performative and a theatrical representation of multiple worlds within the stage space Sue Field illuminates this illustration process and identifies how these drawings have functioned and developed over time Scenographic Design Drawing serves to satisfy an emerging global curiosity and a thirst for new knowledge and understanding in relation to the drawings executed by the historical and contemporary scenographer

This work addresses a critical research gap and shows how the scenographic design drawing continues to be a principal site of innovation subjectivity originality and authorship in theatre and live performance **Contemporary Mise en Scène** Patrice Pavis, 2013-05-07 We have good reason to be wary of mise en scène but that is all the more reason to question this wariness it seems that images from a performance come back to haunt us as if to prolong and transform our experience as spectators as if to force us to rethink the event to return to our pleasure or our terror Patrice Pavis from the foreword Contemporary Mise en Scène is Patrice Pavis's masterful analysis of the role that staging has played in the creation and practice of theatre throughout history This stunningly ambitious study considers the staged reading at the frontiers of mise en scène scenography which sometimes replaces staging the reinterpretation of classical and contemporary works the development of intercultural theatre and ritual new technologies and their usage live on the stage the postmodern practice of deconstruction But it also applies sustained critical attention to the challenges of defining mise en scène of tracking its development and of exploring its possible futures Joel Anderson's powerful new translation lucidly realises Pavis's investigation of the changing possibilities for stagecraft in the context of performance art physical theatre and modern theory

Theatricality of Robert Lepage Aleksandar Saša Dundjerović, 2007-08-24 The Theatricality of Robert Lepage studies several productions including The Dragons Trilogy Vinci and Tectonic Plates The Seven Streams of River Ota Zulu Time and The Far Side of the Moon Dundjerović provides major new insights into Lepage's creative process through an examination of his workshops open rehearsals and performances as well as interviews with Lepage and his collaborators Outlining the key production elements of Lepage's theatricality Dundjerović provides a practitioner's view of how Lepage creates as a director actor and writer and explores Lepage's practice within both the local Québecois and the international theatre context

Postdramatic Theatre and the Political Karen Jürs-Munby, Jerome Carroll, Steve Giles, 2013-12-19 Is postdramatic theatre political and if so how How does it relate to Brecht's ideas of political theatre for example How can we account for the relationship between aesthetics and politics in new forms of theatre playwriting and performance The chapters in this book discuss crucial aspects of the issues raised by the postdramatic turn in theatre in the late twentieth and early twenty-first century the status of the audience and modes of spectatorship in postdramatic theatre the political claims of postdramatic theatre postdramatic theatre's ongoing relationship with the dramatic tradition its dialectical qualities or its eschewing of the dialectic questions of representation and the real in theatre the role of bodies perception appearance and theatricality in postdramatic theatre as well as subjectivity and agency in postdramatic theatre dance and performance Offering analyses of a wide range of international performance examples scholars in this volume engage with Hans Thies Lehmann's theoretical positions both affirmatively and critically relating them to other approaches by thinkers ranging from early theorists such as Brecht Adorno and Benjamin to contemporary thinkers such as Fischer-Lichte Rancière and others **Robert Lepage's Scenographic Dramaturgy** Melissa Poll, 2018-07-10 This book theorizes auteur Robert Lepage's scenography based

approach to adapting canonical texts Lepage's technique is defined here as scenographic dramaturgy a process and product that de privileges dramatic text and relies instead on evocative visual performance and intercultural collaboration to re envision extant plays and operas Following a detailed analysis of Lepage's adaptive process and its place in the continuum of scenic writing and auteur theatre this book features four case studies charting the role of Lepage's scenographic dramaturgy in re writing extant texts including Shakespeare's *Tempest* on Huron Wendat territory Stravinsky's *Nightingale* in a twenty seven ton pool and Wagner's *Ring* cycle via the infamous sixteen million dollar Metropolitan Opera production The final case study offers the first interrogation of Lepage's twenty first century auto adaptations of his own seminal texts *The Dragons Trilogy* and *Needles Opium* Though aimed at academic readers this book will also appeal to practitioners given its focus on performance making adaptation and intercultural collaboration

Whispering the Techniques of Language: An Psychological Journey through **Hamlet In Pieces Shakespeare Reworked Peter Brook Robert Lepage Robert Wilson**

In a digitally-driven world where screens reign great and instant communication drowns out the subtleties of language, the profound strategies and emotional subtleties concealed within words usually move unheard. Yet, located within the pages of **Hamlet In Pieces Shakespeare Reworked Peter Brook Robert Lepage Robert Wilson** a charming fictional prize sporting with fresh feelings, lies an exceptional journey waiting to be undertaken. Penned by a talented wordsmith, this enchanting opus invites visitors on an introspective journey, softly unraveling the veiled truths and profound impact resonating within the very material of each word. Within the psychological depths of the moving review, we shall embark upon a genuine exploration of the book is primary themes, dissect their fascinating writing model, and fail to the powerful resonance it evokes strong within the recesses of readers hearts.

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