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| 1. Record Nr. | UNISA990000760140203316 |
| Autore | KLEIST, Henrich von |
| Titolo | La brocca rotta Anfitrione Il principe di Homburg / Heinrich von Kleist ; a cura di Italo A. Chiusano ; [traduzione dal tedesco di Italo A. Chiusano] |
| Pubbl/distr/stampa | Milano : Garzanti, 1984 |
| Descrizione fisica | XLI, 268 p : 1 ritr. ; 18 cm |
| Collana | I grandi libri ; 302 |
| Disciplina | 832.6 |
| Collocazione | XIII.1.A. 392(V A COLL. 61/302) XIII.1.A. 392a(V A COLL. 61/302 BIS) |
| Lingua di pubblicazione | Italiano |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |

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| 2. Record Nr. | UNINA9910456907003321 |
| Autore | Vakhtangov Evgenii <1883-1922., > |
| Titolo | The Vakhtangov sourcebook // edited, translated and with an introduction by Andrei Malaev-Babel |
| Pubbl/distr/stampa | London ; ; New York, N.Y. : , : Routledge, , 2011 |
| ISBN | 1-283-10593-4 9786613105936 1-136-97997-2 0-203-85291-5 |
| Descrizione fisica | 1 online resource (387 p.) |
| Altri autori (Persone) | Malaev-BabelAndrei |
| Disciplina | 792.02/33 |
| Soggetti | Theater - Production and direction Theater - Philosophy Acting - Study and teaching - Russia Electronic books. |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Cover; The Vakhtangov Sourcebook; Copyright; Contents; List of Illustrations and Plates; Acknowledgements; Editor's Note; Part I: Introduction; 1. On Vakhtangov's Work and Writings; 2. The Theatre of Mystery; 3. Toward the Theatre of Fantastic Realism; 4. Toward the Theatre of the Future; 5. Theatre of the Eternal Mask; Part II: Vakhtangov on Theatre, Actor Training and an Actor's Creative Process; 6. On Theatre; 7. On the Actor's Creative Process; 8. On the Stanislavsky System; 9. On Character and Characterization; 10. On Consciousness and the Subconscious in an Actor's Creative Process 11. On the Organic Outer TechniquePart III: Fantastic Realism; 12. Axioms of Fantastic Realism; 13. Fantastic Realism and the Russian Theatre (All Saints' Notes); 14. Expressive Means of Fantastic Realism; 15. Theatrical Models of Fantastic Realism; 16. Two Final Discussions with Students; Part IV: Popular Theatre; 17. Theory and Practice of the Popular Theatre; 18. Philosophy of the Popular Theatre; Part V: Transfiguring the Stanislavsky System; 19. Lectures on the Stanislavsky System; 20. Materials on the Stanislavsky System; Part VI: From |

Director's Diaries: Toward the Theatre of Mystery

21. On the Production of Hauptmann's The Festival of Peace 22. On the Production of Berger's The Deluge; 23. On the Production of Maeterlinck's The Miracle of Saint Anthony (First Variant); 24. On the Production of Ibsen's Rosmersholm; Part VII: Vakhtangov at the MAT and its First Studio; 25. On the Inception of the First Studio of the MAT; 26. On the First Studio of the MAT Artistic Philosophy and Esthetics; 27. On the First Studio of the MAT Traditions and Perspectives; Part VIII: Vakhtangov Rehearses; 28. Theatre of the Emotional Experience; 29. Toward the Theatre of Mystery 30. Toward Fantastic Realism 31. Fantastic Realism; Part IX: Correspondence with Colleagues; 32. First Studio of the MAT Letters ?; 33. Letters to the Vakhtangov and Habima Studios; 34. Three Final Letters; Glossary of Terms; Bibliography; Index

Sommario/riassunto

'Scrupulously translated and skilfully translated by Andrei Malaev-Babel, The Vakhtangov Sourcebook ... provides the most comprehensive addition to English readers' knowledge of the philosophy, pedagogy, and legacy of Vakhtangov.' - Modern Language Review 'An exceptionally valuable book that promises to be the definitive reference for Vakhtangov's work for years to come.' - Theatre Topics Yevgeny Vakhtangov was the creator of Fantastic Realism, credited with reconciling Meyerhold's bold experiments with Stanislavski's natur

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| 3. Record Nr. | UNINA9910779016403321 |
| Titolo | Ethics and images of pain // edited by Asbjørn Grønstad and Henrik Gustafsson |
| Pubbl/distr/stampa | New York, N.Y. : , : Routledge, , 2012 |
| ISBN | 1-136-45305-9 1-280-66119-4 9786613638120 1-136-45306-7 0-203-12590-8 |
| Descrizione fisica | 1 online resource (263 p.) |
| Collana | Routledge advances in art and visual studies ; ; 1 |
| Altri autori (Persone) | GrønstadAsbjørn GustafssonHenrik |
| Disciplina | 700.453 700/.453 701 |
| Soggetti | Art - Moral and ethical aspects Mass media - Moral and ethical aspects Pain in art Pain in mass media Pain in the performing arts Performing arts - Moral and ethical aspects |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Cover; Ethics and Images of Pain; Copyright; Contents; List of Figures; Acknowledgements; Preface; Introduction; PART I: From Voyeurism to Visual Politics; 1. Do Not Look at Y/Our Own Peril: Voyeurism as Ethical Necessity, or To See as a Child Again; 2. Associates in Crime and Guilt; 3. Painful Photographs: From the Ethics of Spectatorship to Visual Politics; PART II: Looking In, Looking Away; 4. The Violence of the Documentary Image: Errol Morris's Standard Operating Procedure 5. Visual Irruptions, Mediated Suffering, and the Robert Dziekanski Tragedy: An Inquiry into the Efficiency of the Image6. Tuning Out, Turning In, and Walking Off : The Film Spectator in Pain; PART III: |

Performances; 7. Imaging Pain; 8. The Unsettling Moment: On Mathilde ter Heijne's Suicide Trilogy; 9. Gulag Follies; PART IV: Mimetic and Mnemonic Frames; 10. Imag(in)ing Painful Pasts: Mimetic and Poetic Style in War Films; 11. The Sanctified Fallen: The War Film as Witness; 12. Medical Horror: Visual Documents From the History of Lobotomy; Contributors; Index

Sommario/riassunto

Few phenomena are as formative of our experience of the visual world as displays of suffering. But what does it mean to have an ethical experience of disturbing or traumatizing images? What kind of ethical proposition does an image of pain mobilize? How may the spectator learn from and make use of the painful image as a source of ethical reflection? Engaging with a wide range of visual media--from painting, theatre, and sculpture, to photography, film, and video--this interdisciplinary collection of essays by leading and emerging scholars of visual culture offers a reappraisal of the increasin
