

Contemporary Bulgarian Theatre 1 Contemporary Theatre Review

[#contemporary Bulgarian theatre](#) [#theatre review](#) [#Bulgarian drama](#) [#theatre criticism](#) [#modern Bulgarian plays](#)

Dive into an insightful review exploring the dynamic landscape of contemporary Bulgarian theatre. This article offers critical perspectives on recent productions, key playwrights, and the evolving trends shaping the Bulgarian drama scene today, essential for theatre enthusiasts and scholars.

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Contemporary Bulgarian Theatre

First Published in 1998. This is Volume 8 Part 2 of Contemporary Theatre Review which is an international journal concerned with all aspects of theatre - from text-based drama and current developments worldwide, to work of an interdisciplinary or cross-cultural nature. This edition features the second part of a collection of articles on contemporary Bulgarian Theatre with the plays Stanislav Stratiev and Stefan Tsanev.

Contemp Bugarian Theatre 2

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

World Encyclopedia of Contemporary Theatre

The World Encyclopedia of Contemporary Theatre:Europe covers theatre since World War II in forty-seven European nations, including the nations which re-emerged following the break-up of the former USSR, Czechoslovakia and Yugoslavia. Each national article is divided into twelve sections - History, Structure of the National Theatre Community, Artistic Profile, Music Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre, Space and Architecture, Training, Criticism, Scholarship and Publishing and Further Reading - allowing the reader to use the book as a source for both area and subject studies.

World Encyclopedia of Contemporary Theatre

An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945, plus an index to key names throughout the six volumes of the series.

Presence & Pre-Expressivity 1

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

Spanish Theatre 1920-1995

Beginning with a reassessment of the 1920s and 30s, this text looks beyond a consideration of just the most successful Spanish playwrights of the time, and discusses also the work of directors, theorists, actors and designers.

Popular Forms for a Radical Theatre

This collection of articles is devoted to the relationship between text and performance in contemporary theatre. In this volume, nineteen theatre and drama researchers from the Baltic countries, Sweden, Finland, Ireland, Hungary, Russia and China discuss the results of their research into these issues in academic articles and essays. The book mainly focuses on the experience of the Baltics in the creation of theatrical texts, but it also provides a wider insight into the changing processes of world drama and theatre. Three sections of the volume provide numerous examples of the functionality of traditional texts in today's theatre, as well as introducing the reader to new names in contemporary drama and the different models of practice in theatre companies. This book, with its rich collection of material and detailed analysis of different methods and experiences of contemporary theatre, is recommended for both theatre and drama theoreticians and practitioners.

Text in Contemporary Theatre

This is a collection of articles about contemporary theatre and performance history in Eastern Europe. It considers the ways the socio-political change has affected theatre and performance in countries such as Russia, the former Czechoslovakia, Poland, Hungary, Romania, Bulgaria, and the former Yugoslavia, particularly after the break-up of the Soviet Union.

Theatre and Performance in Eastern Europe

This expanded second edition of Contemporary European Theatre Directors is an ambitious and unprecedented overview of many of the key directors working in European theatre over the past 30 years. This book is a vivid account of the vast range of work undertaken in European theatre during the last three decades, situated lucidly in its artistic, cultural, and political context. Each chapter discusses a particular director, showing the influences on their work, how it has developed over time, its reception, and the complex relation it has with its social and cultural context. The volume includes directors living and working in Italy, Germany, France, Spain, Poland, Russia, Romania, the UK, Belgium, Switzerland, and the Netherlands, offering a broad and international picture of the directing landscape. Now revised and updated, Contemporary European Theatre Directors is an ideal text for both undergraduate and postgraduate directing students, as well as those researching contemporary theatre practices, providing a detailed guide to the generation of directors whose careers were forged and tempered in the changing Europe following the end of the Cold War.

Contemporary European Theatre Directors

First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

The World Encyclopedia of Contemporary Theatre: Africa

This unique text uses material never previously published on theatre life during the Communist years. Chapters begin with introductions by well-known theatre professionals or lively interviews with a major directors or playwrights.

Process of the Soviet/British

"... Covers theatre since World War II in forty-seven European nations, including the nations which re-emerged following the break-up of the former USSR, Czechoslovakia and Yugoslavia. Each national article is divided into twelve sections-- History, Structure of the National Theatre Community, Artistic Profile, Music Theatre, Dance Theatre, Theatre for Young Audiences, Puppet Theatre, Design, Theatre, Space and Architecture, Training, Criticism, Scholarship and Publishing and Further Reading"--Back cover.

Eastern European Theater After the Iron Curtain

This text provides a source of citations to North American scholarships relating specifically to the area of Eastern Europe and the former Soviet Union. It indexes fields of scholarship such as the humanities, arts, technology and life sciences and all kinds of scholarship such as PhDs.

The World Encyclopedia of Contemporary Theatre

New Theatre Quarterly provides an international forum where theatrical scholarship and practice can meet, and where prevailing dramatic assumptions can be subjected to vigorous critical questioning.

The American Bibliography of Slavic and East European Studies for 1994

This first volume of six, documents artistic development all over Europe, country by country. Overall the volumes record and analyse world theatre in some 177 countries from 1945 up to the present day.

New Theatre Quarterly 60: Volume 15, Part 4

Making Contemporary Theatre reveals how some of the most significant international contemporary theatre is actually made. The book opens with an introductory chapter which contextualizes recent trends in approaches to theatre-making. In the ensuing eleven chapters, eleven different writer-observers describe, contextualize and analyze the theatre-making practices of eleven different companies and directors, including Japan's Gekidan Kaitaisha and the Québécois director Robert Lepage. Each chapter is enriched with extensive illustrations as well as boxed-off "asides," giving the reader different perspectives on the work. Chapters usually focus on a single production, such as Complicite's 2003-04 *The Elephant Vanishes*, allowing detailed investigations of complex practices to emerge. The book concludes with a brief manifesto for making contemporary theatre by the editors, plus a bibliography suggesting further reading. Making contemporary theatre is a rich resource for the theatre-making student and the theatre-goer alike, full of diverse examples of how the most exciting theatre is actually made.

World Encyclopedia of Contemporary Theatre

Theatre-Making explores modes of authorship in contemporary theatre seeking to transcend the heritage of binaries from the Twentieth century such as text-based vs. devised theatre, East vs. West, theatre vs. performance - with reference to genealogies through which these categories have been constructed in the English-speaking world.

East European Accessions Index

Essay from the year 2011 in the subject Cultural Studies - European Studies, grade: A, University of London, course: MA WRITING FOR PERFORMANCE, language: English, abstract: Through a discussion of Peter Brook's *The Tragedy of Hamlet* (2000), Complicite's *Mnemonic* (1999), and Song of the Goat's *Macbeth* (2010), we see clear examples of how these productions are using 'no-place' theatre as a site for embracing cultural equality (rather than cultural ambiguity) on stage as these productions all search for the universal values which bond different cultures together. The expansion of the global market has inevitably had an incredible impact on the shaping of contemporary theatre. This can especially be felt through the rising popularity of 'no-place' theatre, which often strips back cultural specificity and replaces it with spectacle. Dan Rebellato refers to this theatre as "McTheatre", a genre under which he includes big brand productions such as The Blue Man Group, *Cats* and *The Phantom of the Opera*. These productions often embrace cultural ambiguity in a way which allows them to both move anywhere and (even more importantly) sell anywhere. Their 'no-place' quality allows for their 'every-place' relevance, as they and sometimes even profit more from their merchandise than their actual shows. Hence, the values of these productions are very much the values of the global market, to sell as broadly and quickly as possible. While such a discussion may give the label of 'no-place' theatre a negative association, globalization has also led to another strand of theatre, one which becomes a response to (rather than the result of) globalization. This is the theatre produced by artists such as Peter Brook, Complicite theatre, and Song of the Goat theatre, companies who go against the grain of the global market by using 'no-place' theatre as a site for returning to cosmopolitan and Universalist values, rather than the global market values. Unlike globalized commercial theatre, the 'no-place' quality produced by these artists is in no way the result of cultural ambiguity; instead, these companies chose to represent a variety of different cultures on stage, linking these productions to a place that is both here

and there. But above all, by striving to represent different cultures on stage, these companies return to a sense of cultural equality, one which embraces Universalist values, which Zygmunt Bauman notes.

Contemporary Bulgarian Drama

"What did modern theatre in Russia look like and how did it foreground tradition building and transmission processes? The book challenges conventional historiographical approaches by weaving contemporary theories on cultural transmission into its historical narrative. It argues that processes of transmission ? training spaces, acting manuals, photographic evidence, newspaper reports, international networking, informal encounters, cultural memories ? contribute to the formation and consolidation of theatre traditions. Through English translations of rare Russian sources, the book expounds on: *side-lined material on Stanislavsky, including his relationship with German actor Ludwig Barnay, use of improvisation at the First Studio, and rehearsal practices for Artists and Admirers (1933); *Valentin Smyshlaev's acting manual *The Technique to Process Stage Performance* and the creation of hybrid practices; *proletarian theatre as an amateur-professional combination and force in the transformation of everyday life, as seen in the Proletkult's volume *Art at the Workers' Clubs* ; *Meyerhold's Borodin Studio as an early example of Practice as Research, his European tour of 1930, and international persona as depicted in newspapers published in the West; and *Asja Lacis's work with children, which contributes to current efforts to address the gender imbalance that is often characteristic of modernism. This historical-theoretical investigation is combined with practical exercises that provide a more experiential understanding of the modern performance realities involved. In this way, the book speaks not only to theatre scholars and historians, but also to students and practitioners engaged in practical work."--

The Bulgarian Dramatic Art

The best of contemporary Greek drama today, for the first time in English.

Making Contemporary Theatre

This volume is a comprehensive collection of critical essays on *The Taming of the Shrew*, and includes extensive discussions of the play's various printed versions and its theatrical productions. Aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play. The issues discussed include gender, authority, female autonomy and unruliness, courtship and marriage, language and speech, and performance and theatricality.

Text in Contemporary Theatre

Theatre-Making