

Althusser's Hande Essays Und Kommentare

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ARCHER REEVES

Theatre Is More Beautiful Than War Walter de Gruyter

In almost every area of production, German theatre of the past forty years has achieved a level of distinction unique in the international community. This flourishing theatrical culture has encouraged a large number of outstanding actors, directors, and designers as well as video and film artists. The dominant figure throughout these years, however, has remained the director. In this stimulating and informative book, noted theatre historian Marvin Carlson presents an in-depth study of the artistic careers, working methods, and most important productions of ten of the leading directors of this great period of German staging. Beginning with the leaders of the new generation that emerged in the turbulent late 1960s—Peter Stein, Peter Zadek, and Claus Peymann, all still major figures today—Carlson continues with the generation that appeared in the 1980s, particularly after reunification—Frank Castorf, Anna Viebrock, Andrea Breth, and Christoph

Marthaler—and concludes with the leading directors to emerge after the turn of the century, Stefan Pucher, Thomas Ostermeier, and Michael Thalheimer. He also provides information not readily available elsewhere in English on many of the leading actors and dramatists as well as the designers whose work, much of it for productions of these directors, has made this last half century a golden age of German scenic design. During the late twentieth century, no country produced so many major theatre directors or placed them so high in national cultural esteem as Germany. Drawing on his years of regular visits to the Theatertreffen in Berlin and other German productions, Carlson will captivate students of theatre and modern German history and culture with his provocative, well-illustrated study of the most productive and innovative theatre tradition in Europe. [Literature, the Volk and the Revolution in Mid-nineteenth Century Germany](#) Cambridge University Press

An anthology of writings on exhibition practice from artists, critics, curators and art historians plus artist-curators. It addresses the contradictions posed by museum and gallery sited exhibitions, as

well as investigating the challenge of staging art presentations, displays or performances, in settings outside of traditional museum or gallery locales.

[History in the Plural](#) Brill Fink

Containing almost 200 entries from 'accountability' to the 'Westminster model' the Encyclopedia of Democratic Thought explores all the ideas that matter to democracy past, present and future. It is destined to become the first port-of-call for all students, teachers and researchers of political science interested in democratic ideas, democratic practice, and the quality of democratic governance. The Encyclopedia provides extensive coverage of all the key concepts of democratic thought written by a stellar team of distinguished international contributors. The Encyclopedia draws on every tradition of democratic thought, as well as developing new thinking, in order to provide full coverage of the key democratic concepts and engage with their practical implications for the conduct of democratic politics in the world today. In this way, it brings every kind of democratic thinking to bear on the challenges facing contemporary democracies and on the possibilities of the democratic future. The Encyclopedia is global in scope and responds in detail to

the democratic revolution of recent decades. Referring both to the established democratic states of Western Europe, North America and Australasia, and to the recent democracies of Latin America, Eastern and Central Europe, Africa and Asia, classical democratic concerns are related to new democracies, and to important changes in the older democracies. Supplemented by full bibliographical information, extensive cross-referencing and suggestions for further reading, the *Encyclopedia of Democratic Thought* is a unique work of reference combining the expertise of many of the world's leading political scientists, political sociologists and political philosophers. It will be welcomed as an essential resource for both teaching and for independent study, and as a solid starting point both for further research and wider exploration.

Culture of Power in Serbia Fordham Univ Press

Since the late 1700s new forms of visual entertainment have tried to simulate the details of nature: reenactment has now become the most widely-consumed form of popular history. This book engages with the quest for definition and appropriate delimitation of reenactment as well as questions about the relationship between realism and affect.

IPF - Die erste Dekade Springer Science & Business Media

Die Filme Marguerite Duras' sind eigentümlich verstörend - karg in der Bildsprache, mitunter beharrlich in der Artikulationsweise. Ihre ästhetischen Antworten auf soziale und politische Fragen des 20. Jahrhunderts sind heillos. "Was restlos übrigbleibt" ist eine umfassende Werkmonografie, die dieser Verzahnung Rechnung trägt. In Kontakt mit Fragmenten von Maurice Blanchot wird in deskriptiven Analysen das dichte Geflecht an Filmen und literarischen Texten vorgestellt. Es wird hinsichtlich der Möglichkeiten diskutiert, mit Stille, Leere, Langsamkeit, mit dem Einsatz von Barrieren, Klüften oder Entfärbung von Dingen zu sprechen, die sich nicht zeigen oder zeigen lassen, die wir dennoch sehen können. Mit weitgehend neutralen Bildern, Bildern, die weder hervorstechen noch zuordenbar sein wollen, gelang es Duras, sowohl Übersehenes in den Blick zu rücken als auch extreme Erfahrung zu thematisieren.

A Cinema of Loneliness Routledge

Zehn Jahre IPF! Das Institute for the Performing Arts and Film der Zürcher Hochschule der Künste mit seinen Forschungsschwerpunkten "Performative Praxis" und "Film" nimmt im Kontext der Debatte um Forschung an den Kunsthochschulen eine Vorreiterrolle ein. Seit einem Jahrzehnt generiert, initiiert und betreut das IPF Forschungsprojekte, Veranstaltungs- und Publikationsformate, die einen Dialog zwischen wissenschaftlichen und künstlerischen Verfahren herstellen. Die Themenfelder gliedern sich in Forschung über Kunst, Forschung durch Kunst und Forschung mit Kunst. Dieses Buch bietet eine Bestandsaufnahme aller bisherigen Aktivitäten des Instituts.

Writing the Revolution Princeton University Press

A wide-ranging overview of the emergence of post-foundationalism and a survey of the work of its key contemporary exponents. This book presents the first systematic coverage of the conceptual difference between 'politics' (the practice of conventional politics: the political system or political forms of action) and 'the political' (a much more radical aspect which cannot be restricted to the realms of institutional politics). It is also the first introductory overview of post-foundationalism and the tradition of 'left Heideggerianism': the political thought of contemporary theorists who make frequent use of the idea of political difference: Jean-Luc Nancy, Claude Lefort, Alain Badiou and Ernesto Laclau. After an overview of current trends in social post-foundationalism and a genealogical chapter on the historical emergence of the difference between the concepts of 'politics' and 'the political', the work of individual theorists is presented and discussed at length. Individual chapters are presented

The Romantic Imperative University of Alabama Press

Chantal Mouffe's writings have been innovatory with respect to democratic theory, Marxism and feminism. Her work derives from, and has always been engaged with, contemporary political

events and intellectual debates. This sense of conflict informs both the methodological and substantive propositions she offers. Determinisms, scientific or otherwise, and ideologies, Marxist or feminist, have failed to survive her excoriating critiques. In a sense she is the original post-Marxist, rejecting economisms and class-centric analyses, and also the original post-feminist, more concerned with the varieties of 'identity politics' than with any singularities of 'women's issues'. While Mouffe's concerns with power and discourse derive from her studies of Gramsci's theorisations of hegemony and the post-structuralisms of Derrida and Foucault, her reversal of the very terms through which political theory proceeds is very much her own. She centres conflict, not consensus, and disagreement, not finality. Whether philosophically perfectionist, or liberally reasonable, political theorists have been challenged by Mouffe to think again, and to engage with a new concept of 'the political' and a revived and refreshed notion of 'radical democracy'. The editor has focused on her work in three key areas: Hegemony: From Gramsci to 'Post-Marxism' Radical Democracy: Pluralism, Citizenship and Identity The Political: A Politics Beyond Consensus The volume concludes with a new interview with Chantal Mouffe.

Deconstruction and Critical Theory Oxford University Press, USA

"Die Wahrheit tritt nicht in unser Leben, um uns mit Küssen und Tränen zu wecken, aber wir alle sind unruhig, wir alle sind bereit", schreibt der Schweizer Autor und Regisseur Milo Rau in seinem 2008 entstandenen autobiografischen Essay "Nachmittag eines Linksfaschisten". Der vorliegende Band versammelt Texte Raus aus 10 Jahren und zeigt den "Theaterrevolutionär" (Der Spiegel) in allen erdenklichen Facetten: als kämpferischen Reporter und ironischen Autobiografen, als Liebhaber von Euripides genauso wie von Nicole Kidman. Ob Filmkritik zu David Lynch, Essay zu Roland Barthes oder Traumprotokoll, ob ästhetisches Manifest oder soziologische Miniatur: Rau ist stets ganz nahe am Gegenstand und zugleich auf Augenhöhe mit der Weltgeschichte. Und auch die tiefstnigste Betrachtung greift aus ins politische Engagement. Er agiert ganz nach dem Motto seines legendären Weblogs "Althusser's Hände": "Ich weiß sehr wohl, wie widersprüchlich man sein muss, um wirklich konsequent zu sein."

Post-Foundational Political Thought LIT Verlag Münster

Professor Behler provides a view of the literary work and the artistic process developed in the German Romantic period.

The Ethics of Geometry Penn State Press

Edited by Christopher Muller, Jay Sanders. Text by Diedrich Diederichsen, Tony Conrad.

Darkness Spoken Springer

The novelist, poet, and essayist W. G. Sebald (1944 - 2001) was perhaps the most original German writer of the last decade of the 20th century ("Die Ausgewanderten", "Austerlitz", "Luftkrieg und Literatur"). His writing is marked by a unique 'hybridity' that combines characteristics of travelogue, cultural criticism, crime story, historical essay, and dream diary, among other genres. He employs layers of literary and motion picture allusions that contribute to a sometimes enigmatic, sometimes intimately familiar mood; his dominant mode is melancholy. The contributions of this anthology examine W. G. Sebald as narrator and pensive observer of history. The book includes a previously unpublished interview with Sebald from 1998.

Encyclopedia of Democratic Thought University of Michigan Press

"The most informal - and in some ways the most delightful - of all Stanislavski books" - Sir Michael Redgrave No one has had a greater influence on acting as we know it than Stanislavski. His "method" - or interpretations of it - has become the central force determining almost every performance we see on stage or screen. Stanislavski's Legacy is a companion volume to his three great teaching books, *An Actor Prepares*, *Building a Character* and *Creating a Role*. It is a carefully arranged selection of the articles, speeches, notes and memoirs written between 1898, when the Moscow Art Theatre opened, and his death in 1938. Among the items are a series of brilliant letters on the interpretation of Othello, the long and affectionate article "Memories of Chekhov" and a final section in which Stanislavski envisages the theatre and the actors of the future. "The legacy

which Stanislavski and his collaborators have left us is, in all truth, magnificent; and its benefits are available not only to the actor and actress but to everyone who aspires to become a rounded human being" - Observer

A Revolution of Perception? Routledge

Seriality and Texts for Young People is a collection of thirteen scholarly essays about series and serial texts directed to children and youth, each of which begins from the premise that a basic principle of seriality is repetition.

The Exhibitionary Complex Springer

This exhibition looked at strategies of re-enactment in contemporary media art and performance art. Re-enactments repeat historical events; they replace "false" memories with individual experiences through direct and physical experience of history.

Tony Conrad U of Nebraska Press

Taking a clear-eyed look at American higher education over the last twenty years, Donoghue outlines a web of forces--social, political, and institutional--dismantling the professoriate. Today, fewer than 30 percent of college and university teachers are tenured or on tenure tracks, and signs point to a future where professors will disappear. --from publisher description.

Enacting History Verlag Theater der Zeit

Historical archaeology has made great strides during the last two decades. Early archaeological reports were dominated by descriptions of features and artifacts, while research on artifacts was concentrated on studies of topology, technology, and chronology. Site reports from the 1960s and 1970s commonly expressed faith in the potential artifacts had for aiding in the identifying socioeconomic status differences and for understanding the relationships between the social classes in terms of their material culture. An emphasis was placed on the presence or absence of porcelain or teaware as an indication of social status. These were typical features in site reports written just a few years ago. During this same period, advances were being made in the study of food bone as archaeologists moved away from bone counts to minimal animal counts and then on to the costs of various cuts of meat. Within the last five years our ability to address questions of the relationship between material culture and socioeconomic status has greatly expanded. The essays in this volume present efforts toward measuring expenditure and consumption patterns represented by commonly recovered artifacts and food bone. These patterns of consumption are examined in conjunction with evidence from documentary sources that provide information on occupations, wealth levels, and ethnic affiliations of those that did the consuming. One of the refreshing aspects of these papers is that the authors are not afraid of documents, and their use of them is not limited to a role of confirmation.

The Imagination in German Idealism and Romanticism University of Iowa Press

The year "1968" marked the climax of protests that simultaneously captured most industrialized Western countries. The protesters challenged the institutions of Western democracies, confronting powerful, established parties and groups with an opposing force and public presence that negated traditional structures of institutional authority and criticized the basic assumptions of the post-war order. Exploring the effects the protest movement of 1968 had on the political, social, and symbolic order of the societies they called into question, this volume focuses on the consequences and echoes of 1968 from different perspectives, including history, sociology, and linguistics.

Bertolt Brecht Berghahn Books

Explores imagination and human rationality in a crucial period of philosophy, from hermeneutics and transcendental logic to ethics and aesthetics.

German Romantic Literary Theory Cambridge University Press

In this 20th anniversary edition, Kolker continues and expands his inquiry into the phenomenon of cinematic representation of culture by updating and revising the chapters on Kubrick, Scorsese, Altman and Spielberg.

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