

THEATER

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Das moderne Bühnenbild

Dem bewegten Zeitgeist entsprechend läßt es Ende des 19. und Anfang des 20. Jahrhunderts eine intensive Revolution da anders als Was aber von allen Neuerungen am deutlichsten hervorsticht und nach bis heute seine Geltung hat, ist die Überwindung des Naturalismus, der, da er die Illusion des wirklichen Lebens geben wollte, als unklügerisch empfunden wurde. Kunst soll nie der literarischen Aussage willen geschaffen werden, nicht zur Darstellung der Natur. Im Gegenteil, die Kunst schafft sich ihre eigene Natur. Eine gewisse Philosophie hat den Zweifel an der Wirklichkeit unserer Welt aufgeweckt. Sie ist der Meinung, daß die Welt der Erscheinungen nur in der Einbildung des Menschen existiert. Nachdem dieser Zweifel nun einmal gesetzt war, wäre es nicht nur unzeitig, sondern sogar falsch gewesen, zur Darstellung unserer Welt auf der Bühne die materielle Realität zu beschreiben. Man hätte das die Lüge empfunden. An ihre Stelle wurde eine neue, die dramatische Realität gesetzt, die als etwas real anerkannt ist wie die frühere. Der Versuch, eine Illusion zu schaffen, wird aufgegeben. In der Zuschauer soll sogar ganz bewußt das auf der Bühne Dargestellte als gestrichelt betrachten. Und diese dramatische Wahrheit ersetzt die illusionistische Täuschung und ist daher viel wahrhafter als der Naturalismus, der den Anspruch auf Wirklichkeitsimitation erhebt, da sie vollkommen ist kann und daher unerschütterlich ist.

schaffen wollen. Die Wirkung des dramatischen Lichtes richtet ebenso wie die Raumgestaltung auf die Verlebendigung und Dynamisierung der Bühne hin. Man will den Eindruck wirklichen Lebens haben, wenn jeder in dem dramatischen Geschehen beteiligte Bestandteil mitwirken soll. Das darf aber keineswegs den Forderungen des Naturalismus gleichgesetzt werden, der zwar auch nach der Darstellung des wirklichen Lebens strebt, es aber bei der äußerlichen Nachahmung bewenden läßt, während doch der Eindruck von Stärke unerschütterlich sein soll. Es geht es um eine Dynamisierung von innen her, die Raumgestaltung, die Beleuchtung, alles ist nach dem Rhythmus des Stückes organisch aufgeführt und wird im Kontakt mit dem Menschen, der mit ihm „spielt“, lebendig.

Kann darauf bekümmert das Licht mit der Befähigung der beweglichen Scheinwände und der an den Seiten und hinten verstellten Lichtanlagen wieder eine neue Rolle, es wird zum geschickten Faktor, zum aktiven Mitarbeiter an dem dramatischen Geschehen. In dieser Eigenschaft wird es zum dramaturgischen Mittel, da man Gegenstände und Personen abwechselnd hervortreten beziehungsweise verschwinden lassen kann. Die Aussage einer aus dem Dunkel hervorgeleuchteten Gestalt gewinnt allein durch ihre materielle Erscheinung Symbolkraft.

In der Zeit um den ersten Weltkrieg, als der Expressionismus die deutschen Bühnen beherrschte, kam die neue Raum-



Bühnenbild zu „Jenseit“ von Tom Otto.

Das Moderne Buehnenbild

N Colangelo



Das Moderne Buehnenbild:

Das moderne Bühnenbild Oskar Fischel, 1923 Das moderne Bühnenbild Oskar Fischel, 1928 **Hans Scharoun and China** Liyang Ding, 2024-11-15 This book presents the first systematic overview and analysis of the deep connection between Scharoun and China offering insights into East West cultural exchange and enriching existing understandings of modernism The German architect Hans Scharoun has typically been pigeonholed as a leading figure in expressionist architecture As this book shows however this understanding oversimplifies the multifaceted nature of Scharoun s career and overlooks his central role within the tradition of Neues Bauen The book begins with Scharoun s early interactions with East Asian architects in the 1930s his active involvement in the Chinese Werkbund 1941 42 and his extensive research on Chinese architecture and urban culture in the mid 1940s and 1950s The book then examines Scharoun s postwar architectural designs and urban planning projects most notably the Kollektivplan the Volksschule Darmstadt and the Berliner Philharmonie which incorporated original spatial and urbanistic concepts such as Stadtlandschaft Raum der Mitte and aperspectival space inspired to varying degrees by Chinese architectural and urban planning traditions The book will appeal to scholars and students of modern architecture urban planning and architectural theory especially those interested in modernism and East West cultural exchange

Emil Preetorius: Ein Bühnenbildner im 20. Jahrhundert Manuela Jahrmärker, 2024-08-12 Die breit angelegte Studie behandelt das Gesamtwerk des B hnenbildners und Bayreuther Chefausstatters Emil Preetorius 1883 1973 Neben Umfeld und Positionierung zum Nationalsozialismus werden insbesondere die Wagner Arbeiten f r Berlin Bayreuth 1931 42 M nchen Mailand und Wien analysiert Der erfolgreiche Buchgestalter und Illustrator Emil Preetorius entwickelte sich dank einer Empfehlung Thomas Manns mit Arbeiten f r M nchen Berlin Bayreuth Amsterdam London Mailand und Wien zu einem der f hrenden B hnenbildner seiner Zeit Von Siegfried und Winifred Wagner zur szenischen Erneuerung nach Bayreuth berufen schuf er auf der Grundlage eines tradierten Kunstverst ndnisses ein Neubayreuth der 1930er Jahre das weithin als vorbildhaft rezipiert den Weg zur B hne Wieland und Wolfgang Wagners bahnte Detailliert sind die Ausstattungen insbesondere von Werken Wagners aber auch von Gluck Mozart Beethoven Strauss u a von 1921 bis 1960 analysiert Einen eigenen Schwerpunkt bildet das Kapitel zum Nationalsozialismus

Theatre Arts Magazine Sheldon Cheney, Edith Juliet Rich Isaacs, 1924 *Death in modern theatre* Adrian Curtin, 2019-02-15 Death in modern theatre offers a unique account of modern Western theatre focusing on the ways in which dramatists and theatre makers have explored historically informed ideas about death and dying in their work It investigates the opportunities theatre affords to reflect on the end of life in a compelling and socially meaningful fashion In a series of interrelated mostly chronological micronarratives beginning in the late nineteenth century and ending in the early twenty first century this book considers how and why death and dying are represented at certain historical moments using dramaturgy and aesthetics that challenge audiences conceptions sensibilities and sense making faculties It includes a mix of well known and lesser known plays from an international range of

dramatists and theatre makers and offers original interpretations through close reading and performance analysis Das moderne Bühnenbild Oskar Fischel,1923 **Chief contemporary dramatists** Thomas Herbert Dickinson,1930 The Development of the Theatre Allardyce Nicoll M.A.,1927 **Text.-v. 2. The illustrations** Walter René Fuerst,1928 **XXth Century Stage Decoration: Text** Walter René Fuerst,Samuel James Hume,1928 **Das Deutsche Theater** ,1924 **Theatre Arts Magazine** ,1924 The Development of the Theatre Allardyce Nicoll,1927 **Library and the Museum Therein** Newark Public Library,1928 Includes the Report of the public library for 1918 **Theatre Arts Monthly** ,1924 *Wilson Library Bulletin* Stanley Kunitz,Marie Duvernoy Loizeaux,1929 **Design in the Theatre** George Sheringham,James Laver,Edward Gordon Craig,Charles Blake Cochran,Nigel Playfair,1927 Sumari British designers in the theatre by George Sheringham To the English designers of scenaries and costumes by E Gordon Craig Letter from Nigel Playfair The play and the scene by Charles B Cochran Continental designers in the theatre by James Laver **Books of 1921-1925** Chicago Public Library,1927 *Das Moderne Buehnenbild* Oskar Fischel,1923

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