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# A History of the Berliner Ensemble

**David Barnett**



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## **A History Of The Berliner Ensemble Cambridge Studies In Modern Theatre:**

A History of the Berliner Ensemble David Barnett, 2015

**A History of the Berliner Ensemble** David Barnett, 2015

The Berliner Ensemble was founded by Bertolt Brecht and his wife Helene Weigel in 1949. The company soon gained international prominence and its productions and philosophy influenced the work of theatre makers around the world. David Barnett's book is the first study of the company in any language. Based on extensive archival research, it uncovers Brecht's working methods and those of the company's most important directors after his death. The book considers the boon and burden of Brecht's legacy and provides new insights into battles waged behind the scenes for the preservation of the Brechtian tradition. The Berliner Ensemble was also the German Democratic Republic's most prestigious cultural export, attracting attention from the highest circles of government and from the Stasi before it privatised itself after German reunification in 1990. Barnett pieces together a complex history that sheds light on both the company's groundbreaking productions and their turbulent times.

**A History of the Berliner Ensemble** David Barnett, 2015-03-19

The first study in any language of the Berliner Ensemble, the theatre company co-founded by Bertolt Brecht. Theatre History Studies 2016, Vol. 35 Sara Freeman, 2016-12-06. Rosemarie K. Bank and Michal Kobińska eds. Theatre Performance Historiography. Time Space Matter. Reviewed by Danny Devlin.

**Heiner Müller's Democratic Theater** Michael Wood, 2017

Analyzes not just Müller's texts but also the theatrical events that emerged from them, showing that from the beginning of his career Müller tried to create democracy both within and outside the theater. The Cambridge Companion to the Literature of Berlin Andrew Webber, 2017-03-09

This book provides an informative overview of literary developments in Berlin since 1750 with more detailed readings of exemplary key texts. **The Brecht Yearbook / Das Brecht-Jahrbuch 43** Markus Wessendorf, 2018

The leading scholarly publication on Brecht, volume 43 contains a wealth of articles on diverse topics and a reconstruction of the two-chorus version of *The Exception and the Rule*. Published for the International Brecht Society by Camden House, the Brecht Yearbook is the central scholarly forum for discussion of Brecht's life and work and of topics of interest to him, especially the politics of literature and theater in a global context. It encourages a wide variety of perspectives and approaches and, like Brecht, is committed to the use and value of literature, theater, and theory. Volume 43 opens with a reconstruction of Brecht's two-chorus version of *The Exception and the Rule*. Reiner Steinweg continues with a selection of Helmut Heintel's reviews of Brecht's work. Four articles by Christine Künzel, Carsten Mindt, Judith Niehaus, and Sebastian Schuller address Brechtian aspects of Gisela Elsner's novels. The next two essays by Hunter Bivens and Friedemann Weidauer revisit Brecht's reflections on affect and empathy. Also included are papers from the 2016 IBS Recycling Brecht Symposium on Brecht's recycling of Lenin in his *neue Dramatik*. Joseph Dial on Paul Celan as a reconfiguration of Brecht, Paul Peters on Brecht's adaptation of Shakespeare's *Coriolanus*, Martin Revermann, and on Hilary Mantel's Brechtian reconfiguration of Thomas Cromwell. Markus Wessendorf: The volume features Richard Schröder's farewell

lecture on Brecht's Life of Galileo and an essay by Ulrich Plass on Bernd Stegemann's allegedly Brechtian reclamation of critical realism. It concludes with Zhang Wei's interview with the Chinese dramaturg playwright and Brecht translator Li Jianming. Editor Markus Wessendorf is a Professor in the Department of Theatre and Dance at the University of Hawai'i at Manoa in Honolulu.

**State of the Arts** Jonas Tinius, 2023-08-02 This is a bold and wide-ranging account of the unique German public theatre system through the prism of a migrant artistic institution in the western post-industrial Ruhr region. State of the Arts analyses how artistic traditions have responded to social change, racism and cosmopolitan anxieties and recounts how critical contemporary cultural production positions itself in relation to the tumultuous history of German state patronage, difficult heritage and self-cultivation through the arts. Jonas Tinius' fieldwork with professional actors, directors, cultural policy makers and activists unravels how they constitute theatre as a site for extraordinary ethical conduct and how they grapple with the pervasive German cultural tradition of Bildung or self-cultivation through the arts. Tinius shows how anthropological methods provide a way to understand the entanglement of cultural policy, institution building and subject formation. An ambitious and interdisciplinary study, the work demonstrates the crucial role of artistic intellectuals in society.

Fifty Modern and Contemporary Dramatists Maggie B. Gale, John F. Deeney, 2014-11-27 Fifty Modern and Contemporary and Dramatists is a critical introduction to the work of some of the most important and influential playwrights from the 1950s to the present day. The figures chosen are among the most widely studied by students of drama, theatre and literature and include such celebrated writers as Samuel Beckett, Caryl Churchill, Anna Deavere Smith, Jean Genet, Sarah Kane, Heiner Müller, Arthur Miller, Harold Pinter, Sam Shepard. Each short essay is written by one of an international team of academic experts and offers a detailed analysis of the playwright's key works and career. The introduction provides an historical and theatrical context to the volume which provides an invaluable overview of modern and contemporary drama.

**Brecht and the Art of Spectatorship** Laura Bradley, 2025-07-04 Bertolt Brecht's epic theatre sought to change how spectators watched performances, equipping them to critique and intervene in the world outside the theatre. Taking its cue from his call for theatre to develop the art of spectatorship, this major new study explores vision, observation and spectatorship in twelve of his plays spanning his career. It relates this analysis to Brecht's own formative experiences of spectatorship to his poems and theories and to productions directed by Brecht and his close collaborators. Finally, it investigates Brecht's attempts to transform the composition of the audience and cultivate critical spectatorship at the Berliner Ensemble, the theatre he founded with his wife, the actor Helene Weigel, in East Berlin after the Second World War. Brecht's plays foreground scenarios in which watching matters: as characters witness acts of injustice, watch trials or punishments, engage in surveillance or observe scientific experiments. These instances of onstage spectatorship play a key role in Brecht's drive to transform the viewing practices of the theatre audience, showing the audience what characters notice, what they overlook and how they use or ignore the knowledge that they have gained through spectatorship. Drawing on archival material and sources that have

previously been rarely consulted Laura Bradley shows how Brecht and his close collaborators Erich Engel Benno Besson Peter Palitzsch and Manfred Wekwerth dealt with onstage spectatorship in performance presenting characters as observers and spectators from whom the theatre audience should learn By combining analysis of text performance and reception Brecht and the Art of Spectatorship provides rich insights into Brecht's plays rehearsal methods and stagings and the experiences of spectators at productions of his plays in the Weimar Republic in exile and in the GDR *Dramas of the Past on the Twentieth-century Stage* Alexander Feldman, 2013 This book defines and exemplifies a major genre of modern dramatic writing termed historiographic metatheatre in which self reflexive engagements with the traditions and forms of dramatic art illuminate historical themes and aid in the representation of historical events and in doing so formulates a genre Historiographic metatheatre has been and remains a seminal mode of political engagement and ideological critique in the contemporary dramatic canon Locating its key texts within the traditions of historical drama self reflexivity in European theatre debates in the politics and aesthetics of postmodernism and currents in contemporary historiography this book provides a new critical idiom for discussing the major works of the genre and others that utilize its techniques Feldman studies landmarks in the theatre history of postwar Britain by Weiss Stoppard Brenton Wertenbaker and others focusing on European revolutionary politics the historiography of the World Wars and the effects of British colonialism The playwrights under consideration all use the device of the play within the play to explore constructions of nationhood and of Britishness in particular Those plays performed within the framing works are produced in places of exile where Feldman argues the marginalized negotiate the terms of national identity through performance Publisher's website **Theatre History Studies**, 1994 *Composing the Canon in the German Democratic Republic* Elaine Kelly, 2014 When the German Democratic Republic GDR was founded in 1949 its leaders did not position it as a new state Instead they represented East German socialism as the culmination of all that was positive in Germany's past The GDR was heralded as the second German Enlightenment a society in which the rational ideals of progress Bildung and revolution that had first come to fruition with Goethe and Beethoven would finally achieve their apotheosis Central to this founding myth was the Germanic musical heritage Just as the canon had defined the idea of the German nation in the nineteenth century so in the GDR it contributed to the act of imagining the collective socialist state *Composing the Canon in the German Democratic Republic* uses the reception of the Germanic musical heritage to chart the changing landscape of musical culture in the German Democratic Republic Author Elaine Kelly demonstrates the nuances of musical thought in the state revealing a model of societal ascent and decline that has implications that reach far beyond studies of the GDR itself The first book length study in English devoted to music in the GDR *Composing the Canon in the German Democratic Republic* is a seminal text for scholars of music in the Cold War and in Germany more widely **The Great European Stage Directors Volume 2** Peta Tait, David Barnett, Jonathan Pitches, Michael Patterson, Paul Allain, Clare Finburgh, Peter M. Boenisch, Felicia Hardison Londre', Luk van

den Dries, Timmy De Laet, 2018 This volume surveys and assesses the contributions of Vsevolod Meyerhold Erwin Piscator and Bertolt Brecht to theatre making which richly exemplify the range of ways that directors address dramatic material theatrical space and their audiences Their directorial work marks an unmistakeable interest in developing the political potential of theatre in the early 20th century although each director offered more to their actors collaborators and spectators than simply the staging of politics and the political **The Great European Stage Directors Volume 2** David

Barnett, 2021-10-07 This volume surveys and assesses the contributions of Vsevolod Meyerhold Erwin Piscator and Bertolt Brecht to theatre making which richly exemplify the range of ways that directors address dramatic material theatrical space and their audiences Their directorial work marks an unmistakeable interest in developing the political potential of theatre in the early 20th century although each director offered more to their actors collaborators and spectators than simply the staging of politics and the political Ethnography by Design Luke Cantarella, Christine Hegel, George E. Marcus, 2019

Ethnography by Design unlike many investigations into how ethnography can be done focuses on the benefits of sustained collaboration across projects to ethnographic enquiry and the possibilities of experimental co design as part of field research The book translates specifically scenic design practices which include processes like speculation materialization and iteration and applies them to ethnographic inquiry emphasizing both the value of design studio processes and designed field encounters The authors make it clear that design studio practices allow ethnographers to ask and develop very different questions within their own and others research and thus design also offers a framework for shaping the conditions of encounter in ways that make anthropological suppositions tangible and visually apparent Written by two anthropologists and a designer and based on their experience of their collective endeavours during three projects Luke Cantarella Christine Hegel and George E Marcus examine their works as a way to continue a broader inquiry into what the practice of ethnography can be in the twenty first century and how any project distinctively moves beyond standard perspectives through its crafted modes of participation and engagement **Theatre, Globalization and the Cold War** Christopher B.

Balme, Berenika Szymanski-Düll, 2017-06-05 This book examines how the Cold War had a far reaching impact on theatre by presenting a range of current scholarship on the topic from scholars from a dozen countries They represent in turn a variety of perspectives methodologies and theatrical genres including not only Bertolt Brecht Jerzy Grotowski and Peter Brook but also Polish folk dancing documentary theatre and opera production The contributions demonstrate that there was much more at stake and a much larger investment of ideological and economic capital than a simple dichotomy between East versus West or socialism versus capitalism might suggest Culture and theatrical culture in particular with its high degree of representational power was recognized as an important medium in the ideological struggles that characterize this epoch Most importantly the volume explores how theatre can be reconceptualized in terms of transnational or even global processes which it will be argued were an integral part of Cold War rivalries Bertolt Brecht's Dramatic Theory John J.

White, 2004 In concert with his work as a politically charged playwright and dramaturge Bertolt Brecht concerned himself extensively with the theory of drama He was convinced that the Aristotelian ideal of audience catharsis through identification with a hero and the resultant experience of terror and pity worked against his goal of bettering society He did not want his audiences to feel but to think and his main theoretical thrusts *Verfremdungseffekte* de familiarization effects and epic theater among others were conceived in pursuit of this goal This is the first detailed study in English of Brecht's writings on the theater to take account of works first made available in the recent German edition of his collected works It offers in depth analyses of Brecht's canonical essays on the theater from 1930 to the late 1940s and early GDR years Close readings of the individual essays are supplemented by surveys of the changing connotations within Brecht's dramaturgical oeuvre of key theoretical terms including epic and anti Aristotelian theater de familiarization historicization and dialectical theater Brecht's distinct contribution to the theorizing of acting and audience response is examined in detail and each theoretical essay and concept is placed in the context of the aesthetic debates of the time subjected to a critical assessment and considered in light of subsequent scholarly thinking In many cases the playwright's theoretical discourse is shown to employ methods of epic presentation and techniques of de familiarization that are corollaries of the dramatic techniques for which his plays are justly famous John J White is Professor of German and Comparative Literature at King's College London

**Brecht, Broadway and United States Theater** J. Chris Westgate, 2009-05-05 Not long after the 2001 terrorist attacks in New York City Bertolt Brecht's name was on the lips of many writing about Broadway Invoked knowingly but not always knowledgeably Brecht became something between marketing strategy and erudite justification for another season of Broadway musicals another ignominy endured by the German playwright whose epic theater has only seldom been understood in the United States To say that Brechtian and Broadway theatrical traditions represent divergence of philosophy method or ambition is to indulge with the whimsy of Mark Twain in understatement Nevertheless many references to Brecht since 2001 imply compatibility instead of contradiction a confusion or corruption that suggested the need of looking closely at what Brecht wrote and intended in his epic theater more than seventy years after his first and unfortunately typical experience with United States theater Beginning with the 1935 production of *The Mother* and moving through recent productions of political theater including *The Resistible Rise of Arturo Ui* *Urinetown The Musical* and *My Name is Rachel Corrie* this anthology considers the encounters of Brecht and Broadway in terms of dramaturgy performance and reception The essays in this anthology explore the political cultural and economic constraints shaping many of the encounters of Brecht and Broadway in U S theater history This means looking at how in many cases epic theater has been co-opted and commodified by Broadway and what that commodification reveals about the culture of theater Simultaneously this means theorizing how epic theater finds or can find ways of providing a necessary bulwark against Broadway escapism and what this suggests for the future of political theater in the U S What results is a dialectical history tracing Brecht's encounters with Broadway a history that opens up and

debates the complicated and often conflicted influence of Bertolt Brecht on United States theater Dr Westgate's book on Brecht and Broadway is an excellent study of the reception of Brecht's work in the American theater and academe Brecht along with Moliere Ibsen and Chekhov is one of the most frequently performed playwrights in translation in America A thorough investigation of the trajectory of Brecht stagings on Broadway has long been overdue I am very grateful that Dr Westgate has taken on the task and arrived at such a splendid result The book is a must reading for any serious Brecht scholar Carl Weber Stanford Drama Department Collaborator with Brecht at the Berliner Ensemble Director of many Brecht stagings in the U S This is a provocative collection of essays outlining the sometimes unexpected connections between Brecht and the Broadway theatre Like Brecht himself these essays are playful argumentative and productively dialectical in their contradictions The book is both entertaining and educational and bound to provoke healthy debate I recommend it as a demonstration of the ongoing relevance of Brechtian theories of theatre to the analysis of mainstream commercial theatre Sean Carney Associate Professor McGill University

**Rethinking Brechtian Film Theory and Cinema** Angelos Koutsourakis, 2018-09-20 Making a compelling argument for the continuing relevance of Brechtian film theory and cinema this book offers new research and analysis of Brecht the film and media theorist placing his scattered writings on the subject within the lively film theory debates that took place in Europe between the 1920s and 1960s



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