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Directores Artes Escenicas

Oswaldo Pellettieri



Directores Artes Escénicas:

Directores Polly Irvin,2003-01 Esta obra reúne a doce de los directores de teatro más innovadores provocadores y estimulantes de las artes escénicas Esta obra presenta las reflexiones sobre el teatro de indiscutibles genios de la escena William Kentridge Yukio Ninagawa Robert Wilson Peter Stein Eugenio Barba entre otros En sus propias palabras cada director nos descubre su filosofía sus métodos de trabajo sus retos personales sus experiencias en algunas de sus producciones más memorables y cuáles fueron sus comienzos en la dirección teatral **Arte y oficio del director teatral en América Latina: Caribe** Gustavo Geirola,2015-02-15 Arte y oficio del director teatral en América Latina es un proyecto continental cuyo objetivo es llenar un vacío en los estudios teatrales en efecto el proyecto publicado en seis tomos quiere entrevistar a directores de la región incluyendo directores latinoamericanos en los Estados Unidos para conocer sobre sus metodologías de trabajo desde la selección del texto hasta la recepción de la crítica pasando por todas las instancias de producción especialmente aquellas concernientes al ensayo teatral la selección del elenco métodos de actuación la relación con los productores oficiales privados sistemas de financiamiento etc Las entrevistas dejan entrever una compleja trama de cuestiones económicas sociales artísticas y culturales que circunscriben las prácticas teatrales contemporáneas en América Latina Vol 1 México y Perú Vol 2 Argentina Chile Paraguay y Uruguay Vol 3 Colombia y Venezuela Vol 4 Bolivia Brasil y Ecuador Vol 5 Centroamérica y Estados Unidos y Vol 6 Caribe Arte y oficio del director teatral en América Latina: Centroamérica y Estados Unidos Gustavo Geirola,2015-04-05 Arte y oficio del director teatral en América Latina es un proyecto continental cuyo objetivo es llenar un vacío en los estudios teatrales en efecto el proyecto publicado en seis tomos quiere entrevistar a directores de la región incluyendo directores latinoamericanos en los Estados Unidos para conocer sobre sus metodologías de trabajo desde la selección del texto hasta la recepción de la crítica pasando por todas las instancias de producción especialmente aquellas concernientes al ensayo teatral la selección del elenco métodos de actuación la relación con los productores oficiales privados sistemas de financiamiento etc Las entrevistas dejan entrever una compleja trama de cuestiones económicas sociales artísticas y culturales que circunscriben las prácticas teatrales contemporáneas en América Latina Vol 1 México y Perú Vol 2 Argentina Chile Paraguay y Uruguay Vol 3 Colombia y Venezuela Vol 4 Bolivia Brasil y Ecuador Vol 5 Centroamérica y Estados Unidos y Vol 6 Caribe *Arte y oficio del director teatral en América Latina: Bolivia, Brasil y Ecuador* Gustavo Geirola,2014-11-11 Arte y oficio del director teatral en América Latina es un proyecto continental cuyo objetivo es llenar un vacío en los estudios teatrales en efecto el proyecto publicado en seis tomos quiere entrevistar a directores de la región incluyendo directores latinoamericanos en los Estados Unidos para conocer sobre sus metodologías de trabajo desde la selección del texto hasta la recepción de la crítica pasando por todas las instancias de producción especialmente aquellas concernientes al ensayo teatral la selección del elenco métodos de actuación la relación con los productores oficiales privados sistemas de financiamiento etc Las entrevistas dejan entrever una compleja trama de

cuestiones económicas sociales artísticas y culturales que circunscriben las prácticas teatrales contemporáneas en América Latina Vol 1 México y Perú Vol 2 Argentina Chile Paraguay y Uruguay Vol 3 Colombia y Venezuela Vol 4 Bolivia Brasil y Ecuador Vol 5 Centroamérica y Estados Unidos y Vol 6 Caribe *Artes escénicas y derechos de autor* Cristina Soler Benito, 2018-04-09 A pesar de sus múltiples afinidades y similitudes las diferentes artes escénicas la danza el mimo el teatro el circo la pera entre otras tienen una relación desigual con la propiedad intelectual Preguntarse el motivo es emprender una investigación poco frecuente en nuestro ámbito que nos conduce a averiguar la relación de los derechos de autor con el teatro Una relación intrincada compleja delicada en la que la diversidad de sus modalidades y el avispero de sus relaciones internas y externas juegan un rol fundamental Hablar de teatro es hablar de una experiencia escénica en cuya realización participan un gran número de creadores actores dramaturgos escenógrafos vestuaristas diseñadores de luces de espacios sonoros directores de escena Como acontecimiento escénico como mise en scène el teatro es una obra poliautoral Y no deja de sorprender que de todos sus creadores sólo el escritor del texto sea legalmente considerado autor Por qué motivo Qué tipo de consideración legal reciben los demás artistas teatrales Cómo considerar la demanda de autor a que reivindican los directores de escena respecto a su obra Por qué los coreógrafos y los directores de cine son considerados legalmente autores mientras que los directores de escena teatral no lo son Hay argumentos legales para considerar la obra escénica como una obra intelectual Existe la posibilidad real de que el director de escena sea considerado autor desde la perspectiva legal Se corre el peligro de que tras el escenógrafo el actor el diseñador de sonido también reclamen derechos de autor a Con un carácter interdisciplinario y transversal este libro indaga en las relaciones limítrofes entre derecho y teatro en sus espacios comunes de mutua reflexión y diálogo como en sus zonas de separación y de exclusión o confinamiento No se trata de una aproximación exclusivamente jurídica ni únicamente teatrológica Se dirige por igual al lector y al investigador que provengan del ámbito jurídico como a los que acceden desde el territorio teatral Cristina Soler Benito Abogada y Doctora en Artes Escénicas por la UAB es Asesora Jurídica en el Institut del Teatre y trabaja en el Museo de Artes Escénicas MAE en calidad de especialista en el rea de propiedad intelectual Ha ejercido como asesora jurídica de diferentes compañías teatrales y de danza *Artes escénicas. 2º Bachillerato* DOMÉNECH RICO, FERNANDO, BURGUEÑO ARJONA, MARÍA ASUNCIÓN, LEÓN BRÁZQUEZ, VICENTE JORGE FERRER, 2020-04-24 Este libro consta de 12 unidades divididas en cuatro bloques teóricos prácticos cada una De esta forma tendrán distintas formas de aproximación y estudio a las artes escénicas Bloque 1 Es una historia del teatro occidental y como tal sigue en su mayor parte un orden cronológico las últimas unidades hacen un recorrido por aspectos de las artes escénicas que no suelen tratarse en los libros de texto al uso el teatro musical que hoy día tiene una enorme popularidad y el teatro oriental que resulta imprescindible conocer para no centrarnos solamente en la cultura europea La última unidad está dedicada a una realidad que hoy no se puede obviar el papel de las mujeres en las artes escénicas Bloque 2 Ofrece una metodología de trabajo del actor que engloba el trabajo de voz el trabajo de cuerpo y la interpretación de un personaje Bloque 3 Es una guía

orientativa y con vocación realista para el caso de que el profesor decida montar una obra de teatro como trabajo del curso

Bloque 4 Es una aproximación a lo que podrá ser una escuela del espectador. En él se ofrecen distintas perspectivas y se propone una metodología para analizar espectáculos escénicos superando el análisis literario que es tradicional al abordar la literatura dramática. Cada bloque se distingue por un color. Podrá ser alternando tu lectura y aprendizaje entre contenidos teóricos y prácticos, unidad por unidad pero también podrá seguir cada bloque de forma lineal pasando de una unidad a otra ya que se guarda un hilo conductor de principio a fin entre todos los bloques. El color identificativo de los marcadores te servirá de ayuda en el manejo del libro. En todos los bloques se ofrece una explicación teórica y una serie de actividades y textos ilustrativos que completarán el aprendizaje del alumno con sus producciones activando la transición cognitiva del saber al hacer. Cada unidad incluye una parte final con **MATERIALES DE APOYO** Textos Relacionados mayoritariamente con el bloque Artes escénicas en su contexto histórico en cuanto a que corresponden a la época tratada en él. Sirven igualmente para realizar todo tipo de ejercicios desde el análisis puramente literario hasta trabajos como los propuestos en el bloque **Expresión e Interpretación**. Pueden ser también base para una representación en la que se pongan en escena varios de ellos por lo que siempre que ha sido posible se han elegido textos completos o escenas que tengan un sentido en sí mismas. **Léxico de las artes escénicas** Destinado a resolver dudas o a afianzar alguno de los conceptos que se han tratado en la unidad correspondiente y propuestas de ejercicios y otras sugerencias de lecturas y videos o audiciones que enriquecerán lo aprendido.

Apostillas:

memoria teatral Gilberto Martínez, 2012-01-01. Apostillas Memoria teatral reúne en orden alfabético agudos conceptos interpretaciones especializadas términos técnicos y acepciones bastante personales a manera de prontuario. Además de compendiar anotaciones esclarecedoras el autor dramático se atreve a mostrar su propia memoria y la visión que tiene del fenómeno estético en la escena. Opina, controvierte y gesta reconsideraciones que entregan una mirada amplia capaz de extraer la teoría y la práctica de un quehacer diario y persistente que ha existido durante miles de años a través de tradiciones expresivas ya que el teatro pertenece a los orgenes de la cultura humana. Los conceptos se han nutrido con intuiciones y realidades y han adquirido tono propio. Esa identidad de criterios se percibe en las Apostillas que dejan ver la madurez y la avidez de quien a no ha renunciado a la odisea de los saberes inherentes al arte teatral. Seguramente los estudiantes de teatro, los formadores, los actores, las actrices, los estudiosos y los espectadores van a encontrar en este libro una herramienta útil que procede de alguien que ha trabajado con aplicación y que es uno de los maestros que está dejando huella en nuestro teatro. El autor no ha escrito la última palabra respecto al teatro pero como siempre las primeras son definitivas.

Bienvenido este ABC del teatro *Arte y oficio del director teatral en América Latina* Gustavo Geirola, 2004 *Guía venezolana de cine, televisión, artes escénicas y audiovisuales*, 1990 **Guía de las artes escénicas de España 2000** Centro de Documentación Teatral (Spain), 2000 **Directory of Officials of the Republic of Cuba**, 1985 **Diario de Centro América**, 1985 **Cuadernos de música, artes visuales y artes escénicas**, 2004 **Diario Oficial** Colombia, 1969

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Conjunto ,2003 **Anales** Instituto Popular de Conferencias, Buenos Aires,1930 De Bertolt Brecht a Ricardo Monti
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