

Journal De Bord New York Tahiti Le Havre A La Poursuite Du Soleil Et Sur La Route Du Retour

This volume assesses the contributions of André Antoine, Konstantin Stanislavski and Michel Saint-Denis, whose work has influenced theatre and training for over a century. These directors pioneered Naturalism and refined Realism as they experimented with theatrical form including non-Realism. Antoine and Stanislavski's theatre direction proved foundational to the creation of the director's role and artistic vision, and their influential ideas progressively developed through the stylized theatre of Saint-Denis to the innovative contemporary theatre direction of Max Stafford-Clark, Declan Donnellan and Katie Mitchell.

The Riviera in the 1950s and 1960s was culturally rich with modernist icons such as Matisse and Picasso in residence, but also a burgeoning tourist culture, that established the C?d'Azur as a center of indigenous artists associated with Nouveau R?isme, Fluxus, and Supports/Surfaces, emerged under the mantle of the "Ecole de Nice." Drawing on the primary sources and little known publications generated during the period from museum archives, collections in the region, and privately owned archives, this study integrates material published in

monographic studies of individuals and art movements, to offer the first in-depth study of this important movement in twentieth-century art. The author situates the work of the Ecole de Nice within the broader social currents that are so important in contextualizing this phenomenon within this internal region of France, and underscores why this work was so significant at this historical moment within the context of the broader European art scene, and contemporary American art, with which it shared affinities. Despite their stylistic differences, and associations with groups that are generally considered distinct, O'Neill discloses that these artists shared conceptual affinities?theatrical modes of presentation based on appropriation, use of the ready-made, and a determination to counter style-driven painting associated with the postwar Ecole de Paris. *Art and Visual Culture on the Riviera, 1956-1971* suggests that the emergence of an Ecole de Nice internally eroded the dominance of Paris as the national standard at this moment of French decentralization efforts, and that these artists fostered a model of aesthetic pluralism that remained locally distinct yet fully engaged with international vanguard trends of the 1960s. The advent of satellite television and its adoption in the Maghreb brought about a profound social change. This book, which explores the relationships between the media and the public sphere, shows

that the simple and quotidian act of watching satellite television as opposed to national television mobilizes novel ways of expressing identities along with a range of critical positions targeting political regimes. By bringing certain topics hitherto hardly present to the center of homes, the media reveals the pivotal functions of gender relations, which are today at the heart of social and political matters in Algeria, Morocco and Tunisia. Based on extensive fieldwork, this book offers a unique interpretation of the use of satellite television in authoritarian contexts and contributes to a better understanding of the media and the political public sphere. The book will interest teachers and students in communication, political studies, gender studies, sociology and anthropology of the Arab worlds and the Mediterranean.

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented,

with this volume covering those born before the end of the First World War. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

In the past forty years an entirely new paradigm has developed regarding the contact population of the New World. Proponents of this new theory argue that the American Indian population in 1492 was ten, even twenty, times greater than previous estimates. In *Numbers From Nowhere* David Henige argues that the data on which these high counts are based are meager and often demonstrably wrong. Drawing on a wide variety of primary and secondary sources, Henige illustrates the use and abuse of numerical data throughout history. He shows that extrapolation of numbers is entirely subjective, however masked it may be by arithmetic, and he questions what constitutes valid evidence in historical and scientific scholarship.

The Slave Coast, situated in what is now the West African state of Benin, was the epicentre of the Atlantic Slave Trade. But it was also an inhospitable, surf-ridden coastline, subject to crashing breakers and devoid of permanent human settlement. Nor was it easily accessible from the interior due to a lagoon which ran parallel to the coast. The local inhabitants were not only sheltered against

incursions from the sea, but were also locked off from it. Yet, paradoxically, it was this coastline that witnessed a thriving long-term commercial relationship between Europeans and Africans, based on the trans-Atlantic slave trade. How did it come about? How was it all organised? And how did the locals react to the opportunities these new trading relations offered them? The Kingdom of Dahomey is usually cited as the Slave Coast's archetypical slave raiding and slave trading polity. An inland realm, it was a latecomer to the slave trade, and simply incorporated a pre-existing system by dint of military prowess, which ultimately was to prove radically counterproductive. Fuglestad's book seeks to explain the Dahomean 'anomaly' and its impact on the Slave Coast's societies and polities.

The French slave trade forced more than one million Africans across the Atlantic to the islands of the Caribbean. It enabled France to establish Saint-Domingue, the single richest colony on earth, and it connected France, Africa, and the Caribbean permanently. Yet the impact of the slave trade on the cultures of France and its colonies has received surprisingly little attention. Until recently, France had not publicly acknowledged its history as a major slave-trading power. The distinguished scholar Christopher L. Miller proposes a thorough assessment of the French slave trade and its cultural ramifications, in a broad, circum-Atlantic inquiry. This

magisterial work is the first comprehensive examination of the French Atlantic slave trade and its consequences as represented in the history, literature, and film of France and its former colonies in Africa and the Caribbean. Miller offers a historical introduction to the cultural and economic dynamics of the French slave trade, and he shows how Enlightenment thinkers such as Montesquieu and Voltaire mused about the enslavement of Africans, while Rousseau ignored it. He follows the twists and turns of attitude regarding the slave trade through the works of late-eighteenth- and early-nineteenth-century French writers, including Olympe de Gouges, Madame de Staël, Madame de Duras, Prosper Mérimée, and Eugène Sue. For these authors, the slave trade was variously an object of sentiment, a moral conundrum, or an entertaining high-seas “adventure.” Turning to twentieth-century literature and film, Miller describes how artists from Africa and the Caribbean—including the writers Aimé Césaire, Maryse Condé, and Edouard Glissant, and the filmmakers Ousmane Sembene, Guy Deslauriers, and Roger Gnoan M’Bala—have confronted the aftermath of France’s slave trade, attempting to bridge the gaps between silence and disclosure, forgetfulness and memory.

Intertextuality is a matter of reading.

The slave trade is one of the best known yet least understood processes in our history. The popular image

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of traders in slave ships going to Africa and rounding up slaves as if they were cattle is not only historically inaccurate, it also disguises the fact that the slave trade was a highly organized Atlantic-wide system that required close collaboration at the highest levels of government in Europe, Africa, and the New World. Using the private journal of First Lieutenant Robert Durand, and supplementing it with a wealth of archival research, Yale historian Robert Harms re-creates in astonishing detail the voyage of the French slave ship *The Diligent*. We have histories of the slave trade, most recently Hugh Thomas's massive and authoritative *The Slave Trade*, but *The Diligent* is something entirely different: a deep bore into the economic, political, and moral worldviews of the participants on all sides of the trade, complete with a vivid *dramatis personae*. Nobody who reads this book will ever look at the slave trade in the same way again. This is an assessment of the work and influence as a director of Jacques Copeau (1879-1949), who has long been regarded as one of the fathers of twentieth-century French theatre. Along with Antoine and his own pupils Dullin and Jouvet, Copeau is known to have been instrumental in restoring the traditional values of theatre at the same time as seeking, through training and experiment, a vital contemporary function. The work of Brook's company and research centre in Paris today is, for example, in direct descent from that of Copeau. John Rudlin examines the course of Copeau's directorial career, concentrating on his techniques in rehearsal and performance, charting his relationships with those who collaborated and worked with him, and elucidating his

ideas of theatre. This book will interest all scholars and students of twentieth-century drama, and will also be of use to theatre practitioners.

How does Derrida write of and on the other? *Apparitions* examines exemplary instances of the relation to the other: the relation of Moses to God, Derrida's friendship with Jean-Luc Nancy, Derrida's relation to a recently departed actress caught on video. To demonstrate how Derrida forces us to reconceive who or what the other may be. For Derrida, the singularity of the other includes not only the formal or logical sense of alterity, the otherness of the human other, but also the otherness of the nonliving, the no longer living, or the not yet alive. Addressing Derrida's readings of Husserl, Levin.

Opera Acts explores a wealth of new historical material about singers in the late nineteenth century and challenges the idea that this was a period of decline for the opera singer. In detailed case studies of four figures - the late Verdi baritone Victor Maurel; Bizet's first *Carmen*, Célestine Galli-Marié; Massenet's muse of the 1880s and 1890s, Sibyl Sanderson; and the early Wagner star Jean de Reszke - Karen Henson argues that singers in the late nineteenth century continued to be important, but in ways that were not conventionally 'vocal'. Instead they enjoyed a freedom and creativity based on their ability to express text, act and communicate physically, and exploit the era's media. By these and other means, singers played a crucial role in the creation of opera up to the end of the nineteenth century.

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This book offer a series of lucid and incisive readings of Derrida's work, as well as an elegiac tribute in more personal terms.

Art, in its many forms, has long played an important role in people's imagination, experience and remembrance of places, cultures and travels as well as in their motivation to travel. Travel and tourism, on the other hand, have also inspired numerous artists and featured in many artworks. The fascinating relationships between travel, tourism and art encompass a wide range of phenomena from historical 'Grand Tours' during which a number of travellers experienced or produced artwork, to present-day travel inspired by art, artworks produced by contemporary travellers or artworks produced by locals for tourist consumption. Focusing on the representations of 'touristic' places, locals, travellers and tourists in artworks; the role of travel and tourism in inspiring artists; as well as the role of art and artwork in imagining, experiencing and remembering places and motivating travel and tourism; this edited volume provides a space for an exploration of both historical and contemporary relationships between travel, tourism and art. Bringing together scholars from a wide range of disciplines and fields of study including geography, anthropology, history, philosophy, and urban, cultural, tourism, art and leisure studies, this volume discusses a range of case studies across different art forms and locales.

New York Times bestseller Now a Netflix Original Series
The grande dame of African American cookbooks and
winner of the James Beard Lifetime Achievement Award

stakes her claim as a culinary historian with a narrative history of African American cuisine. Acclaimed cookbook author Jessica B. Harris has spent much of her life researching the food and foodways of the African Diaspora. *High on the Hog* is the culmination of years of her work, and the result is a most engaging history of African American cuisine. Harris takes the reader on a harrowing journey from Africa across the Atlantic to America, tracking the trials that the people and the food have undergone along the way. From chitlins and ham hocks to fried chicken and vegan soul, Harris celebrates the delicious and restorative foods of the African American experience and details how each came to form such an important part of African American culture, history, and identity. Although the story of African cuisine in America begins with slavery, *High on the Hog* ultimately chronicles a thrilling history of triumph and survival. The work of a masterful storyteller and an acclaimed scholar, Jessica B. Harris's *High on the Hog* fills an important gap in our culinary history.

The *Book of the Fourth World* offers detailed analyses of texts that range far back into the centuries of civilised life from what is now Latin- and Anglo-America. At the time of its 'discovery', the American continent was identified as the Fourth World of our planet. In the course of just a few centuries its original inhabitants, though settled there for millennia and countable in many millions, have come to be perceived as a marginal if not entirely dispensable factor in the continent's destiny. Today the term has been taken up again by its native peoples, to describe their own world: both its threatened present condition,

and its political history, which stretches back thousands of years before Columbus. In order to explore the literature of this world, Brotherston uses primary sources that have traditionally been ignored because they have not conformed to Western definitions of oral and written literature, such as the scrolls of the Algonkin, the knotted strings (Quipus) of the Inca, Navajo dry-paintings and the encyclopedic pages of Meso-America's screenfold books.

This book presents the relation between the subject and the other in the work of Jacques Derrida as one of 'surviving translating'. It demonstrates the key role of translation in thinking difference rather than identity, beginning with the work of Martin Heidegger and Emmanuel Levinas. It describes how translation, and its ethical demands, acts as a leitmotif throughout Derrida's writing; from his early work on Edmund Husserl to his last texts on politics and hospitality. While for both Heidegger and Levinas translation is always possible, Derrida's account is marked by the challenge of impossibility. Expanding translation beyond a merely linguistic operation, Foran explores Derrida's accounts of mourning, death and 'survival' to offer a new perspective on the ethics of subjectivity.

From the Peter Neil Isaacs collection.

Long accustomed to writing in the tradition of the flamboyant kabuki, Japanese dramatists had a more difficult struggle in modernizing their art than did writers of fiction and poetry. The work of Kishida Kunio, however, established and matured modern Japanese drama, modeled on the western psychological drama of

Ibsen and Chekhov. J. Thomas Rimer traces the initial modernization efforts undertaken by the first generation of Japanese playwrights of the shingeki, or "New Theatre." His study then concentrates on the work of Kishida Kunio, the most important figure in the Japanese theatre of the 1930s and 1940s. Kishida, who studied with the well-known French director Jacques Copeau in 1921, returned to Japan with the goal of establishing a modern drama of psychological dimensions for the Japanese theatre. His work demonstrated his talent as a playwright and laid the foundation for later modern Japanese playwrights. Originally published in 1974. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Political Physics analyses the work of two of the most influential thinkers of our time - Jacques Derrida and Gilles Deleuze. The book takes the reader on a transversal journey, crossing the boundaries of philosophy and science. Political Physics explores the limits and strengths of Derridean and Deleuzean philosophical approaches. Focussing on their differing approaches to the question of the 'body politic' - in all its registers, from the physical-chemical body, to the

economic, the social and the political body - the book reveals a profound difference in ontological commitment. The book argues that the straightforward materialism of Deleuzian philosophy can operate across the range of analysis whereas Derridean deconstruction effectively operates at the level of reason, consciousness and culture. Cross-cutting a Derridean analysis of the history of philosophy with a Deleuzian approach to creative dialogue and complexity theory, *Political Physics* illuminates the value of both approaches to the analysis of contemporary culture, politics and science and to the rereading of the history of ideas.

Focuses on the operatic soprano as the diva and her relationships with technology from the 1820s to the digital age.

Apparitions--of Derrida's Other Fordham Univ Press

The Routledge Companion to Studio Performance Practice is a unique, indispensable guide to the training methods of the world's key theatre practitioners.

Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume.

Disinterest has been a major concept in Western philosophy since Descartes. Its desirability and importance have been disputed, and its definition reworked. by such pivotal figures as Nietzsche, Shaftesbury, Locke and Kant. In this groundbreaking book, Sean Gaston looks at the treatment of disinterest in the work of two major modern Continental philosophers: Jacques Derrida and Emmanuel Levinas. He identifies both as part of a tradition, obscured since the eighteenth-century, that takes disinterest to be the opposite of self-interest, rather than the absence of all interest. Such a tradition locates disinterest at the centre of thinking about ethics. The book argues that disinterest plays a significant role in the philosophy of both thinkers and in the dialogue between their work. In so doing it sheds new light on their respective contributions to moral and political philosophy. Moreover, it traces the history of disinterest in Western philosophy from Descartes to Derrida, taking contributions and in the of major philosopher in both the analytic, Anglo-American and Continental traditions: Locke; Shaftesbury; Hume; Smith; Nietzsche; Kant; Hegel; Heidegger. Derrida and Disinterest offers a new reading of Derrida, a stimulating account of the role and importance of disinterest in the history of Western philosophy and a provocative and original contribution to Continental ethics.

Jean Cras (1879-1932) was a remarkable man by anyone's measure. Twice a decorated hero of the Great War, this Rear-Admiral of the French navy, scientist, inventor and moral philosopher, was also a highly esteemed composer during his lifetime, enjoying the

same stature and celebrity as FaurDebussy and Ravel. Since his death, however, both Cras and his music have been almost completely overlooked. In this, the first critical biography of Cras, Paul-Andre Bempechat situates Henri Duparc's protegs a missing link between the French post-Romantic generation of composers and the Impressionists. The book explores, both historically and analytically, the methodology by which Cras evolved his eclectic brand of Impressionism, striking the delicate balance between Celtic folk idioms and exoticisms inspired by his travels. Cras' creative legacy extends beyond the world of music to the world of science. His five patented inventions include the navigational gyrocompass, which bears his name, still in use to this day by the French navy, coast guard and boating aficionados. Bempechat draws special attention to the humanist Jean Cras and his distinguished military career - he is credited with saving the Serbian army from extinction - drawing on primary source material such as family correspondence and wartime diaries to reaffirm this composer as a true Renaissance man of the twentieth century.

This book examines Jacques Copeau, a leading figure in the development of twentieth-century theatre practice, a pioneer in actor-training, physical theatre and ensemble acting, and a key innovator in the movement to decentralize theatre and culture to the regions. Noe reissued, Jacques Copeau combines: an overview of Copeau's life and work an analysis of his key ideas a detailed commentary of his 1917 production of Moliere's late farce Les Fourberies de Scapin – the opening

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performance of his influential New York season a series of practical exercises offering an introduction to Copeau's working methods. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

This collection of writings from Haitian anthropologist Michel-Rolph Trouillot includes his most famous, lesser known, and hard to find writings that demonstrate his enduring importance to Caribbean studies, anthropology, history, postcolonial studies, and politically engaged scholarship more broadly.

Presents a history of piracy in the Western hemisphere during the seventeenth and eighteenth centuries, discussing the pirates and their ships and the naval operations mounted by various European countries to stop them.

A collection of 23 interviews given over the last 2 decades illustrating the extraordinary breadth of Derrida's concerns & writings.

Actor training is arguably one of the most unique phenomenons of 20th-century theatre making. This text analyses the theories, training exercises and productions of 14 key directors.

Pearls, People, and Power is the first book to examine the trade, distribution, production, and consumption of pearls and mother-of-pearl in the global Indian Ocean over more than five centuries. While scholars have long recognized the importance of pearling to the social, cultural, and economic practices of both coastal and inland areas, the overwhelming majority have confined themselves to highly localized or at

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best regional studies of the pearl trade. By contrast, this book stresses how pearling and the exchange in pearl shell were interconnected processes that brought the ports, islands, and coasts into close relation with one another, creating dense networks of connectivity that were not necessarily circumscribed by local, regional, or indeed national frames. Essays from a variety of disciplines address the role of slaves and indentured workers in maritime labor arrangements, systems of bondage and transoceanic migration, the impact of European imperialism on regional and local communities, commodity flows and networks of exchange, and patterns of marine resource exploitation between the Industrial Revolution and Great Depression. By encompassing the geographical, cultural, and thematic diversity of Indian Ocean pearling, *Pearls, People, and Power* deepens our appreciation of the underlying historical dynamics of the many worlds of the Indian Ocean. Contributors: Robert Carter, William G. Clarence-Smith, Joseph Christensen, Matthew S. Hopper, Pedro Machado, Julia T. Martínez, Michael McCarthy, Jonathan Miran, Steve Mullins, Karl Neuenfeldt, Samuel M. Ostroff, and James Francis Warren.

The name of Francis Poulenc (1899-1963) was first brought to prominence in the 1920s as a member of Les Six, a group of young French composers encouraged by Satie and Cocteau. His subsequent fame spread well beyond France, and he is coming to be regarded as one of this century's most significant composers. His compositions are heard constantly in concert halls the world over, and numerous recordings, including complete sets of songs and piano music, have been released. Books, articles and more than a dozen doctoral dissertations have discussed his music. Carl Schmidt's catalogue of Poulenc's works represents the first comprehensive attempt to list an oeuvre which numbers approximately 185 compositions written from his teenage

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years until his death at the age of 63. The Catalogue identifies a number of unpublished works, and adds a small group of compositions to his musical canon for the first time. Each work, whether complete or unfinished, published or unpublished, is described fully. Catalogue entries list and describe all known printed editions (including reprints) and manuscript copies of each work. In addition, they provide detailed compositional histories based on numerous letters, documents, and press accounts, many of which have not been published previously. Russian interest in Poulenc's music, manifested in press runs exceeding one million copies, is also revealed for the first time.

In 1914 the Ottoman Empire was depleted of men and resources after years of war against Balkan nationalist and Italian forces. But in the aftermath of the assassination in Sarajevo, the powers of Europe were sliding inexorably toward war, and not even the Middle East could escape the vast and enduring consequences of one of the most destructive conflicts in human history. The Great War spelled the end of the Ottomans, unleashing powerful forces that would forever change the face of the Middle East. In *The Fall of the Ottomans*, award-winning historian Eugene Rogan brings the First World War and its immediate aftermath in the Middle East to vivid life, uncovering the often ignored story of the region's crucial role in the conflict. Bolstered by German money, arms, and military advisors, the Ottomans took on the Russian, British, and French forces, and tried to provoke Jihad against the Allies in their Muslim colonies. Unlike the static killing fields of the Western Front, the war in the Middle East was fast-moving and unpredictable, with the Turks inflicting decisive defeats on the Entente in Gallipoli, Mesopotamia, and Gaza before the tide of battle turned in the Allies' favor. The great cities of Baghdad, Jerusalem, and, finally, Damascus fell to invading armies before the Ottomans

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agreed to an armistice in 1918. The postwar settlement led to the partition of Ottoman lands between the victorious powers, and laid the groundwork for the ongoing conflicts that continue to plague the modern Arab world. A sweeping narrative of battles and political intrigue from Gallipoli to Arabia, *The Fall of the Ottomans* is essential reading for anyone seeking to understand the Great War and the making of the modern Middle East.

This is a comprehensive look at how France influenced the American Revolutionary War in a variety of ways: intellectually, financially, and militarily. It raises the crucial question of whether America could have won its independence without the aid of France. The book begins with an overview of the intellectual and ideological contributions of the French Enlightenment thinkers, called the philosophes, to the American and French revolutions. It then moves to cover the many forms of aid provided by France to support America during the Revolutionary War. This ranged from the covert aid France supplied America before her official entry into the war, to the French outfitters and merchants who provided much-needed military supplies to the Americans. When the war began, the colonists thought the French would welcome an opportunity to retaliate and regain their country. France also provided naval assistance, particularly to the American privateers who harassed British shipping and contributed to the increased shipping rates which added to Great Britain's economic hardships. France's military involvement in the war was equally as important. *America's First Ally* looks at the contributions of individual French officers and troops, arguing that America could not have won without them. Desmarais explores the international nature of a war which some people have called the first world war. When France and Spain entered the conflict, they fought the Crown forces in their respective areas of economic

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interest. In addition to the engagements in the Atlantic Ocean, along the American and European coasts and in the West Indies, there are accounts of action in India and the East Indies, South America and Africa. Also included are accounts drawn from ships' logs, court and auction records, newspapers, letters, diaries, journals, and pension applications.

This new edition of Twentieth Century Actor Training is an indispensable introduction to how actor training shapes modern theatre. Its coverage of key practitioners and movements is enhanced by the inclusion of eight more practitioners and forty more photographs.

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