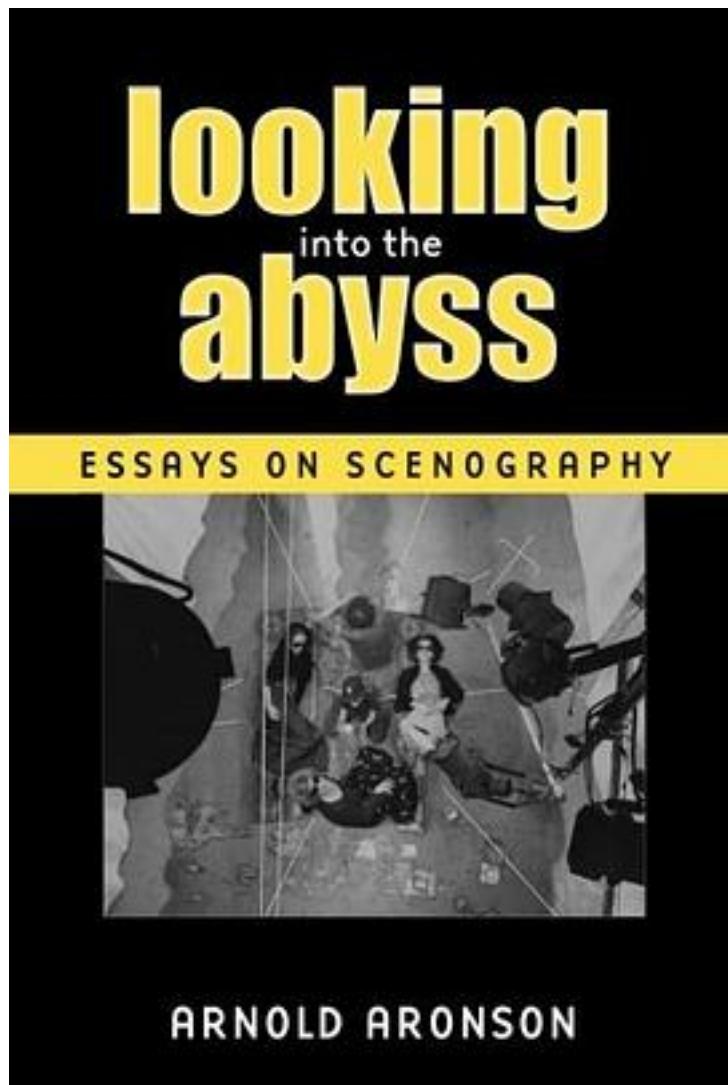


# Looking Into the Abyss



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Theater is, first and foremost, a visual art; *Looking Into the Abyss* examines the ways in which the visual theater affects our understanding of the dramatic event. Arnold Aronson, an internationally prominent historian and theorist of theater set design, opens with an overview of scenographic concepts, including postmodern design and the use of new media in the theater, and continues with analyses of the work of specific designers (including Richard Foreman and David Rockwell) and scenographic responses to playwrights like Chekhov and Tony Kushner. These essays serve to open a dialogue that will bring the physical aspect of theater back into its proper place: an element as integral to the performance as the spoken word, and they will inspire theater-goers to become more aware of their role as seers of the theater. Arnold Aronson is Professor of Theater, Columbia University. He is author of "American Avant-Garde Theatre: A History"; "Architect of Dreams: The Theatrical Vision of Joseph Urban"; "American Set Design"; and "The History and Theory of Environmental Scenography."

作者介绍:

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标签

戏剧研究

Arnold\_Aronson

评论

深入浅出。想到布莱希特憧憬的观众，应该和体育馆里观看比赛的观众那样，熟悉场上的规则运作。而现今好多剧评人，只是文学评论家。后现代布景不仅是拼贴和拙劣模仿。相反为了营造效果，那些矛盾/断裂的元素必须在观者的头脑中连接起来，形成整一的框架：舞台上的图像之流的每一个瞬间，都能以反讽的姿态，调和各个时代的风格和类型；我们的时代为什么不能使用阿庇亚那个年代的照明？因为舞台照明技术的发展，是随着人类感知日常世界的方式的变化而变化的；剧场和影像媒体的不同之处，在于前者是“存现”的。而将后者的技术运用到剧场中，打破了舞台的自足封闭的世界，同时引入了不同的时间和空间。框架化的投影由此孕育了漫无边际和封闭自足之间的张力：首先是投影上的图像和物理投射之间，其次是图像和舞台的实际物理建筑之间。参考《舞台去物质化》。

从书名就可以看出，很疯狂很后现代

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书评

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