

Angélica
Liddell

Belgrado

Canta lengua el misterio
del cuerpo glorioso



teatro

Belgrado Canta Lengua El Misterio Del Cuerpo Glorioso Teatro

Wolfgang Guggemos



Belgrado Canta Lengua El Misterio Del Cuerpo Glorioso Teatro:

Belgrado Angélica Liddell, 2008 *Catástrofe y violencia* Marco Kunz, 2017 Los sucesos sangrientos en particular si tienen motivaciones políticas como las guerras los atentados terroristas las revoluciones o los golpes de estado fomentan la producción cultural en forma de ficciones narrativas piezas teatrales películas etc También las grandes catástrofes aunque sus causas no sean políticas provocan debates acerca de la responsabilidad humana y la gestión de la crisis discusiones que repercuten igualmente en la creación cultural Este libro incluye veinte artículos sobre la representación cultural de tales acontecimientos en los países hispano hablantes siglos XX y XXI **Celama**, 2008 *Sémiotique et vécu musical* Costantino Maeder, Mark Reybrouck, 2016-11-04 Nouvelles perspectives en sémiotique Tout est musique et la musique nous accompagne partout ces lieux communs n'ont jamais été si vrais qu'aujourd'hui au temps de l'arrosage musical continu Cette ubiquité loin d'être simplement une mode nous oblige repenser sémiotiquement la fonction et le fonctionnement de la musique Les essais composant *Sémiotique et vécu musical* montrent dans quelle direction se dirigent les recherches de nos jours L'analyse de l'expérience musicale par exemple détermine la réception affective peut provoquer le branlement intérieur transformer le temps vécu changer et délimiter les structures de l'expérience ainsi que l'expérimentalité L'expérience musicale est profondément liée à l'incarnation et la corporalité Elle peut redéfinir l'horizon de compréhension moduler les attentes délimiter et limiter les contenus phonomaux Elle est fondamentalement conditionnée par l'interaction physique avec un instrument ou encore modelée par le studio d'enregistrement L'intelligence artificielle et l'usage de robots dans des spectacles commencent remettre en cause nos conceptions de l'expérience musicale Ces nouvelles perspectives développées en sémiotique s'ouvrent nécessairement et impérativement aux sciences cognitives aux nouvelles approches de la musicologie la transdisciplinarité et au transmédia Le caractère innovant du présent ouvrage qui touche la théorie la méthodologie et l'empirisme témoigne de la vivacité de l'inventivité et du dynamisme qui caractérisent la sémiotique toujours jeune curieuse et surprenante Contributors Sylvain Brétéch Aix Marseille Université Guillaume Deveney Aix Marseille Université Carole Egger Université de Strasbourg Christine Esclapez Aix Marseille Université Marta Grabcz Université de Strasbourg Michel Imberty Université de Paris X Nanterre Thomas Le Colleter Université Paris IV Sorbonne Gabriel Manzanique Aix Marseille Université Zaven Par Universidade Federal do Rio de Janeiro Isabelle Reck Université de Strasbourg Mathias Rousselot Aix Marseille Université *Teatro hispánico y su puesta en escena* José Luis Canet Vallés, Marta Haro Cortés, John London, Biel Sansano, 2017 De Tlatelolco al 11-M Marco Kunz, Michel Schultheiss, Rachel Pilet-Bornet, Salvador Girbés, 2021 Los grandes acontecimientos han sido a menudo objeto de ficcionalizaciones narrativas En este libro se estudia la productividad cultural que desarrollaron en México y España cinco sucesos históricos del último medio siglo 1 la matanza de manifestantes en la Plaza de las Tres Culturas de Tlatelolco Ciudad de México el 2 de octubre de 1968 2 el terremoto de la Ciudad de México el 19 de septiembre de 1985 3 los asesinatos de mujeres en Ciudad Juárez desde 1993 4 la guerra de disolución de la antigua

Yugoslavia en los años 90 y los atentados terroristas del 11 de marzo de 2004 en trenes de cercanías de Madrid

El Vínculo entre sexualidad y violencia en el teatro de Angélica Liddell Ewelina Maria Topolska, 2013 Angélica Liddell's surge to relative fame in recent years a process which began in 2000 peaking around 2008-09 resulted in an increasing number of articles being published about her theatre not to mention a significant number of interviews she gave for the Spanish and international press There is also a doctoral thesis by Ana Vidal Egea concerning Atrabilis the name of Liddell's group work However no existing study engaged in detailed analysis of the artist's theatrical production with the special focus on what is the most important and recurring topic in her work that is sexuality and its immediate connection with violence In order to explore this link from various angles but at the same time with due precision I have chosen seven plays from Liddell's much richer literary output The plays enclosed in the series Triptych of Affliction Triptico de la Aflicción that is The Palavrakis Marriage El matrimonio Palavrakis Once upon a Time in West Asphixia and Hysterica Passio explore the perversities and abuses that take place within families with incest and sexual murder as leitmotifs These plays were clearly inspired by psychoanalysis which is why I dedicate extensive passages to demonstrating links between the two Later I pass on to the study of war related sexual abuse as exemplified in As She did not Rot Snowwhite Y como no se pudri Blancanieves and Belgrade Let the Tongue Sing the Mystery of The Glorious Body Belgrado Canta lengua el misterio del cuerpo glorioso in order to finish the dissertation with a chapter on the openly autobiographical I'm not Pretty Yo no soy bonita and The House of Force La casa de la fuerza Given that all Liddell's plays include whether narrated directly or transformed into fiction elements of her personal life in the opening chapter I have offered the reader a more systematized outline of the artist's biography Also I dedicate some paragraphs to the premises that lead her in her work and to the post dramatic features with which Liddell's shows are replete In addition to falling into the category of post dramatism Liddell's shows may be classified as in yer face theatre as well as art therapy I have proposed the latter label because Liddell apparently finds relief in reprocessing her personal experiences on stage but also offers a kind of collective therapy she insists on recognizing and revealing the very often silent and for that reason easily dismissed suffering of victims of sexual violence and psychological abuse Liddell talks about very important questions of male female child power imbalance and the ensuing abuse but she does not offer any realistic solutions to the problem However this lack of hope for change is consistent with the particular brand of biological determinism the artist professes which I dare say is more fundamentalist than that favoured by many scientists She perceives human beings as animals whose behaviour does not vary much from those of our cousins the chimpanzees thereby rendering culture merely a comfortable cloak under which to hide our basest impulses desires and actions Just as in modern evolutionary science in Liddell's art everything is driven by the urge to have sexual contacts and in some cases necessarily reproduce as according to Liddell our civilisation did not significantly alter this animalistic core of human nature which remains animalistic just as does the nature of every animal species

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