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And what benefits me with a steady hand, what good is the amazing strength that is mine if I can't have a sunset in the east if I can't reduce the amount of suffering and make the end of death? - Caligula in Albert Camus's play CaligulaThe Dark Side of the MoonAn interview with Jan Lauwers, Florian Hirsch.Caligula was written during World War II, in an apocalyptic historical context. Why is the play relevant today? There are two versions of the play. Our version was written during World War II. Thanks to his military experience, Camus changed his mind. He made Caligula more radical. The first version is more psychological. It is a little strange for a philosopher to change his point of view when he sees war because there have always been wars. But I can imagine when you are right in the middle of it that you can change your mind about people radically. As adorably, Benjamin and many other philosophers. Thinking: maybe you can't create art anymore, and things like that. But why is the play relevant today? It's very simple: since the Second World War, there have been more than 850 wars on our planet. No one understands that. I once made a play quoting these 850 wars. So while World War II was incredibly monstrous and big, everyone then said, let's not do it anymore. Result: 850 wars. War is part of our civilization, our human behavior. The text about the dictator today is very significant, I think, given what is happening in the world. The war on terror, fundamentalism, the financial crisis ... I have a feeling that the situation has changed dramatically in recent years. From the moment the Twin Towers collapsed in New York to the financial crisis of 2008 and the revolutions in Africa ... Everyone feels very uncomfortable. And if there is a very uncomfortable situation, you will see that people yearn for dictators. In Greece, for example, I would not be surprised if the dictator came to power tomorrow. So we have to talk about this situation. The second reason why Caligula is relevant today is even simpler: it is a wonderful text. Caligula's role is a gift to the actor. I am very happy to be able to play with Cornelius Otonya, because together we will go very far in analyzing this man's behavior and how Camus wrote this tragedy based on his idea of Absurdism. Yes, how can we handle it? This is a very modern issue, politically, culturally, religiously - longing for strong religions and dictators. You know what's so impressive about this text that was in the Roman Empire? It's as if they were talking about our society. Incest, political corruption, child abuse, you name it. Caligula understands everything. It is known that such things actually happen. So the political message would be: Keep in mind that. It's quite possible that this is the most political play I've staged in the last 25 years. Camus himself described Caligula's story as superb suicide. Well, maybe that's Caligula's ambition. But you can also describe history as the impossibility of higher suicide. Caligula's last words, in fact: I'm still alive. I think it's hard to decipher what Camus wanted to say philosophically. I think it's more metaphorical. And it's more about humanity per se than about one single person. You don't agree? Yes, at this last moment there is also the dawn of the realization that the kind of unlimited, barbaric freedom he has chosen for himself simply does not work. It's the wrong kind of freedom. Because you can't be free against the rest of the world without others. I think that's the key to the game. Freedom without any social responsibility is pure horror. The more freedom you have, the more responsibility you have. I believe in complete artistic freedom. But the higher you reach, the higher your responsibility. The higher you are on the social pyramid, the more dangerous it becomes. Power always corrupts. It provokes something you can't avoid. You can't even blame Caligula for his actions. You can't even blame Dominique Strauss-Kahn for what he did. Absolute power at some point leads to absolute underestimation. These people don't even understand how they abuse their power as well as other people. The authorities corrupted their minds. A man can't handle it. And we're not just talking about Napoleon here, but also about everyday life. Power is extremely present in all situations, at all levels of human society. Do you, as an artist, sometimes sink to the moon? Are you fighting for the impossible? You have to. I'm an artist and I'm a social being. As a social being I don't really want the moon. As an artist I owe a long time for the moon. I have to create the impossible. Many dictators had artistic ambitions, such as Nero and even Hitler, but when you combine the artist's desire for the impossible with politics, the result inevitably becomes a disaster. However, as an artist, time for the moon is your goal. And working as an artist in residence in Burgtheater, based on a completely different theatrical tradition, such as performance, what is it? The Burgtheater system is very strong. And it's based on reproduction. Actors must play the same show all the time, using their skill to survive. They are trained in reproduction. The opposite, on the other hand, is production. It's performance art. It's something you can't reproduce. Theatre is a reproduction. Productivity is production. Based on the performance, I try to find a connection with the theater, using the experience of staging in this system of reproduction. As for me, the best moments of Caligula are those when it seems that all this improvisation. At a time when the actors feel so free that you think they are creating all that very moment. What you feel is tremendous is that you want freedom on stage. You're destroying the Fourth Wall and immediately with the public. It seems that you often intentionally shift the focus of attention to the stage. Aside from reproduction versus production I have developed over the years what I call off-center-strategy. It's very simple: in a normal game, the center is identical to focus. Outside the center means no focus. So if you have a center and an outside center on the stage and you call two, create a new balance, the outside center becomes just as important as the center, and the audience can choose whether they want to follow two, three, four or even five centers at the same time. This is a whole new level of association. In Caligula, I put a character on a stage that wasn't originally in the play: Octavia, played by Anneke Bonnem, who is out of the center, who tells the whole story without saying anything. It's all about energy. Art is energy. Art is freedom. And art is communication. And I hope that we can combine these three elements in this beautiful place called The Casino am Schwarzenbergplatz. A person cannot live without any reason for life. This often happens when I find no particular connection with the novels of highly acclaimed writers, but their plays resonate with me and become a reference point in my collection. Such vivid examples are Tolstoy, Bitter, Sartre and Camus. Each of them created some of the most fascinating, changing literary works in the world, but it was their plays that placed them in my heart. When I first read Alien, there was very little Man could not live without any reason for life. This often happens when I find no particular connection with the novels of highly acclaimed writers, but their plays resonate with me and become a reference point in my collection. Such vivid examples are Tolstoy, Bitter, Sartre and Camus. Each of them created some of the most fascinating, changing literary works in the world, but it was their plays that placed them in my heart. When I first read Stranger, there was very little that surprised me or touched me. However, The Obsessed and Caligula have remained with me ever since. Watching the recent outstanding Greek production in a beautiful theatre house in Athens, I felt - again - the influence, the very joy of unfolding, live theatre, the greatness that only plays can bring to the hearts of the audience. And I was glad to see that in the country that gave birth to the theater, but lost its cultural identity because of the cheap, poorly made TV, still satisfactory productions ... Still... Caligula is one of the most fascinating, infamous and intriguing figures in Roman history. Competing with Nero for the place of the King of the Mad Emperors in the minds of lay people, he is known for his cruelty, barbarism, sexual perversion and unlimited resources to find new ways to entertain himself with violence and all that. As with Nero, most recent historians dispute the veracity of the sources, but that's not what concerns us here. They have tried to check that can not be verified if we finally invent time-travel machines and take a journey to a good, old, glorious Rome (and count on me because I love perverted Roman emperors and in any case, all better than the politicians who are now holding the fate of all peoples in their dirty hands ...) But I am distracted.... Caligula Camus can hardly be seen as a ruthless monster. Fortunately, we are not here in Mount Vidal. Caligula loses one man he loved most, his sister, and he falls to pieces. Drusilla is no longer with him, so the world can rot for all that he is not nice. And perhaps he will feel better if he helps in the speedy procession of this rotting. He feels nothing, wants nothing but absolute control, and even that is doubtful. He establishes a tyranny of frightening proportions and wants the moon, the impossible, because nothing matters to him after all. He shines as one of the most memorable characters in the context of a historical play to ever grace scenes around the world. Does he have this distorted notion of freedom, but is it so distorted as we think, or are there many fragments of truth in his views about what it really means to be a free man? Camus's writing is modern, modern in the time of the play, but never alienates from the context of the character. Words flow, the action is directed directly into the heart and mind of the reader and the observer with ruthless precision. The scenes lead to a bitter (?) end. Caligula in the hands of Camus becomes a shutter, a broken man who does not believe in anything and desires the impossible. He gives in to his pain and projects his agony on the people around him. But the people around him are his subjects and they make for the most direct and at the same time, boring to play. What could be more chemical? When we are in deep pain and despair, the world ceases to exist, and others become scapegoats, an easy target for our rage and anger. We've all done it in our lives and we're sure to do it again. Camus creates a figure that could not be a more realistic depiction of the darkest strands of human nature. Ignore the myths about a horse that has become a senator, or complex head-cutting machines or sexual intercourse with brides and grooms alike. They have nothing to do with camus's heart game. They belong to funny movies for those who wish shock for shock value. It is sacrilege to even discuss them in the same context with the theater. In this glorious moment of the best art human beings have ever created, Caligula holds a mirror that shows the true face of humanity in despair.... More... More caligula albert camus pdf english. caligula albert camus pdf español. caligula albert camus pdf descargar. libro caligula albert camus pdf. caligula play albert camus pdf

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