

2017 Salzburg Easter School – PhD-Forum

in the context of the Salzburg Easter Festival 2017

3–7 April, Salzburg University

Recognition: Continuity/Discontinuity

“The Easter School was a very rewarding and inspiring experience, both on an intellectual and on a personal level. And all that with the added bonus of beautiful Salzburg!” – “I enjoyed the impressive variety of topics and the fact that the participants came from very different backgrounds. I also liked that people were at different stages in their work” – “a wonderful occasion to discuss academic topics from a range of different perspectives, and seeing the rehearsal was a real treat!” – “fruitful discussions, very friendly atmosphere and well organized event”

— Participant testimonies from the 2016 Salzburg Easter School

In the context of the 2017 Salzburg Easter Festival production of Richard Wagner’s *Die Walküre*, the Salzburg Easter School offers PhD students, advanced MA students, and young artists an international transdisciplinary forum dedicated to fostering dialogue between the theory and practice of art. The forum offers workshops in festival management, seminars with Europe’s creative and theatrical elite, and exclusive access to Salzburg’s Cultural Institutions and the production’s dress rehearsal. In addition, participants will have the opportunity to present their own research in poster and oral presentations. Together we will discuss and debate the cultural and aesthetic significance of **recognition, continuity, and discontinuity** across academic and artistic disciplines.

The 2017 Easter Festival production of *Die Walküre* offers an outstanding opportunity to reconsider the significance and dimensions of recognition in the theatrical event in both theory and practice. Act One of Wagner’s opera closes with a pivotal recognition scene: as Siegmund expresses his love for Sieglinde, she strives to understand her recognition of him only to realise that it rests with the echo of her own voice and the reflection of her own image. The scene is exemplary of the power of ‘recognition’ in theatre to shape plots, organise knowledge, develop interpersonal relations, produce emotions, and determine outcomes and moralities across genres.

In drama studies, recognition has been a sustained and privileged focus from Aristotle’s concept of *anagnorisis* to the current ‘cognitive turn’. Rather than restating past gains, however, we propose to open this conversation up to a more expansive definition of theatre that takes account not only of dramatic content but also of the dynamic interrelationships in productions between embodied spectatorships, sites of performance, economic frameworks, and evolving technologies. As the Easter Festival production will re-create Günther Schneider-Siemssen’s sets from the 1967 staging of the opera, it presents a unique opportunity to consider the role of continuity and discontinuity in theatre practice and history. The 2017 Salzburg Easter School offers participants a platform to discuss this re-production in terms of a process of transformation, concerning both its theatrical aesthetics and meta- and para-theatrical histories.



TOP (L-R): Heinrich Schmidinger, President of Salzburg University © Eva Maria Griese / PhD-Students of the 2014 Salzburg Easter School / Manfred Trojahn, Peter Ruzicka, Intendant of the Salzburg Easter Festival, Sabine Coelsch-Foisner © Brigitte Haid / Florentine Klepper, Martina Segna, Anna Sofie Tuma © Eva Maria Griese
 BOTTOM (L-R): Philipp Stölzl, Paolo Bressan © Brigitte Haid / *Otello*, Salzburg Easter Festival 2016 © Forster / 2014 Salzburg Easter School / Sabine Coelsch-Foisner, Project Leader © Eva Maria Griese

The Salzburg Easter School is held on the premises of Salzburg University in cooperation with the Salzburg Easter Festival and aims to foster dialogue between the theory and practice of art. The programme combines PhD-presentations, seminars, workshops in festival management and discussions offered by Europe’s cultural elite, including Peter Ruzicka (composer and artistic director of the Salzburg Easter Festival) and marketing expert Roland Ott. To ensure fruitful discussions and a maximum benefit, participants are expected to study *Die Walküre* and read selected critical texts sent to them upon acceptance of their proposals.

We welcome proposals focusing on

- Wagner’s *Die Walküre* in the contexts of operatic history and performance histories
- theoretical conceptualisations of recognition from Aristotle to the present day
- recognition as a generic, thematic, aesthetic, and cognitive property of the theatrical event
- continuity and discontinuity in set, costume, lights, stage design, and choreography
- cognitive theatre studies

The School also includes guided tours of the Autograph Collection of the Internationale Stiftung Mozarteum and Residenzgalerie Salzburg, a cultural tour of the city, and access to the Salzburg Easter Festival’s cultural fringe, including the dress rehearsal of the opera production. Participants will obtain a certificate and a copy of their poster. The total cost amounts to €250, including coffee breaks and daily lunch. Accommodation with breakfast can be arranged by the organisers in Salzburg’s historic city centre for €50 per night in a double room. In individual cases it may be possible to offer some support, but students are requested to seek funding from their home institutions.

If you are interested in presenting a poster and paper at the 2017 Salzburg Easter School, please submit your proposal (500 words), as well as a bio and motivation (together, 500 words), to Prof. S. Coelsch-Foisner at ATELIER_GESPRAECH@sbg.ac.at by **15 October 2016**. Participation is limited to 20 participants.

Organised by:
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