

Adolphe Appia (1862–1928), *Espace rythmique: Clair de lune*, 1909. Charcoal and graphite on Canson & Montgolfier paper, 502 × 646 mm. Swiss Archive of the Performing Arts.

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**ROSS ANDERSON on
ADOLPHE APPIA AND WAGNER**

A Wagner Society in NSW Inc event

2.00pm Sunday 13 September 2026

Goethe Institut

90 Ocean Street (corner of Jersey Road), Woollahra

PROGRAMME

12.00 noon
DVD TONY PALMER'S **WAGNER**
PART 5



Burton/Wagner waiting for a gondola.

2.00pm
ROSS ANDERSON
on
ADOLPHE APPIA AND WAGNER

3.00pm (approx) **REFRESHMENTS**

YOUR DONATIONS HAVE HELPED THESE STARS



Margaret Plummer



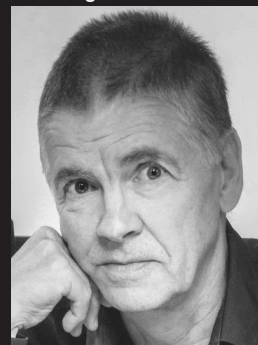
Adrian Tamburini



Olivia Swain



Daniel Sumegi



David Stanhope



Deborah Humble



Stuart Skelton



Jennifer Condon



Lisa Gasteen



Warwick Fyfe



Tabatha McFayden

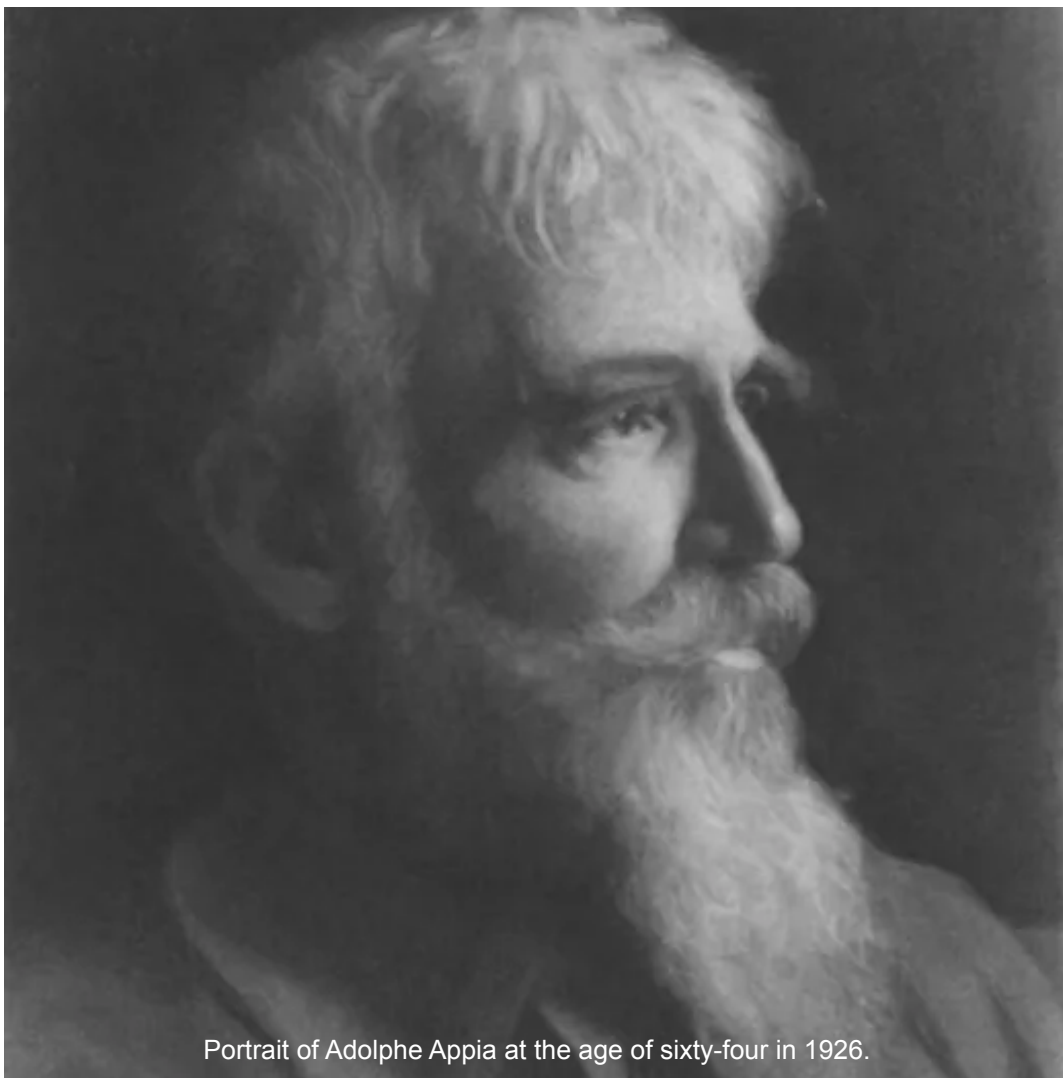


Samuel Sakker

These are some of the 100 ARTISTS the WSNW has assisted OVER 40 YEARS.
We target \$20,000 annually towards supporting Wagnerian performers from NSW.
Help continue to support our talented artists.

PLEASE DONATE

Go to www.wagner.org.au and follow the prompts for payment (EFT or PayPal).
Or contact the President on ei10wsnsw@gmail.com



Portrait of Adolphe Appia at the age of sixty-four in 1926.

WHAT'S COMING UP

Sunday 11 October, St Columba Community Centre

2.00pm: Concert with mezzo-soprano **DEBORAH HUMBLE** and **SHAROLYN KIMMORLEY AM** at the piano

Wednesday 28 October, via zoom

7.00pm: **THOMAS LAUNIUS** on *Parsifal* (part 3)

Saturday 21 November, Goethe Institut

10.30am – 5.00pm: **SYMPOSIUM** on *GÖTTERDÄMMERUNG*
with **SIMONE YOUNG AM**, **DANIEL LINTON-FRANCE**, **DAVID LARKIN**,
MICHAEL EWANS, **ANTONY ERNST** and **ALEXANDER VOLTZ**.

Sunday 13 December, St Columba Community Centre

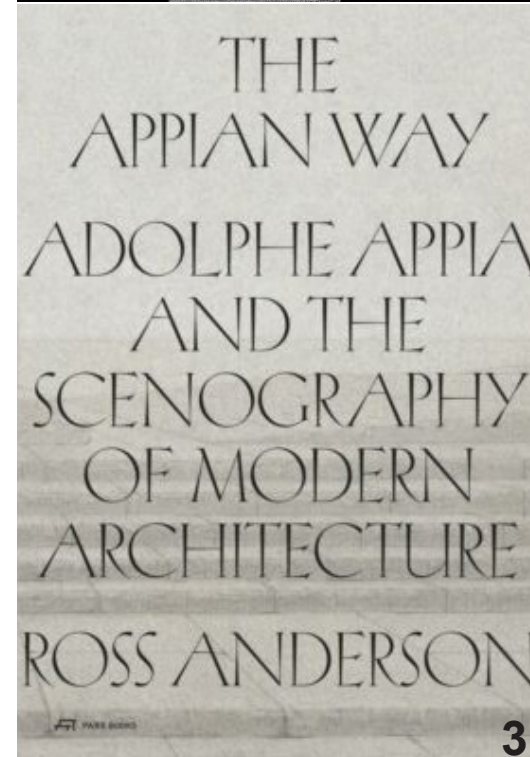
2.00pm: **CHRISTMAS CONCERT** and party

ROSS ANDERSON

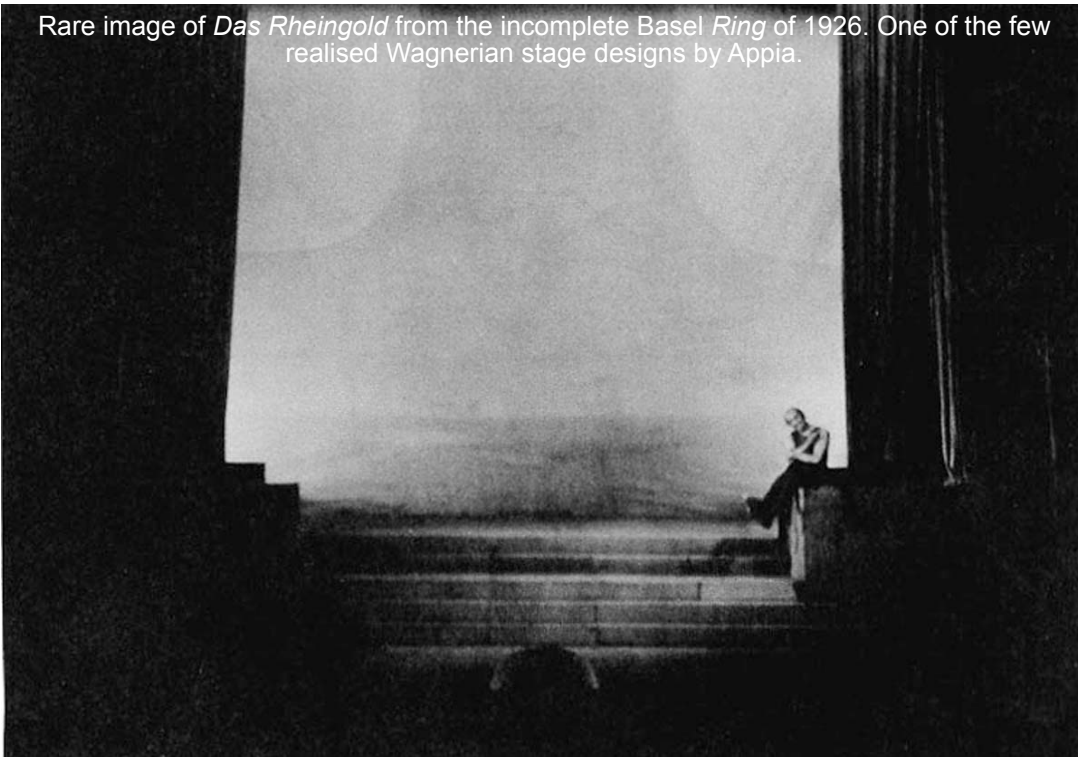
Ross Anderson is an Associate Professor of Architecture at the University of Sydney. Having practised as an architect in the offices of Daniel Libeskind and Zvi Hecker, both in Berlin, he completed his PhD at the University of Cambridge with a dissertation entitled 'From the *Bauhütte* to the Bauhaus'. His research on modern European architecture, scenography and aesthetics has been published in journals including *AA Files*, *The Bauhaus Annual*, *Architectural Histories*, *Drawing Matter Journal* and *Art Bulletin*. His co-edited book *Modern Architecture and the Sacred* was published by Bloomsbury in 2020, and his major monograph *The Appian Way: Adolphe Appia and the Scenography of Modern Architecture* was published by Park Books in 2025. He is a Fellow of the Royal Historical Society and a Senior Fellow of the Higher Education Academy.

PRECIS

Adolphe Appia (1862–1928) is an enigmatic figure in the history of modern theatre, best known for his writings on the *mise-en-scène* and stage designs for the music dramas of Richard Wagner. Appia challenged the naturalistic conventions of nineteenth-century stage design and developed a new vision founded on light, space, music and movement. Drawing on his recent book *The Appian Way: Adolphe Appia and the Scenography of Architecture*, Ross Anderson explores Appia's lifelong engagement with Wagner, from his early scenographic studies for *Der Ring des Nibelungen*, *Tristan und Isolde*, and *Parsifal* to his unrealised ambitions for Bayreuth. The talk will also reveal how Appia's ideas - embodied in his remarkable austere yet atmospheric drawings and in his writings - extended beyond the stage, exerting a profound influence on twentieth-century architecture and aesthetics.



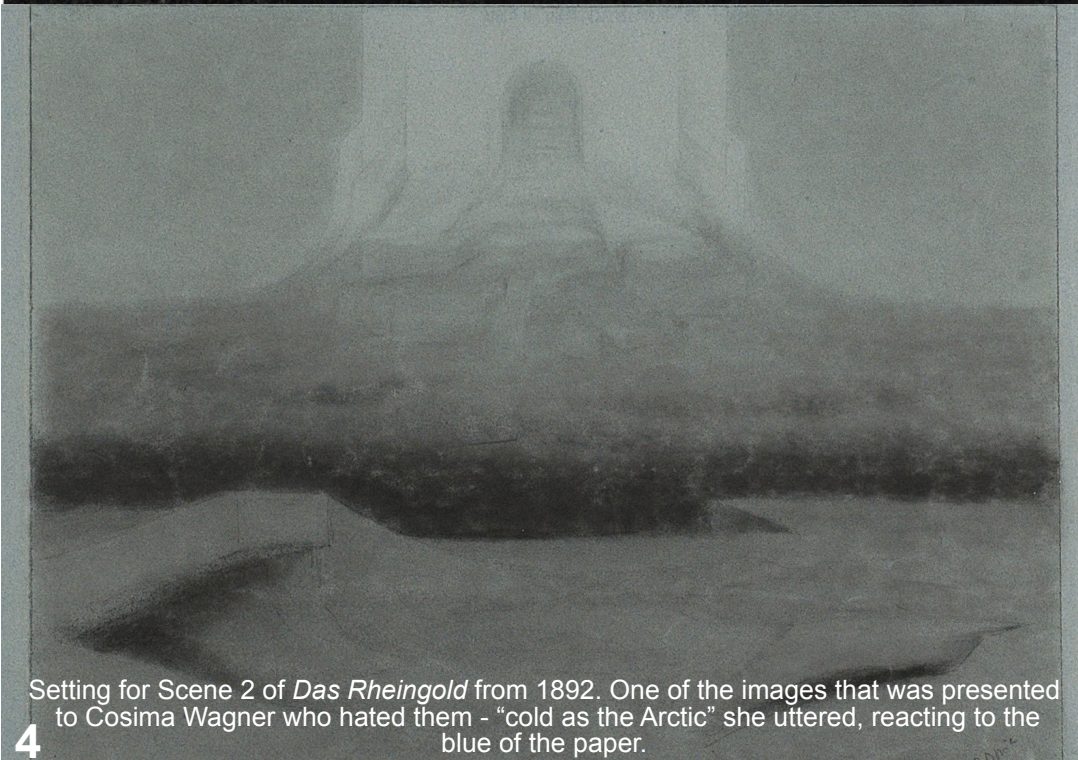
Rare image of *Das Rheingold* from the incomplete Basel *Ring* of 1926. One of the few realised Wagnerian stage designs by Appia.



Design for *Orpheus* in Hellerau, 1913.



Setting for Scene 2 of *Das Rheingold* from 1892. One of the images that was presented to Cosima Wagner who hated them - "cold as the Arctic" she uttered, reacting to the blue of the paper.



The 'permanent' set for *Orpheus* in Hellerau 1913.

