

1. Record Nr.	UNINA9910822782503321
Autore	Innes Christopher <1941->
Titolo	The Cambridge introduction to theatre directing // Christopher Innes, Maria Shevtsova [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2013
ISBN	1-107-35710-1 1-107-23348-8 1-107-34373-9 1-107-34748-3 1-107-25526-0 1-107-34498-0 1-107-34123-X 1-139-01639-3
Descrizione fisica	1 online resource (xi, 283 pages) : digital, PDF file(s)
Collana	Cambridge introductions to literature
Classificazione	DRA000000
Disciplina	792.02/33
Soggetti	Theater - Production and direction Theater - Production and direction - History - 20th century Theatrical producers and directors
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover; Contents; Illustrations; Acknowledgements; Introduction; Chapter 1 Traditional staging and the evolution of the director; Classical Greek theatre: director as choreographer; From Greece to Classical Rome; Medieval European staging; Playwright-managers: Renaissance and early seventeenth-century theatre; The seventeenth and eighteenth centuries: Enlightenment and the actor-manager; Introducing scenery: Philip Jacques de Louthembourg; Henry Irving: the nineteenth-century actor-manager; The transition from traditional staging; The German stage and the function of the Intendant The critic as director: Gotthold Lessing at the Hamburg NationaltheaterFurther reading; Chapter 2 The rise of the modern director; The Meiningen Players and the conditions for naturalism; The Meiningen influence; The theory of naturalism: Emile Zola; The naturalistic director: Andre Antoine and the Theatre Libre; Symbolist

theatre: a call for directorial vision; Richard Wagner: total theatre; Adolphe Appia: lighting and space; Gordon Craig, Adolphe Appia and the theory of directing; Stanislavsky and psychological realism; The Seagull; Acting 'with the body'; Further reading
Chapter 3 Directors of theatricalityVsevolod Meyerhold: commedia dell'arte to biomechanics; Theatricality, stylization and the grotesque; The director as engineer: constructivism and biomechanics; Aleksandr Tairov: aestheticized theatricalization; Yevgeny Vakhtangov: 'festivity' and spectacle; Revisiting Meyerhold: Valery Fokin; The politics of theatricality: Ariane Mnouchkine; 'Masters'; Theatricality, metaphor and the 'East'; Directing in a collectivity of equals; Frank Castorf and Thomas Ostermeier: theatricality and violence; Eastern European directors: theatricality as resistance
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Gordon Craig and the Artist of the TheatreMax Reinhardt: the 'Director's Book'; Combining directorial methods: Norman Bel Geddes; Peter Brook: collective creation versus directorial vision; Robert Wilson: the 'Visual Book'; Robert Lepage: cinematic self-directing; Total theatre and directing opera: Robert Wilson, Robert Lepage, Peter Sellars; Visual stylization as musical context: Robert Wilson; Cinematic and mechanistic deconstructions of opera: Robert Lepage; Conceptual politics: Peter Sellars; Sound and space: Christoph Marthaler; Further reading; Chapter 6 Directors of ensemble theatre
Giorgio Strehler, Peter Stein, Peter Brook

Sommario/riassunto

This Introduction is an exciting journey through the different styles of theatre that twentieth-century and contemporary directors have created. It discusses artistic and political values, rehearsal methods and the diverging relationships with actors, designers, other collaborators and audiences, and treatment of dramatic material. Offering a compelling analysis of theatrical practice, Christopher Innes and Maria Shevtsova explore the different rehearsal and staging principles and methods of such earlier groundbreaking figures as Stanislavsky, Meyerhold and Brecht, revising standard perspectives on their work. The authors analyse, as well, a diverse range of innovative contemporary directors, including Ariane Mnouchkine, Elizabeth LeCompte, Peter Sellars, Robert Wilson, Thomas Ostermeier and Oskaras Korsunovas, among many others. While tracing the different roots of directorial practices across time and space, and discussing their artistic, cultural and political significance, the authors provide key examples of the major directorial approaches and reveal comprehensive patterns in the craft of directing and the influence and collaborative relationships of directors.
