



GORDON
CRAIG
ON
MOVEMENT
AND
DANCE

Edited, and with an Introduction by
ARNOLD ROOD

Gordon Craig On Movement And Dance

**David Bradshaw, Laura
Marcus, Rebecca Roach**



Gordon Craig On Movement And Dance:

Gordon Craig on Movement and Dance Edward Gordon Craig, 1872-1966 is particularly known among theatre practitioners and students of the theatre as a pioneer in what has been referred to as the new movement in the theatre commencing with his experimental productions in the early years of the twentieth century and his first book *The Art of the Theatre* published in 1905. Although labelled an impractical dreamer by his detractors he successfully designed and produced a baker's dozen of plays and operas ranging from the amateur *Dido and Aeneas* in 1900 to the renowned co-production with Constantin Stanislavsky of *Hamlet* at the Moscow Art Theatre from the highly revolutionary production of Ibsen's *The Vikings* in 1903 under Ellen Terry's management with her appearing as Hjordis to Ibsen's *The Pretenders* for The Royal Theatre in Copenhagen in the 20s. However his greatest influence on the modern theatre was due only in part to the actual productions far greater in importance were his visionary prophetic approaches to a new theatre in which for once all components would be united under the creative artistic impulse of a single person an approach taken for granted today. Although this is frequently thought to be his major contribution there were of course many others because of Craig's extremely fertile and inventive imagination and devotion to theatre. One little known aspect of his prolific outpouring of books, articles, book reviews, letters etc is the considerable attention he paid to dance in its various manifestations. Gathered here are all the known published writings by Craig on movement and dance: articles, notes, editorials, book reviews ranging over a wide variety of material from pieces concerning themselves with theory to classic ballet (Clerico Cortesi, Guimard, Lambranzi, Taglioni, Pavlova, Nijinsky, Rubinstein), ethnic and folk dance from the Far East to England to modern dance (Morris, Enters, Duncan, Fuller, St Den, Shaw, and Dalcroze). Craig's *bête noire*, Diaghilev's Russian Ballet received considerable attention from him in many pieces for many years. In order to produce so much material Craig not only used his own name but resorted to an earlier subterfuge that of pseudonyms. In his magazine *The Mask* we find that he used some sixty-six not all represented here however because of the subject limitation. Included here are also a number of short unsigned pieces which may or may not have served as yet another mask for Craig but are assigned to him by the editor to provide a more detailed picture. Omitted are a few articles on dance not written by Craig but by other real people for *The Mask*. It is hoped this work will bring to the surface another facet of Craig's involvement in total theatre. **Gordon Craig**

on Movement and Dance **Craig on Movement and Dance** Edward Gordon Craig, 1977 *Migrating Modernist Performance* Claire Warden, 2016-10-13 Exploring the experiences of early to mid twentieth century British theatre makers in Russia this book imagines how these travellers interpreted Russian realism, symbolism, constructivism, agitprop, pageantry, dance or cinema. With some searching for an alternative to the corporate West End, some for experimental techniques and others still for methods that might politically inspire their audiences, did these journeys make any differences to their practice? And how did distinctly Russian techniques affect British theatre history? *Migrating Modernist Performance* seeks to answer

these questions reimagining the experiences and creative output of a range of often under researched practitioners What emerges is a dynamic collection of performances that bridge geographical aesthetic chronological and political divides

Dances of the Self in Heinrich Von Kleist, E. T. A. Hoffman and Heinrich Heine Lucia Ruprecht, 2006 Dances of the Self in Heinrich von Kleist E T A Hoffmann and Heinrich Heine brings to light little known German resources on dance by juxtaposing cultural history with aesthetic theory and close readings of literary works Joining performance studies with psychoanalytical theory Lucia Ruprecht addresses dance as a performative exercise which constitutes a decisive force within the formation of subjectivity that is enacted in the literary texts *Ellen Terry, Player in Her Time* Nina

Auerbach, 1997-01-29 Nina Auerbach brilliantly reveals the Ellen Terry whose roles on stage and off embodied everything that a rapidly changing world exhorted women to be **Dancing Modernism / Performing Politics** Mark

Franko, 1995-08-22 almost every page offers provocative commentary on the aesthetics and politics of modern dance Signs an important step in the ineluctable dance by postmodern historians across a bridge that spans the gaps among disciplines between theory and practice and between present and past Theatre Journal This complex and important book needs to be read by anyone interested in dance history or the cultural politics of dance Dance Theatre Journal Mark Franko's Dancing Modernism Performing Politics is challenging groundbreaking insightful and I believe an important contribution to the field of dance scholarship Dance Research Journal A revisionary account of the evolution of modern dance in which Mark Franko calls for a historicization of aesthetics that considers the often ignored political dimension of expressive action Includes an appendix of articles of left wing dance theory which flourished during the 1930s **Performing Otherness** M.

Cohen, 2010-10-27 A far reaching examination of exoticism cultural internationalism and modernism's encounters with Indonesian tradition Performing Otherness examines how Indonesia entered world stages through imperialism as an antimodern phantasm and through nationalism became a means of intercultural communication and cultural diplomacy

Masques, Mayings and Music-dramas Roger Savage, 2014 Masques Mayings and Music Dramas comprises a sequence of in depth case studies of significant aspects of early twentieth century English music theatre Vaughan Williams forms a central thread in this discussion and Stratford upon Avon serves as a geographical focus point for mediating conflicting visions of an English musical tradition But the reach of the book is much wider shedding new light on English Wagnerism at Glastonbury especially and on the reception of Wagner's ideas as a point of emulation and resistance No less significant is the discussion of Purcell and the seventeenth century masque one of the primary sources for re imagining an English dramatic tradition and the more familiar images of the May festival the Mummers play and the pageant play which are tellingly re contextualised The book also looks at the associations between Vaughan Williams the theatre artist Edward Gordon Craig and the impresario Serge Diaghilev The sequence is framed by the image of the pilgrim vagabond Vaughan Williams's setting of the poetry of Matthew Arnold and Robert Louis Stevenson as a metaphor and paradigm for his creative

career and personal progress The book not only sheds light on the activities and ambitions of principal agents but also illuminates a particularly dynamic moment in the re emergence of a distinctively English music theatrical practice one especially concerned with calling on aspects of the past to help to secure a worthwhile future Notions of Englishness turn out to be less insular than sometimes thought and the idea of a musical renaissance more complex when the case studies are understood in their proper historical context Scholars and students of twentieth century English music theatre and opera will find this volume indispensable Roger Savage is Honorary Fellow in English Literature at the University of Edinburgh He has published widely on theatre and its interface with music from the baroque to the twentieth century in leading journals and books

On the Art of the Theatre Edward Gordon Craig, 2008-09-25 First published in 1911 *On the Art of the Theatre* remains one of the seminal texts of theatre theory and practice Actor director designer and pioneering theorist Edward Gordon Craig was one of twentieth century theatre s great modernisers Here he is eloquent and entertaining in expounding his views on the theatre a crucial and prescient contribution that retains its relevance almost a century later This reissue contains a wealth of new features a specially written Introduction and notes from editor Franc Chamberlain an updated bibliography further reading Controversial and original *On the Art of the Theatre* stands as one of the most influential books on theatre of the twentieth century

Performing the Matrix Meike Wagner, Wolf-Dieter Ernst, 2008 *Performing the Matrix* Mediating Cultural Performances presents a collection of case studies and analyses dealing with performances of the matrix that take up questions of identities and social thinking visualization and perception the discursive power of texts and historiographic paradigms and artistic strategies of political intervention Since 1999 The Matrix has become a popular catchword through the homonymous Wachowski brothers movie As both a traditional concept and a popular phenomenon matrix can take on a new value when reconsidered in the light of performance studies A behind the scenes look at theatre performance political activism and events may reveal a productive mediating structure that can metaphorically be described as a matrix This mediating structure and its materializations are fundamentally reshaping modern culture Accordingly politics of visibility media networking telepresence and liveness are considered to be understood as performances of the matrix If so how does this understanding of cultural performances as always already mediatized influence contemporary concepts of performance and media

Twentieth Century Theatre: A Sourcebook Richard Drain, 2002-09-11 *Twentieth Century Theatre A Sourcebook* is an inspired handbook of ideas and arguments on theatre Richard Drain gathers together a uniquely wide ranging selection of original writings on theatre by its most creative practitioners directors playwrights performers and designers from Jarry to Grotowski and Craig These key texts span the twentieth century from the onset of modernism to the present providing direct access to the thinking behind much of the most stimulating theatre the century has had to offer as well as guidelines to its present most adventurous developments Setting theory beside practice these writings bring alive a number of vital and continuing concerns each of which is given full scope in five sections which explore

the Modernist Political Inner and Global dimensions of twentieth century theatre Twentieth Century Theatre A Sourcebook provides illuminating perspectives on past history and throws fresh light on the sources and development of theatre today This sourcebook is not only an essential and versatile collection for students at all levels but also directed numerous devised shows which have toured to theatres schools community centres and prisons

Puppets and "popular" Culture Scott Cutler Shershow,1995 Shershow thus suggests that so called high and low practices thoroughly interpenetrate one another forcing us to question whether rival social groups ever truly have their own separate cultures

Moving Modernisms David Bradshaw,Laura Marcus,Rebecca Roach,2016-07-08 The essays in Moving Modernisms Motion Technology and Modernity written by renowned international scholars open up the many dimensions and arenas of modernist movement and movements spatial geographical and political affective and physiological temporal and epochal technological locomotive and metropolitan aesthetic and representational Individual essays explore modernism s complex geographies focusing on Anglo European modernisms while also engaging with the debates engendered by recent models of world literatures and global modernisms From questions of space and place the volume moves to a focus on movement and motion with topics ranging from modernity and bodily energies to issues of scale and quantity The final chapters in the volume examine modernist film and the moving image and travel and transport in the modern metropolis Movement is reality itself the philosopher Henri Bergson wrote the original and illuminating essays in Moving Modernisms point in new ways to the realities and the fantasies of movement in modernist culture

A Strange Eventful History Michael Holroyd,2009-03-03 One of the greatest literary biographers turns his keen observation and humane insight on an ensemble cast a remarkable dynasty that presided over the golden age of theater Ellen Terry George Bernard Shaw and Henry Irving

The Routledge Companion to Jacques Lecoq Mark Evans,Rick Kemp,2016-09-13 The Routledge Companion to Jacques Lecoq presents a thorough overview and analysis of Jacques Lecoq s life work and philosophy of theatre Through an exemplary collection of specially commissioned chapters from leading writers specialists and practitioners it draws together writings and reflections on his pedagogy his practice and his influence on the wider theatrical environment It is a comprehensive guide to the work and legacy of one of the major figures of Western theatre in the second half of the twentieth century In a four part structure over fifty chapters the book examines The historical artistic and social context out of which Lecoq s work and pedagogy arose and its relation to such figures as Jacques Copeau Antonin Artaud Jean Louis Barrault and Dario Fo Core themes of Lecoq s International School of Theatre such as movement play improvisation masks language comedy and tragedy investigated by former teachers and graduates of the School The significance and value of his pedagogical approaches in the context of contemporary theatre practices The diaspora of performance practice from the School from the perspective of many of the most prominent artists themselves This is an important and authoritative guide for anyone interested in Lecoq s work

The Twentieth Century Performance Reader Teresa Brayshaw,Noel Witts,2013-10-01 The Twentieth Century Performance Reader has been the key

introductory text to all types of performance for over fifteen years Extracts from over fifty practitioners critics and theorists from the fields of dance drama music theatre and live art form an essential sourcebook for students researchers and practitioners This carefully revised third edition offers focus on contributions from the world of music and also privileges the voices of practitioners themselves ahead of more theoretical writing A bestseller since its original publication in 1996 this new edition has been expanded to include contributions from Bobby Baker Joseph Beuys Rustom Bharucha Anne Teresa de Keersmaecker Hanns Eisler Karen Finley Philip Glass Guillermo Gomez-Pe a Matthew Goulish Martha Graham Wassily Kandinsky Jacques Lecoq Hans Thies Lehmann George Maciunas Ariane Mnouchkine Meredith Monk Lloyd Newson Carolee Schneemann Gertrude Stein Bill Viola Each extract is fully supplemented by a contextual summary a biography of the writer and suggestions for further reading The volume's alphabetical structure invites the reader to compare and cross reference major writings on all types of performance outside of the constraints and simplifications of genre encouraging cross disciplinary understandings All who engage with live innovative performance and the interplay of radical ideas will find this collection invaluable

World Encyclopedia of Contemporary Theatre Irving Brown (Consulting Bibliographer), Natasha Rappaport (Bibliographer), Don Rubin (General Editor), Rosabel Wang (Consulting Bibliographer), 2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series

Embodied Texts Mary Fleischer, 2007 Embodied Texts Symbolist Playwright Dancer Collaborations explores the dynamic relationship between Symbolist theatre and early modern dance across Europe from the 1890s through the 1930s Gabriele D'Annunzio's projects with Ida Rubinstein Hugo von Hofmannsthal's pantomimes for Grete Wiesenthal W.B. Yeats's work with Michio Ito and Ninette de Valois and Paul Claudel's collaborations with Jean Bérlioz and the Ballets Russes are studied in depth to shed new light on an evolving dance theatre form within Symbolist culture Buoyed by the era's heightened interest in the expressive qualities of the body these playwrights were highly invested in the authority of language yet were drawn to the capacity of dance to evoke spiritual or psychological states which words could not completely capture In its belief of fundamental correspondences among the arts Symbolism encouraged experimentation across disciplines and this study traces interconnections among many of its significant figures including Max Reinhardt Claude Debussy Gertrud Eysoldt Edward Gordon Craig Bronislava Nijinska Isadora Duncan Jacques Dalcroze Darius Milhaud Vsevolod Meyerhold Mariano Fortuny Terence Gray George Antheil Eleonora Duse and Michel Fokine

L'Ère électrique - The Electric Age Olivier Asselin, Silvestra Mariniello, Andrea Oberhuber, 2011-09-17 La découverte scientifique et la maîtrise de l'électricité ont bouleversé notre société au même titre que l'invention de l'écriture alphabétique durant l'Antiquité et de l'imprimerie caractéristiques mobiles au XVe siècle Il ne s'agit pas seulement d'un phénomène naturel mis au service de l'homme par la science mais d'un élément central de l'histoire moderne l'électricité a inspiré des écrivains et des artistes a servi de force d'impulsion au monde de l'industrie et de l'innovation et a redéfini les comportements sociaux En

explorant l incidence de l lectricit sur le savoir les pratiques sociales les m dias la vie sociale et les exp riences personnelles cet ouvrage tente d en saisir les aspects techniques et culturels dans toute leur complexit The scientific discovery and mastery of electricity created as many important changes in modern society as did the invention of alphabetical writing in antiquity and movable type in the fifteenth century It is more than a natural phenomenon that science has harnessed for human use it is a central feature of the modern episteme It has inspired writers and artists propelled industry and innovation and reshaped human social behaviour Looking at a variety of topics including film politics and contemporary art this volume explores the impact of electricity on knowledge social practices media community life and subjective experience *Isadora: A Sensational Life* Peter Kurth, 2025-09-01 How to make sense of this immense complicated beautiful and grotesque life Many have tried the Isadora Duncan literature is a tidal wave of loving reminiscence obfuscation self glorification infighting and supposition by those who knew her And now there is Peter Kurth sardonic yet appreciative neither adoring nor denigrating He has stylishly synthesized the literature to give us the fullest and most coherent account of the life to date Robert Gottlieb New York Times Book Review Peter Kurth has done a heroic job recreating this charismatic complicated and ultimately deeply tragic figure born in the heyday of the railroads and dead before the Great Depression Isadora A Sensational Life will likely become the standard biography Kurth seems to have read everything that has been written about her and while he lets critics scholars and most valuably those who saw her dance sum up the evanescent Duncan artistry he gives us the woman herself Tim Page Washington Post Book World A luminous portrait aglow with the details of Duncan s life and times Mining the rich lode of Duncan sources her own writings recollections of her contemporaries and press coverage of the day Kurth presents as complete a picture of the dance pioneer and proto feminist as is possible Although only a few minutes of Duncan s dancing have been preserved on film the vivid descriptions found here will conjure up moving images of one of the most original figures in dance history Library Journal Kurth tracks Duncan s every triumph and tragedy skillfully excerpts her writings and other invaluable sources and sets her entire complex milieu in motion In awe he wisely restricts himself to precision reporting leaving aesthetic and psychological interpretations for other scholars who like all of Kurth s fascinated readers will be grateful for his herculean effort and abiding respect Booklist Mr Kurth has absorbed the material like a dancer lodging choreography in muscle memory and distilled the considerable detail into an immensely readable and poignant evocation of Duncan s tumultuous life Even sophisticated dance readers are likely to find their own revelations about Duncan s art in the minutiae of her life and career reported by Mr Kurth at a discreet sometimes amused distance from a subject he clearly admires in spite of himself Jennifer Dunning The New York Times There was a purity and seriousness to Duncan and it s one of Kurth s virtues that while he hasn t stinted on the juicy gossip he pays real attention to this with the pitch perfect narrative voice that makes this hefty book a lightning page turner Amanda Vaill Chicago Tribune The best biography yet of an astonishing woman brimming with juicy snippets Sunday Times London Kurth takes care to place Duncan

s dancing in its social and artistic context but this isn't a dance book Kurth's real interest is in the make up of this absurd genius and he rides the running board of Isadora's vagabond life with great aplomb Sunday Telegraph London There is never a dull moment in Peter Kurth's action packed biography Kurth has done her proud with his excellent biography Daily Mail

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