

Edward Gordon Craig
and *The Pretenders*
A Production Revisited

By Frederick J. Marker & Lise-Lone Marker



Edward Gordon Craig And The Pretenders A Production Revisited

Jacques Ranciere



Edward Gordon Craig And The Pretenders A Production Revisited:

Edward Gordon Craig and The Pretenders Frederick J. Marker, Lise-Lone Marker, 1981 Edward Gordon Craig 1872 1966 was a theatrical visionary whose work has had a profound and lasting effect on the development of scene design in this century The Markers provide a detailed critical study of one of Craig's most significant efforts the historic but virtually uninvestigated production of Ibsen's *The Pretenders* at the Danish Royal Theatre Copenhagen in 1926 In addition to copious newspaper reviews and other published evidence the Markers consult a wide range of unpublished sources and documents promptbooks signal books containing sound and light cues the stage manager's records and floor plans and the daily rehearsal schedule They also rely heavily on Craig's own notebooks and memoranda Discussing Craig's designs for principal scenes the Markers refer to actual stage floor plans surviving scene photographs designs for older productions and sketches from the promptbook of the director Johannes Poulsen Craig's correspondence with Poulsen also yields a wealth of illustration Of special interest is a series of designs and preliminary sketches for costumes The majority of the 40 illustrations in this book are previously unpublished This first detailed study in any language of Craig's *Pretenders* will interest students of modern stage forms and theories It will also serve as a supplementary text for courses in modern stage design and theory This is the first volume of a Special Issues series to be published in cooperation with the American Society for Theatre Research

The Correspondence of Edward Gordon Craig and Count Harry Kessler, 1903-1937 Edward Gordon Craig, Graf Harry Kessler, 1995 This long awaited edition brings together for the first time 366 letters cards and telegrams exchanged between Craig and his patron the cosmopolitan Count Kessler An important primary source illuminated by Dr Newman's commentary it focuses on three areas of particular importance 1 Craig's artistic ideas and the spread of his influence through exhibitions and books proposals are developed for work with Otto Brahm Eleonora Duse Max Reinhardt Henry van de Velde Eduard Verkade Leopold Jessner Dyaghilev Beerbohm Tree C B Cochran and others 2 Kessler's *Cranach Press Hamlet* with wood engraved illustrations by Craig this is a landmark in the history of twentieth century book design and printing whose genesis is now fully revealed in these letters and amplified with reproductions of eighteen trial page proofs 3 The relationship between an artist and his patron Exceptionally detailed indexes are an additional feature of this book

Beyond the Mask Irène Eynat-Confino, 1987 Eynat Confino goes beyond the usual consideration of Craig's purported theories of the actor scenery and the scene painter to get at the heart of Craig's idea of theater She draws not only on the research of contemporary Craig scholars but on material hitherto unavailable his writings and daybooks and the writings of friends She ties Craig's encounter with Isadora Duncan to a decisive modification in his notion of movement To have an instrument more controllable than the actor he invented the *ber marionette* a giant puppet Craig also invented the *Scene* a kinetic stage the screens that brought him worldwide fame were simply an adaptation of this concept Eynat Confino argues that a scenario Craig wrote in 1905 here published for the first time reveals a theosophical system like that of Blake a system that was the

main force motivating Craig's artistic quest In her final chapter she carefully examines the psychological aesthetic and circumstantial factors that kept Craig from completing his work to bring friendliness humor love ease peace to the world

Theatrical Costume, Masks, Make-Up and Wigs Sidney Jackson Jowers, 2013-10-15 This is the first bibliography in its field based on first hand collations of the actual articles International in scope it includes publications found in public theatre libraries and archives of Barcelona Berlin Brussels Budapest Florence London Milan New York and Paris amongst others Over 3500 detailed entries on separately published sources such as books sales and exhibition catalogues and pamphlets provide an indispensable guide for theatre students practitioners and historians Indices cover designers productions actors and performers The iconography provides an indexed record of over 6000 printed plates of performers in role illustrating performance costume from the 18th to 20th century

The Cambridge Companion to Ibsen James Walter McFarlane, 1994 In the history of modern theatre Ibsen is one of the dominating figures The sixteen chapters of this 1994 Companion explore his life and work providing an invaluable reference work for students In chronological terms they range from an account of Ibsen's earliest pieces through the years of rich experimentation to the mature Ibsenist plays that made him famous towards the end of the nineteenth century Among the thematic topics are discussions of Ibsen's comedy realism lyric poetry and feminism Substantial chapters account for Ibsen's influence on the international stage and his challenge to theatre and film directors and playwrights today Essential reference materials include a full chronology list of works and essays on twentieth century criticism and further reading

The Cambridge Companion to Ibsen James McFarlane, 1994-02-25 In the history of modern theatre Ibsen is one of the dominating figures The sixteen chapters of this 1994 Companion explore his life and work providing an invaluable reference work for students In chronological terms they range from an account of Ibsen's earliest pieces through the years of rich experimentation to the mature Ibsenist plays that made him famous towards the end of the nineteenth century Among the thematic topics are discussions of Ibsen's comedy realism lyric poetry and feminism Substantial chapters account for Ibsen's influence on the international stage and his challenge to theatre and film directors and playwrights today Essential reference materials include a full chronology list of works and essays on twentieth century criticism and further reading

Experimental Theatre James Roose-Evans, 2013-10-08 It is a pleasure to read Well written free of cant impressively wide ranging The book is really an introduction to the avant garde John Lahr

A History of Scandinavian Theatre Frederick J. Marker, Lise-Lone Marker, 1996-09-28 The theatrical heritage from which both Ibsen and Strindberg sprang is rich in tradition and achievement This study of the history and development of theatre in Scandinavia examines dominant styles and trends in various periods from the earliest performances in the Middle Ages to the provocative productions and experiments of the present day The closely interrelated theatrical cultures of Denmark Sweden and Norway have flourished for far longer than many outside observers realize Moreover as this book also demonstrates the manifest vitality of theatrical activity in the three Nordic

countries has depended on a vigorous interaction not a one way traffic with European theatre at large By the second half of the nineteenth century as Ibsen and Strindberg began their rise to international prominence Scandinavian theatre came to occupy a more dominant position in the wider European framework In our own day more forcefully than ever before major Scandinavian stage directors and designers have continued to influence the shape and outlook of contemporary theatre as a whole This book the only work of its kind in English provides a balanced and authoritative account of the theatrical history of all three Scandinavian countries It is generously illustrated and comprehensively documented with an extensive bibliography

Aisthesis Jacques Ranciere,2013-06-04 Composed in a series of scenes Aisthesis Ranciere's definitive statement on the aesthetic takes its reader from Dresden in 1764 to New York in 1941 Along the way we view the Belvedere Torso with Winckelmann accompany Hegel to the museum and Mallarmé to the Folies Bergère attend a lecture by Emerson visit exhibitions in Paris and New York factories in Berlin and film sets in Moscow and Hollywood Ranciere uses these sites and events some famous others forgotten to ask what becomes art and what comes of it He shows how a regime of artistic perception and interpretation was constituted and transformed by erasing the specificities of the different arts as well as the borders that separated them from ordinary experience This incisive study provides a history of artistic modernity far removed from the conventional postures of modernism

Missing Persons William E. Gruber,2011-04-01 In the hands of the twentieth century's most innovative dramatists characters have revealed their identities on stage in a variety of unconventional ways they speak with electronic voices or engage in solipsistic monologues they are lost in self-conscious third person forms of communicating or are expressed simply as movement sound and decor Missing Persons is a study of character and its representation on the modern stage Within broad literary contexts William E Gruber addresses specific questions about the dramatis personae of the playwrights Gordon Craig Bertolt Brecht Samuel Beckett Thomas Bernhard and Maria Förling Among the questions Gruber considers are why mechanical actors or the abrupt dislocations of oriental acting styles meant so much to dramatists as different as Brecht and Craig why figures in Beckett's late plays are so often flat schematized heraldic and why such contemporary dramatists as Förling and Bernhard share a profound fascination with the mechanics of theatrical representation quoting reciting reproducing or impersonating an absent text The figures who move across these stages are frail contradictory occasionally mutilated or even dismembered They are grim reminders says Gruber that the individual's place in the world is not as secure or as central as we imagine it once was Yet character Gruber argues remains for these authors a crucial element of drama even if it is more fragile more ghostly more enigmatic than ever before The study of character as a crucial component of drama has been neglected for much of this century Missing Persons attempts to restore character to the current discourse by developing a vocabulary for discussing it in plays in which conventional terms seem insufficient or irrelevant Drawing on evidence from five dramatists whose work has long been considered antagonistic toward character as the term has typically been understood Gruber maintains that modern drama is

never anticharacter even when it is most aggressively antirealist and suggests that character remains a defining ideal throughout the modern and postmodern period especially among dramatists who seem deliberately to have forsaken it

Beyond Text Jennifer Buckley, 2019-10-09 Taking up the work of prominent theater and performance artists Beyond Text reveals the audacity and beauty of avant garde performance in print With extended analyses of the works of Edward Gordon Craig German expressionist Lothar Schreyer the Living Theatre Carolee Schneemann and Guillermo Gomez-Peña the book shows how live performance and print aesthetically revived one another during a period in which both were supposed to be in a state of terminal cultural decline While the European and American avant gardes did indeed dismiss the dramatic author they also adopted print as a theatrical medium altering the status form and function of text and image in ways that continue to impact both the performing arts and the book arts Beyond Text participates in the ongoing critical effort to unsettle conventional historical and theoretical accounts of text performance relations which have too often been figured in binary chronological from page to stage or hierarchical terms Across five case studies spanning twelve decades Beyond Text demonstrates that print as noun and verb has been integral to the practices of modern and contemporary theater and performance artists

Le origini del teatro moderno Franco Perrelli, 2016-07-07T00:00:00+02:00 I primi decenni del Novecento rappresentano per la storia del teatro un'epoca rivoluzionaria e scandalosa Protagonisti di questa stagione straordinaria sono figure come Jarry Strindberg Craig Appia Stanislavskij Marinetti Mejerchol'd Brecht e Artaud per citarne solo alcuni Il libro ricostruisce le teorie drammaturgiche elaborate in quegli anni ne rievoca in dettaglio gli spettacoli più importanti e soprattutto mette in evidenza lo strettissimo legame tra regia e scenografia aspetto quest'ultimo che spiega molti tratti anche del teatro contemporaneo

National Union Catalog, 1982 Includes entries for maps and atlases

Aisthesis. Scene del regime estetico dell'arte Jacques Rancière, 2025-01-15 Che cosa intendiamo oggi quando parliamo di arte Con Aisthesis Jacques Rancière esplora alcuni momenti cruciali celebri o dimenticati che hanno modificato profondamente le categorie interpretative e le pratiche artistiche dell'età moderna definendo l'attuale regime estetico dell'arte Lo stupore di Winckelmann di fronte al Torso del Belvedere una visita di Hegel al museo una serata trascorsa da Mallarmé alle Folies Bergère una conferenza di Emerson una mostra a Parigi o uno spettacolo a Mosca ma anche l'avvento del cinema e oscuri reportage letterari sui braccianti dell'Alabama quattordici scene dalla Dresda del 1764 alla New York del 1941 per raccontare come una statua mutilata possa diventare un'opera perfetta un mendicante sporco la raffigurazione dell'ideale un mobile un tempio una scala un personaggio le circonvoluzioni di un velo una cosmogonia e il montaggio frenetico dei gesti la realizzazione estetica di un principio di uguaglianza Smarcandosi dalle ricostruzioni ideologiche ed epocali del Novecento Aisthesis traccia una controstoria della modernità artistica in cui riemerge un dialogo sotterraneo e a lungo perduto tra l'arte e l'orizzonte comune della vita sensibile

An Ibsen Companion George B. Bryan, 1984 A dictionary guide to the life works and critical reception of Henrik Ibsen

British Theatre John P. Cavanagh, 1989 **University of**

Toronto Quarterly University of Toronto, 1981 *O Figurino Teatral e as Renovações do Século XX* Fausto Viana, 2019-01-08 O Figurino Teatral e as renovações do século XX Um Estudo de Sete Encenadores resgata o trabalho de criação de trajes cênicos de sete encenadores do século XX que de alguma maneira contribuíram para a renovação dos padrões de interpretação teatral Adolphe Appia suíço que ainda muito jovem decide mudar as formas de encenação contemporâneas Edward Gordon Craig inglês que decidiu renovar a cena teatral moderna no final do século XIX Konstantin Stanislavski criou um sistema de representação para atores que utilizado na maior parte das escolas de teatro do mundo Max Reinhardt de origem austríaca fez empreendimentos de qualidade em espaços não convencionais para o teatro Antonin Artaud francês que propôs novas formas de interpretação Bertolt Brecht teórico e encenador alemão e Ariane Mnouchkine diretora francesa que ainda dirige o Théâtre du Soleil **National Union Catalog, 1981** ,1982 **Experimental Theatre from Stanislavsky to Peter Brook** James Roose-Evans, 1984 James Roose Evans one of Britain's most experienced and innovative directors and founder of the Hampstead Theatre which celebrated its twenty fifth anniversary in 1984 surveys the history of the avant garde in the theatre He traces its origins through such key figures as Stanislavsky Meyerhold Craig Appia Copeau Piscator Brecht Grotowski and up to the most recent experiments of Peter Brook's Mahabharata This is a second enlarged edition of a highly successful and widely used book As James Roose Evans himself writes I am convinced that if one is a practitioner of theatre it is an essential part of one's task to see and know what is going on in all of the arts We have much to learn from one another as well as from the lessons of history

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